

# Billboard

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VOLUME 98 NO. 27

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 5, 1986/\$3.50 (U.S.)

## Calif. Bill Would Change Record Contract Rules

BY FRED GOODMAN

NEW YORK Recording industry-supported legislation being debated in California would provide labels with new powers to extend and renegotiate artist's contracts.

Opponents, led by the American Federation of Television and Radio Artists (AFTRA) and other performer organizations, say the proposal, S. 469, would make it more difficult for artists to discover their true market value.

The proposed amendment to the California Labor Code was slated for debate before the State Assembly's Labor and Employment Committee Thursday (26).

The measure, already passed by the California Senate, could reach a vote in the Assembly within the next two weeks if it clears the committee.

Under current California law, personal service contracts—including recording contracts—cannot be renegotiated or extended during the life of the original contract, which is limited to seven years. S. 469 would allow labels and artists to renegotiate for an additional seven-year term three years into the initial contract.

The bill, sought by the Recording Industry Association of America, is expected to pass. (Continued on page 84)

## Farm Aid Is Go, If Insurance Comes Through

BY GERRY WOOD

AUSTIN If all goes well, Farm Aid II will come off on schedule Friday (4) deep in the heart of Texas, with more than 80 acts giving their all to benefit the American farmer. The "if" has more to do with securing liability insurance than fighting the Texas elements such as rain or heat.

At presstime, a Farm Aid official told Billboard, "We do have access to insurance—at least one company that's aware of our requirements and said they could insure it. We're trying to find the best deal for the money. As far as we're concerned, we're on."

The insurance problem forced a move from the initial venue of Memorial Stadium at the Univ. of Texas to Southpark Meadows, the site of the last two Willie Nelson July 4 picnics. Nelson, organizer of the Farm Aid projects, prefers the outdoor amphitheater setting of South-

(Continued on page 85)

## Dealers: Pay-Per-View Cuts Vid Biz Retailers Voice Piracy Fears

BY TONY SEIDEMAN

NEW YORK Pay-per-view television is beginning to take its toll on home video retailing, with dealers claiming a sharp cut in orders on several titles that have appeared on pay-per-view before or at the same time their cassette counterparts were released.

"Rentals go down, and customers even bring in those cassettes and tell us they've seen those movies on pay-per-view," says Ron Berger, head of National Video.

Berger says his franchisees call the situation "disgusting."

"I have talked to many of our larger owners, and they have told me they are cutting their orders back by 75% or more.

"I think there's going to be a boy-

cott movement, I really do," says Berger.

There are about 10 million households in the U.S. wired with the "addressable" cable TV converters that make today's high-tech pay-per-view systems work. Pay-per-view

services reach about 2.5 million of these homes. The average cost to consumers per pay-per-view movie is about \$5. The average time between a movie's release on videocassette and on pay-per-view had been

(Continued on page 84)

## Blank Manufacturers Mount Offensive U.K. Tape Levy War Builds

BY NICK ROBERTSHAW

LONDON Blank-tape companies here have placed a series of no-holds-barred advertisements in the national newspaper The Times in a last-ditch bid to dissuade the U.K. government from pressing ahead

with plans for a home-taping levy.

The campaign, instituted by major international blank-tape manufacturers, reflects increasing bitterness in the battle to sway public and political opinion on the issue. The British Phonographic Industry (BPI) has taken legal advice about the ads, which it claims border on libel, and is likely to lodge a complaint with the Advertising Standards Authority.

The text of the full-page ads exploits a public image of the record industry as cash-rich and rapacious.

(Continued on page 79)



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## Musicland Shuts Pizza Facility

BY EARL PAIGE

LOS ANGELES Musicland last week dismantled the suburban Glendale warehouse of its newly acquired Licorice Pizza chain, with staff layoffs reported to be as high as 92. The move was undertaken to eliminate functions already handled by the new parent company.

Although the company declined specific comment, street rumors of the closure spread early last week

(Continued on page 84)

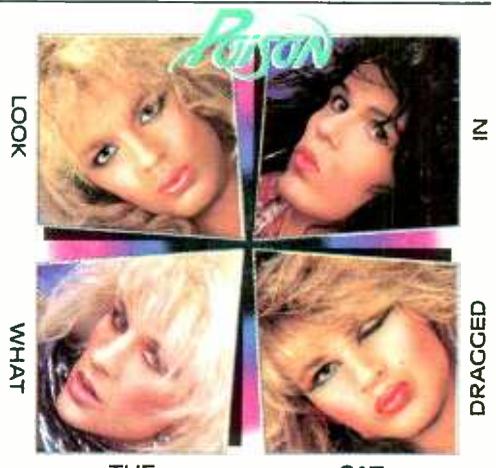
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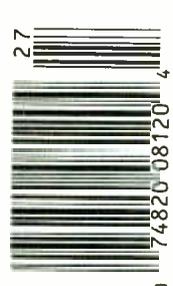
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## DAVID LEE ROTH: NO GRIPES Ex-Van Halen Singer Rocks Again

BY STEVE GETT

LOS ANGELES Call it independence promotion. David Lee Roth celebrates the July 4 weekend with the release of his debut Warner Bros. solo album, "Eat 'Em And Smile."

The flamboyant singer's first post-Van Halen album previews on a syndicated Westwood One special, "David Lee Roth's 4th of July Bar-B-Que," before it ships to stores Monday (7).

The patriotic single "Yankee Rose"—Roth's ode to Liberty—is already a top radio add, with the accompanying videoclip in power rotation as an MTV sneak preview exclusive.

A 10-month world tour for Roth and his new band—guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette—begins Aug. 16 in Hampton, Va.

Both album and tour mark Roth's return to hard rock, as opposed to the lighthearted musical side he showed on his 1985 "Crazy From The Heat" EP, which spawned the hit singles "California Girls" and "Just A Gigolo/I Ain't Got Nobody."

"People always assume that you are the last thing you served up," says Roth. "That's why I served it up short—four songs. It was just an appetizer. I always told you I was into that kind of music, so I put my money where my mouth is."

"I figure many people assume that now I'm going to go on the road with a backup band of studio musicians, that it'll be very sedate, and we'll do a kind of Vegas-style send-up, which couldn't be further from the truth."

Ted Templeman, Warner Bros.' senior vice president/director of a&r—who produced "Eat 'Em And Smile" and was at the knobs for the six consecutive platinum albums Roth recorded with Van Halen—says the singer had begun working on "Crazy From The Heat" before he left the group.

"Van Halen were on a sort of holding pattern," says Templeman. "They weren't doing too much, and Dave was bored. So he suggested

we have some fun doing the EP."

At that juncture, Templeman says, guitarist Eddie Van Halen was busying himself at his home studio working on a number of "tremendously creative projects." According to the producer, Roth had no intention of leaving Van Halen.

"All through the recording, Dave kept saying, 'No heavy guitars, we've got to stay away from that because I'm going back on the next Van Halen record and that's the most important thing.'

"After that, he said he was going to give it six months to try to get it together with Van Halen. He'd often come into my office and say he was trying to get the guys together

to practice. He made an honest effort, which is different from what comes out from the other side.

"But I know what went on—I was around. Had Dave known he was going to part company with Van Halen, he might not have done the EP. But then you never know—he's a funny guy."

Of his departure from Van Halen, Roth says, "The problem was, they didn't want to do like I wanted to do. I wanted to go on the road for long periods of time—I wanted to do everything.

"I wanted to start with the record, that's first. Then you go on the road, that's second. Then you have  
(Continued on page 85)

## Recorded Live On World Tour Europe-Only Sting Album

BY STEVE GETT

NEW YORK "Bring On The Night," a new double-live album by Sting that has just been released in Europe, will only be available on import in the U.S.

Manager Miles Copeland says, "A&M was a little disturbed and said, 'People are going to think you're crazy.' Well, they always thought that, so it's not going to be anything different. Our craziness has made A&M a lot of money."

Copeland says Sting needs time off before starting his next project. He also reveals that his client is set to reunite in the studio with the Police at the end of July.

"If I have A&M put out [the live] record in America, we're going to have to do a video, promotion, come over and do radio—Sting gets sucked into this bottomless pit," says Copeland.

The live album, recorded during Sting's 1985-86 world tour to support his debut solo release, "The Dream Of The Blue Turtles," was originally intended for U.K.-only

release.

"We recorded a number of shows, and from a pure creative, artistic standpoint he wanted to have the record," says Copeland.

"I came up with the idea of releasing it only in one territory and it caused a furor. The distributors in Europe said, 'If you release it in England, we want it, too.' Everybody started screaming, so in the end we decided we would release in Europe and nowhere else."

As for the U.S., Copeland says, "Initially, A&M wasn't real excited about having a live album follow a studio album of basically the same product."

When the company changed its mind, Copeland refused to give in. "The fact is they did want to release the record in America but we wouldn't let them," he says.

Though the Police are reuniting in the studio, Copeland says, "All three of them are continuing with solo projects. Neither Sting nor the Police have gotten into schedules. We go step-by-step and don't make our decisions like other people do."

## Brit Pop Market Receptive To Yankee Product U.K. Licensing Boosts U.S. Indie Labels

BY BRIAN CHIN

This is the second in a two-part series on emerging independent labels.

NEW YORK International licensing has become a key source of incremental revenue for independent labels, including those that avoid the investment in pop promotion at home.

Most independent U.S. labels have been ambivalent about the potentially ruinous cost of national black and pop radio coverage. But cultivating an international profile is another thing entirely: The U.K. pop market is proving extremely receptive to independent U.S. product, whether or not a given record was a hit at home.

Sleeping Bag Records, headed by veteran promoter Juggy Gayles and Will Socolov, has been the most consistent pop hitmaker among new U.S. indies in the U.K. market, reaching the U.K. top 40 with three different major-label licenses this year.

London hit No. 16 with Joyce Sims' "(You Are My) All And All," selling a reported 100,000 units in 7- and 12-inch; 10 Records hit the top 40 with Mantronix's "Bassline" and the top 60 with the previous single, "Ladies"; and Island's 4th & Broadway label is in the top 40 with Dhar Braxton's single "Jump Back (Set Me Free)."

Sleeping Bag recently licensed Dinosaur L's 1982 cult hit "Go Bang!" to the U.K. City Beat label, distributed by Beggar's Banquet. "We wanted to do something with a label that has a cutting-edge im-

age," says Ron Resnick, Sleeping Bag's executive vice president. "We like and respect Beggar's Banquet's [label chief] Martin Mills."

Other recent U.K. hits for U.S. indies include Jump Street's first single, "Gotta Find A Way" by Russ Brown, which charted pop in the U.K. through 10 Records; PowWow's "Serious," by Serious Intention, licensed to London U.K.; Tuckwood's "Mr. DJ" by the Concept, on U.K. 4th & Broadway; Urban Sound's "Galveston Bay" by Lonnie Hill and Allegiance's "Ain't That The Truth" by Frankie Kelly, both on 10 Records; Select's "(Nothin' Serious) Just Buggin'" by Whistle, through Champion; and Thom/Tay's "You Can't Blame Love," by Lamar Thomas and Judy Taylor.

(Continued on page 67)

# Roth, Joel Albums Should Explode On The Scene July's Releases Bring Fireworks

BY PAUL GREIN

LOS ANGELES July's album releases should provide answers to several timely pop music questions:

- Will Billy Joel extend his long streak of multiplatinum albums?
- Will David Lee Roth do as well with his first album without Van Halen as Van Halen has done with its first album without him?
- Will Lionel Richie finally deliver his long-delayed followup to "Can't Slow Down"—or is he going for the record for the most-postponed album in history?

Joel, Roth, and Richie are among the top artists with new albums slated for release in July. Others include Eurythmics, Chaka Khan, Quiet Riot, Air Supply, and Bob Dylan.

Over the past decade, Joel has had one of the most consistent track records in pop music. Four of his last five studio albums have sold more than 4 million units each in the U.S. "The Stranger" was certified for domestic sales of 6 million units, "52nd Street" and "Glass Houses" for 5 million, and "An Innocent Man" for 4 million. Columbia has scheduled Joel's new Phil Ramone-produced album, "The Bridge," for the last week of July.

Roth earned a platinum award last year with his EP "Crazy From The Heat." His first solo album, "Eat 'Em And Smile," is due July 7. The pressure is on Roth because his former colleagues in Van Halen landed the group's first No. 1 album in their first time at bat without him. Roth's album was produced by Ted Templeman, who did the honors on Van Halen's first six albums—all of which went platinum.

Richie's "Say You, Say Me" was unscheduled at presstime, though Motown is expected to release it on delivery. Richie's last album, "Can't Slow Down," sold 10 million copies in the U.S. and yielded five top 10 hits.

The Eurythmics are aiming for their third consecutive platinum album with "Revenge," produced by David A. Stewart. The duo topped the million-unit mark in 1984 with "Touch" and repeated last year with "Be Yourself Tonight." Each of the duo's first three albums has generated a top five hit single.

Quiet Riot is shooting for its third consecutive platinum album with "QRIII," due July 14. The group's 1983 album, "Metal Health," was the first heavy metal debut album to reach No. 1. 1984's followup, "Condition Critical," peaked at No. 15.

Chaka Khan is set to follow the biggest hit of her career with "Destiny," due July 18 on Warner Bros. Khan's last album, 1984's "I Feel For You," went platinum; its title track went gold and won two Grammys.

Air Supply's sixth album, untitled at presstime, is due July 24 on Arista. The group's first four albums went platinum, and last year's "Air Supply" went gold.

Three respected rock veterans are due with new albums in July. Bob Dylan's "Knocked Out Loaded," featuring an 11-minute piece co-written

by Dylan and playwright/actor Sam Shepard, is due July 14 on Columbia; Van Morrison's "No Guru, No Method, No Teacher" is due the same date on PolyGram; and Neil Young's "Landing On Water" is set for July 28 on Geffen.

Several new rock attractions are also due in July. R.E.M.'s "Lifes Rich Pageant," produced by Don Gehman, is due July 28 on I.R.S.; an untitled UB40 album is due the same date on A&M; and Missing Persons' "Color In Your Life," produced by Bernard Edwards, is due mid-month on Capitol.

Adult contemporary releases include Sergio Mendes' "Brasil '86," co-produced by Peter Wolf, due July 28 on A&M; Gordon Lightfoot's "East Of Midnight," co-produced by David Foster, due July 7 on Warner Bros.; and Andreas Vollenweider's "Down

To The Moon," due July 14 on CBS.

Top black releases include Melba Moore's "A Lot Of Love" on Capitol, the Four Tops' "Hot Nights" on Motown; and Full Force's "Full Force Get Busy 1 Time!" on Columbia.

Five pop soundtracks are due in July, three of them on MCA. The label will release "Howard The Duck," featuring Thomas Dolby and George Clinton; "Back To School," featuring Oingo Boingo and Philip Ingram; and "Legal Eagles," which features an Elmer Bernstein score but not the Rod Stewart hit "Love Touch."

Soundtracks due on other labels include Arista's "Nothing In Common," with the Thompson Twins, Aretha Franklin, and Christopher Cross; and Motown's "A Fine Mess," with the Temptations and the Mary Jane Girls.

## Music Bills Near Hearing Senate Eyes Taping, Licensing

BY BILL HOLLAND

WASHINGTON Immediately after the early July recess, the full Senate Judiciary Committee will turn its attention to two proposed bills of great interest to the music community: the Audio Home Recording Act, S. 1739, and the Source Licensing Amendment, S. 1980.

S. 1739, introduced by Sen. Charles McC. Mathias (R-Md.) last October, was marked up and sent to full committee May 21. It is set for a hearing July 15, and recording industry proponents are confident they have the votes to send the bill to the Senate floor.

As a result of a May agreement between the industry and Senate staffers working on the bill, S. 1739, while exempting noncommercial audio home taping and placing a royalty on conventional recording equipment and so-called dual-port decks (5% of wholesale price for the former, 25% for the latter), will no longer include a penny-a-minute royalty provision for blank tape. That omission will cut the

projected \$200 million annual royalty pool by more than half (Billboard, May 24).

There are rumors that if the present bill is sent to the Senate floor, proponents will endeavor to have the blank tape provision reinstated.

No movement is expected on a companion House bill, H.R. 2911, until the fall, and there are no present plans to drop the House version's blank tape royalty fee provision.

July 18 is the full committee hearing date for the so-called Source Licensing Amendment, introduced last December by Sen. Strom Thurmond (R-S.C.). The legislation would end the separate blanket licensing of music used on syndicated TV shows sold to independent stations, replacing it with a "source" license for each of the songs used on the shows.

A second House hearing on a companion bill, H.R. 3521, was bumped two weeks ago while the House subcommittee held hearings on the impeachment of a federal judge (Billboard, June 21). Staffers there say the hearing will be rescheduled soon.

## Seminar On Sponsorship

NEW YORK Billboard and sister publication Amusement Business are presenting a three-day seminar this fall on creating, promoting, and executing successful sponsorship packages for music and mass entertainment.

"Sponsorship In The Entertainment And Leisure Industry," Sept. 28-30 at the Atlantic City (N.J.) Sands Hotel, will provide a comprehensive forum for record and video promotion and marketing staffs, artist managers, booking agents, concert promoters, radio promotion directors, and other industry professionals.

The seminar—the fourth in a series—merges Billboard's record, video, and radio expertise with Amusement Business' facility, fair, touring, and park markets. It is a first-time joint effort for the two publications.

Sessions will range from sponsorship fundamentals to the complexities of sponsorships for nonprofit organizations and venues. Among other topics: facility, event, radio, and music sponsorships; promotion, publicity, and advertising of a sponsored package; and the emergence of promoter sponsorship.

A table-top luncheon on Sept. 29 will concentrate on subjects such as special markets, artist endorsement, public relations, collegiate-event marketing, proposal evaluation, co-sponsors, and budgeting.

The \$345 seminar fee includes all sessions, support materials, breakfasts and lunches, and a cocktail party co-sponsored by Adolph Coors.

For registration information, contact Gina DiPiero or Delia Thompson at (615) 748-8120.



City Of Hope Recipients. A&M Records co-founders Jerry Moss, left, and Herb Alpert display the "Spirit Of Life" trophies they received at the 1986 Music Industry for the City Of Hope dinner in Los Angeles. The event raised more than \$750,000 for the Alpert-Moss Research Fellowship, which will benefit the City Of Hope Medical Center. Also pictured are their wives, Ann Moss, left, and Lani Hall. (An interview with Alpert appears on page 23.)

## Executive Turntable

RECORD COMPANIES. Motown Records in Los Angeles appoints Russ Regan president of its creative division, reporting to label chief Jay Lasker. Regan was senior vice president of pop a&r and soundtracks for PolyGram Records.

James Grady is promoted to vice president of sales for RCA Records U.S., based in New York. He was director of special sales.

Scotti Bros. Records in Los Angeles names Robin Mitchell vice president of promotion. He was operations manager and program director at Y108 Denver.

Robert Gold is named executive director of advertising and merchandising at A&M Records in Hollywood, Calif. He was national advertising manager for the label.

Richard Seidel is promoted to vice president of PolyGram Jazz in New York. He was director of that department. Also, David Weyner is appointed director of marketing for PolyGram Classics. He was regional classics manager for the label.



MITCHELL



GOLD



SEIDEL



SEIDEL

Stephen Kalthorn is named executive vice president of American Gramophone Records in Omaha, Nebraska. He was a principal in the law firm of Gross, Welch, Vinardi, Kauffman, and Day.

Allied Artists Records appoints John Seagraves chief financial officer in Los Angeles, Calif. He was with Trans-American Video.

Atlanta International Records in Atlanta, Ga., promotes Juandolyn Stokes to national promotion manager.

DISTRIBUTION/RETAILING. Jetco, Target Stores' internal rack operation, makes the following appointments: Ted Lentz, national sales manager; Denny Swanson, northern regional sales manager; Bill Barber, Colorado distribution center manager; Rich Abravaya, advertising manager; Bob Hodges, West Coast sales manager; Ken Quick, catalog buyer, Minneapolis; Kathy Schaffer, distribution-center specialist, Indianapolis; and Bill Kennedy, West Coast distribution-center specialist. Lentz succeeds George Smith, who recently resigned.

Don Rosenberg resigns as general manager of Schwartz Bros. He started with the company as a record salesman.

Palmer Video in Union, N.J., promotes Carl Pallini to national sales manager. He was regional manager. Also, Kevin Clemente joins the corporate staff of the franchise sales department.

HOME VIDEO. Sony Video Software Co. promotes Mike Holzman to national sales manager in New York. He was national accounts manager.

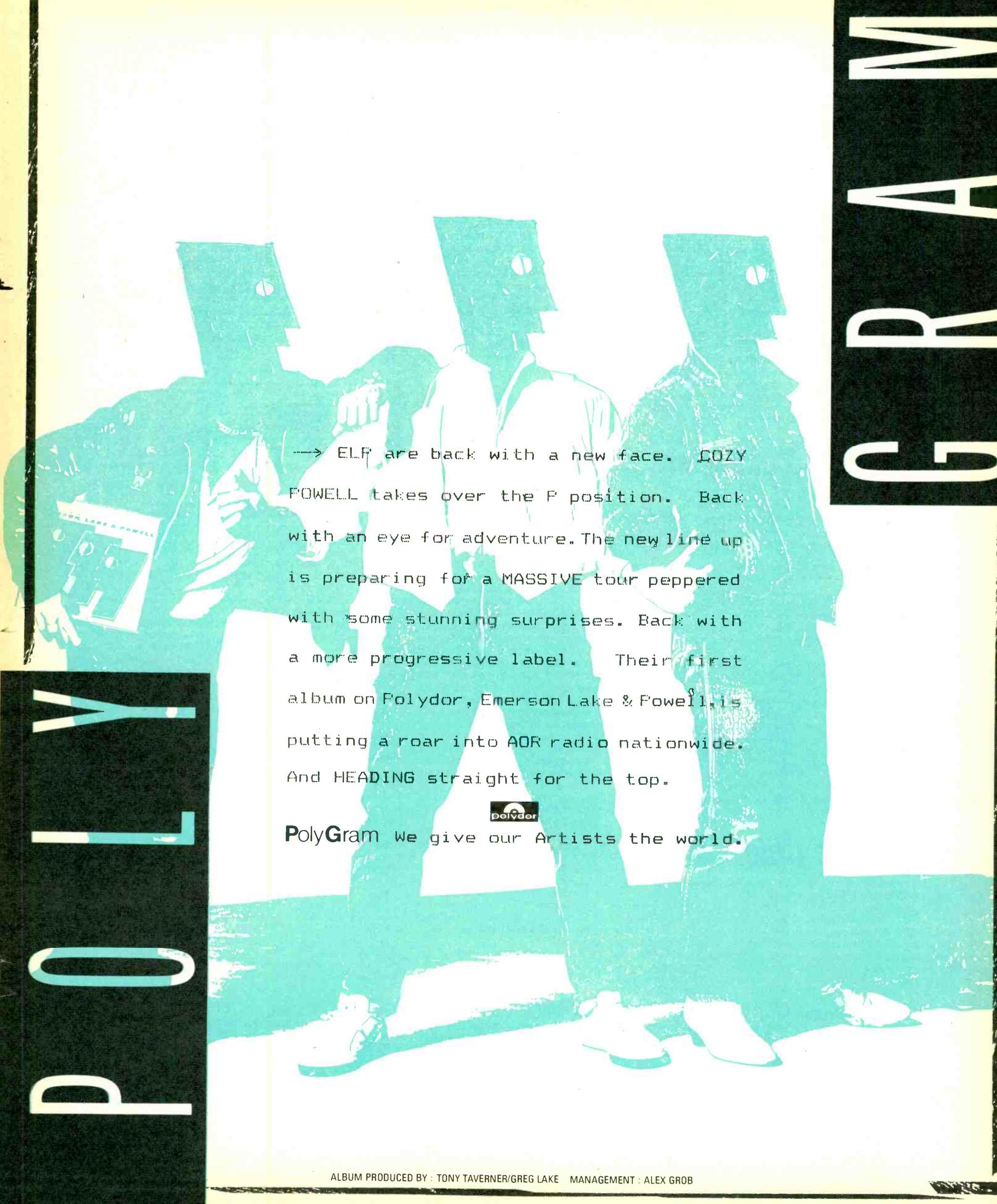
RELATED FIELDS. MTV Networks in New York promotes Susan Binford to senior vice president of press and public affairs. She was vice president of that department. Succeeding Binford is Barry Kluger, who was upped from director of press relations.

NEC Home Electronics (USA) in Wood Dale, Ill., forms a new senior management team: Gerald Tangney is appointed vice president of corporate communications; Anthony Mirabelli, vice president of marketing for the audio/video division; Kim McCusker, vice president of sales, audio/video

(Continued on page 79)

Enrique Fernandez reports on A&M's Latin division ... page 23

GRAM



—→ ELF are back with a new face. COZY POWELL takes over the P position. Back with an eye for adventure. The new line up is preparing for a MASSIVE tour peppered with some stunning surprises. Back with a more progressive label. Their first album on Polydor, Emerson Lake & Powell, is putting a roar into AOR radio nationwide. And HEADING straight for the top.



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# Publisher Thrives As Indie Again

## Chappell/Intersong Booming In U.S.

BY IRV LIGHTMAN

**NEW YORK** A year and a half after its sale by PolyGram to a group of investors headed by Freddy Bienstock, the U.S. operation of Chappell/Intersong continues to display chart and catalog prowess.

The music publisher set new highs in revenue and profits in calendar 1985, according to Irwin Robinson, chief of U.S., Canadian, and Japanese operations. Last year, Robinson reports, revenues increased 24%, with a 31% hike in the bottom line.

Chappell/Intersong interests worldwide were sold for an estimated \$109 million in December 1984.

Robinson will not cite dollar figures, nor are statistics available for the company's showing this year so far. However, Chappell/Intersong's 1986 already includes five No. 1 records, three pop and two country.

Now in its 50th year in the U.S., Chappell/Intersong's rosy financial gains are reflected in recent awards

for the company as Billboard's No. 1 publisher in 1985, as the ASCAP publisher with the highest number of most-performed songs in 1985, and an award from BMI for publishing the most performed song of 1985, "Everytime You Go Away."

Chappell/Intersong was associated with such 1985 hit acts as Elton John, Wham!, Pat Benatar, 'til Tuesday, Julian Lennon, and Starship. Its vast catalog of standards also gives the company constant representation in the field of advertising jingles.

Robinson says the company's second half looks promising, with new albums due by U2, 'til Tuesday, Ratt, Yngwie Malmsteen, "D" Train, Rod Stewart, FM, the Cult, and Eric Clapton (with Phil Collins).

Chappell/Intersong's return as an independent publisher in the U.S. after 16 years under the corporate umbrella of PolyGram is hailed by Robinson. "Fundamentally, we became an American company, and that means a great deal," says Rob-

inson, who joined Chappell/Intersong as president in 1977. "Big decisions can be made here quickly without having to dart around the world."

Robinson also maintains that its independent status has improved Chappell/Intersong's image within the creative community, because the company is less likely to be sold again in the near term. "In large corporate setups, entertainment divisions are among the assets to be sold first," he says. "The creative community is aware of it. They want to be sure they're going to be with the same people."

"This investment group has the ability to grasp what the music publishing business is all about—rather than a Lever Bros., for argument's sake, which sells soap and is not

(Continued on page 85)



**Going Solo.** Atlantic Records president Doug Morris, center, welcomes Bob Geldof to the label after he signed a longterm recording contract for North America. His debut solo album is scheduled to be released later this year. Also pictured in Atlantic's New York headquarters is attorney Ina Meibach.

## BMI Honors Composers

### Awards Show Held In L.A.

**LOS ANGELES** Film and television music composers held the spotlight at the Beverly Wilshire Hotel here June 18 as Broadcast Music Inc. saluted members during its annual awards dinner for top achievements in movie and TV music.

The black-tie affair, companion to the performing rights group's yearly pop awards gala, honored composers of the scores and theme songs from 1985's top-grossing motion pictures and highest-rated, prime-time programs. Tribute was also paid to 12 composers—each celebrating his 25th year with BMI—via the organization's Pioneer Awards.

Veteran composer Jerry Goldsmith was named recipient of the Richard Kirk Award, which is named for BMI's first West Coast chief. Goldsmith, who has scored more than 100 features, was also among the Pioneer Award winners

and received one of eight top film music composer awards for his score to "Rambo: First Blood Part II."

Also given top film music composer awards were: Alan Silvestri, "Back To The Future"; Dave Grusin, "The Goonies"; John Barry, "A View To A Kill" and "Jagged Edge"; Lennie Niehaus, "Pale Rider"; Danny Elfman, "Pee Wee's Big Adventure"; David Foster, "St. Elmo's Fire"; and Charlie Fox, "National Lampoon's European Vacation."

Winner of BMI's top television music composer awards included Stu Gardner and Bill Cosby, "The Cosby Show"; Jeff Barry and Tom Scott, "Family Ties"; Robert Kraft, Martin Cohan, and Blake Hunter, "Who's The Boss"; Jack Elliott, "Night Court"; Steve Dorff "Growing Pains"; Jerrold Immel and

(Continued on page 85)

## Opry Music Chief Named

**NASHVILLE** Former RCA Records vice president Jerry Bradley has been named head of the new Opryland USA Music division of the Opryland USA entertainment complex here. Plans call for the creation of a record label and an expansion of the division's publishing activities, according to Bradley, who takes over as general manager Tuesday (1).

Already under the Opryland USA banner are the Grand Ole Opry, Opryland amusement park, WSM-AM/FM radio stations, the Nashville Network, Music Country Radio Network, Opryland Hotel, the syndicated "Hee Haw" television se-

ries, and Acuff-Rose/Opryland music publishing.

Bradley says that the yet-to-be-named label will primarily be concerned with developing new talent, but that some established acts will also probably be signed. The label emphasis will be on country music.

Bradley was with RCA's Nashville division from 1970 to 1983, spending 10 of those years as the label's vice president of Nashville operations. Since 1983, he has been a consultant to the label and head of his own independent production company.

Although the new record label is still in the planning stages, Opryland already has one of the top song catalogs in the world since its purchase last year of the Acuff-Rose Co. In those catalogs are hits and standards by Hank Williams, Don Gibson, the Louvin Brothers, Pee Wee King, and many others.

## CHART BEAT



by Paul Grein

**JANET JACKSON's** "Control" (A&M) jumps to No. 1 on this week's Top Pop Albums chart, less than two months after her 20th birthday. This makes Jackson the youngest artist to land a No. 1 pop album since Stevie Wonder, who was 13 when he topped the chart with "Little Stevie Wonder: The 12-Year-Old Genius." (Who are you going to believe: an album title or me?) By comparison, Janet's brother Michael was an old man of 24 when he landed his first No. 1 album, "Thriller."

Jackson moves into the top spot by displacing another young star: 22-year-old Whitney Houston. This is only the second time in the history of the Top Pop Albums chart that one female solo artist has replaced another at No. 1. It first happened in November 1978, when Donna Summer's "Live And More" nudged out Linda Ronstadt's "Living In The U.S.A." It's also only the second time that one black artist has replaced another at the top. This first happened in December 1983, when "Thriller" dislodged Lionel Richie's "Can't Slow Down."

Janet and Michael Jackson are the first siblings—and in fact the first relatives at all—to each earn a No. 1 album.

One bit of historical perspective: Janet Jackson was born on May 6, 1966, just one month after A&M co-founder Herb Alpert scored an amazing chart coup. That week, Alpert's Tijuana Brass had four albums in the top 10, a feat that has never been equaled.

Also this week, Jackson earns her second top five pop single in less than two months, as "Nasty" follows "What Have You Done For Me Lately."

**WHITNEY HOUSTON's** smash debut album drops to No. 3 this week, after 14 weeks at No. 1. Only one debut album has logged more weeks at No. 1: Men At Work's "Business As Usual," which had 15 weeks on top in 1982-83. And only one album by a female artist has enjoyed a longer run at No. 1: Carole King's "Tapestry," which had 15 weeks at No. 1 in 1971.

### 'Youngster' Janet Jackson hits No. 1

**BILLY OCEAN's** "There'll Be Sad Songs (To Make You Cry)" jumps to No. 1 on this week's Hot 100, becoming his second top-charted pop hit in the past 20 months. Ocean just missed the top with two other singles, which peaked at No. 2: "Loverboy" and "When The Going Gets Tough (The Tough Get Going)."

"Sad Songs" is also No. 1 on this week's Hot Black Singles chart and dips to No. 3 on the adult contemporary chart after reaching No. 1 two weeks ago.

This is the seventh straight week that ballads have held down the top two spots on the Hot 100. The streak started in May with Whitney Houston's "Greatest Love Of All" and Madonna's "Live To Tell," continued in June with Patti LaBelle & Michael McDonald's "On My Own" and is extending into July with Ocean's smash and Simply Red's "Holding Back The Years."

**FAST FACTS:** Several weeks ago we noted that "On My Own" was the first single to enter the top 10 as high as No. 3 since Madonna's

"Like A Virgin." We might add that it's also the first single since "Virgin" to drop from No. 1 clear out of the top five. "Virgin" fell from No. 1 to No. 7; "On My Own" this week tumbles from No. 1 to No. 8.

El DeBarge's "Who's Johnny" jumps to No. 3 on this week's Hot 100, matching the No. 3 peak of DeBarge's biggest pop hit as a group, "Rhythm Of The Night."

Kenny Loggins' "Danger Zone" jumps four notches to No. 10 on this week's Hot 100. All three of Loggins' '80s top 10 singles have come from feature films; this "Top Gun" hit follows singles from "Footloose" and "Caddyshack."

Genesis has its fastest-breaking album to date with "Invisible Touch," which leaps into the top 10 in only its second week on the Top Pop Albums chart. The group's last two studio albums, "Abacab" and "Genesis," both took four weeks to reach the top 10.

**WE GET LETTERS:** Mike Perini of Ypsilanti, Mich., points out that Falco's "Rock Me Amadeus" and Duran Duran's "A View To A Kill" are tied for the shortest chart life of any No. 1 pop hits so far in the '80s. Both logged just 17 weeks on the Hot 100. Perini adds that Bob Seger & the Silver Bullet Band's "Live Bullet" is now in second place for most weeks on the Top Pop Albums chart without ever cracking the top 30. The 1976 album climbed only to No. 34, but has amassed 146 weeks on the chart. The "Man Of LaMancha" cast album, which peaked at No. 31, logged 167 weeks on the chart.

Not all of the letters addressed to Chartbeat are frivolous. Consider this note from Keith Hardy of Arlington, Tex.: "In light of the increased suicide rate in America, it's interesting that two songs in the top 10 for the week of May 31 were about having a positive self-image—Whitney Houston's 'Greatest Love Of All' and Journey's 'Be Good To Yourself.' A lot of songs recently have been used to help other people, but it's also heartening to hear these two, which suggest helping (and not feeling guilty about) the most important person—yourself."

Breathing new life  
into Memphis music  
... See page 30

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 Dobie Gray  
 "It's High Time"

**Pop:**

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 "Liberty Light"

**Broadway:**

Betty Buckley  
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Kate Smith  
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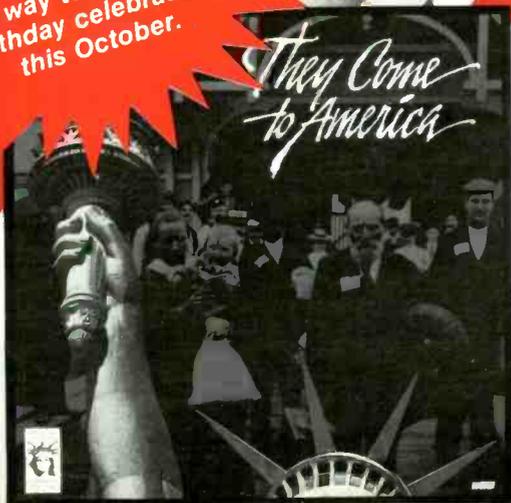
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## Remastering For CD

# THE MISSING INGREDIENT IN THE MIX

BY THOMAS Z. SHEPARD

Despite the euphoria we all feel about the advent of compact disks, there is, perhaps, an insidious little curse lurking behind the blessing.

The blessing, of course, is the opportunity to realize the potential of both analog and digital masters to a degree hardly approached before in a home medium. No question about it, the CDs sound good, they wear well, they have no intrinsic discernible noise level, they have extended dynamic range, and they are cute and friendly.

Because of all these virtues, CDs have also established themselves as a kind of last word, or final judgment. They are comparable in quality to master tapes. As such, they are quickly becoming the permanent record-for-posterity of every recording that is made for, or converted to, the new format.

Once issued on CD, an original master is unlikely to be re-examined or remixed ever again. There is no apparent problem if the recording is a recent one, and if all the elements in the creative chain are supervised and attended to by living and knowledgeable artists, producers, and engineers.

CDs also give an added dimension to remastered historical recordings, particularly monaural, and the more primitive stereos that might now be lovingly revived by current musicians and technicians. As professionals, they do the best they can with less than technically ideal original source material, and with no contact with the original performers, producers, or engineers.

It is in the middle ground where things are starting to go awry. Having done so, it is unlikely that the situation will ever be fully corrected.

I refer to the remastering, perhaps the re-editing, and most certainly the remixing of recordings made over the last 25 years by artists, producers, or engineers who might be very much alive and avail-

able, but who are not consulted or utilized for reasons of company politics or expedience.

This issue is not theoretical; it is real and can be both personally painful and esthetically destructive.

I will get back to this situation in a moment, but I would first like to remind younger readers that before digital recording, and particularly before Dolby A or other noise-suppressing circuitry, the art or prac-

again with the knowledge and understanding that these components, as well as all other niceties of balance, would be readjusted in the final mix.

The other week I purchased "Boulez Plays Debussy" on a compact disk produced by Thomas Z. Shepard. It is an acceptable audio product and delivers a reasonable facsimile of Boulez's performance with the New Philharmonia Orches-

tremely low, and we are all grateful for that.

But tape hiss is not the only game in town. There has to be a better reason for a "definitive" new CD version of almost legendary performances than the reduction of hiss and other technological distortions. It's not reasonable that the quality of the music or performance should be inadvertently sacrificed in the interest of technological "improvements" if, in fact, *no such sacrifice is necessary*.

Simply stated, if the original producer (or engineer or recording artist) is willing and available to assist in the intelligent re-creation of the artist's intention, then why not use him? If they're not available, perhaps the CD transfer should be made from the original dual-track mix. I would prefer extra hiss to a mangled mix.

I am not suggesting that my recordings are incapable of improvement by other hands. Indeed, there are several of my older recordings that are eminently improvable. But I would like the opportunity to improve them myself.

I write this extended piece not just to register a complaint or to make a public excuse, but more importantly because there must be many parallel situations to my own.

There must be many of us who have been hard-working and conscientious, and who have had profound artistic relationships with recording artists. We have something to contribute that will create a far more accurate and honest posterity for those artists we produced with tender and loving care, and some blood, sweat, and tears.

The answer is not to take our names off recordings, but rather to justify our credits honestly.

It is my hope that the expression of similar sentiments by my colleagues will help alter some prevailing company attitudes that seem far more parochial than conscientious.

**'We have something to contribute that will create a more honest posterity for artists'**



Thomas Shepard is vice president, classical and theatrical, MCA Records. He formerly held top classical posts at RCA and CBS.

tion of multitrack (usually three-, four-, or eight-track) recording was far less "pure" than it is today.

• It was not unusual for a particular track to be assigned to fairly soft percussion instruments recorded 10 dB hotter. The producer knew exactly when and why he might later compensate by reducing the 10 dB level of this channel in the two-track mix. He was doing his expert best to maximize the tape's signal-to-noise ratio.

• As a matter of esthetic or dramatic judgment, the producer might also have assigned particular vocal artists to certain tracks (here I'm referring primarily to opera recording), knowing precisely how, where, and why he might later reassign or "pan" these tracks to left, center, or right, or to any point in-between.

• Equalization and reverberation were often deliberately added to or omitted from a live session, once

tra. However, it does not represent the ideals of balance and ambience that were worked out and agreed to by Boulez and me.

For example, the final note of "La Mer," which is meant to be a nice "ff" thwack on the tympani, emerges on the CD as far more a whimper than a bang. I remember that the tympanist had to underplay this note because we were concerned about saturation of the master tape.

I knew this, Boulez knew this, and a careful reading of the score by the CD remastering person might suggest paying some attention to a dynamic marking of "ff." But it wasn't paid attention to. The end of "La Mer" on this CD sells out Boulez and Debussy (and me).

No more accurate or representative is the sound of the violins or the balance between woodwinds and brass. The tape hiss, however, is ex-

## Letters to the Editor

So, if Mr. Berger wants to keep top 40 healthy, I suggest that he keep his programming flexible, giving equal time to the slower rock artists.

Chris Padgett  
Boiling Springs, N.C.

### REWRITING HISTORY

It appears that Larry Berger is doing some rewriting of history when he states that programmers trying to "mellow" top 40 radio in the mid-to-late '70s almost killed it.

A look at Billboard's own book of No. 1 hits for the period shows that the dominant trend wasn't mellow, but disco, and I can only assume that top 40 programmers were right in the middle of it. The Bee Gees, Andy Gibb, Donna Summer, and a horde of others—even Barbra Streisand (with Summer)—had No. 1 hits with that all-encompassing disco beat. Mellow hits through the period comprised a small minority.

However, mellow or disco, PDs aren't in the habit of pushing sounds that their public doesn't want to hear, or artists that aren't in demand.

Larry Berger is entitled to choose whatever music he wants for his station. I offer him, however, an updated version of an old historical saw: If you don't remember the past correctly, it is very hard to avoid repeating it.

Patricia R. Carrico  
Rockville, Md.

### A MECCA NO LONGER

Record stores have changed. It's not records anymore, it's just "product." All the glitzy neon can't hide the shallowness of stock, the absence of staff who know as much as the customers do about records, or the lack of striving to serve special interests.

Recently, I had a chance to go back home for a visit and made a

beeline for the Paramus, N.J., Sam Goody, like I used to since the first day it opened. I can take them turning the historic Garden State Plaza into a covered mall, but the new management has removed everything from the store that once made Sam Goody a Mecca for visiting collectors from all over the world. I walked out empty-handed for the first time.

Maybe Thomas Wolfe was right: You can't go home again.

Michael Biel  
Assn. for Recorded Sound Collections  
Morehead, Ky.

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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# Midsummer: Time For Innovations

## 'Liberty' Keys July 4th Programming

BY KIM FREEMAN

NEW YORK Lifestyle targeting, on-air continuity, and projecting a sense of "being there" are the keys to getting the most out of holiday programming and special events, say several PDs.

As always, Fourth of July serves as a midway point between Memorial Day and Labor Day in summer station agendas. The added draw of this year's Statue Of Liberty celebrations is giving several outlets extra opportunities to reinforce images with existing come and to spark the interest of new listeners.

The list of innovative and elaborate programs and promotions that stations are tying into this week-end's events is endless. But, the crucial point is to get maximum mileage, both pre- and post-event, from those efforts.

The first step in plotting holiday programming, say PDs, is to determine how listeners will be using your station that day.

"Generally, there will be more time spent listening [during holidays]," says WRQX "Q-107" Washington PD Randy Lane. Programming to match an audience's lifestyle is a daily aim, and Lane puts emphasis on determining listeners' "frame of mind" during holiday offerings.

Weather permitting, Lane, like most PDs, assumes his listeners will be outdoors, at beaches and lakes. With this in mind, Q-107's midday and afternoon programs will be live remotes from Ocean City's shores in Maryland.

With the extra TSL, Lane warns against "deviating too far from what you normally play." The beach broadcasts will feature the same amount of music and talk, but the latter will be geared more toward leisure activities.

WRQC Cleveland PD Scott Howitt says holidays are primarily an opportunity to "show sensitivity and warmth to most of the people in

your target audience. If you're going to interrupt normal programming, it has to be something that will please nine out of 10 people." Howitt says he generally stays away from countdowns or long-form specials on one artist. "We'll have our own red, white, and blue salute," says Howitt, "but, if you're not enamored of the Statue of Liberty, it won't be a turnoff."

Many stations are sending a crew member to New York for live reports from the Liberty festivities, and others have moved their morning show to the city for the weekend.

WHYI Miami's morning crew will be in Gotham for two satellite-delivered, live shows. The top 40 station's operations manager Tony Novia says the mission was motivated by the scale of the festivities and the popularity of remote broadcasts.

"Right now, the hot ratings are coming from [television and radio outlets] taking shows on the road," Novia says. "CHR is not in the best of shape right now, so we're looking for new and different things to do."

While Miami is heavily populated with former New Yorkers, Novia says Y-100 is being careful "not to alienate listeners here."

To generate excitement, Y-100 sent a research crew to Gotham recently to collect information on taxis, subways, eateries, crime, and

other New York essentials. A week prior to the remotes, those findings were presented as daily show themes and merged with listener opinions on various Big Apple elements.

Y-100 is also plugging into the emotional nature of the Liberty events, with drop-ins from celebrities and listeners on what the Statue means to them.

Y-100 is joined in its July 4th jaunt by WTVJ-TV, and Novia says he's confident the alliance will result in followup TV coverage to prolong the value of the trip.

WDTX Detroit PD Jim Harper is another proponent of basing programming on what consumers are already doing. For July 4th, his station's programming will be keyed to outdoor activities and supplemented by sound-effect beds creating the sense that personalities are "actually out there with you," says Harper.

WDTX's July 4th programming will center on its ongoing "Beach Party Weekend" theme. The top 40 station's promotion director Carolyn Kreiger says the "72-hour party" will include continuous winning opportunities, live call-ins from Detroit's hot spots, and roving staffers stocked with giveaway items.

For a spot check of how several stations are lighting up their airwaves this weekend, see Promotions, page 12.

### DIR To Syndicate Show

## Howard Stern Goes National

NEW YORK Howard Stern will introduce his often controversial brand of humor to album rockers across the nation in September, when DIR Broadcasting here launches its three-hour weekly "Howard Stern Show."

The talkative Stern has been pulling strong ratings and revenues for

Infinity album rocker WXRK here since he joined late last year. Stern moved from afternoons to mornings in February, and that show's winter Arbitron 12-plus share rose from a 1.2 to a 3.4. In the March/April/May Arbitron results, Stern's WXRK show was up to a 5.2 share.

Stern arrived at WXRK after a much-publicized split from WNBC New York, where he had mastered the afternoon drive shift since 1982.

During his tenure in New York, Stern has become notorious for his nothing-is-sacred style. Prior to biting the Big Apple, Stern cut his chops at WWWW Detroit and WCCC Hartford, then moved to the morning slot at WWDC Washington.

Stern is not the first high-profile local talent to take on a national show—the list include's KIIS Los Angeles' Rick Dees, WHYZ New York's Scott Shannon, and KKBQ Houston's John Lander—but Stern's program is one of the first to put such a heavy emphasis on the personality.

According to DIR executive vice president Peter Kauff, "The Howard Stern Show" will mix music and

(Continued on page 12)

**Don't miss Paul Drew's monthly PD to PD column on page 19.**



**Winner's Circle.** California radioites gather to help Patti LaBelle celebrate a birthday and her chart-topping MCA single, "Winner In You." Cutting the cake are, from left, KACE Los Angeles MD Paul Perridon; MCA VP/r&b promotion Ernie Singleton; KSFM Sacramento MD Chris Collins; LaBelle; MCA's senior VP/promotion Steve Meyer and national pop promotion director Frank Turner; and Dave Parks, operations manager at KSDO-AM-FM San Diego.

# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### TOP 40

Bananarama is going bananas at WBJW Orlando. There, program director Brian Thomas says the group's remake of Shocking Blue's 1969 hit, "Venus" (London/PolyGram), has drawn top 10 phones after two weeks on air. Meanwhile, Berlin's "Take My Breath Away" from Columbia's "Top Gun" soundtrack continues to build at BJ-105, where, Thomas reports, it is a top five phoner. "This will be a No. 1 record for Berlin," he predicts, adding that the single is backed by outstanding soundtrack sales. The PD says Device's "Hanging On A Heart Attack" (Chrysalis) is "testing really well" and Peter Cetera's "Glory Of Love" (Warner Bros.) is "going through the roof." And, the Timex Social Club's "Rumors" (Jay) continues its market-by-market trek. "You can look for this one to break wide open in Florida soon," Thomas says.

### BLACK/URBAN

Run-D.M.C.'s "Walk This Way" (Profile) is WLUM Milwaukee PD Bernie Miller's raver of the week. Miller was voted medium-market PD of the year by Black Radio Exclusive's readers, but he says anyone of any credentials could recognize this record as a hit. "It's got ears in top 40, rock, and, naturally, black," says Miller. Run-D.M.C. is joined on the rap/rock tune by the originators of the song, Aerosmith, and Miller says the outing is an "instant phones" generator. Another immediate WLUM add is Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent" (Polydor). "Women will automatically cling to this one," says Miller of Guthrie's sly single. Soon to graduate from test rotation at WLUM is "Since I Fell For You" (Warner Bros.), the Bob James/David Sanborn duet featuring Al Jarreau. "This is just peaking on AC," Miller says. "I don't know why other urbans aren't picking it up. It's an obvious hit." The PD says the same thing about Hiroshima's "One Wish" (Epic).

### ALBUM ROCK

WBCN Boston's assistant PD and MD Bob Kranes waxes eloquent when it comes to new records. "With the heat of summer coming on strong, David Lee Roth releases his new album. With the single 'Yankee Rose' (Warner Bros.), we get a good taste of what this ex-Van Halenite is up to." According to Kranes, the song "continues in the Roth tradition of tongue-in-cheek rock'n'roll. This song should be around all summer." Part of the ongoing soundtrack craze, Kranes says, is Rodney Dangerfield's "Twist & Shout" from MCA's "Back To School" compilation. It will "probably never be a hit, but nonetheless, it's going to sell a lot of records. If you want to have some fun, play this," he says. Seguing to less mainstream tracks, Kranes cites Bruce Cockburn's "Call It Democracy" (Gold Mountain/MCA). "This is a politically and socially righteous record," Kranes says. "It picks up where [Cockburn's last single] 'Rocket Launcher' left off. Cockburn is a singer/songwriter whose lyrics are timely and whose music should be heard."

KIM FREEMAN

# ...newsline...

**KEBC OKLAHOMA CITY** has been sold to New York-based Van Wagner Communications for an undisclosed sum. The seller is Ralph Tyler, who has owned the "Keep Every Body Country" outlet since 1972. Pending FCC approval, KEBC will join WXCM/WIBM Lansing, Mich., as part of the Van Wagner broadcast division, which is expected to expand soon.

**BILL LIVEK** is promoted to president and CEO of Birch Radio. Livek joined the ratings company in September 1984, after a seven-year tenure with Arbitron. He replaces Dick Weinstein, who resigned recently. Concurrent with Livek's appointment, Ellen Zimmerman is elevated to senior vice president of advertiser and agency sales. She was VP of that department.

**ROSEMARY ARTERS** is promoted to station manager at WNEW-FM New York. An 11-year veteran with the leading album rocker, Arters was most recently general sales manager.

**WHAS/WAMZ Louisville** will soon change hands from Bingham Broadcasting to Clear Channel Communications in a \$20 million-plus transaction. The AM is a full-service outlet, and the country FM won the Country Music Assn.'s station-of-the-year award last year.



# WHAM!

## **"Music From The Edge Of Heaven."**

The most successful pop group in the world today take their music to an even higher level. WHAM! "Music From The Edge Of Heaven." <sup>OC 40285</sup> Featuring the smash singles, "A Different Corner" <sup>38-05388</sup> and "I'm Your Man," <sup>38-35721</sup> plus "Blue (Live In China)," "Last Christmas" and the newest single, "The Edge Of Heaven." <sup>38-06182</sup>

An event. On Columbia Records, Cassettes and Compact Discs.



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## Promotions

### BIG BANG THEORY

THE FOURTH OF JULY is one of the better opportunities for stations to bring out their big promotional guns. With the Statue of Liberty emerging from the scaffolding for her 100th birthday, this year's date has most stations double-armed for the festivities.

Naturally, New York stations are making a huge deal about the Lady's unveiling.

As the official station of the July 4 fireworks, WPLJ is planning a simulcast of ABC-TV's live coverage. WPLJ giveaways include the "Ultimate New York Weekend" package of three nights' lodging and seats on a private yacht for all New York Harbor festivities. WPLJ's AM sister WABC has exclusive broadcast rights to all official Statue of Liberty events via the ABC Radio Network's affiliation with the Statue of Liberty-Ellis Island Foundation.

Meanwhile, WNBC will wrap up its "Why I Love America" essay contest for youngsters, following its "Liberty Month" special features throughout June. WPIX will end its Liberty triva contest, with five winners receiving July 4 Circle Line tickets for an up-close and personal take on the events.

WJLH will load 60 listeners onto a cruise ship for a close listen to the Jerry Reed and Eddie Rabbitt shows at Liberty State Park.

Boat seats of any sort are at a high premium, and WHTZ has some of the hottest tickets via its tie-in with MTV's "Party Boat," where ZZ Top will be performing. WHTZ is giving away 10 pairs of boarding passes, plus an equal ticket allotment for fireworks fes-

tivities at the South Street Seaport.

WRQX Washington and other hit outlets have also linked up with MTV for the "Party Boat" passes.

**LIGHT-ROCKIN' KLTR** Houston is sending listeners and a lady just a little older than Liberty to New York for the weekend. The lady in question is the Elissa, a tall sailing ship launched in 1877 that will represent Houston/Galveston in the Harbor flotilla. KLTR helped raise much of the money to send Elissa to New York, and its efforts are being rewarded with passages for two listeners.

Classical outlet **WFMT** Chicago is treating listeners around the country to a live "Sousa At The Symphony" concert, thanks to the fact that WFMT is carried on cable in 43 states. Windy City residents will get a first-hand listen to John Philip Sousa's music courtesy of Chicago's Grant Park Symphony and conductor Keith Brion. The station is expecting 500,000 to attend this year's concert. The evening will end with traditional fireworks set to music.

Speaking of fireworks, **KMGG** Santa Rosa, Calif., is asking advertisers to "Have a blast . . . and we'll put your name on it." During the station's fourth annual "Sky Blast" on the Russian River, clients buying a 24-spot schedule for broadcast before July 27 will get a blast named in their honor. In exchange, the cost of each blast bought will be donated in the sponsor's name to the Guerneville Chamber of Commerce to offset flood relief costs.

KIM FREEMAN

### HOWARD STERN GOES NATIONAL

(Continued from page 10)

talk equally. (At WXRK, Stern only plays an average of six songs per hour.)

Some industry observers question the appeal of Stern's humor on a national level, but Kauff maintains that Stern's New York flair is simply a result of the fact that Stern works here. "He realizes that he has many years of maturation with his audience here," Kauff says.

Stern has not been asked to tone down the content of his show, Kauff says. "You can't de-Howard Howard," he says. "But he is aware that it's a national show. It will have a national perspective."

"He's just flat-out funny," Kauff continues. "I don't see any reason why he won't be equally funny in Los Angeles, Miami, or any other part of the country."

Kauff says the program was inspired by PDs asking for "something unique, like a Howard Stern. We couldn't get any closer."

"What we're really trying to do here is numbers. That's an approach that has not been tried at syndicated radio in a long time," Kauff says, only half joking.

As such, Kauff envisions that "Howard Stern Show" affiliates will air the program in Saturday

morning slots. He says Stern will be available for customized station ID packages, and may be willing to visit affiliates occasionally.

Stern's on-air partners in the DIR venture are his longtime morning team members, Robin Quivers and Fred Norris. The program will be produced in-house by DIR's staff, and Kauff says the weekly script will be a joint venture between Stern and DIR.

Rock columnist Lisa Robinson will contribute music news to the show, which has already lined up interviews with David Lee Roth, Cyndi Lauper, and Phil Collins.

DIR, which was bought recently by Lorimar-Telepictures, hosted a luncheon/press conference at the New York eatery Elaine's to announce the show. Stars in attendance included Katrina of Katrina & the Waves, John Parr, and members of Kiss.

DIR was launched by Kauff and president Bob Meyrowitz in 1973 with the live concert series "The King Biscuit Flower Hour." DIR's regular roster includes "The American Eagle," "Scott Muni's Ticket To Ride," "Pioneers In Music," "Live From The Improv," and various specials.

KIM FREEMAN



**MARK BOLKE** will be leaving **KPKE** Denver on July 15. With the change of ownership from Doubleday to Legacy complete, KPKE's new operations manager and Legacy program consultant **Doug Erickson** will be programming the top 40 station, leaving Bolke with little choice but to go. Bolke joined the station from **KDWB** Minneapolis (another Doubleday hit outlet now owned by Legacy) in 1982 as assistant program director. He says he will be looking for a PD job with "increased responsibilities." He can be reached through the station.

**BILL TANNER** picked up the programming post at **WCJX** Miami (Billboard, June 28). With his arrival June 23 came the arrival of the **WPOW** calls, to better reflect the top 40 outlet's "Power Hits" slogan. Naturally, you can expect the "96X" tag to be dropped soon, and the top 16 countdown approach is already out.

Tanner says the **WPOW** query came just a day after he was fired from **WHQT** (Hot 105) (Billboard, June 14). Prior to that call, Tanner says he considered **WCJX** to have "enormous untapped potential." Before his two-week talks with **WPOW** part-owner and VP/GM **Gred Reed**, Tanner says, he didn't feel the outlet had much of a commitment behind it. All that's changed now, and Tanner is gung ho on **WPOW**'s position in the ever-shifting Miami market.

In his second day on the job, Tanner had his competitors lined out on a clock representing the musical spectrum from dance to rock. Tanner puts his old home, **WHQT**, at nine o'clock, with a heavy dance orientation. At three o'clock is **WINZ-FM** with its shift from dance to rock product. At high noon Tanner time is **WHYI** (Y-100). "There's no one really competing with Y-100 and Hot 105," he says, so he's aiming **WPOW** at that slot with a "CHR sound that will lean very heavily on Miami-oriented music." With the market's changes, Tanner says Miami's 45% Latin population can be better served.

Tanner says **WPOW**'s current personalities will all get a shot at filling his bill for "more spirited" on-air presentations, "but there are no guarantees."

**SCOTT FORREST** is leaving his PD post at top 40 **KHYT** Tucson to take on the same title at oldies-formatted **KYA-FM** San Francisco. **Todd Fisher** is the interim PD in Tucson, and management is now accepting applications for the post. No word yet whether Forrest's arrival at the oldies outlet

means format changes at **KYA**.

**THE BEACH BATTLE** in Los Angeles continues with an intriguing offer from Emmis' **KPWR** (Power 106). As you'll recall, the city's Beach and Harbor Commission is pitching local stations on a package of exclusive sponsorship rights to all events at the county's shores. The two-year offer inspired market leader **KIIS-AM-FM** to put up a \$96,000 bid, and several other outlets have thrown themselves into the fray.

Getting back to Power 106's offer, the urban/hit outlet is pitching for exclusivity on the basis that it will allow other stations to sponsor beach events that don't conflict with anything Power 106 is sponsoring.

The commission is expected to pick from among the bids shortly, but we doubt the battle will end there.

### Bolke exits KPKE after ownership shift to Legacy

**DOWN IN D.C.**, **WWDC-FM's** **Doug "Grease" Tracht** has been hit with a lawsuit over a phone sketch he did live in April, 1985. More recently, the shock jock caused a ruckus in the market with a racial slur on Martin Luther King's birthday.

This time, the incident involved a listener who telephoned Tracht while he was on air and asked him to phone his girlfriend at the Univ. of Virginia with a birthday greeting. The \$10.7 million suit alleges that Tracht rigged the call using an actress who, when handed the phone by the man who answered it, gave the impression she had been sleeping with another fellow. The listener did not find the bit amusing—Tracht allegedly used the real names of the lad and his UVA girlfriend, and the girl received a series of harassing phone calls following the broadcast.

**NEXT DOOR**, in Baltimore, Shamrock Communications makes a number of changes at its adult rocker, **WGRX-FM**. First, **Leigh Jacobs** ships in as program director from the same spot at **WOMC** Detroit. Assisting him is **Harry Kozlowski**, known on-air as **Bob Payne**. His assistant PD job comes after working with the outlet since it launched in the spring of 1984. **WGRX's** new MD is **Michael Butscher**, who doubles as 7 p.m.-midnight man. And the outlet's new promotion director is **Maura Lane**, a former account executive for an advertising firm.

**WPLJ** New York has received a lot of honors in its day, but none so unique as having a Chinese take-out joint name itself after the station. Upon getting a menu in the mail from the "Power 95" restaurant, WPLJ staffers called the Soho eatery to find that the honor had been bestowed because "Power 95 plays good music," a phrase joyfully repeated to us by PD **Larry Berger** in a Chinese accent.

## Washington Roundup

BY BILL HOLLAND

**THE FCC HAS EXTENDED** the deadline for comments on its April report on the status of AM broadcast rules, which looks into possible changes to help AM stations compete effectively. The original comments deadline was July 1, but Capital Cities/ABC Inc., CBS Inc., and NBC Inc. jointly filed a request for an extension, citing the "extensive nature of the report" and the time needed to prepare effective responses. The FCC okayed the request, and the new deadline is Aug. 1. Comments should be filed with the chief of the Mass Media Bureau.

**ALSO, THE COMMISSION** has begun a review of rules pertaining to modifications of broadcast transmitters. Currently, if stations wish to modify, they have to fill out a Form 301 for approval. The FCC is thinking of dropping that requirement and just requiring stations to make appropriate tests to ensure there is no interference caused by the change. Stations would have to retain test results.

**TED AND EDDIE** were re-elected . . . The NAB joint board once again gave the nod to Ted Snider to be joint board chairman and to Eddie Fritts to be president of the trade association at the joint board meeting in mid-June. Also, Bev E. Brown, NAB vice chairman of the radio board, was elected chairman, succeeding John F. Dille; Jerry Lyman was elected new vice chairman. Both Brown and Lyman will serve one-year terms and will sit on NAB's executive committee.

**ALSO AT THE MEETING**, the Radio Board of Directors passed a resolution regarding the recent unification of NAB and NRBA. It calls for a task force of both elected and "unification" Radio Board members to determine if the present structure of NAB can accomplish the goals radio broadcasters want. The task force will make recommendations and report on findings at the January board meeting. Task force meetings will be coordinated with monthly executive committee meetings.

**MORE RADIO TOPICS AT THE** NAB joint board meeting: AM improvements; a review of public interest standards; changes in radio board makeup; network definition retained; and approval of Snider's five-year plan for the association with its four main goals. Those goals are to enhance broadcasting's public image, strengthen NAB leadership of broadcasting, better serve the membership, and represent and advocate the interests of broadcasters.

**NEW CHIEF:** Thomas N. Albers has been appointed chief of the AM branch of the FCC Mass Media Bureau. He was assistant branch chief and has been at the commission since 1984.



**WESTWOOD ONE**  
**RADIO NETWORKS**  
**PRESENT**

*Aretha*  
FRANKLIN

**IN CONCERT**

**SIMULCAST WITH**  
**SHOWTIME**

On Friday, July 18, the Westwood One Radio Networks and Showtime take a cruise down the "Freeway Of Love" for a very special concert performance by the Queen Of Soul - *Aretha!*

It's a digital stereo simulcast of a show filmed and recorded last May in front of an SRO hometown crowd at Detroit's Music Hall. Backed by a 24-piece orchestra and a trio of vocalists, Ms. Franklin throws down a set of timeless classics including "Can't Turn You Loose," "Never Loved A Man," "Respect," "Natural Woman," "Chain Of Fools," "Angel," "Who's Zoomin' Who" and, with fireball E Street Band saxman Clarence Clemons sitting in, a high-octane version of "Freeway Of Love"! *Aretha!* It's 60 minutes of sass and class starting at 10 p.m. EDT/PDT, with a special 15-minute music & interview pre-show airing on Westwood One affiliates. To make sure you and your listeners are a part of it, contact your Westwood One representative now at (213) 204-5000 or Telex 4996015 WWONE.



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For more info, contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.



**Going, Going, Gone.** Los Angeles radio personalities gather with I.R.S. artist and former Go-Gos member Belinda Carlisle after her recent show at the city's Roxy Theater. Pictured, from left, are KROQ L.A. DJ Rodney Bingenheimer; I.R.S. VP/promotion Michael Plon; I.R.S. president Jay Boberg; KIIS-AM-FM music director Gene Sandbloom; Carlisle; and Carlisle's producer, Michael Lloyd, and her managers, Danny Goldberg and Ron Stone.

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## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. **Afternoon Delight**, Starland Vocal Band, WINDSONG
2. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
3. **I'll Be Good To You**, Brothers Johnson, A&M
4. **Shop Around**, Captain & Tennille, A&M
5. **More, More, More (Part 1)**, Andrea True Connection, BUDDAH
6. **Silly Love Songs**, Wings, CAPITOL
7. **Misty Blue**, Dorothy Moore, MALACO
8. **Love Is Alive**, Gary Wright, WARNER BROS.
9. **Sara Smile**, Daryl Hall & John Oates, RCA
10. **Got To Get You Into My Life**, Beatles, CAPITOL

### POP SINGLES—20 Years Ago

1. **Strangers In The Night**, Frank Sinatra, REPRISE
2. **Paperback Writer**, Beatles, CAPITOL
3. **Red Rubber Ball**, Cyrille, COLUMBIA
4. **Paint It Black**, Rolling Stones, LONDON
5. **You Don't Have To Say You Love Me**, Dusty Springfield, PHILLIPS
6. **Hanky Panky**, Tommy James & the Shondells, ROULETTE
7. **Cool Jerk**, Capitols, KAREN
8. **I Am A Rock**, Simon & Garfunkel, COLUMBIA
9. **Did You Ever Have To Make Up Your Mind?**, Lovin' Spoonful, Kama Sutra
10. **Barefootin'**, Robert Parker, NOLA

### TOP ALBUMS—10 Years Ago

1. **Wings At The Speed Of Sound**, CAPITOL
2. **Rock'n'Roll Music**, Beatles, CAPITOL
3. **Rocks**, Aerosmith, COLUMBIA
4. **Breezin'**, George Benson, WARNER BROS.
5. **Frampton Comes Alive**, Peter Frampton, A&M
6. **Fleetwood Mac**, WARNER BROS.
7. **Chicago X**, COLUMBIA
8. **Rastaman Vibration**, Bob Marley & the Wailers, ISLAND
9. **Harvest For The World**, Isley Brothers, T-NECK
10. **Look Out For # 1**, Brothers Johnson, A&M

### TOP ALBUMS—20 Years Ago

1. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
2. **If You Can Believe Your Eyes And Ears**, Mamas & the Papas, DUNHILL
3. **The Sound Of Music**, Soundtrack, RCA VICTOR
4. **Dr. Zhivago**, Soundtrack, MGM
5. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
6. **The Shadow Of Your Smile**, Andy Williams, COLUMBIA
7. **Lou Rawls Live!**, CAPITOL
8. **Going Places**, Herb Alpert & the Tijuana Brass, A&M
9. **Wonderfulness**, Bill Cosby, WARNER BROS.
10. **Pet Sounds**, Beach Boys, CAPITOL

### COUNTRY SINGLES—10 Years Ago

1. **The Door Is Always Open**, Dave & Sugar, RCA
2. **All These Things**, Joe Stampley, ABC/DOT
3. **Suspicious Mind**, Waylon & Jessi, RCA
4. **Teddy Bear**, Red Sovino, STARDAY
5. **Stranger**, Johnny Duncan, COLUMBIA
6. **Home Made Love**, Tom Bresh, FARR
7. **When Something Is Wrong With My Baby**, Sonny James, COLUMBIA
8. **Golden Ring**, George Jones & Tammy Wynette, EPIC
9. **Vaya Con Dios**, Freddy Fender, ABC/DOT
10. **Here Comes The Freedom Train**, Merle Haggard, CAPITOL

### SOUL SINGLES—10 Years Ago

1. **Something He Can Feel**, Aretha Franklin, ATLANTIC
2. **You'll Never Find Another Love Like Mine**, Lou Rawls, PHILADELPHIA INTERNATIONAL
3. **This Masquerade**, George Benson, WARNER BROS.
4. **Heaven Must Be Missing An Angel (Part 1)**, Tavares, CAPITOL
5. **Sophisticated Lady (She's A Different Lady)**, Natalie Cole, CAPITOL
6. **Somebody's Gettin' It**, Johnnie Taylor, COLUMBIA
7. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
8. **Who Loves You Better (Part One)**, Isley Brothers, T-NECK
9. **So Good (To Be Home With You)**, Tyrone Davis, DAKAR
10. **Can't Stop Groovin' Now, Wanna Do It Some More**, B.T. Express, COLUMBIA

FOR WEEK ENDING JULY 5, 1986

Billboard®

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	2	3	8	THE FIXX MCA		SECRET SEPARATION
2	3	4	7	EMERSON, LAKE & POWELL POLYDOR		TOUCH AND GO
3	1	1	6	GENESIS ATLANTIC		INVISIBLE TOUCH
4	5	6	4	STEVE WINWOOD ISLAND		HIGHER LOVE
5	4	2	10	PETER GABRIEL GEPHEN		SLEDGEHAMMER
6	6	7	14	VAN HALEN WARNER BROS.		DREAMS
7	8	11	7	KENNY LOGGINS COLUMBIA		DANGER ZONE
8	10	14	7	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED		WRAP IT UP
9	13	13	8	ICEHOUSE CHRYSALIS		NO PROMISES
10	7	5	11	GTR ARISTA		WHEN THE HEART RULES THE MIND
11	16	23	4	JOURNEY COLUMBIA		SUZANNE
12	21	32	3	BIG COUNTRY POLYGRAM		LOOK AWAY
13	24	28	12	VAN HALEN WARNER BROS.		LOVE WALKS IN
14	14	19	7	THE OUTFIELD COLUMBIA		ALL THE LOVE IN THE WORLD
15	27	35	4	PETER GABRIEL GEPHEN		RED RAIN
16	22	26	6	38 SPECIAL A&M		SOMEBODY LIKE YOU
17	17	21	7	JOHN EDDIE COLUMBIA		JUNGLE BOY
18	18	18	5	DAVID BOWIE EMI-AMERICA		UNDERGROUND
19	9	9	12	THE MOODY BLUES POLYGRAM		YOUR WILDEST DREAMS
20	15	16	8	JACKSON BROWNE ASYLUM		IN THE SHAPE OF A HEART
21	12	12	14	THE ROLLING STONES ROLLING STONES		ONE HIT TO THE BODY
22	32	42	3	GENESIS ATLANTIC		THROWING IT ALL AWAY
23	33	—	2	MICK JAGGER EPIC		RUTHLESS PEOPLE
24	40	—	2	TOM COCHRANE & RED RYDER CAPITOL		BOY INSIDE THE MAN
25	25	27	6	AC/DC ATLANTIC		WHO MADE WHO
26	26	29	5	ROD STEWART WARNER BROS.		LOVE TOUCH
27	31	—	2	JOHN WAITE EMI-AMERICA		IF ANYBODY HAD A HEART
28	28	41	5	THE MOODY BLUES POLYGRAM		THE OTHER SIDE OF LIFE
29	35	45	4	BOB SEGER & THE SILVER BULLET BAND CAPITOL		THE AFTERMATH
30	30	38	3	PETER GABRIEL GEPHEN		IN YOUR EYES
31	11	10	9	JOURNEY COLUMBIA		GIRL CAN'T HELP IT
32	19	20	8	LOU REED RCA		NO MONEY DOWN
33	NEW ▶	1	1	DAVID LEE ROTH WARNER BROS.		YANKEE ROSE
34	34	36	4	BILLY JOEL EPIC		MODERN WOMAN
35	38	47	3	BRUCE HORNSBY RCA		EVERY LITTLE KISS
36	20	8	10	38 SPECIAL A&M		LIKE NO OTHER NIGHT
37	29	34	3	GENESIS ATLANTIC		THE LAST DOMINO
38	23	15	12	BOB SEGER & THE SILVER BULLET BAND CAPITOL		LIKE A ROCK
39	NEW ▶	1	1	JOHN COUGAR MELLENCAMP RIVA		RUMBLESEAT
40	45	—	2	GENESIS ATLANTIC		LAND OF CONFUSION
41	47	—	2	THE CALL ELEKTRA		EVERYWHERE I GO
42	42	—	2	GENESIS ATLANTIC		ANYTHING SHE DOES
43	43	31	10	ROBERT PALMER ISLAND		HYPERACTIVE
44	NEW ▶	1	1	EURYTHMICS RCA		MISSIONARY MAN
45	NEW ▶	1	1	GENESIS ATLANTIC		IN TOO DEEP
46	41	25	14	VAN HALEN WARNER BROS.		BEST OF BOTH WORLDS
47	37	17	11	INXS ATLANTIC		LISTEN LIKE THIEVES
48	NEW ▶	1	1	ZZ TOP WARNER BROS.		VELCRO FLY
49	39	33	13	THE ROLLING STONES ROLLING STONES		WINNING UGLY
50	NEW ▶	1	1	THE FIXX MCA		BUILT FOR THE FUTURE

## Featured Programming

**T**HE RADIO NETWORK ASSN. has another positive report, this time concerning network revenues during May. Advertising collections for the member networks rose by 12% over May 1985 totals, for a collective increase of 12% over last year.

That amounts to year-to-date revenues of 106,220,418, a 16% increase over that period last year.

**"ENTERTAINMENT Coast To Coast"** will feature some top record producers in its July editions. Starting this weekend (4-6), the one-hour weekly CBS show will feature Michael Omartian, followed by chats with Rupert Hines, Jimmy Iovine, and Ron Nevison.

The Creative Radio Network of Van Nuys, Calif., has acquired the distribution rights to **"The Rock Files."** It's a 52-hour presentation from the Radio Syndication Co., programmable as either a weekly series or a weekend full-run feature. Keith Austin is the executive producer and host of the program, which centers on music and interviews with artists of the '60s. Features include "The Golden Age," "Early Sounds of Motown," "One-Hit Wonders," and "The 10 Great Artists of the Decade."

**MORE LAST-MINUTE** Fourth of July specials: The same Creative Radio Network is offering a three-hour special called **"Country Music's Fourth of July Celebration."** According to CRN's station relations director Pete Kline, the show is an "old-fashioned Independence picnic day of interviews and great down-home music." Featured artists include Lee Greenwood, Willie Nelson, Charlie Daniels, and Alabama. Harry Newman is hosting.

**MJI BROADCASTING** will devote this weekend's **"Country Quiz"** program to the Farm Aid II project. The subject of each of the 10 quizzes for the week will feature an artist who will be at the July 4 weekend benefit concert in Austin.

Other news from New York-based MJI includes the recruit of Mark Snider as producer of **"Metalshop."** Snider comes from John Blair Inc., where he was a research assistant. Earlier, Snider was an engineer at the ABC Radio Network, and an air talent at WRCN Riverhead, N.Y.

The marketing and distribution arrangement between **DIR Broadcasting** and producer NSBA concerning the weekly show **"On The Radio"** (Billboard, May 24) was tabled during last-minute negotiations. "On The Radio" will continue to be channeled out of NSBA's Los Angeles office, says company president Jeff Leve.

**T**HE UNITED STATIONS Programming Network of New York is chipping in to support the "Marc Fund," a project designed to help find a cure for paralysis. The program was named after 20-year-old Marc Buoniconti, who was left permanently confined to a wheelchair last year after a football accident.

For its part, United Stations will be supplying affiliates with 30-sec-



**Up, Up And Away.** The KNIX-AM-FM balloon brightens up part of the Phoenix country station's line of listeners in the Hands Across America project. Earlier in the day, a pair of KNIX-ers tied the wedding knot under the balloon.

ond PSA spots on the project. The web is encouraging other networks to follow suit and has made the spots available to its colleagues gratis. The bits are voiced by the likes of Joe Namath, Larry Csonka, and Don Shula. **KIM FREEMAN**

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

July 4, **John Cougar Mellen-camp, Neil Young, Julio Iglesias, etc., Farm Aid II**, simulcast with VH-1, WW1, Mutual, 18 hours.

July 4, **Nitty Gritty Dirt Band**, Music Of America, ABC Radio, two hours.

July 4, **David Lee Roth**, 4th Of July BBQ, Westwood One, two hours.

July 4, **Dolly Parton**, Salute To Dolly Special, Mutual, three hours.

July 4, **Dire Straits, Genesis, Beatles, others**, BBC's Concert For The Colonies, Westwood One, six hours.

July 4-6, **Michael McDonald**, Countdown America, United Stations, four hours.

July 4-6, **Level 42**, Rick Dees' Weekly Top 40, United Stations, four hours.

July 4-6, **Journey**, Hot Rocks, United Stations, 90 minutes.

July 4-6, **Keely Smith**, The Great Sounds, United Stations, four hours.

July 4-6, **Dolly Parton**, The Weekly Country Music Countdown, United Stations, three hours.

July 4-6, **Johnny Cash**, Gary Owens Supertracks, Creative Radio, three hours.

July 4-6, **Chicago**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

July 4-10, **Little Richard, John Taylor, Linda Ronstadt, etc.**, Spirit Of Summer, CBS Radioradio, three hours.

July 4-10, **Queensryche**, Metalshop, MJI Broadcasting, one hour.

July 4-11, **Various Artists**, Country Today Summer Special, MJI Broadcasting, one hour.

July 5, **The Annual Cruisin' Hot Roddin' Show**, Solid Gold Saturday Night, United Stations, five hours.

July 5-6, **Madonna**, On The Radio, NSBA, one hour.

July 6, **Eric Burdon & the Animals**, The Paul Shaffer Show... Live From The Hard Rock Cafe, NBC Radio Entertainment, 90 minutes.

July 7, **Julian Lennon**, Rock Stars, ABC Radio, 90 minutes.

July 7-13, **John Denver, Part 1**, Country Closeup, Narwood Productions, one hour.

July 7-13, **Art Of Noise**, Rock Over London, Radio International, one hour.

July 8, **Genesis**, Album Party, NBC Radio Entertainment, 90 minutes.

July 11-13, **The Monkees**, Hot Rocks, United Stations, 90 minutes.

July 11-13, **B.J. Thomas**, Gary Owens Supertracks, Creative Radio, three hours.

July 11-13, **Billy May**, The Great Sounds, United Stations, four hours.

FOR WEEK ENDING JULY 5, 1986

### Billboard ADULT CONTEMPORARY MOST ADDED

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

91 REPORTERS	NEW	TOTAL
	ADDS	ON
THE MONKEYS	14	14
THAT WAS THEN AND THIS IS NOW ARISTA		
MADONNA	14	22
PAPA DON'T PREACH SIRE		
MICHAEL MCDONALD	14	29
SWEET FREEDOM MCA		
DOUBLE	14	55
THE CAPTAIN OF HER HEART A&M		
GORDON LIGHTFOOT	13	14
ANYTHING FOR LOVE WARNER BROS.		

FOR WEEK ENDING JULY 5, 1986

## Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	5	11	★★ NO. 1 ★★ YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM 1 week at No. One ◆ THE MOODY BLUES	
2	1	2	11	NO ONE IS TO BLAME ELEKTRA 7-69549 ◆ HOWARD JONES	
3	2	1	12	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA ◆ BILLY OCEAN	
4	12	18	4	GLORY OF LOVE (LOVE THEME FROM THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28662/WARNER BROS. ◆ PETER CETERA	
5	4	4	13	ON MY OWN MCA 52770 ◆ PATTI LABELLE & MICHAEL MCDONALD	
6	5	3	12	LIVE TO TELL SIRE 7-28717/WARNER BROS. ◆ MADONNA	
7	6	6	10	A DIFFERENT CORNER COLUMBIA 38-05888 ◆ GEORGE MICHAEL	
8	9	9	8	THAT'S WHY I'M HERE COLUMBIA 38-05884 JAMES TAYLOR	
9	8	8	15	HOLDING BACK THE YEARS ELEKTRA 7-69564 ◆ SIMPLY RED	
10	10	12	9	HEADED FOR THE FUTURE COLUMBIA 38-05889 ◆ NEIL DIAMOND	
11	11	11	10	IF YOUR HEART ISN'T IN IT A&M 2822 ◆ ATLANTIC STARR	
12	13	15	6	THE BEST OF ME ATLANTIC 7-89420 ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN	
13	7	7	12	ALL I NEED IS A MIRACLE ATLANTIC 7-89450 ◆ MIKE & THE MECHANICS	
14	17	19	4	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118 BILLY JOEL	
15	20	24	5	INVISIBLE TOUCH ATLANTIC 7-89407 ◆ GENESIS	
16	18	21	5	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814 JEFFREY OSBORNE	
17	16	16	9	THAT GIRL IS GONE WARNER BROS. 7-28892 DAVID PACK	
18	21	22	6	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN ◆ EL DEBARGE	
19	14	10	15	GREATEST LOVE OF ALL ARISTA 1-9466 ◆ WHITNEY HOUSTON	
20	27	31	4	THE CAPTAIN OF HER HEART A&M 2838 DOUBLE	
21	28	34	4	LOVE TOUCH (THEME FROM LEGAL EAGLES) WARNER BROS. 7-28668 ROD STEWART	
22	29	40	3	WORDS GET IN THE WAY EPIC 34-06120 MIAMI SOUND MACHINE	
23	24	29	4	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA ◆ JACKSON BROWNE	
24	25	27	6	LIKE A ROCK CAPITOL 5592 ◆ BOB SEGER & THE SILVER BULLET BAND	
25	19	14	13	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM ◆ LEVEL 42	
26	23	20	6	ONE WISH EPIC 34-05875 ◆ HIROSHIMA	
27	15	13	10	THE LOVE PARADE REPRISE 7-28750/WARNER BROS. ◆ THE DREAM ACADEMY	
28	30	30	4	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886 ◆ BANGLES	
29	22	17	12	MOVE AWAY VIRGIN/EPIC 34-05847 ◆ CULTURE CLUB	
30	32	36	4	THE PRIDE IS BACK RCA 14384 KENNY ROGERS WITH NICKIE RYDER	
31	26	23	15	TAKE ME HOME ATLANTIC 7-89472 ◆ PHIL COLLINS	
32	39	—	2	SWEET FREEDOM (THEME FROM RUNNING SCARED) MCA 52857 ◆ MICHAEL MCDONALD	
33	31	32	6	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC STEVIE NICKS	
34	33	26	7	WHO'S LEAVING WHO CAPITOL 5576 ◆ ANNE MURRAY	
35	NEW	—	1	THIS IS THE TIME A&M 2839 DENNIS DE YOUNG	
36	35	28	16	BAD BOY EPIC 34-05805 ◆ MIAMI SOUND MACHINE	
37	NEW	—	1	TAKE MY BREATH AWAY (LOVE THEME FROM TOP GUN) COLUMBIA 38-05903 ◆ BERLIN	
38	NEW	—	1	IS IT A CRIME PORTRAIT 37-06121/EPIC SADE	
39	NEW	—	1	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS. ◆ MADONNA	
40	40	—	2	NOTHIN' AT ALL CAPITOL 5572 ◆ HEART	

○ Products with the greatest airplay gains 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.

# GENESIS



**“Invisible Touch” Album Party  
Worldwide Broadcast Via Satellite**

**July 8  
10pm Eastern**

*Hosted and produced by Dan Neer and Torus Communications.*

 **NBC RADIO  
ENTERTAINMENT**  
America's Music Network

# POWERPLAYS™

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

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

### PLATINUM

**POWER 95 WFLJ-FM RADIO**

New York P.D.: Larry Berger

- 1 Patti LaBelle & Michael McDonald, On The Jets, Crush On You
- 2 The Fabulous Thunderbirds, Tuff Enuff
- 3 Janet Jackson, Nasty
- 4 El DeBarge, Who's Johnny ("Short Circ")
- 5 Whitney Houston, Greatest Love Of All
- 6 Simply Red, Holding Back The Years
- 7 George Michael, A Different Corner
- 8 Madonna, Live To Tell
- 9 Peter Gabriel, Sledgehammer
- 10 Genesis, Invisible Touch
- 11 Howard Jones, No One Is To Blame
- 12 Level 42, Something About You
- 13 Regina, Baby Love
- 14 Miami Sound Machine, Bad Boy
- 15 Lisa Lisa And Cult Jam, All Cried Out
- 16 Rainy Davis, Sweetheart
- 17 John Eddie, Jungle Boy
- 18 Kenny Loggins, Danger Zone
- 19 The Moody Blues, Your Wildest Dreams
- 20 Mike & The Mechanics, All I Need Is A Wham!
- 21 Diana Ross, Chain Reaction
- 22 Rod Stewart, Love Touch (Theme From "Madonna, Papa Don't Preach")
- 23 Belinda Carlisle, Mad About You
- 24 The S.O.S. Band, The Finest
- 25 Pet Shop Boys, Opportunities (Let's M)
- 26 Timex Social Club, Rumors

**96TIC-FM**

Hartford P.D.: Gary Wall

- 1 Janet Jackson, Nasty
- 2 Peter Gabriel, Sledgehammer
- 3 El DeBarge, Who's Johnny ("Short Circ")
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Genesis, Invisible Touch
- 6 Simply Red, Holding Back The Years
- 7 Kenny Loggins, Danger Zone
- 8 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 9 The Fabulous Thunderbirds, Tuff Enuff
- 10 Howard Jones, No One Is To Blame
- 11 The Jets, Crush On You
- 12 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 13 Belinda Carlisle, Mad About You
- 14 Peter Dinklage, Mad About You
- 15 Prince & The New Power Generation, The Love Machine
- 16 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 17 Andy Taylor, Take It Easy
- 18 Van Halen, Dreams
- 19 Belinda Carlisle, Mad About You
- 20 Journey, Suzanne
- 21 Pet Shop Boys, Opportunities (Let's M)
- 22 Billy Joel, Modern Woman (From "Ruthi")
- 23 Nu Shooz, I Can't Wait
- 24 Robert Palmer, Hyperactive
- 25 Steve Winwood, Higher Love
- 26 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 27 Jeffrey Osborne, You Should Be Mine (C)
- 28 Miami Sound Machine, Words Get In The
- 29 Madonna, Papa Don't Preach
- 30 The Outfield, All The Love In The Wor
- 31 Regina, Baby Love
- 32 Journey, Suzanne
- 33 Device, Hanging On A Heart Attack
- 34 Klymaxx, Man Sized Love

**WJLA-TV**

Boston P.D.: Barbara Temple

- 1 Billy Ocean, There'll Be Sad Songs (T)
- 2 Howard Jones, No One Is To Blame
- 3 Simply Red, Holding Back The Years
- 4 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 5 The Fabulous Thunderbirds, Tuff Enuff
- 6 The Moody Blues, Digging Your Scene
- 7 The Jets, Crush On You
- 8 El DeBarge, Who's Johnny ("Short Circ")
- 9 Madonna, Live To Tell
- 10 The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 Mike & The Mechanics, All I Need Is A Wham!
- 13 George Michael, A Different Corner
- 14 Bob Seger & The Silver Bullet Band, L
- 15 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 16 Billy Joel, Modern Woman (From "Ruthi")
- 17 Boys Don't Cry, I Wanna Be A Cowboy
- 18 Peter Gabriel, Sledgehammer
- 19 Whitney Houston, Greatest Love Of All
- 20 Prince & The New Power Generation, The Love Machine
- 21 Simply Red, Holding Back The Years
- 22 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 23 Bananarama, Venus
- 24 GTR, When The Heart Rules The Mind
- 25 Prince & The New Power Generation, The Love Machine
- 26 Van Halen, Dreams
- 27 Jermaine Stewart, We Don't Have To Talk
- 28 The Fixx, Secret Separation
- 29 Queen, A Kind Of Magic
- 30 Gavin Christopher, One Step Closer To
- 31 Pet Shop Boys, Opportunities (Let's M)
- 32 Belinda Carlisle, Mad About You
- 33 Robert Palmer, Hyperactive
- 34 Steve Winwood, Higher Love
- 35 Journey, Suzanne
- 36 Michael McDonald, Sweet Freedom (Them)
- 37 Device, Hanging On A Heart Attack
- 38 The Beach Boys, Rock 'N' Roll To The Re
- 39 Wham!, The Edge Of Heaven
- 40 Sade, Is It A Crime?
- 41 Mike & The Mechanics, Taken In

**B94-FM**

Pittsburgh P.D.: Nick Bazoo

- 1 The Jets, Crush On You
- 2 Janet Jackson, Nasty
- 3 El DeBarge, Who's Johnny ("Short Circ")
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Genesis, Invisible Touch
- 6 Howard Jones, No One Is To Blame
- 7 Peter Gabriel, Sledgehammer
- 8 Heart, Nothin' At All
- 9 Belinda Carlisle, Mad About You
- 10 Simply Red, Holding Back The Years
- 11 Level 42, Something About You
- 12 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 13 Peter Gabriel, Sledgehammer
- 14 Van Halen, Dreams
- 15 Kenny Loggins, Danger Zone
- 16 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 17 Bangles, If She Knew What She Wants
- 18 George Michael, A Different Corner
- 19 Mike & The Mechanics, All I Need Is A Wham!
- 20 Madonna, Papa Don't Preach
- 21 The Moody Blues, Digging Your Scene
- 22 Bob Seger & The Silver Bullet Band, L
- 23 Billy Joel, Modern Woman (From "Ruthi")
- 24 Jermaine Stewart, We Don't Have To Talk
- 25 Berlin, Take My Breath Away (Love The)
- 26 GTR, When The Heart Rules The Mind
- 27 Michael McDonald, Sweet Freedom (Them)
- 28 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 29 Andy Taylor, Take It Easy
- 30 Bananarama, Venus
- 31 Timex Social Club, Rumors
- 32 The Moody Blues, Your Wildest Dreams
- 33 Queen, A Kind Of Magic
- 34 Miami Sound Machine, Words Get In The

**WJLA-TV**

Miami P.D.: Robert Walker

- 1 El DeBarge, Who's Johnny ("Short Circ")
- 2 Genesis, Invisible Touch
- 3 Simply Red, Holding Back The Years
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Kenny Loggins, Danger Zone
- 6 Howard Jones, No One Is To Blame
- 7 Janet Jackson, Nasty
- 8 Belinda Carlisle, Mad About You
- 9 Peter Gabriel, Sledgehammer
- 10 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 The Jets, Crush On You
- 13 Madonna, Live To Tell
- 14 The S.O.S. Band, The Finest
- 15 Mike & The Mechanics, All I Need Is A Wham!
- 16 George Michael, A Different Corner
- 17 Bob Seger & The Silver Bullet Band, L
- 18 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 19 Billy Joel, Modern Woman (From "Ruthi")
- 20 Boys Don't Cry, I Wanna Be A Cowboy
- 21 Peter Gabriel, Sledgehammer
- 22 Whitney Houston, Greatest Love Of All
- 23 Prince & The New Power Generation, The Love Machine
- 24 Simply Red, Holding Back The Years
- 25 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 26 Bananarama, Venus
- 27 GTR, When The Heart Rules The Mind
- 28 Prince & The New Power Generation, The Love Machine
- 29 Van Halen, Dreams
- 30 Jermaine Stewart, We Don't Have To Talk
- 31 The Fixx, Secret Separation
- 32 Queen, A Kind Of Magic
- 33 Gavin Christopher, One Step Closer To
- 34 Pet Shop Boys, Opportunities (Let's M)
- 35 Belinda Carlisle, Mad About You
- 36 Robert Palmer, Hyperactive
- 37 Steve Winwood, Higher Love
- 38 Journey, Suzanne
- 39 Michael McDonald, Sweet Freedom (Them)
- 40 Device, Hanging On A Heart Attack
- 41 The Beach Boys, Rock 'N' Roll To The Re
- 42 Wham!, The Edge Of Heaven
- 43 Sade, Is It A Crime?
- 44 Mike & The Mechanics, Taken In

**WMMR 100.7 FM**

Cleveland P.D.: John Gorman

- 1 Genesis, Invisible Touch
- 2 Simply Red, Holding Back The Years
- 3 Howard Jones, No One Is To Blame
- 4 Peter Gabriel, Sledgehammer
- 5 38 Special, Like No Other Night
- 6 Jermaine Stewart, We Don't Have To Talk
- 7 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 8 The Moody Blues, Your Wildest Dreams
- 9 Kenny Loggins, Danger Zone
- 10 Madonna, Papa Don't Preach
- 11 Bob Seger & The Silver Bullet Band, L
- 12 Andy Taylor, Take It Easy
- 13 Billy Joel, Modern Woman (From "Ruthi")
- 14 Journey, Suzanne
- 15 Van Halen, Dreams
- 16 Bangles, If She Knew What She Wants
- 17 Peter Gabriel, Sledgehammer
- 18 The Rolling Stones, One Hit (To The B)
- 19 The Fixx, Secret Separation
- 20 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 21 GTR, When The Heart Rules The Mind
- 22 Models, Out Of Mind Out Of Sight
- 23 The Outfield, All The Love In The Wor
- 24 Michael Stanley Band, When All Is Said
- 25 Janet Jackson, Nasty
- 26 The Del Fuegos, I Still Want You
- 27 Bananarama, Venus
- 28 Wham!, The Edge Of Heaven
- 29 Belinda Carlisle, Mad About You
- 30 The Art Of Noise Featuring Duane Eddy, New Edition, With You All The Way
- 31 Prince & The New Power Generation, The Love Machine
- 32 The Beach Boys, Rock 'N' Roll To The Re
- 33 Emerson, Lake & Powell, Touch And Go
- 34 The Monkees, That Was Then This Is No
- 35 Steve Winwood, Higher Love
- 36 The Moody Blues, Digging Your Scene
- 37 John Caffery & The Beaver Brown Band, Nation Of One, Devil Or Angel
- 38 John Eddie, Jungle Boy
- 39 Jean Beauvoir, Feel The Heat
- 40 Peter Dinklage, Mad About You
- 41 David Lee Roth, Yankee Rose
- 42 Billy Sullivan, Never Again Without Y
- 43 Nu Shooz, Point Of No Return
- 44 Robert Palmer, Hyperactive
- 45 Beau Coup, Born and Raised On Rock n
- 46 Krokus, School's Out
- 47 Michael McDonald, Sweet Freedom (Them)
- 48 Gavin Christopher, One Step Closer To
- 49 Dan Hartman, Waiting To See You
- 50 Queen, A Kind Of Magic
- 51 Adam Ant, I Wanna Be A Star
- 52 Denny Laine, Isn't It Enough

**WJLA-TV**

New York P.D.: Scott Shannon

- 1 Patti LaBelle & Michael McDonald, On The Jets, Crush On You
- 2 The Fabulous Thunderbirds, Tuff Enuff
- 3 Janet Jackson, Nasty
- 4 El DeBarge, Who's Johnny ("Short Circ")
- 5 Whitney Houston, Greatest Love Of All
- 6 Simply Red, Holding Back The Years
- 7 George Michael, A Different Corner
- 8 Madonna, Live To Tell
- 9 Genesis, Invisible Touch
- 10 Simply Red, Holding Back The Years
- 11 Level 42, Something About You
- 12 The S.O.S. Band, The Finest
- 13 Mike & The Mechanics, All I Need Is A Wham!
- 14 Rainy Davis, Sweetheart
- 15 Madonna, Papa Don't Preach
- 16 Miami Sound Machine, Bad Boy
- 17 Andy Taylor, Take It Easy
- 18 Time: Social Club, Rumors
- 19 Rod Stewart, Love Touch (Theme From "Madonna, Papa Don't Preach")
- 20 John Eddie, Jungle Boy
- 21 Kenny Loggins, Danger Zone
- 22 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 23 The S.O.S. Band, The Finest
- 24 The Moody Blues, Your Wildest Dreams
- 25 Pet Shop Boys, Opportunities (Let's M)
- 26 Jermaine Stewart, We Don't Have To Talk
- 27 Andy Taylor, Take It Easy
- 28 Timex Social Club, Rumors

**WJLA-TV**

Los Angeles P.D.: Mike Schaefer

- 1 Timex Social Club, Rumors
- 2 Jermaine Stewart, We Don't Have To Talk
- 3 Belinda Carlisle, Mad About You
- 4 Boys Don't Cry, I Wanna Be A Cowboy
- 5 The Moody Blues, Digging Your Scene
- 6 Janet Jackson, Nasty
- 7 Peter Gabriel, Sledgehammer
- 8 George Michael, A Different Corner
- 9 Pet Shop Boys, Opportunities (Let's M)
- 10 Madonna, Live To Tell
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- 30 Bananarama, Venus
- 31 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 32 The Fixx, Secret Separation
- 33 Regina, Baby Love
- 34 Michael McDonald, Sweet Freedom (Them)
- 35 Steve Winwood, Higher Love
- 36 Miami Sound Machine, Words Get In The
- 37 Neil Diamond, Headed For The Future
- 38 Wham!, The Edge Of Heaven
- 39 Sade, Is It A Crime?
- 40 Icehouse, No Promises

**WJLA-TV**

Boston P.D.: Barbara Temple

- 1 Billy Ocean, There'll Be Sad Songs (T)
- 2 Howard Jones, No One Is To Blame
- 3 Simply Red, Holding Back The Years
- 4 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 5 The Fabulous Thunderbirds, Tuff Enuff
- 6 The Moody Blues, Digging Your Scene
- 7 The Jets, Crush On You
- 8 El DeBarge, Who's Johnny ("Short Circ")
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- 10 The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 Mike & The Mechanics, All I Need Is A Wham!
- 13 George Michael, A Different Corner
- 14 Bob Seger & The Silver Bullet Band, L
- 15 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 16 Billy Joel, Modern Woman (From "Ruthi")
- 17 Boys Don't Cry, I Wanna Be A Cowboy
- 18 Peter Gabriel, Sledgehammer
- 19 Whitney Houston, Greatest Love Of All
- 20 Prince & The New Power Generation, The Love Machine
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- 29 Queen, A Kind Of Magic
- 30 Gavin Christopher, One Step Closer To
- 31 Pet Shop Boys, Opportunities (Let's M)
- 32 Belinda Carlisle, Mad About You
- 33 Robert Palmer, Hyperactive
- 34 Steve Winwood, Higher Love
- 35 Journey, Suzanne
- 36 Michael McDonald, Sweet Freedom (Them)
- 37 Device, Hanging On A Heart Attack
- 38 The Beach Boys, Rock 'N' Roll To The Re
- 39 Wham!, The Edge Of Heaven
- 40 Sade, Is It A Crime?
- 41 Mike & The Mechanics, Taken In

**WJLA-TV**

Pittsburgh P.D.: Nick Bazoo

- 1 The Jets, Crush On You
- 2 Janet Jackson, Nasty
- 3 El DeBarge, Who's Johnny ("Short Circ")
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Genesis, Invisible Touch
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- 10 Simply Red, Holding Back The Years
- 11 Level 42, Something About You
- 12 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 13 Peter Gabriel, Sledgehammer
- 14 Van Halen, Dreams
- 15 Kenny Loggins, Danger Zone
- 16 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 17 Bangles, If She Knew What She Wants
- 18 George Michael, A Different Corner
- 19 Mike & The Mechanics, All I Need Is A Wham!
- 20 Madonna, Papa Don't Preach
- 21 The Moody Blues, Digging Your Scene
- 22 Bob Seger & The Silver Bullet Band, L
- 23 Billy Joel, Modern Woman (From "Ruthi")
- 24 Jermaine Stewart, We Don't Have To Talk
- 25 Berlin, Take My Breath Away (Love The)
- 26 GTR, When The Heart Rules The Mind
- 27 Michael McDonald, Sweet Freedom (Them)
- 28 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 29 Andy Taylor, Take It Easy
- 30 Bananarama, Venus
- 31 Timex Social Club, Rumors
- 32 The Moody Blues, Your Wildest Dreams
- 33 Queen, A Kind Of Magic
- 34 Miami Sound Machine, Words Get In The

**WJLA-TV**

Miami P.D.: Robert Walker

- 1 El DeBarge, Who's Johnny ("Short Circ")
- 2 Genesis, Invisible Touch
- 3 Simply Red, Holding Back The Years
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Kenny Loggins, Danger Zone
- 6 Howard Jones, No One Is To Blame
- 7 Janet Jackson, Nasty
- 8 Belinda Carlisle, Mad About You
- 9 Peter Gabriel, Sledgehammer
- 10 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 The Jets, Crush On You
- 13 Madonna, Live To Tell
- 14 The S.O.S. Band, The Finest
- 15 Mike & The Mechanics, All I Need Is A Wham!
- 16 George Michael, A Different Corner
- 17 Bob Seger & The Silver Bullet Band, L
- 18 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 19 Billy Joel, Modern Woman (From "Ruthi")
- 20 Boys Don't Cry, I Wanna Be A Cowboy
- 21 Peter Gabriel, Sledgehammer
- 22 Whitney Houston, Greatest Love Of All
- 23 Prince & The New Power Generation, The Love Machine
- 24 Simply Red, Holding Back The Years
- 25 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 26 Bananarama, Venus
- 27 GTR, When The Heart Rules The Mind
- 28 Prince & The New Power Generation, The Love Machine
- 29 Van Halen, Dreams
- 30 Jermaine Stewart, We Don't Have To Talk
- 31 The Fixx, Secret Separation
- 32 Queen, A Kind Of Magic
- 33 Gavin Christopher, One Step Closer To
- 34 Pet Shop Boys, Opportunities (Let's M)
- 35 Belinda Carlisle, Mad About You
- 36 Robert Palmer, Hyperactive
- 37 Steve Winwood, Higher Love
- 38 Journey, Suzanne
- 39 Michael McDonald, Sweet Freedom (Them)
- 40 Device, Hanging On A Heart Attack
- 41 The Beach Boys, Rock 'N' Roll To The Re
- 42 Wham!, The Edge Of Heaven
- 43 Sade, Is It A Crime?
- 44 Mike & The Mechanics, Taken In

**WHYT power 96 fm**

Detroit P.D.: Gary Berkowitz

- 1 Simply Red, Holding Back The Years
- 2 George Michael, A Different Corner
- 3 Billy Ocean, There'll Be Sad Songs (T)
- 4 The Jets, Crush On You
- 5 Howard Jones, No One Is To Blame
- 6 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 7 Janet Jackson, Nasty
- 8 Level 42, Something About You
- 9 The Fabulous Thunderbirds, Tuff Enuff
- 10 El DeBarge, Who's Johnny ("Short Circ")
- 11 New Edition, With You All The Way
- 12 Boys Don't Cry, I Wanna Be A Cowboy
- 13 Genesis, Invisible Touch
- 14 Mike & The Mechanics, All I Need Is A Wham!
- 15 The Blow Monkeys, Digging Your Scene
- 16 Nu Shooz, I Can't Wait
- 17 Peter Gabriel, Sledgehammer
- 18 Bob Seger & The Silver Bullet Band, L
- 19 Neil Diamond, Headed For The Future
- 20 Mr. Mister, Is It Love
- 21 Kenny Loggins, Danger Zone
- 22 The Art Of Noise Featuring Duane Eddy, New Edition, With You All The Way
- 23 Pet Shop Boys, Opportunities (Let's M)
- 24 GTR, When The Heart Rules The Mind
- 25 Prince & The New Power Generation, The Love Machine
- 26 Belinda Carlisle, Mad About You
- 27 Queen, A Kind Of Magic
- 28 The Moody Blues, Digging Your Scene
- 29 Janet Jackson, Nasty
- 30 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 31 Jermaine Stewart, We Don't Have To Talk
- 32 Journey, Suzanne
- 33 Belinda Carlisle, Mad About You
- 34 Wham!, The Edge Of Heaven
- 35 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 36 Jeffrey Osborne, You Should Be Mine (C)
- 37 Andy Taylor, Take It Easy
- 38 Steve Winwood, Higher Love
- 39 Gavin Christopher, One Step Closer To

**WJLA-TV**

Chicago P.D.: John Gehron

- 1 Patti LaBelle & Michael McDonald, On The Jets, Crush On You
- 2 Simply Red, Holding Back The Years
- 3 Peter Gabriel, Sledgehammer
- 4 Genesis, Invisible Touch
- 5 El DeBarge, Who's Johnny ("Short Circ")
- 6 Janet Jackson, Nasty
- 7 Madonna, Live To Tell
- 8 Kenny Loggins, Danger Zone
- 9 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 10 Nu Shooz, I Can't Wait
- 11 Billy Ocean, There'll Be Sad Songs (T)
- 12 The Fabulous Thunderbirds, Tuff Enuff
- 13 Prince & The New Power Generation, The Love Machine
- 14 Howard Jones, No One Is To Blame
- 15 Level 42, Something About You
- 16 Whitney Houston, Greatest Love Of All
- 17 The Moody Blues, Your Wildest Dreams
- 18 GTR, When The Heart Rules The Mind
- 19 Bob Seger & The Silver Bullet Band, L
- 20 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 21 Billy Joel, Modern Woman (From "Ruthi")
- 22 Boys Don't Cry, I Wanna Be A Cowboy
- 23 Peter Gabriel, Sledgehammer
- 24 Whitney Houston, Greatest Love Of All
- 25 Prince & The New Power Generation, The Love Machine
- 26 Simply Red, Holding Back The Years
- 27 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 28 Bananarama, Venus
- 29 GTR, When The Heart Rules The Mind
- 30 Prince & The New Power Generation, The Love Machine
- 31 Van Halen, Dreams
- 32 Jermaine Stewart, We Don't Have To Talk
- 33 The Fixx, Secret Separation
- 34 Queen, A Kind Of Magic
- 35 Gavin Christopher, One Step Closer To
- 36 Pet Shop Boys, Opportunities (Let's M)
- 37 Van Halen, Dreams
- 38 Pet Shop Boys, West End Girls
- 39 Bangles, If She Knew What She Wants
- 40 John Eddie, Jungle Boy
- 41 Kenny Loggins, Danger Zone
- 42 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 43 The S.O.S. Band, The Finest
- 44 The Moody Blues, Your Wildest Dreams
- 45 Queen, A Kind Of Magic
- 46 Krokus, School's Out
- 47 The Monkees, That Was Then This Is No
- 48 Klymaxx, Man Sized Love

**WJLA-TV**

Los Angeles P.D.: Mike Schaefer

- 1 Timex Social Club, Rumors
- 2 Jermaine Stewart, We Don't Have To Talk
- 3 Belinda Carlisle, Mad About You
- 4 Boys Don't Cry, I Wanna Be A Cowboy
- 5 The Moody Blues, Digging Your Scene
- 6 Janet Jackson, Nasty
- 7 Peter Gabriel, Sledgehammer
- 8 George Michael, A Different Corner
- 9 Pet Shop Boys, Opportunities (Let's M)
- 10 Madonna, Live To Tell
- 11 Billy Ocean, There'll Be Sad Songs (T)
- 12 El DeBarge, Who's Johnny ("Short Circ")
- 13 The S.O.S. Band, The Finest
- 14 The Art Of Noise Featuring Duane Eddy, New Edition, With You All The Way
- 15 Nu Shooz, I Can't Wait
- 16 Prince & The New Power Generation, The Love Machine
- 17 Genesis, Invisible Touch
- 18 The Jets, Crush On You
- 19 Van Halen, Dreams
- 20 The S.O.S. Band, The Finest
- 21 Madonna, Papa Don't Preach
- 22 Level 42, Something About You
- 23 Bangles, If She Knew What She Wants
- 24 Jeffrey Osborne, You Should Be Mine (C)
- 25 Whitney Houston, Greatest Love Of All
- 26 The Fabulous Thunderbirds, Tuff Enuff
- 27 The Moody Blues, Your Wildest Dreams
- 28 Simply Red, Holding Back The Years
- 29 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 30 Bananarama, Venus
- 31 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 32 The Fixx, Secret Separation
- 33 Regina, Baby Love
- 34 Michael McDonald, Sweet Freedom (Them)
- 35 Steve Winwood, Higher Love
- 36 Miami Sound Machine, Words Get In The
- 37 Neil Diamond, Headed For The Future
- 38 Wham!, The Edge Of Heaven
- 39 Sade, Is It A Crime?
- 40 Icehouse, No Promises

**WJLA-TV**

Boston P.D.: Barbara Temple

- 1 Billy Ocean, There'll Be Sad Songs (T)
- 2 Howard Jones, No One Is To Blame
- 3 Simply Red, Holding Back The Years
- 4 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 5 The Fabulous Thunderbirds, Tuff Enuff
- 6 The Moody Blues, Digging Your Scene
- 7 The Jets, Crush On You
- 8 El DeBarge, Who's Johnny ("Short Circ")
- 9 Madonna, Live To Tell
- 10 The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 Mike & The Mechanics, All I Need Is A Wham!
- 13 George Michael, A Different Corner
- 14 Bob Seger & The Silver Bullet Band, L
- 15 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 16 Billy Joel, Modern Woman (From "Ruthi")
- 17 Boys Don't Cry, I Wanna Be A Cowboy
- 18 Peter Gabriel, Sledgehammer
- 19 Whitney Houston, Greatest Love Of All
- 20 Prince & The New Power Generation, The Love Machine
- 21 Simply Red, Holding Back The Years
- 22 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 23 Bananarama, Venus
- 24 GTR, When The Heart Rules The Mind
- 25 Prince & The New Power Generation, The Love Machine
- 26 Van Halen, Dreams
- 27 Jermaine Stewart, We Don't Have To Talk
- 28 The Fixx, Secret Separation
- 29 Queen, A Kind Of Magic
- 30 Gavin Christopher, One Step Closer To
- 31 Pet Shop Boys, Opportunities (Let's M)
- 32 Belinda Carlisle, Mad About You
- 33 Robert Palmer, Hyperactive
- 34 Steve Winwood, Higher Love
- 35 Journey, Suzanne
- 36 Michael McDonald, Sweet Freedom (Them)
- 37 Device, Hanging On A Heart Attack
- 38 The Beach Boys, Rock 'N' Roll To The Re
- 39 Wham!, The Edge Of Heaven
- 40 Sade, Is It A Crime?
- 41 Mike & The Mechanics, Taken In

**WJLA-TV**

Pittsburgh P.D.: Nick Bazoo

- 1 The Jets, Crush On You
- 2 Janet Jackson, Nasty
- 3 El DeBarge, Who's Johnny ("Short Circ")
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Genesis, Invisible Touch
- 6 Howard Jones, No One Is To Blame
- 7 Peter Gabriel, Sledgehammer
- 8 Heart, Nothin' At All
- 9 Belinda Carlisle, Mad About You
- 10 Simply Red, Holding Back The Years
- 11 Level 42, Something About You
- 12 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 13 Peter Gabriel, Sledgehammer
- 14 Van Halen, Dreams
- 15 Kenny Loggins, Danger Zone
- 16 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 17 Bangles, If She Knew What She Wants
- 18 George Michael, A Different Corner
- 19 Mike & The Mechanics, All I Need Is A Wham!
- 20 Madonna, Papa Don't Preach
- 21 The Moody Blues, Digging Your Scene
- 22 Bob Seger & The Silver Bullet Band, L
- 23 Billy Joel, Modern Woman (From "Ruthi")
- 24 Jermaine Stewart, We Don't Have To Talk
- 25 Berlin, Take My Breath Away (Love The)
- 26 GTR, When The Heart Rules The Mind
- 27 Michael McDonald, Sweet Freedom (Them)
- 28 Peter Cetera, Glory Of Love (Theme From "The Outfield, All The Love In The Wor")
- 29 Andy Taylor, Take It Easy
- 30 Bananarama, Venus
- 31 Timex Social Club, Rumors
- 32 The Moody Blues, Your Wildest Dreams
- 33 Queen, A Kind Of Magic
- 34 Miami Sound Machine, Words Get In The

**WJLA-TV**

Miami P.D.: Robert Walker

- 1 El DeBarge, Who's Johnny ("Short Circ")
- 2 Genesis, Invisible Touch
- 3 Simply Red, Holding Back The Years
- 4 Billy Ocean, There'll Be Sad Songs (T)
- 5 Kenny Loggins, Danger Zone
- 6 Howard Jones, No One Is To Blame
- 7 Janet Jackson, Nasty
- 8 Belinda Carlisle, Mad About You
- 9 Peter Gabriel, Sledgehammer
- 10 Patti LaBelle & Michael McDonald, On The S.O.S. Band, The Finest
- 11 The Moody Blues, Your Wildest Dreams
- 12 The Jets, Crush On You
- 13 Madonna, Live To Tell
- 14 The S.O.S. Band, The Finest
- 15 Mike & The Mechanics, All I Need Is A Wham!
- 16 George Michael, A Different Corner
- 17 Bob Seger & The Silver Bullet Band, L
- 18 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 19 Billy Joel, Modern Woman (From "Ruthi")
- 20 Boys Don't Cry, I Wanna Be A Cowboy
- 21 Peter Gabriel, Sledgehammer
- 22 Whitney Houston, Greatest Love Of All
- 23 Prince & The New Power Generation, The Love Machine
- 24 Simply Red, Holding Back The Years
- 25 Rod Stewart, Love Touch (Theme From "The Fixx, Secret Separation")
- 26 Bananarama, Venus
- 27 GTR, When The Heart Rules The Mind
- 28 Prince & The New Power Generation, The Love Machine
- 29 Van Halen, Dreams
- 30 Jermaine Stewart, We Don't Have To Talk
- 31 The Fixx, Secret Separation
- 32 Queen, A Kind Of Magic
- 33 Gavin Christopher, One Step Closer To
- 34 Pet Shop Boys, Opportunities (Let's M)
- 35 Belinda Carlisle, Mad About You
- 36 Robert Palmer, Hyperactive
- 37 Steve Winwood, Higher Love
- 38 Journey, Suzanne
- 39 Michael McDonald, Sweet Freedom (Them)
- 40 Device, Hanging On A Heart

**795.5**  
WCZY 100.1 FM

Detroit P.D.: Steve Weed

1	7	El DeBarge, Who's Johnny ("Short Circ
2	3	Billy Ocean, There'll Be Sad Songs (T
3	2	The Jets, Crush On You
4	4	Howard Jones, No One Is To Blame
5	1	Simply Red, Holding Back The Years
6	9	Janet Jackson, Nasty
7	5	Wu Shooz, I Can't Wait
8	8	Level 42, Something About You
9	16	Genesis, Invisible Touch
10	12	Bob Seger & The Silver Bullet Band, L
11	14	The Fabulous Thunderbirds, Tuff Enuff
12	15	New Edition, With You All The Way
13	19	The Blow Monkeys, Digging Your Scene
14	6	Madonna, Live To Tell
15	17	Boys Don't Cry, I Wanna Be A Cowboy
16	18	George Michael, A Different Corner
17	26	Peter Gabriel, Sledgehammer
18	21	Prince & The New Power Generation, M
19	11	Mike & The Mechanics, All I Need Is A
20	23	Bangles, If She Knew What She Wants
21	13	Carlene Club, Move Away
22	25	Russ & Regine, You Don't Have To Cry
23	29	Billy Joel, Modern Woman (From "Ruthi
24	28	Jeffrey Osborne, You Should Be Mine (
25	32	Kenny Loggins, Danger Zone
26	31	Neil Diamond, Headed For The Future
27	22	Pat LaBelle & Michael McDonald, On
28	34	Van Halen, Dreams
29	35	Peter Dinklage, Glory Of Love (Theme Fr
30	24	Journey, Be Good To Yourself
31	40	Belinda Carlisle, Mad About You
32	EX	The Art Of Noise Featuring Duane Eddy,
33	36	GTR, When The Heart Rules The Mind
34	38	Shagunna Mills, I Have Learned To Re
35	38	Robert Palmer, Hyperactive
36	EX	Pet Shop Boys, Opportunities (Let's M
37	EX	Michael McDonald, Sweet Freedom
38	EX	(Them)
39	27	Heart, Nothin' At All
40	EX	The Moody Blues, Your Wildest Dreams
41	EX	The Outfield, All The Love In The Wor
42	A	Device, Hanging On A Heart Attack
43	A	Wham!, The Edge Of Heaven
44	EX	Madonna, Papa Don't Preach
45	EX	38 Special, Like No Other Night
46	EX	Queen, A Kind Of Magic
47	EX	Jermaine Stewart, We Don't Have To Ta

**WJOL 99.5**

Minneapolis P.D.: Tac Hammer

1	3	The Suburbs, Life Is Like
2	1	Limited Warranty, Victory Line
3	4	Billy Ocean, There'll Be Sad Songs (T
4	10	Genesis, Invisible Touch
5	6	Kenny Loggins, Danger Zone
6	7	El DeBarge, Who's Johnny ("Short Circ
7	2	The Jets, Crush On You
8	11	The Moody Blues, Your Wildest Dreams
9	14	Billy Joel, Modern Woman (From "Ruthi
10	12	Pet Shop Boys, Opportunities (Let's M
11	13	38 Special, Like No Other Night

**93Q**  
HOT HITS RADIO FM

Houston P.D.: John Lander

1	1	Timex Social Club, Rumors
2	2	Boys Don't Cry, I Wanna Be A Cowboy
3	7	Peter Gabriel, Sledgehammer
4	4	Simply Red, Holding Back The Years
5	5	Jermaine Stewart, We Don't Have To Ta
6	6	Janet Jackson, Nasty
7	14	Howard Jones, No One Is To Blame
8	10	Genesis, Invisible Touch
9	11	Billy Ocean, There'll Be Sad Songs (T
10	15	Kenny Loggins, Danger Zone
11	12	El DeBarge, Who's Johnny ("Short Circ
12	3	Pat LaBelle & Michael McDonald, On
13	8	Whitney Houston, Greatest Love Of All
14	9	The Jets, Crush On You
15	30	Rod Stewart, Love Touch (Theme From "
16	16	INXS, Listen Like Thieves
17	13	Level 42, Something About You
18	17	Madonna, Live To Tell
19	21	Andy Taylor, Take It Easy
20	23	Belinda Carlisle, Mad About You
21	27	Peter Dinklage, Glory Of Love (Theme Fr
22	22	The Rolling Stones, One Hit (To The B
23	24	The Art Of Noise Featuring Duane Eddy,
24	25	The Moody Blues, Your Wildest Dreams
25	26	Pet Shop Boys, Opportunities (Let's M
26	29	The Blow Monkeys, Digging Your Scene
27	18	George Michael, A Different Corner
28	28	Van Halen, Dreams
29	EX	Madonna, Papa Don't Preach
30	EX	A
31	EX	Glory Loring & Carl Anderson, Friends
32	EX	GTR, When The Heart Rules The Mind
33	EX	The Fabulous Thunderbirds, Tuff Enuff
34	EX	Prince & The Revolution, Mountains
35	EX	Jean Beauvoir, Feel The Heat
36	EX	Jeffrey Osborne, You Should Be Mine (

**POWER 104**  
KREB-FM

Houston P.D.: Paul Christy

1	3	Timex Social Club, Rumors
2	2	Janet Jackson, Nasty
3	9	Jermaine Stewart, We Don't Have To Ta
4	6	Howard Jones, No One Is To Blame
5	5	El DeBarge, Who's Johnny ("Short Circ
6	1	The Jets, Crush On You
7	11	Billy Ocean, There'll Be Sad Songs (T
8	4	Simply Red, Holding Back The Years
9	15	Peter Gabriel, Sledgehammer
10	17	Genesis, Invisible Touch
11	8	Madonna, Live To Tell
12	7	Pat LaBelle & Michael McDonald, On
13	18	Rod Stewart, Love Touch (Theme From "
14	12	Wu Shooz, I Can't Wait
15	16	The Blow Monkeys, Digging Your Scene
16	19	The Moody Blues, Your Wildest Dreams
17	27	Peter Dinklage, Glory Of Love (Theme Fr
18	10	Boys Don't Cry, I Wanna Be A Cowboy
19	13	Heart, Nothin' At All
20	21	Billy Joel, Modern Woman (From "Ruthi
21	22	Bob Seger & The Silver Bullet Band, L
22	14	Orchestral Manoeuvres In The Dark, I
23	EX	Madonna, Papa Don't Preach
24	EX	Bangles, If She Knew What She Wants
25	EX	Van Halen, Dreams
26	EX	Belinda Carlisle, Mad About You
27	EX	The Fixx, Secret Separation
28	EX	Kenny Loggins, Danger Zone
29	EX	Prince & The Revolution, Mountains
30	EX	Andy Taylor, Take It Easy
31	A	John Cougar Mellencamp, Rumplescat
32	A	Regina, Baby Love
33	EX	Robert Palmer, Hyperactive
34	EX	Midnight Star, Headlines
35	EX	Gavin Christopher, One Step Closer To
36	EX	Yarbroog & Peoples, I Wouldn't Lie

**KMEL 106.7**

San Francisco P.D.: Steve Rivers

1	1	Janet Jackson, Nasty
2	2	El DeBarge, Who's Johnny ("Short Circ
3	3	Timex Social Club, Rumors
4	4	Peter Gabriel, Sledgehammer
5	5	The Blow Monkeys, Digging Your Scene
6	7	Belinda Carlisle, Mad About You
7	11	Jermaine Stewart, We Don't Have To Ta
8	8	Billy Ocean, There'll Be Sad Songs (T
9	15	Jeffrey Osborne, You Should Be Mine (
10	14	Pet Shop Boys, Opportunities (Let's M
11	13	Genesis, Invisible Touch
12	12	George Clinton, Do Fries Go With That
13	6	Howard Jones, No One Is To Blame
14	16	Bangles, If She Knew What She Wants
15	18	Midnight Star, Headlines
16	27	Peter Dinklage, Glory Of Love (Theme Fr
17	19	Despche Mode, A Question Of Lust
18	24	Yarbroog & Peoples, I Wouldn't Lie
19	26	Stacy Q, Two Of Hearts
20	28	Berlin, Take My Breath Away (Love The
21	21	Prince & The Revolution, Mountains
22	22	The Fixx, Secret Separation

**93Q**  
HOT HITS RADIO FM

Houston P.D.: John Lander

1	1	Timex Social Club, Rumors
2	2	Boys Don't Cry, I Wanna Be A Cowboy
3	7	Peter Gabriel, Sledgehammer
4	4	Simply Red, Holding Back The Years
5	5	Jermaine Stewart, We Don't Have To Ta
6	6	Janet Jackson, Nasty
7	14	Howard Jones, No One Is To Blame
8	10	Genesis, Invisible Touch
9	11	Billy Ocean, There'll Be Sad Songs (T
10	15	Kenny Loggins, Danger Zone
11	12	El DeBarge, Who's Johnny ("Short Circ
12	3	Pat LaBelle & Michael McDonald, On
13	8	Whitney Houston, Greatest Love Of All
14	9	The Jets, Crush On You
15	30	Rod Stewart, Love Touch (Theme From "
16	16	INXS, Listen Like Thieves
17	13	Level 42, Something About You
18	17	Madonna, Live To Tell
19	21	Andy Taylor, Take It Easy
20	23	Belinda Carlisle, Mad About You
21	27	Peter Dinklage, Glory Of Love (Theme Fr
22	22	The Rolling Stones, One Hit (To The B
23	24	The Art Of Noise Featuring Duane Eddy,
24	25	The Moody Blues, Your Wildest Dreams
25	26	Pet Shop Boys, Opportunities (Let's M
26	29	The Blow Monkeys, Digging Your Scene
27	18	George Michael, A Different Corner
28	28	Van Halen, Dreams
29	EX	Madonna, Papa Don't Preach
30	EX	A
31	EX	Glory Loring & Carl Anderson, Friends
32	EX	GTR, When The Heart Rules The Mind
33	EX	The Fabulous Thunderbirds, Tuff Enuff
34	EX	Prince & The Revolution, Mountains
35	EX	Jean Beauvoir, Feel The Heat
36	EX	Jeffrey Osborne, You Should Be Mine (

**KMEL 106.7**

San Francisco P.D.: Steve Rivers

1	1	Janet Jackson, Nasty
2	2	El DeBarge, Who's Johnny ("Short Circ
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20	28	Berlin, Take My Breath Away (Love The
21	21	Prince & The Revolution, Mountains
22	22	The Fixx, Secret Separation

**93Q**  
HOT HITS RADIO FM

Houston P.D.: John Lander

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10	15	Kenny Loggins, Danger Zone
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12	3	Pat LaBelle & Michael McDonald, On
13	8	Whitney Houston, Greatest Love Of All
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15	30	Rod Stewart, Love Touch (Theme From "
16	16	INXS, Listen Like Thieves
17	13	Level 42, Something About You
18	17	Madonna, Live To Tell
19	21	Andy Taylor, Take It Easy
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28	28	Van Halen, Dreams
29	EX	Madonna, Papa Don't Preach
30	EX	A
31	EX	Glory Loring & Carl Anderson, Friends
32	EX	GTR, When The Heart Rules The Mind
33	EX	The Fabulous Thunderbirds, Tuff Enuff
34	EX	Prince & The Revolution, Mountains
35	EX	Jean Beauvoir, Feel The Heat
36	EX	Jeffrey Osborne, You Should Be Mine (

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San Francisco P.D.: Steve Rivers

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2	2	El DeBarge, Who's Johnny ("Short Circ
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8	8	Billy Ocean, There'll Be Sad Songs (T
9	15	Jeffrey Osborne, You Should Be Mine (
10	14	Pet Shop Boys, Opportunities (Let's M
11	13	Genesis, Invisible Touch
12	12	George Clinton, Do Fries Go With That
13	6	Howard Jones, No One Is To Blame
14	16	Bangles, If She Knew What She Wants
15	18	Midnight Star, Headlines
16	27	Peter Dinklage, Glory Of Love (Theme Fr
17	19	Despche Mode, A Question Of Lust
18	24	Yarbroog & Peoples, I Wouldn't Lie
19	26	Stacy Q, Two Of Hearts
20	28	Berlin, Take My Breath Away (Love The
21	21	Prince & The Revolution, Mountains
22	22	The Fixx, Secret Separation

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# Novel Programming Can Boost New Outlets

IN LAST MONTH'S COLUMN, we discussed gay radio as a high-profit programming approach for fledgling outlets (Billboard, June 7). As promised, here are two more alternative programming concepts with limited ratings potential but unlimited profit potential:

THE FIRST IS THE HBO concept on radio, which is simple and involves the least investment capital

## Use HBO concept for LP formats

and the lowest ongoing operational costs. It works as follows:

The top 25 albums every day, every week, over and over and over again, with a built-in weekend countdown (#25 to #1) beginning Friday noon and ending sometime late Sunday night or Monday morning.

Between the end of the #1 LP and the start of the next #25 to #1 weekend cycle, a classic album is played in its entirety. These picks cover the broad music spectrum.

Albums and compact disks are easily purchased from any retailer or one stop. If record companies intimidate and apply pressure, then play the album tracks out of sequence.

The on-air marketing includes scheduling billboards six times a day, every day. Select new call letters with LP as the middle two, marketing the station on and off the air

as "LP—[dial position]."

Initial off-air marketing is targeted to students, junior high through college. Local MTV spots are cheap.

Limit commercial breaks to one and two-per-hour maximum, with the on air marketing emphasizing "fewer interruptions EVERY HOUR, EVERY DAY."

Just like HBO and Showtime, publish a monthly program guide listing broadcasting times and other promotional material. Four-color boosts your image. Advertise in free newspapers read by the 25-and-under demographic.

Early sponsor support is available from blank tape manufacturers and retailers (Do you know of a record-store chain that doesn't sell blank tape?), the manufacturers and retailers of audio and video equipment, and concert promoters.

Two on-air voices are needed for prerecording: One does the music lead-ins and music-follows and the billboards; the other handles commercials. Five-dollar-per-hour board operators handle the rest.

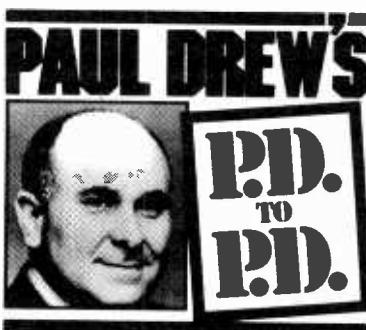
A Class A FM is all it takes.

THE SECOND CONCEPT serves women. WFWO (For Women Only) and KFWO are New York and Los Angeles AM radio successes waiting to happen.

Each month, Advertising Age lists the number of advertising pages in every major U.S. magazine. The women's magazines are always on top. These magazines also include covert advertising, the "buy me" messages included in

their editorial copy. The code words are "advise" and "information."

While circulation of the traditional women's magazines, the "Seven Sisters"—Better Homes & Gardens (circ. 8 million), Ladies Home Journal, Good Housekeeping, Family Circle, McCall's, Woman's Day, and Redbook—has peaked, there's been



phenomenal growth in the 80's for the "new woman" magazines.

Young Miss, New Woman, Working Woman, Working Mother, Savvy, American Health, Parents, Spring, Self, Modern Bride, Graduate Woman, Southwest Woman, Brides: Most of these have prospered during an industry advertising slump.

There are over 50 magazines just for women. This summer, Esquire is introducing New York Woman, and Newsweek Woman is the only demographic edition of a newsweekly going just to women.

Plus, there are still the traditional: Cosmopolitan, Bazaar, Made-moiselle, Glamour, and Vogue. Ever

hear of True Story: "A Guide To Love And Marriage" for over five million women each month?

Why so many? Mass culture in America is commercial culture. The need to make money shapes the form our society takes, like it or not.

The advertising in woman's magazines is a who's who of Madison Ave.: Borden, General Foods, Carnation, General Mills, Colgate-Palmolive, Lever Brothers, Johnson & Johnson... and the list goes on. Advertisers of office and business products accounted for 52% of Working Woman's ad revenue last year. The number two category is cosmetics, followed by food, automotive products, and apparel.

There's a waning interest in feminist issues, so WFWO and KFWO advertisers won't be uncomfortable. Ms., the 15-year-old feminist magazine, has been losing subscriptions and advertising revenue since 1983.

This spring, the three-day, second annual Woman's Fair was held at the Los Angeles Convention Center, with over 400 exhibits and dozens of seminars conducted by leading experts, male and female. The subjects included: nutrition for women, keys to self-expression, hormone management, building better relationships, overcoming infertility, alternatives to aerobics, and "No more hysterectomies."

The May Company department stores in Los Angeles have been sponsoring "California Woman Seminars" featuring all sorts of advice for women from experts, male

and female.

One year ago, talk outlet KABC Los Angeles' Michael Jackson had a two-hour segment with Sally Ride (America's first female astronaut), Penny Harrington (first woman police chief in the U.S.), N.O.W. president Judy Goldsmith, Eagle Forum founder Phyllis Schlafly, professional body builder Lisa Lyon, "Powerplay" author Mary Cunningham, and many others. The subject

## 'For women only' is a proven draw

was "America's most famous working women speak out on success, failures, and the opportunities ahead." At WFWO and KFWO, this discussion could go on into the 1990's.

The name talent reservoir for participation and support in both cities is unlimited: Jane Fonda, Mary Tyler Moore, Carol Burnett, Lily Tomlin, Linda Ronstadt, Valerie Harper, Dr. Joyce Brothers, Brooke Shields, Barbara Streisand.

Losing New York and Los Angeles AMs could be turned into money-makers with capital and commitment. There's a ready market. The earlier WOMN New Haven and WWNM Flint, Mich., female-directed formats lacked capital and market.

The bonus audience at WFWO and KFWO is made up of guys like me, who are curious to hear more good stuff about the ladies.

# Rod Makes The Right Movie Move

## 'Legal Eagles' Theme A Hit For Stewart

BY STEVE GETT

NEW YORK After turning down offers to record songs for "Flashdance," "Scarface," "Ghostbusters," "Top Gun," and the last three "Rocky" films, Rod Stewart clearly made a prudent career move when he agreed to sing the theme tune for Universal Pictures' "Legal Eagles."

Stewart's recording of the Holly Knight-penned "Love Touch (Theme From 'Legal Eagles')" has not only marked the British superstar's return to the Hot 100, but has also set a solid base for his new self-titled Warner Bros. album, which shipped to stores last week.

Associating Stewart with the right movie was very important, says his manager, Arnold Stiefel, whose Los Angeles-based company

also handles the careers of Missing Persons and actor Matthew Broderick.

"We examined the quality of the movie like a doctor doing brain surgery," says Stiefel. "You have to be very careful, because you don't want the association with something that may be too middle-of-the-road."

Stiefel says timing was also a key factor behind the decision to record "Love Touch," noting that previous offers for Stewart to sing movie themes had come when the artist did not have product of his own on the market that could benefit from extra promotion.

"The timing is perfect," he says, "because Rod's album and the movie have come out at the same time. So the advance promotion with the single has been mutually beneficial."

Universal's budget for "Legal Eagles" was about \$50 million, says Stiefel. "That's also obviously appealing," he says. "When a major distributor like Universal has that kind of money wrapped up in a film, you know they're going to be flogging it."

"Part of our agreement was that all of the TV spots would feature 'Love Touch' in them. But one doesn't really have to angle for those kinds of things, because they want it."

According to Stiefel, "Universal also participated in the cost of a very expensive video." The real coup, however, is that aside from its release as a single, "Love Touch" is only available on Stewart's album.

"I think it's the first time ever that an artist has been paid an inordinate sum of money to sing a song for a movie that's not on the sound-

track," says Stiefel. "What Universal has really done is to license the rights to put the song in their movie."

Stiefel refuses to disclose the exact fee his client received from Universal. "That's the privilege of the buyer to tell you," he says.

Did it help offset the recording costs for Stewart's new album? "You'd have to give us Universal Studios property to offset the cost of this album," says Stiefel. "It may have made a slight dent, but this was a very expensive album."

"That's what happens when you spend eight months in the studio, have top-quality musicians, and go for what's good, not caring if you lay down 25 tracks until it's right, feeling free to discard nine things in a row."

Produced by Bob Ezrin (with the exception of "Love Touch," which was produced by Michael Chapman), Stewart's album was recorded in various Los Angeles studios.

"With this album, Rod gave himself the freedom to do exactly what he wanted and didn't try to fit into any kind of format," says Stiefel.

Stewart's acceptance with the U.S. record-buying public has suffered, his manager says, because "he's often perceived as being a sort of bigger-than-life media figure."

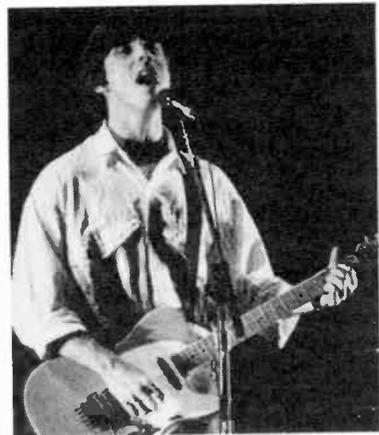
"Rod's album sales have varied considerably," says Stiefel. "His last album [1984's 'Camouflage'] was the first album he ever had in America that produced two top 10 singles. People find that extraordinary. It sold somewhere around 1.5 million."

"He's had albums that have done 5 or 6 million here. 'Body Wishes' [1983], which had the song 'Baby

(Continued on page 37)



**Worth His Waite.** John Waite does his best Ron Wood imitation while shooting the videoclip for his new EMI-America single, "If Anybody Had A Heart," on the roof of Manhattan's Hotel Empire. The song was produced by Danny Kortchmar and Don Henley and is featured in the upcoming Tri-Star movie "About Last Night." Meanwhile, Waite is spending the summer in various New York studios recording his next album, which is set for fall release.



**Jackson's Return.** Jackson Browne belts one out during one of his two recent shows at New York's Radio City Music Hall. (Photo: Chuck Pulin)

## Florida Health Club/Disco Complex Debuts In Mall

BY TOM MOON

MIAMI Two former south Florida concert promoters have invested close to \$3 million in Bodyworks, a dual-purpose complex located at the Bakery Centre mall in south Miami that doubles as a health club and a live music/disco nightclub.

By day, the dance floors—made of Jane Fonda-approved Exerflex—become aerobic workout centers. Banks of video screens entertain those on exercise bicycles. A disco sound sys-

tem pumps out music for those pumping iron.

At night, the 30,000-square-foot complex becomes an entertainment center. Weight-training areas are roped off, and formally dressed service personnel direct patrons to two dance floors (smoking and non-smoking), an outdoor jazz garden, and two bars.

It is the first combination venue of its kind in south Florida, perhaps one of the first in the nation.

"You have to psych out to work out—or to dance. This is the place to do both," says co-owner Mark Golob, who founded the Bodyworks health club with partner Jeffrey Marks 10 years ago.

Bodyworks' Parallel Bar—the main showroom—opened May 30 with a performance by Jennifer Holliday to a full 1,500-patron house. Chaka Khan was scheduled for the second weekend, but canceled because of illness. Linda Clifford appeared in her place, singing to prerecorded tracks.

The Prince-protege band Mazarati is set to perform at the Parallel Bar Friday (4). A number of other acts, including Lisa Lisa and Cult Jam, Vanity, Grace Jones, and the Temptations, have been booked and are awaiting dates.

"I offered Patti LaBelle \$50,000 for two nights," says Golob, noting that the singer's routing conflicts made it impossible for her to appear. "You can't always expect to make money on ticket sales, but that kind of thing makes my club hot for weeks. I want agents to know there's another option—besides concert halls—in south Florida."

The club has 30 video monitors, 16 of them mounted Palladium-style on one wall. There are separate audio systems for live acts and disco: At the core of both are Bryston amplifiers, White equalizers, and a 24-track Ramsa mixing console.

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## Talent in Action

### MOODY BLUES

Chastain Park, Atlanta  
Tickets: \$16.75

THE MOODY BLUES opened their marathon U.S. summer tour June 19 with a concert here that drew a capacity audience of 7,500.

The legendary British group kicked off with "Your Wildest Dreams," the hit single from its current PolyGram album, "The Other Side Of Life." Though the song was well received, a tried-and-true axiom prevailed.

A long-established act hits the road after a relatively lengthy absence, captivates the audience with standard chestnuts, but loses its attention with unfamiliar new material.

Lifestyles may have changed, but judging by the chatter during the more recent material, most in the crowd had not absorbed any new Moody Blues material since the "Seventh Sojourn" days of 1973. Even legitimate chart hits, like 1981's "The Voice" and the ELO-sounding "Gemi-ni Dream," were greeted only cordially.

In fairness, this was the first night of a tour that climaxes Oct. 7 at New York's Radio City Music Hall, by which time more people should be acquainted with the group's new songs.

It was on the older material, though, that the magic returned here. Despite some early burying of synthesist Patrick Moraz in the mix, the group's chestnuts were delivered with flawless vocal harmonies and instrumental backing by Moraz, drummer Graeme Edge, flutist Ray Thomas, guitarist Justin Hayward, and bassist John Lodge. **RUSSELL SHAW**

### ERIC JOHNSON

The Palace, Hollywood  
Tickets: \$12.50

IN THE FIRST FEW SONGS of a recent showcase here, Eric Johnson used every trick in the book (and wrote some chapters of his own) to demonstrate his guitar prowess.

His Fender Stratocaster sounded like an electric piano, then a Japanese koto, and in turn a synthesizer and the ghost of Jimi Hendrix. For a while, it was a stunning display.

Eventually, though, there were no more surprises—save for a smoking cover of Les Paul's "The World Is Waiting For The Sunrise"—and all the fancy fretwork was just notes for notes' sake.

If Johnson's songs hadn't been in complete subservience to his chops, if

his vocals (featured in less than a third of the set) had been more commanding, and if the backing from bassist Kyle Brock and drummer Tommy Taylor hadn't been so uneventful, the show might have left a more substantial impression.

**STEVE HOCHMAN**

### JUDAS PRIEST DOKKEN

New Haven (Conn.) Coliseum  
Tickets: \$14.50, \$12.50

IN THE SEVEN months Dokken has spent on the road supporting its Elektra album, "Under Lock And Key," the Los Angeles-based group has tightened and improved considerably. With the album certified gold and headed toward platinum, Dokken is sure to be a top contender for headliner status in the near future.

Opening this strong heavy metal package here June 7, Dokken turned in a performance that boasted a diamond-hard collection of rock tunes, ranging from the aggressive "Into The Fire" to the moving ballad "Alone Again."

When Dokken's impressive set ended, there followed an hourlong intermission before metal masters Judas Priest took the stage to deliver a truly thunderous barrage of rock'n' roll.

Although the headliners embarked on the current "Fuel For Life" tour to promote their latest Columbia release, "Turbo," anthemic Judas Priest classics like "Metal Gods," "Breaking The Law," and the much-anticipated "Hell Bent For Leather" dominated their set.

Enhancing the group's powerful music was a highly spectacular stage presentation. One of the show's highlights came when a dome in the center of the sleek glass-and-chrome stage set erupted into a 15-foot mechanical robot, which lifted leather-clad front man Rob Halford into the air during one of the numbers.

Not surprisingly, the U.K. group—which also includes guitarists Glenn Tipton and K.K. Downing, bassist Ian Hill, and drummer Dave Holland—was well received. The ardent fans expressed their appreciation with a shower of flying seat cushions.

Though not directly encouraged by the group, this kind of crowd behavior hardly benefits heavy metal acts' reputations and has doubtless contributed to increased rates for property damage insurance.

**LINDA MOLESKI**



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BUDWEISER SUPERFEST: PATTI LABELLE FRANKIE BEVERLY & MAZE ASHFORD & SIMPSON NEW EDITION	Robert F. Kennedy Stadium Washington, D.C.	June 14	\$752,390 \$25/\$22/\$20	34,788 62,859	Dimensions Unlimited
ZZ TOP THE DEL FUEGOS	Meadowlands Arena East Rutherford, N.J.	June 9-11	\$728,217 \$17.50/\$15.50	45,862 48,000	Monarch Entertainment Bureau
OZZY OSBOURNE METALLICA	Long Beach Convention Entertainment Center Long Beach, Calif.	June 13-15	\$667,438 \$17.50/\$16	39,797 three sellouts	Avalon Attractions
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Pacific Amphitheater Costa Mesa, Calif.	June 16-17	\$626,682 \$20.35/\$15	37,528 two sellouts	Nederlander Organization
NEIL DIAMOND	The Summit Houston, Texas	June 12-13	\$516,686 \$17.50	32,621 two sellouts	Eric Chandler Ltd.
GRATEFUL DEAD	Greek Theatre Berkeley, Calif. Univ. of California	June 20-22	\$408,000 \$16	25,500 three sellouts	Bill Graham Presents
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Greek Theatre Berkeley, Calif. Univ. of California	June 13-14	\$339,860 \$20	17,000 sellout	Bill Graham Presents
EDDIE MURPHY THE WEATHER GIRLS	Pacific Amphitheater Costa Mesa, Calif.	June 13	\$321,128 \$27.50/\$21.45/\$14	17,601 18,764	Nederlander Organization
BOB HOPE	The Fox Theatre Atlanta, Ga.	June 10-16	\$281,562 \$20.25/\$5.25	23,687 32,746	Whitaco Hospitality Corp.
LIZA MINELLI	Riverside Theater Milwaukee, Wis.	June 5-8	\$281,497 \$32.50/\$20.50	9,952 10,000	in-house
JUDAS PRIEST DOKKEN	Meadowlands Arena East Rutherford, N.J.	June 6	\$279,873 \$15.50/\$13.50	19,880 sellout	Monarch Entertainment Bureau
ALABAMA THE BELLAMY BROS.	Sandstone Amphitheater Bonner Springs, Kan.	June 20	\$261,740 \$17/\$16	16,000 sellout	Feyline Presents
STEVIE WONDER	Oakland-Alameda County Coliseum Oakland, Calif.	June 21	\$252,932 \$18.50	13,672 sellout	Bill Graham Presents
FRANK SINATRA RED BUTTONS	Pacific Amphitheater Costa Mesa, Calif.	June 22	\$248,938 \$28.75/\$11	11,691 18,722	Nederlander Organization
RUN-D.M.C. WHODINI LL COOL J	The Spectrum Philadelphia, Pa.	June 21	\$242,892 \$14/\$12	18,814 sellout	G Street Express Stageright Prods.
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	June 18	\$231,085 \$17.50/\$15	13,536 sellout	Evening Star Prods.
OZZY OSBOURNE METALLICA	Cow Palace San Francisco, Calif.	June 17	\$224,750 \$17.50/\$15.50	14,500 sellout	Bill Graham Presents
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Cal Expo Amphitheater Sacramento, Calif.	June 12	\$216,930 \$17.50	12,396 sellout	Bill Graham Presents
JUDAS PRIEST DOKKEN	The Summit Houston, Texas	June 21	\$202,229 \$16.30/\$15.30	12,453 13,000	Stone City Attractions Pace Concerts
EDDIE MURPHY THE WEATHER GIRLS	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	June 11	\$201,305 \$20/\$15	13,153 sellout	Feyline Presents
RUN-D.M.C. WHODINI LL COOL J	Reunion Arena Dallas, Texas	June 15	\$191,420 \$14.50	14,316 15,520	Stageright Prods.
OZZY OSBOURNE METALLICA	San Diego Sports Arena San Diego, Calif.	June 10	\$168,520 \$15/\$13.50	11,368 sellout	Pacificconcerts
EDDIE MURPHY THE WEATHER GIRLS	San Diego Sports Arena San Diego, Calif.	June 12	\$162,824 \$16/\$14	10,314 10,700	Avalon Attractions
20TH ANNIV. CONCERT OF THE NITTY GRITTY DIRT BAND	McNichols Arena Denver, Colo.	June 10	\$160,924 \$18.10/\$17	9,119 12,000	Feyline Presents
EDDIE MURPHY THE WEATHER GIRLS	Cal Expo Amphitheater Sacramento, Calif.	June 7	\$159,093 \$16.50	9,642 sellout	Bill Graham Presents
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Lawlor Events Center Univ. of Nevada Reno, Nev.	June 11	\$157,605 \$17.50	9,006 10,000	Bill Graham Presents
RUN-D.M.C. WHODINI LL COOL J	Norfolk Scope Cultural & Convention Center Norfolk, Va.	June 22	\$157,081 \$12.50/\$10.50	12,883 sellout	G Street Express Stageright Prods.
DIO ACCEPT	The Spectrum Philadelphia, Pa.	June 17	\$143,222 \$14.50/\$12.50	9,913 12,000	Stephen Starr/The Concert Co.
JACKSON BROWNE	The Fox Theatre St. Louis, Mo.	May 23-24	\$133,373 \$17.50/\$16.50	8,148 9,330	Contemporary Prods. Fox Concerts
JUDAS PRIEST DOKKEN	Rochester Community War Memorial Rochester, N.Y.	June 10	\$122,266 \$14.50/\$13.50	8,984 11,000	Monarch Entertainment Bureau John Scher Presents
RUN-D.M.C. WHODINI LL COOL J	Greensboro Coliseum Greensboro, N.C.	June 20	\$116,200 \$12/\$11	10,225 15,000	G Street Express Stageright Prods.
EDDIE MURPHY THE WEATHER GIRLS	Lawlor Events Center Univ. of Nevada Reno, Nev.	June 8	\$107,167 \$16.50	6,495 7,500	Bill Graham Presents
MOODY BLUES	Chastain Park Atlanta, Ga.	June 19	\$101,305 \$18.50/\$16.50/\$13.50	6,351 sellout	Alex Cooley/Southern Promotions
ANNE MURRAY	Copps Coliseum Hamilton, Ont.	June 21	\$100,947 (\$126,184 Canadian) \$17.50	6,972 11,500	Skarratt Promotions
SIOUXSIE & THE BANSHEES LOVE & ROCKETS	Irvine Meadows Amphitheater Laguna Hills, Calif.	June 14	\$94,789 \$16.50/\$15/\$12	6,154 10,418	Avalon Attractions
DIO ACCEPT	Providence Civic Center Providence, R.I.	June 18	\$92,677 \$13.50/\$12.50	7,077 9,784	Frank J. Russo
THE BEACH BOYS SKYSCRAPERS	Lakeview Arena Marquette, Mich.	June 11	\$81,029 \$14	5,947 sellout	K2 Concerts
GALLAGHER	The Fox Theatre Atlanta, Ga.	June 21	\$76,060 \$17.75/\$14.75	4,387 4,678	Wizard Of Odd Inc.
TED NUGENT PAT TRAVERS	Harper Stadium Fort Smith, Ark.	June 20	\$55,620 \$14/\$13	4,482 10,000	Little Wing Prods.
THE JUDDS	Capitol Music Hall Wheeling, W.Va.	May 31	\$51,746 \$12/\$10	4,500 4,800 sellout	Wheeling Broadcast Co.

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# A&M's Latin Division Grows From Alpert's 'Roots'

BY ENRIQUE FERNANDEZ

LOS ANGELES A&M Records' first release, in 1962, was co-founder Herb Alpert's Mexican-tinged "The Lonely Bull." It was not until 20 years later, however—after Alpert's Tijuana Brass had enjoyed a string of hits—that the company formed a Latin division.

Today, A&M's Latin roster includes Lani Hall, Maria Conchita Alonso, Antonio de Jesus, Carmin, singer/songwriter Luis Angel, new Los Angeles artist Eddy Romeo, and the newly signed Lunna, from Puerto Rico. The label is also releasing a single from Saoco, a Boston-based salsa band.

Looking back on his Tijuana

Brass days, Alpert says, "There was a time when I felt I was stepping on someone's toes with the kind of music I was making. Most American companies' idea of records for the Latin market was to put quick Spanish translations to American records.

"I had been guilty of the same crime with the Spanish version of 'This Guy's In Love With You.' There were no Latin ears in the studio. It didn't seem right."

In 1982, Alpert decided to pay homage to the Latin-American sound that had gained him and his label fame and fortune by recording his first authentic Latin album, "Fandango."

For the album, Alpert worked

with Mexican producer José Quintana and recorded songs by noted composer Juan Carlos Calderon.

After the success of "Fandango" and of Lani Hall's first Spanish-language album (which included her famous duet with Mexican star Jose Jose), Quintana proposed the creation of a Latin division.

In June 1982, the division was launched with Quintana as head of Latin a&r. Last year, Los Angeles-based consultant Bill Marin came on board as director of marketing.

Says Marin, "We don't have offices in Latin America, so we really have to tap the U.S. Latin and Puerto Rican markets. Our situation is the reverse of other labels, whose acts start out as successes in Latin

America and then make it over here." A&M's Latin product is distributed in the U.S. by RCA and in Latin America by CBS.

What's ahead? Quintana is looking into the new dance music from Spain, which he feels could follow the lead of such crossover Latin successes as Miami Sound Machine and Los Lobos.

He says there is a growing respect for Latin recordings. "Session musicians used to scorn Latin music. They felt working in them meant

lowering their standards. Nowadays, we can get the best musicians for our recordings."

Some of this may be due to Alpert's own involvement in the productions. "On a daily basis," says the A&M head, "I'm involved in the Latin division more than any others: artists, recordings, the artwork for the covers, everything."

"Look, I'm not Latin, nor do I speak Spanish fluently," admits Alpert. "I'm going on feel."

## Hollywood Nights For Busy Bob Geldof; Superstar Set For Manzarek & Carroll

by Steve Gett

New York-based *On The Beat* travels to the West Coast for this special column.

LOS ANGELES Back in Tinseltown following his appearances at the recent anti-apartheid rally in New York's Central Park and the final Amnesty show, **Bob Geldof** KBE resumed work on his debut solo album, with the **Eurythmics'** **Dave Stewart** producing.

"There's not much to say yet—we're still doing demos," he said when caught making a mad dash for the studio.

Staying with Geldof at Hollywood's Le Mondrian was his longtime lady, **Paula Yates**, who hosts the British television music show "The Tube." While the Irishman was recording, Yates busied herself filming upcoming specials with **Robert Palmer**, **David Lee Roth**, and the Eurythmics.

Incidentally, we hear "The Tube" considers the TV ban on videos in the U.K. (Billboard, Jun. 21) "a real headache." Forthcoming specials on **Elton John** and **Wham!** could suffer if the ban is not lifted.

Back at Le Mondrian, Iron Maiden checked in after spending several months recording in the Bahamas. While in L.A., the metal mongers were shooting the inner-sleeve photos for their next Capitol album. Titled "Somewhere In Time," the project is due for September release.

Ex-Deep Purple member **David Coverdale** has become a semi-permanent resident at Le Mondrian. He's in the midst of cutting a dynamic followup to **Whitesnake's** debut Geffen release, "Slide It In," which has passed gold and is headed toward platinum. Coverdale and the 'Snakes are definitely on line for a major hit in '87.

**THE FIRE STILL BURNS:** The **Doors'** manager **Danny Sugerman** is shopping a five-song demo of a new project by keyboardist/producer **Ray Manzarek** and singer/

songwriter/poet **Jim Carroll**.

The duo has been recording in L.A. for the past year and has enlisted musical support from ex-X guitarist **Billy Zoom**, **Springsteen** drummer **Max Weinberg**, and former **Rod Stewart** bassist **Phil Chen**.

Sugerman's partner, New York attorney **Rosemary Carroll** (Jim's wife), is approaching labels on the East Coast.

**SHORT TAKES I:** **David Bowie** and **Mick Jagger** gave their first stage rendition of "Dancing In The Streets" June 20 at a London charity concert. **Howard Jones** accompanied them on grand piano. Earli-

### ON THE BEAT

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

er in the evening, Jones performed his hit "No One Is To Blame" with a backup band that included **Phil Collins**, **Mark Knopfler**, and **Eric Clapton** . . . Following his brief tenure with **Black Sabbath**, former **Deep Purple** bassist/vocalist **Glenn Hughes** is working on a new solo project. Representing Hughes is ex-**Van Halen** manager **Noel Monk**, who is reportedly suing **Eddie** and the boys for about \$10 million . . . Word has it **Dan Hartman** won't be producing **Lou Gramm's** debut solo album after all. Rumors are rife that Gramm will soon rejoin **Mick Jones** to start cutting the next **Foreigner** album . . . **Bad Company** to reform? Former members of the U.K. band, **Mick Ralphs** and **Simon Kirke**, have been working on a **Keith Olsen/Mick Jones**-produced album, and it now looks like they will adopt the old **Bad Co.** monicker . . . **Jean-Luc Ponty** starts another leg of North American dates to promote his current album "Fables," July 17 in Toronto . . . "Slippery When Wet"—that's the title of **Bon Jovi's** next

album, which **Bruce Fairbairn** has been producing in Vancouver . . . **Metal Blade**, the L.A.-based indie hard-rock label, has issued "The Best Of Metal Blade: Volume One," featuring cuts by **Lizzy Borden**, **Omen**, and **Fates Warning**, whose next outputs for the label will be distributed by Capitol . . . Next month sees the release of "Riot Of Color," former "Dynasty" star **Al Corley's** followup to his debut **PolyGram** album, "Square Rooms" . . . After parting company with **Dio**, guitarist **Vivian Campbell** has returned to his native Ireland and formed a new, as yet unsigned band called **Trinity**.

**OUT IN BEVERLY HILLS:** Hollywood PR heavy **Norman Winter**, whose client roster includes **Michael Jackson**, threw a stylish birthday party for his wife. **Donny Osmond** was there, as were hot-shot attorney-to-the-stars **John Branca** and **PolyGram's** West Coast senior VP and a&r chief **Russ Regan**.

Regan raved about **A=440**, a hot new signing, whose debut album is set for release at the end of this month.

**SHORT TAKES II:** Is it true that **Def Leppard's** followup to 1983's quintuple platinum "Pyromania" won't be out until January '87? If so, the Brit band will receive the "Foreigner Award" for studio longevity . . . **EMI-America's** L.A.-based marketing head **Colin Stewart** says the next **Queensryche** album, produced by **Neil Kernon**, is most impressive. Stewart also says **Pet Shop Boys'** album is now available on compact disk . . . **Ex-Blondie** drummer **Clem Burke** is skin bashing with the **Eurythmics** on their upcoming U.S. dates . . . **Duran Duran** has reportedly pushed back the recording of a new album. Sessions were due to start in London this month, but songwriting still has to be completed. Guitarist **Andy Taylor** is finishing up his first solo album and is also set to play East Coast dates with **Belinda Carlisle's** new band.

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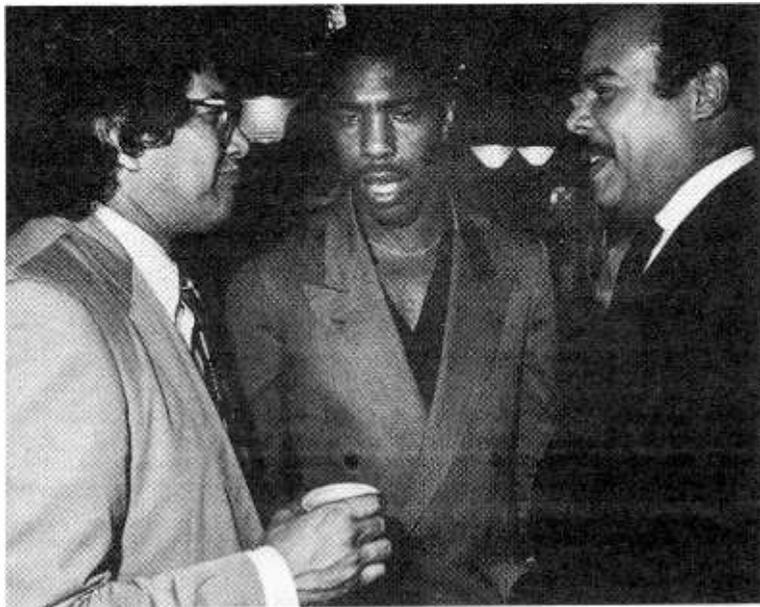
## ASCAP HOSTS MUSIC COPYRIGHT SEMINAR

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**Columbia Has Juice.** Def Jam/Columbia artist Oran "Juice" Jones, center, shares the secrets of cool with, from left, Columbia vice president of promotion John Fagot and vice president of black music promotion Ruben Rodriguez. The new single from Jones' debut album is "The Rain."

# Signs Of A Music Revival In Philly Martinelli Has A Record As Hitmaker

BY BRIAN CHIN

NEW YORK The glory days of the "sound of Philadelphia," MFSB-style with generous orchestration and soul vocalizing, now seem long gone. But among sever-

## 'I prefer working with females'

al signs of quiet regeneration in the city, producer Nick Martinelli's name stands out as one attracting artists to Philadelphia in the '80s.

Martinelli's credits include the current top 10 black single "Tell Me (How It Feels)" by 52nd Street on MCA; the No. 1 black single "Hangin' on a String (Contemplating)" by Loose Ends on MCA; Five

Star's "Let Me Be the One," No. 2 black single, and "All Fall Down," top 15 black single, on RCA; and Stephanie Mills' "Stand Back," top 15 black, on MCA.

Not coincidentally, most of his past and present work involves British and/or female singers. "It's no accident," Martinelli says. "I prefer working with females. It was my personal taste for years, just as a record listener before I was in this end of the business."

Among Martinelli's distaff collaborations in progress are tracks for Sheena Easton, Gladys Knight, Phyllis Hyman, local singer Janice McClain, and a return engagement with Mills. In addition, Loose Ends has just completed work with Martinelli on a new single and album, and Ian Foster, British composer of "Let Me Be the One," has recorded a single with Martinelli's production.

Martinelli frankly can't specify what has made his work with British acts so consistently successful musically and commercially. Perhaps, he says, "It's just the crossing of the sounds: The British have a definite sound and we have a sound. Loose Ends loved it here and so did 52nd Street. They feel different; they're into American musicians, and they love the fact that there's all this music on the radio."

New projects, says Martinelli, will step away somewhat from the relaxed, jazzy Roland 808-driven tracks that gave his 1985 hits an identifiable pace and atmosphere. "I'm getting away from the machinery a little. The sound is something I'm developing from the kind of songs I'm picking—melodic with some class."

Where Loose Ends and 52nd Street have provided their own material, Martinelli chooses songs for the other acts. "The songs have to be real personal to me and real per-

sonal to the artists," he says. Thereafter, he describes his job as "making sure it sounds like a hit when I'm done," a process that involves much preproduction work and "playing around with a song." Surprisingly, Martinelli sought

## 'I'm getting away from machinery'

material for Easton and Hyman projects far from his home base, from the catalogs of music publishers such as Famous, Jobete, and MCA. One scheduled Hyman cut, "Ain't You Had Enough Love," was written by Loose Ends. Sheena Easton is going to do a cover of Candi Staton's libertarian disco classic, "Young Hearts Young Free." But he says he is still very much committed to "doing my part to see that Philly makes its mark on the music world."

"There are tons of younger musicians in Philly," he says. "It's a matter of having an outlet on a much bigger level, which is what I'm trying to do. Otherwise, the young talent leaves the city."

Martinelli sees his own company, Watchout Productions, diversifying eventually to include creative people on all levels. It was originally the trademark for dance mixes (for instance, Bootsy Collins' "Body Slam") done by Martinelli and club DJ David Todd. Now three writers, Daryl Burgee, Doug Grigsby, and Steve Weiss, and engineer Bruce Weeden work under the banner. "I'd definitely like to sign some artists, but I haven't found what I really want," he says.

# THE RHYTHM & THE BLUES

by Nelson George



THE JUNE 14 ISSUE OF England's New Musical Express has a most provocative cover photo. An attractive black woman stares straight ahead as a white man's hand covers her mouth. The headline reads, "Why British Black Music Doesn't Stand A Chance." In the magazine's center spread, staff writer Paolo Hewitt takes a long and serious look at conditions for local black musicians as well as for the exposure of all forms of black pop. Some of the complaints are unique to the U.K. There are very few blacks in staff positions at the U.K. majors, even in the a&r spots. The

## Black U.K. artists have influence despite obstacles

only consistent play most black music receives in London comes via pirate stations; there is no 24-hour-a-day broadcast of black music on the BBC.

Despite these problems, the black music scene in England has become quite influential internationally. In fact, it would be hard to debate the fact that, along with Los Angeles and New York, London is one of the most important creative centers for black music. It seems like every important new white British group of the past three years has in its music reflected a keen interest in and knowledge of black music. And black artists like Billy Ocean and Sade have exploded into international prominence.

Yet some of the local black musicians have stories that may sound familiar to their U.S. comrades. Milton, of the reggae band Chalice, "took a tape of some demos we had done and had a meeting with an a&r man," he told Hewitt. "He listened to the songs and then told me that they were too 'black' and therefore not commercially viable. The next week our guitarist took in the same tape to the same man. Once again he listened, and then he turned around and said he was very interested and would be in contact. Our guitarist is white. That's what you have to contend with."

Another biting observation in the NME article came from Spartacus, an original member of Osibisa, who said, "A white artist can be anything, there is no restriction on what it is they're supposed to be. In fact, the more original, the more in demand you are because you're supposed to be innovative and creative."

Black artists are not encouraged to be creative. They are encouraged to be commercial. You must have a song that the record company can market immediately, get a whole pile of cash for, and then they send you away."

Though spoken by British musicians, these comments could have been made by any black music maker on this side of the Atlantic.

**AL BELL IS BACK.** The former president and guiding force of Stax Records is about to re-enter the business with an L.A.-based label called Edge Records. His partner is Rick Frio, a former marketing vice president at MCA. No distribution agreement has been made, nor has Bell announced any signings. He is interested in veteran artists with long-standing audiences as well as young performers. Edge's offices will be housed at 9034 Sunset Blvd.

**SHORT STUFF:** Ashford & Simpson opened a restaurant in Manhattan last week called Twenty Twenty. Their next Capitol album is upcoming... Beau Williams recently signed with New York-based Hush Productions for management but is still recording for Capitol. His new album is titled "No More Tears"... Coming off their soulful hit "I Get Off On You" on the Malaco-distributed Muscle Shoals Sound label, the Rose Brothers follow up with a lively piece of Southern funk called "Wall To Wall Freak," produced by Rich Caston and Jimmy Lewis. During a recent performance at the Apollo Theatre, the quartet had a predominately female adult audience screaming throughout. This is a band with real potential.

The rap label Fever has just started a dance wing called Nest-Al. The first single is "Generator 7/8" by the German band Moskwa-TV. Both labels are distributed by Sutra... Cameo's new single is "Word Up." An album, featuring guest appearances by Stanley Clarke, Bernard Wright, Charlie Singleton, and the Brecker Brothers, is on the way... Kurtis Blow's new single will be called "Street Rock" and features funky beats from Washington, D.C.'s favorite go-go band, Trouble Funk. Word is that the industry's longest-rapping rapper (his "Christmas Rappin'" debuted in late 1979) is moving from the Bronx to L.A.... New Edition's "All For Love" just passed the million

(Continued on page 28)

FOR WEEK ENDING JULY 5, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

88 REPORTERS

			NEW ADDS	TOTAL ON
PATTI LABELLE	OH PEOPLE	MCA	23	37
GLENN JONES	GIVEN MYSELF TO YOU	RCA	19	21
LUTHER VANDROSS	GIVE ME THE REASON	EPIC	17	61
THE DAZZ BAND	MIA	GEFFEN	16	16
THE S.O.S. BAND	BORROWED LOVE	TABU	15	28

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

133 REPORTERS

			NUMBER REPORTING
STEVIE WONDER	LAND OF LA-LA	TAMLA	21
ROCKWELL	CARME	MOTOWN	13
CASHFLOW	MINE ALL MINE	ATLANTA ARTISTS	13
ANITA BAKER	SWEET LOVE	ELEKTRA	11
STEPHANIE MILLS	RISING DESIRE	MCA	11

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# Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
2	3	NASTY	JANET JACKSON	3
3	7	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	2
4	2	YOU DON'T HAVE TO CRY	RENE & ANGELA	4
5	9	MY ADIDAS	RUN-D.M.C.	9
6	8	HEADLINES	MIDNIGHT STAR	5
7	6	I WOULDN'T LIE	YARBROUGH & PEOPLES	7
8	4	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	13
9	15	VICIOUS RUMORS	TIMEX SOCIAL CLUB	8
10	10	TELL ME (HOW IT FEELS)	52ND STREET	10
11	21	WITH YOU ALL THE WAY	NEW EDITION	11
12	18	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	6
13	11	FIRESTARTER	TEASE	18
14	5	DO YOU STILL LOVE ME?	MELI'SA MORGAN	21
15	16	FUNKY BEAT	WHODINI	19
16	13	PEE WEE'S DANCE	JOESKI LOVE	17
17	23	SWEET AND SEXY THING	RICK JAMES	12
18	26	BREATHLESS	MTUME	14
19	27	CLOSER THAN CLOSE	JEAN CARNE	15
20	12	JUST ANOTHER LOVER	JOHNNY KEMP	25
21	17	GREATEST LOVE OF ALL	WHITNEY HOUSTON	35
22	20	HERE I GO AGAIN	FORCE M.D.'S	22
23	31	GIVIN' IT (TO YOU)	SKYY	20
24	29	MOUNTAINS	PRINCE & THE REVOLUTION	16
25	14	THE FINEST	THE S.O.S. BAND	41
26	19	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	42
27	28	HOLDING BACK THE YEARS	SIMPLY RED	38
28	33	SWEETHEART	RAINY DAVIS	28
29	40	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	32
30	—	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	24
31	25	SEX MACHINE	THE FAT BOYS	43
32	22	LOVE TAKE OVER	FIVE STAR	44
33	—	DIAL MY NUMBER	PAULI CARMAN	26
34	32	STAY	THE CONTROLLERS	45
35	24	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	59
36	—	100 MPH	MAZARATI	23
37	39	CRUSH ON YOU	THE JETS	74
38	30	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	58
39	—	ARTIFICIAL HEART	CHERRELLE	31
40	—	SWEET LOVE	ANITA BAKER	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	6
2	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	2
3	7	VICIOUS RUMORS	TIMEX SOCIAL CLUB	8
4	1	HEADLINES	MIDNIGHT STAR	5
5	2	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
6	10	SWEET AND SEXY THING	RICK JAMES	12
7	6	TELL ME (HOW IT FEELS)	52ND STREET	10
8	8	I WOULDN'T LIE	YARBROUGH & PEOPLES	7
9	5	YOU DON'T HAVE TO CRY	RENE & ANGELA	4
10	13	MOUNTAINS	PRINCE & THE REVOLUTION	16
11	12	MY ADIDAS	RUN-D.M.C.	9
12	11	WITH YOU ALL THE WAY	NEW EDITION	11
13	14	BREATHLESS	MTUME	14
14	17	CLOSER THAN CLOSE	JEAN CARNE	15
15	16	GIVIN' IT (TO YOU)	SKYY	20
16	9	NASTY	JANET JACKSON	3
17	20	100 MPH	MAZARATI	23
18	22	MINE ALL MINE	CASHFLOW	27
19	18	DIAL MY NUMBER	PAULI CARMAN	26
20	23	BURNIN' LOVE	CON FUNK SHUN	29
21	26	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	24
22	29	SWEET LOVE	ANITA BAKER	30
23	25	ARTIFICIAL HEART	CHERRELLE	31
24	21	PEE WEE'S DANCE	JOESKI LOVE	17
25	28	BABY LOVE	REGINA	33
26	15	HERE I GO AGAIN	FORCE M.D.'S	22
27	27	SWEETHEART	RAINY DAVIS	28
28	36	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	37
29	30	LIPS TO FIND YOU	TEENA MARIE	34
30	35	RISING DESIRE	STEPHANIE MILLS	36
31	19	FIRESTARTER	TEASE	18
32	34	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	32
33	38	LAND OF LA-LA	STEVIE WONDER	39
34	—	GIVE ME THE REASON	LUTHER VANDROSS	40
35	31	FUNKY BEAT	WHODINI	19
36	24	JUST ANOTHER LOVER	JOHNNY KEMP	25
37	40	DO YOU REMEMBER ME?	JERMAINE JACKSON	46
38	—	HOLDING BACK THE YEARS	SIMPLY RED	38
39	37	BYE BYE	JANICE	48
40	—	HOMEBOY	STEVE ARRINGTON	47

## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (4)	11
Tabu (4)	
Portrait (2)	
CBS Associated (1)	
MCA	11
CAPITOL (7)	9
Manhattan (2)	
COLUMBIA (5)	7
Def Jam/Columbia (2)	
ARISTA (3)	6
Jive (3)	
ELEKTRA (3)	6
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (2)	6
Gordy (2)	
Tamla (2)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
WARNER BROS. (2)	6
Paisley Park (2)	
Geffen (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (4)	5
Omni (1)	
RCA (2)	4
Total Experience (2)	
A&M	3
MANHATTAN	2
P.I.R. (2)	
PROFILE	2
SUPERTRONICS	2
BR-ROMA	1
Rendezvous (1)	
EMI-AMERICA	1
FANTASY	1
HEAT	1
ISLAND	1
4th & B'Way/Checkpoint (1)	
JAY	1
MALACO	1
Muscle Shoals Sound (1)	
SRD	1
Ichiban (1)	
SELECT	1
SLEEPING BAG	1
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
23 100 MPH	(Controversy, ASCAP)	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)
52 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	21 DO YOU STILL LOVE ME? (Fuss, ASCAP)
57 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	94 EXPERIENCE (Happy Slepchild, BMI)
56 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI/Mokjumbi, BMI)	72 FINE YOUNG TENDER (West Kenya, ASCAP)
87 ALL WE NEED IS TIME	(On Your Mark, ASCAP/Lunch Money, BMI)	41 THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
31 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	18 FIRESTARTER (Future Shock, ASCAP/WB, ASCAP)
86 AUTOMATIC BRAIN	(Temp Co., BMI)	19 FUNKY BEAT (Zomba, ASCAP)
33 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	83 GIRL TALK (Lifo, BMI)
89 BAMBAATAA'S THEME	(ATV, BMI)	40 GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)
54 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokjumbi, BMI/Willesden, BMI)	20 GIVIN' IT (TO YOU) (One To One, ASCAP)
81 BORROWED LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	35 GREATEST LOVE OF ALL (Golden Torch, ASCAP/Gold Horizon, BMI) CPP
14 BREATHLESS	(Mtume, ASCAP)	76 HANGIN' OUT (Jobete, ASCAP/Old Brompton Road, ASCAP)
29 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-Joe, BMI)	5 HEADLINES (Hip Trip, BMI/Midstar, BMI) CPP
48 BYE BYE	(Irvin Lee, BMI)	22 HERE I GO AGAIN (T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)
73 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	82 HEY GOOD LOOKIN' (X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)
53 CARME	(Jobete, ASCAP) CPP	66 HOLD IT, NOW HIT IT (Def Jam, ASCAP)
15 CLOSER THAN CLOSE	(Sloop, BMI/Gold Horizon, BMI) CPP	38 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP
74 CRUSH ON YOU	(Almo, ASCAP/Crimscos, ASCAP/Irving, BMI) CPP/ALM	47 HOMEBOY (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
26 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	93 I CAN'T WAIT (Poolside, BMI)
84 DISTANT LOVER	(Jobete, ASCAP)	65 I CAN'T WAIT (TO ROCK THE MIKE) (Poolside, BMI)
59 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	91 I GET OFF ON YOU (Muscle Shoals, BMI/Jalew, BMI)
24 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	58 I HAVE LEARNED TO RESPECT THE POWER OF LOVE (Careers, BMI/Moore & Moore, BMI) CPP
46 DO YOU REMEMBER ME?		79 I JUMPED OUT OF MY SKIN (Assorted, BMI/Rose Tree, BMI/Mighty Three, BMI)
		7 I WOULDN'T LIE (Temp Co., BMI)
		42 IF YOUR HEART ISN'T IN IT
		95 I'LL BE YOUR FRIEND (Zomba, ASCAP)
		78 I'M HUNGRY FOR YOUR LOVE (Chricraft, BMI/Supertronic, BMI)
		77 IS IT A CRIME (Silver Angel, ASCAP/Famous, ASCAP)
		25 JUST ANOTHER LOVER (Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)
		39 LAND OF LA-LA (Jobete, ASCAP/Black Bull, ASCAP) CPP
		67 LET ME BE CLOSER (Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)
		51 LET'S GET STARTED (Bill-Lee, ASCAP/Bush Burnin', BMI)
		63 LET'S GO ROCKING (TONIGHT) (Street Sounds, ASCAP/Maurice Starr, ASCAP)
		34 LIPS TO FIND YOU (April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Etiope, ASCAP) CPP/ABP
		44 LOVE TAKE OVER (Company, MCPS/Eaton, MCPS)
		37 LOVE THE ONE I'M WITH (A LOTTA LOVE) (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP)
		27 MINE ALL MINE (Personal, ASCAP/All Seeing Eye, ASCAP)
		16 MOUNTAINS (Controversy, ASCAP)
		9 MY ADIDAS (Protoons, ASCAP/Rush Groove, ASCAP)
		3 NASTY (Flyte Tyme, ASCAP)
		60 NOBODY BUT YOU (Tricky-Trac, BMI)
		97 OH, LOUISE (Junior, prs/Emi, prs/MCA, ASCAP)
		13 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		61 ONE LOVE AGO (Idny-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)
		32 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)
		69 OVER AND OVER (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
		17 PEE WEE'S DANCE (Vintertainment, ASCAP)
		88 PRIVATE NUMBER (Almo, ASCAP/Crimscos, ASCAP/Irving, BMI)
		36 RISING DESIRE (WB, ASCAP/Zubaidah, ASCAP)
		49 SAY LA LA (Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)
		43 SEX MACHINE (Dynatone, BMI/Unichappell, BMI)
		85 SLEDGEHAMMER (Clotfene, BMI/Hidden Pun, BMI)
		92 SLEEPLESS NIGHTS (Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP) CPP/ALM
		99 SLOW DOWN (Edge Of Fluke, ASCAP/ST. Winevelyn, ASCAP/Outer Snake, BMI)
		55 STATE OF THE HEART (April, ASCAP/Science Lab, ASCAP) CPP/ABP
		45 STAY (Zomba, ASCAP/Tyvela, BMI)
		12 SWEET AND SEXY THING (Stone City, ASCAP/National League, ASCAP) CPP
		71 SWEET FREEDOM (THEME FROM RUNNING SCARED) (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)
		30 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
		28 SWEETHEART (Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)
		98 TELL ME (Jimi Mac, BMI)
		10 TELL ME (HOW IT FEELS) (Ackee, ASCAP)
		50 TEMPORARY LOVE THING (Forceful, BMI/Willesden, BMI)
		1 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)
		70 TILL THE END OF TIME (Keith Diamond, BMI/Willesden, BMI)
		8 VICIOUS RUMORS (J.King IV, BMI)
		96 WEST END GIRLS (Cage, ASCAP) CPP
		62 WHAT ABOUT ME (Living Disc, BMI)
		80 WHAT I LIKE (Knotsew, ASCAP/No Sox, ASCAP/Lost In Music,

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.		



**Main Line.** New RCA artists Main Attraction and label executives celebrate the release of the group's debut album, "All the Way," in Memphis. In the party line are, from left, Shelby County representative Alonzo Woods, keyboard player Roosevelt Nickelberry, lead vocalist Archie Love, bassist Jerry Askew, manager Wayne Douglass Jr., keyboard player Tony Black, RCA national promotion vice president Eddie Mascolo, RCA director of black promotion Basil Marshall, guitarist Cocheise, BMI's Phil Graham, vocalist Edric Shotwell, and drummer Jeff Rogers.

## RHYTHM & BLUES

(Continued from page 24)

mark in sales.

Vanity's new single on Motown is "Animals" . . . Guitarist/producer Ron Miller has started his own label, Ronmil, with a single called "I Miss Your Love" by Petria. Ronmil can be reached at P.O. Box 526, Cambria Heights, N.Y. 11411; (718) 712-5108 . . . The Sweet Sensation's "Hooked On You" on Next Plateau features the production work of Ted Currier, of Sly Fox and Boogie Boy fame, and David Sanchez . . . The Dootsie Williams doo wop classic, "Earth Angel," a record he co-wrote and produced for the Penguins more than three decades ago,

is performed by New Edition on the soundtrack to the film "The Karate Kid Part II." Already, some stations in New Edition hot spots have started playing the song. Meanwhile, Williams, still based in L.A., runs his Dootone label and develops different projects. Last year he produced a musical in L.A. called "The Nifty '50s." Williams can be reached at (213) 774-0743.

FOR WEEK ENDING JULY 5, 1986

# Billboard® TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	7	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
2	2	2	19	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
3	3	12	4	RUN-D.M.C. PROFILE 1217 (8.98) (CD)	RAISING HELL
4	5	6	7	BILLY OCEAN ● JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
5	4	3	66	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
6	6	4	8	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
7	7	7	13	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	9	11	7	WHODINI ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
9	8	9	21	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
10	11	5	25	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
11	12	13	54	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	13	15	5	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
13	15	19	4	EL DEBARGE GORDY 6181GL/MOTOWN (8.98)	EL DEBARGE
14	10	10	7	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
15	14	8	11	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
16	17	17	28	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
17	18	21	7	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
18	16	14	60	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
19	22	18	32	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
20	20	22	5	NU SHOOUZ ATLANTIC 81647 (8.98)	POOLSIDE
21	21	16	30	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
22	NEW ▶	1	1	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
23	23	27	23	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
24	24	23	11	CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CA\$HFLOW
25	19	20	33	THE JETS MCA 5667 (8.98)	THE JETS
26	40	54	3	RICK JAMES GORDY 6185GL/MOTOWN (8.98)	THE FLAG
27	28	33	4	THE CONTROLLERS MCA 5681 (8.98)	STAY
28	29	38	7	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
29	25	25	24	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
30	27	26	33	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
31	45	50	3	52ND STREET MCA 5738 (8.98)	CHILDREN OF THE NIGHT
32	NEW ▶	1	1	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
33	33	39	9	TEASE EPIC BFE 40091 (8.98)	TEASE
34	31	28	24	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
35	26	24	34	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
36	36	44	5	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
37	30	31	6	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
38	38	35	38	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	29	59	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
40	34	34	7	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
41	37	37	10	JUNIOR MERCURY 828001-1M1/POLYGRAM (8.98)	ACQUIRED TASTE
42	58	—	2	SKYY CAPITOL ST-12448 (8.98)	FROM THE LEFT SIDE
43	35	30	25	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
44	44	48	8	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
45	46	41	16	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
46	48	51	8	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
47	43	43	15	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
48	50	55	3	DENISE LASALLE MALACO MAL 7434 (8.98)	RAIN AND FIRE
49	41	40	46	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
50	51	45	65	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
51	39	32	45	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
52	52	52	12	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
53	NEW ▶	1	1	MTUME EPIC FE 40292	THEATER OF THE MIND
54	42	42	33	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
55	55	58	14	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
56	49	49	6	THE ART OF NOISE CHRYSALIS BFV 41528 (CD)	IN VISIBLE SILENCE
57	57	57	58	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
58	NEW ▶	1	1	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
59	61	—	2	WILLIE COLLINS CAPITOL ST-12442 (8.98)	WHERE YOU GONNA BE TONIGHT
60	47	46	17	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
61	54	47	12	MICHAEL HENDERSON EMI-AMERICA ST-17181 (8.98)	BEDTIME STORIES
62	53	36	11	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
63	NEW ▶	1	1	GAVIN CHRISTOPHER MANHATTAN ST-53024 (8.98)	ONE STEP CLOSER
64	64	71	3	LEVEL 42 POLYDOR 827487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
65	56	56	72	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
66	67	61	6	THE GAP BAND MERCURY 826808-1M-1/POLYGRAM (8.98)	THE 12" COLLECTION
67	62	65	6	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)	25TH ANNIVERSARY
68	60	62	6	THE TEMPTATIONS MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
69	59	59	66	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
70	68	68	23	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
71	69	60	14	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
72	70	73	14	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
73	71	53	16	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
74	63	63	50	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
75	65	64	37	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS

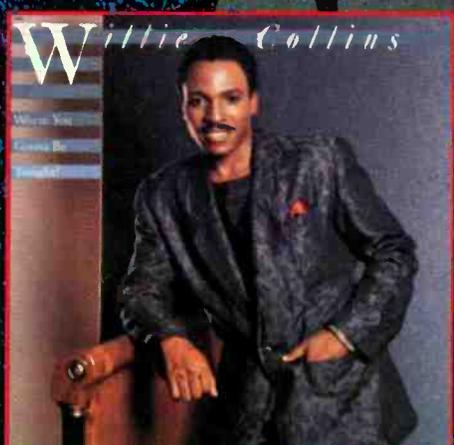
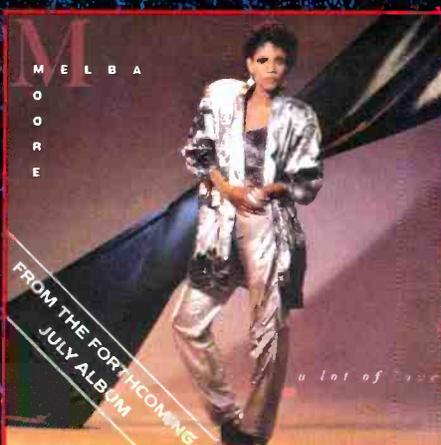
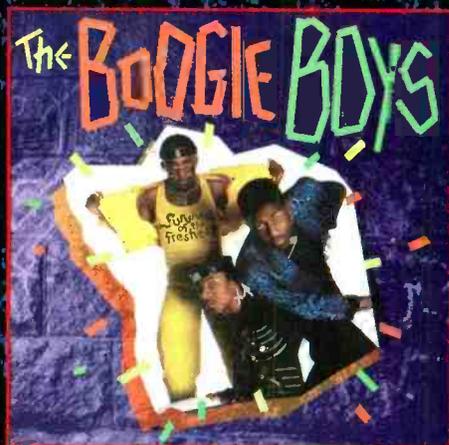
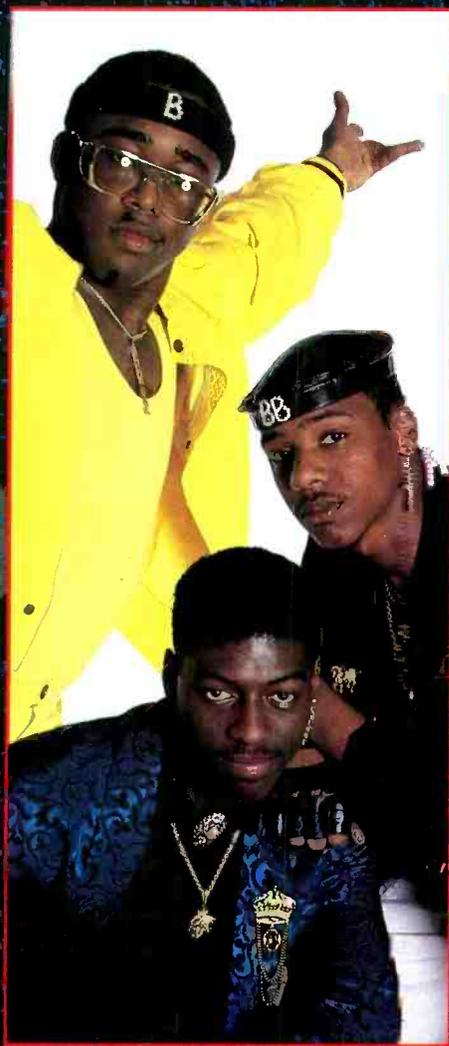
○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records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

# LOOKIN' GOOD!

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WILLIE COLLINS



FEATURING THE SINGLE  
G I R L T A L K

FEATURING THE SINGLE  
LOVE THE ONE I'M WITH  
(A LOT OF LOVE)

FEATURING THE SINGLE  
LET'S GET STARTED

# SOUNDIN' GREAT!



# Starwood Amphitheatre Seeking Family Business

BY ANDREW ROBLIN

NASHVILLE The 17,000-capacity, \$7.8 million Starwood Amphitheatre, which opened here on June 20, promises to provide a family-oriented outdoor venue for entertainment of all kinds, and especially for country music.

Country performers booked for Starwood's first season include Hank Williams Jr. and Earl Thomas Conley (June 28), Charlie Daniels (July 12), George Strait (July 18), Willie Nelson (Aug. 6), and Anne Murray (Aug. 21). Officials at Starwood have also started courting Fan Fair, the annual June gathering

of country fans and performers.

"We've talked with representatives of Fan Fair about moving it here," says Brian Laczko, general manager of Starwood. "It's a natural. We'd need to construct an out-building for the booths, but if we can get that taken care of, we may do business." This year, Fan Fair was held at the Tennessee State Fairgrounds in Nashville.

"We hope to be a boon to the country music business," Laczko says. "We'd like to do more country shows, but a lot will depend on the attendance patterns established by our first batch of country acts."

Steve Moore, director of enter-

tainment for Starwood, says he's concerned that country suffers from overexposure in Nashville. But he adds that advance ticket sales look good for the country acts now scheduled.

While Starwood courts the country music community and Fan Fair, it has already won two of Nashville's annual concert events: WKDF-FM's One For The Sun on June 21, featuring the Fabulous Thunderbirds, Carl Perkins, the Sluggers, Walk The West, and other acts, which drew 8,000 people; and the Charlie Daniels Volunteer Jam, set for July 12. Last year, One For The Sun was held at Hermitage

Landing Beach and the Volunteer Jam occupied the Municipal Auditorium.

Key to the success of Starwood is the creation of what general manag-

## "We hope to be a boon to country"

er Laczko calls a "family entertainment" atmosphere. To that end, Starwood has booked Bill Cosby (June 26), the Disney Symphonic Spectacular (July 9), and other family-oriented acts this summer.

"Parents will come with their kids and see what it's like here," says Laczko. "They'll feel comfortable later about dropping off their kids here for concerts."

Patrons, however, may not feel comfortable about some of Starwood's policies and prices. Gate personnel working the One For The Sun show would not allow customers to carry beverages of any kind into the venue, apparently to encourage greater sales by Starwood's concessions. At the concessions, imported and domestic beers sold for \$4 and \$3 per 32-ounce serving. Eight ounces of bottled water cost \$2.25; plenty of water fountains provided free water, however. Ticket prices at One For The Sun were \$12.50 and \$14.50; parking at Starwood cost \$2.

Few heavy metal acts will play Starwood in its opening season. The facility's Steve Moore reports that he turned down a chance to book Ronnie James Dio, who played at the Municipal Auditorium instead.

"It's too early for us to try bringing acts like that in," says Moore. "We're trying to stay away from [heavy metal]." So far, only one heavy metal show, a triple bill of Krokus, Keel, and Zenon on July 14, is booked into Starwood.

Other acts booked at Starwood include: the Fresh Fest rap tour with Kurtis Blow, the Force M.D.'s, the

Jets, and the Fat Boys (June 22); the Pointer Sisters (June 24); the Monkees Reunion Tour with the Grass Roots, Gary Puckett & the Union Gap, and Herman's Hermits (July 2); Freedom Fest with Starship, Stephen Stills, America, and the Outfield (July 4); the Nashville Symphony Orchestra with Nell Carter (July 5); Julian Lennon (July 7); Billy Ocean with Meli'sa Morgan (July 13); Robert Palmer (July 20); James Taylor (July 24); the Nashville Symphony (July 26); the Grand Folk Festival (Aug. 8); and Mr. Mister (Aug. 24).

Laczko says he hopes the Starwood Amphitheatre proves an attraction on its own merits. The venue is set on 77 acres, 36 of which have been planted with trees and sodded. Five thousand permanent, covered seats surround the 50- by 60-foot stage. Outside the covered seating is room for 12,000 more spectators on sloping ground.

"The natural ambience of the place is a prime attraction and makes it ideal for outdoor summertime activities," says Laczko. "People can come early, get a chicken dinner, and eat at one of our picnic tables, or spread a blanket on the ground."

Starwood has three concession areas, one at each of the black-top plazas around its seating. Concession sponsors include Coca-Cola, Budweiser, Elm Hill Meats, Sunbeam Bread, and New York Seltzer.

Construction of the Starwood Amphitheatre began in November. Owner Pace Productions of Houston anticipates a 20-year payback period. This year, Laczko estimates the facility will gross \$4.9 million on sales of 365,000 tickets.

Bad weather may seem a threat  
*(Continued on page 37)*

# NASHVILLE SCENE

by Gerry Wood



LOOK OUT, NASHVILLE, Memphis may be ready to challenge you again as a major music center.

Once Memphis stood shoulder to shoulder with Nashville as Tennessee's hottest recording center; during the late '60s and early '70s, there were often more songs on the pop charts made in Memphis than in Nashville. Those were the glory days of Isaac Hayes, David Porter, Al Green, Willie Mitchell, Rufus Thomas, the Staple Singers, the Bar-Kays, Booker T., Steve Cropper, Duck Dunn, Rhodes-Chalmers-Rhodes, Mark James, and a fellow named Elvis Presley. Then things started falling apart. Internal and

## All signs point to a reborn music scene in Memphis

external music biz politics, sniping, and backstabbing joined with petty jealousy to help make a shambles out of what had been one of the most vibrant music meccas in the world.

Now Memphis shows signs of rebirth as a recording center, much of it flavored by that town's mid-'50s rockabilly explosion, which saw such talents as Johnny Cash, Carl Perkins, Jerry Lee Lewis, Charlie Rich, Roy Orbison, Jack Clement, and . . . that fellow named Elvis Presley emerge.

The event that could launch the Memphis comeback is the "Class of '55" project, spearheaded by producer Chips Moman, who moved from Memphis to Nashville and then back to Memphis last year. He took Cash, Lewis, Orbison, and Perkins back into the Sun Recording Studio where they had cut their hits some three decades earlier. When word got out about the project, younger talents joined those who had influenced their careers.

Along came John Fogerty, Dave Edmunds, Rick Nelson, the Judds, Paul Davis, Dan Penn, Marty Stuart, Reggie Young, Buddy Harmon, Mike Leech, Bob Moore, June Carter Cash, Sam Phillips (who helped start it all in the '50s), Ace Cannon, Bobby Wood, Bobby Emmons, Wayne Jackson, and Toni Wine.

The album is not only historic and important, it's selling. Released by America/Smash through PolyGram, "Class of '55" is scoring impressive sales figures and airplay results. The four stars and producer Moman hosted an international press conference June 16 in Memphis—and the media came from as far away as France and Germany.

Steve Popovich, PolyGram senior vice president of Nashville operations, led the Nashville contingent 200 miles west to the Mississippi River town that W.C. Handy put on the musical map with "Beale Street Blues" and other blues evergreens. The night before, the rockabilly stars, sans Cash, performed at the out-

door Memphis MusicFest, showing that they still have stage vitality. Perkins led off the concert with a high-spirited set that kept his blue suede jogging shoes in motion. Orbison, looking like the Pillsbury Doughboy with shades, reprised his past hits, such as "Running Scared" and "Only The Lonely." Leave it to Lewis to bring the audience to its feet—they stood on the benches from the start of his set to the last note. There was a whole lot of shakin' goin' on. These acts still pack a powerhouse punch, even though they're carrying some additional years and Lewis has flirted with death a few times.

Though Cash can get as spooky as the reclusive Orbison, and Perkins reigns as the bellwether of the Class of '55, Lewis remains the most enigmatic of the foursome. He vacillates wildly between outer space and inner peace. Walking into the Peabody Hotel ballroom for the press conference, he yelled at Perkins, "Hey, Carl," then spotted Cash and hailed, "Hey, Elvis." When asked why no one was working on a Jerry Lee Lewis biographical movie, Lewis answered, "I think they're waiting for me to die." He added, "Maybe I'm not as fast as I used to be, but I'm slick."

"Those three days in Memphis doing this album are the most memorable and enjoyable I've had," Cash commented. "This is one of the most real albums and the best project I've been involved with in my 30 years in the business."

Moman is putting the finishing touches on a new studio located in a converted fire station near Beale Street—Bobby Womack is slated to record at Chip's new studio in July. The Memphis city government is helping finance the studio, and local banks are beginning to pump money into the music business once again. Cash doesn't feel that the rise of Memphis will hurt Nashville. "Success in one area always sparks the other," he noted. "Chips is starting something that's important to Memphis and to Nashville, too. Nashville people aren't jealous that we came down here. It's good for the business."

Professor Moman just might be starting the Class of '86.

**NEWSNOTES:** The SS KVET took to the waters of Austin's Town Lake with some 60 KVET listeners on board. The contest winners were treated to food, beverages, a bluegrass band, and "naval escorts" KVET's David Maith, Dave Marcum, Mike Adrian, and Dave Kelly . . . William Lee Golden has scheduled some more solo appearances to boost his new solo MCA album. He's also keeping all of the Oak Ridge Boys dates . . . When is a Fricke not a Fricke? When her name is Janie, and she changes the spelling of her surname. Tired of mispronunciations, ("Fricke" does not rhyme with "trick"), Janie now spells her last name "Frickie." She's hoping the change will spell more success for her music career.

FOR WEEK ENDING JULY 5, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

129 REPORTERS

		NEW ADDS	TOTAL ON
RONNIE MILSAP	IN LOVE RCA	64	66
THE FORESTER SISTERS	LONELY ALONE WARNER BROS	50	54
REBA MCENTIRE	LITTLE ROCK MCA	44	103
JANIE FRICKE	ALWAYS HAVE ALWAYS WILL COLUMBIA	42	61
JOHN CONLEE	GOT MY HEART SET ON YOU COLUMBIA	27	113

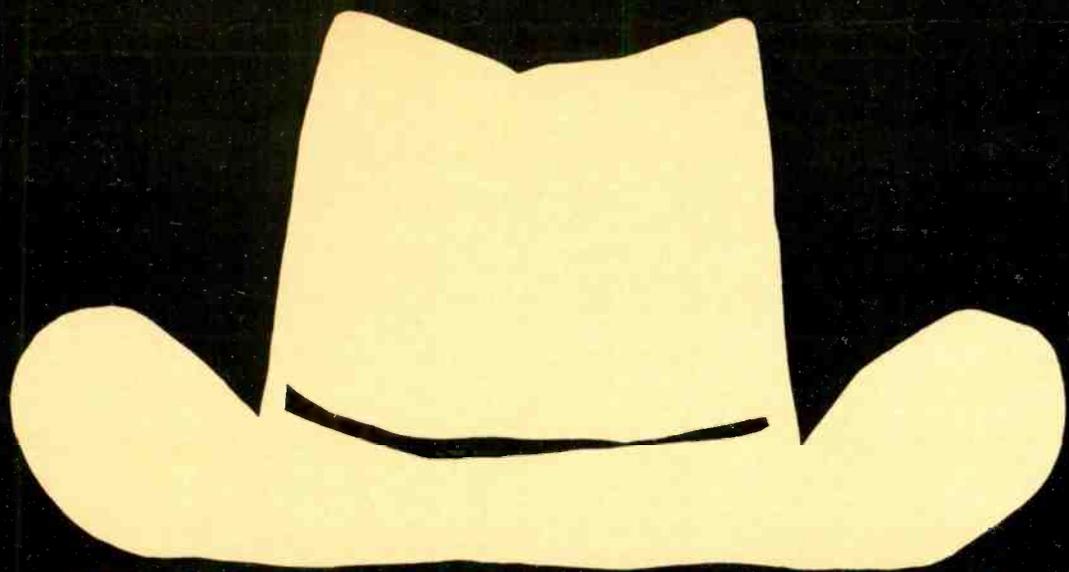
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and 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

45 REPORTERS

		NUMBER REPORTING
CONWAY TWITTY	DESPERADO LOVE WARNER BROS	18
RICKY SKAGGS	I'VE GOT A NEW HEARTACHE EPIC	16
DON WILLIAMS	HEARTBEAT IN THE DARKNESS CAPITOL	12
HOLLY DUNN	TWO TOO MANY MTM	11
THE STATLER BROTHERS	COUNT ON ME MERCURY	10

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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	14	<b>★★ NO. 1 ★★</b> EVERYTHING THAT GLITTERS (IS NOT GOLD) K. LEHNING (D. SEALS, B. MCDILL)	DAN SEALS EMI-AMERICA 8311 1 week at No. One
2	3	6	12	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J. CRUTCHFIELD (R. MURRAH, S. DEAN)	LEE GREENWOOD MCA 52807
3	6	7	14	UNTIL I MET YOU T. WEST (H. RIDDLE)	JUDY RODMAN MTM 72065/CAPITOL
4	8	11	11	ON THE OTHER HAND K. LEHNING, K. STEGALL (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
5	5	5	14	OLD FLAME R. LANDIS (R. NIELSEN)	JUICE NEWTON RCA 14295
6	7	9	13	NIGHTS E. BRUCE, B. MEVIS (B. HILL, T. HILLER)	ED BRUCE RCA 14305
7	10	12	13	LOVE AT THE FIVE AND DIME A. REYNOLDS (N. GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
8	11	13	11	I WISH THAT I COULD HURT THAT WAY AGAIN B. LOGAN (VAN HOY, PUTMAN, COOK)	T. GRAHAM BROWN CAPITOL 5571
9	13	15	12	SOMEBODY WANTS ME OUT OF THE WAY B. SHERRILL (A. L. OWENS, D. KNUTSON)	GEORGE JONES EPIC 34-05862
10	15	18	10	ALL TIED UP B. KILLEN (R. MCDOWELL, B. KILLEN, J. MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
11	16	24	8	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J. BOWEN, G. STRAIT (D. DILLON)	GEORGE STRAIT MCA 52817
12	20	23	9	YOU'RE THE LAST THING I NEEDED TONIGHT J. BOWEN, J. SCHNEIDER (D. WILLS, D. PFRIMMER)	JOHN SCHNEIDER MCA 52827
13	18	20	11	GOTTA LEARN TO LOVE WITHOUT YOU B. MAHER (K. ROBBINS, M. JOHNSON)	MICHAEL JOHNSON RCA 14294
14	21	25	7	ROCKIN' WITH THE RHYTHM OF THE RAIN B. MAHER (D. SCHLITZ, B. MAHER)	THE JUDDS RCA/CURB 14362/RCA
15	1	2	15	LIVING IN THE PROMISELAND W. NELSON (D. L. JONES)	WILLIE NELSON COLUMBIA 38-05834
16	22	27	9	SAVIN' MY LOVE FOR YOU M. WRIGHT (M. CLARK)	PAKE MCENTIRE RCA 14336
17	23	26	9	SHAKIN' R. SCRUGGS (M. MILLER, R. SCRUGGS)	SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
18	24	28	8	STRONG HEART R. HALL (T. ROCCO, C. BLACK, A. ROBERTS)	T. G. SHEPPARD COLUMBIA 38-05905
19	4	4	15	READ MY LIPS P. WORLEY (M. BLATTE, L. GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
20	9	10	12	RENO BOUND J. E. NORMAN, SOUTHERN PACIFIC B. HARTMAN (J. MCFEE, A. PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
<b>★★★ POWER PICK/SALES ★★★</b>					
21	25	29	8	WILL THE WOLF SURVIVE J. BOWEN, W. JENNINGS (D. HIDALGO, L. PEREZ)	WAYLON JENNINGS MCA 52830
22	26	30	8	COUNT ON ME J. KENNEDY (D. REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
23	27	34	6	HEARTBEAT IN THE DARKNESS D. WILLIAMS, G. FUNDIS (D. LOGGINS, R. SMITH)	DON WILLIAMS CAPITOL 5588
24	29	33	7	ROLLIN' NOWHERE J. E. NORMAN (M. MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
25	31	35	7	I'VE GOT A NEW HEARTACHE R. SKAGGS (W. WALKER)	RICKY SKAGGS EPIC 34-05898
26	14	16	13	BACK WHEN LOVE WAS ENOUGH S. BUCKINGHAM, M. GRAY (T. SEALS, M. REID)	MARK GRAY COLUMBIA 38-05857
27	12	8	16	DRINKIN' MY BABY GOOD-BYE J. BOYLAN (C. DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
28	17	19	10	TIE OUR LOVE (IN A DOUBLE KNOT) D. MALLOY (J. SILBAR, J. REID)	DOLLY PARTON RCA 14297
29	33	38	6	SOMETIMES A LADY P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS)	EDDY RAVEN RCA 14319
30	35	43	5	DESPERADO LOVE C. TWITTY, D. HENRY, R. TREAT (M. GARVIN, S. JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
31	36	45	6	A FRIEND IN CALIFORNIA M. HAGGARD, R. REYNOLDS (F. POWERS)	MERLE HAGGARD EPIC 34-06097
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
32	39	46	4	COUNTRY STATE OF MIND H. WILLIAMS, JR., B. BECKETT, J. E. NORMAN (H. WILLIAMS, JR., R. A. WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
33	37	40	8	OLD VIOLIN S. CORNELIUS, J. PAYCHECK (J. PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
34	19	1	17	MAMA'S NEVER SEEN THOSE EYES J. L. WALLACE, T. SKINNER (J. L. WALLACE, T. SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
35	38	42	8	EVEN COWGIRLS GET THE BLUES C. MOMAN (R. CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
36	40	44	7	LOVE WON'T WAIT L. BUTLER, J. BOWEN (L. PALAS, W. ROBINSON, M. SANDERS)	THE WHITES MCA/CURB 52825/MCA
37	45	57	4	GOT MY HEART SET ON YOU B. LOGAN (D. GRAY, B. RENEAU)	JOHN CONLEE COLUMBIA 38-06104
38	47	61	3	STAND A LITTLE RAIN M. MORGAN, P. WORLEY (D. SCHLITZ, D. LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
39	43	47	8	TWO TOO MANY T. WEST (H. DUNN)	HOLLY DUNN MTM 72064/CAPITOL
40	28	31	8	ANYTHING GOES JIM ED. NORMAN (G. MORRIS, E. SETSER)	GARY MORRIS WARNER BROS. 7-28713
41	48	56	5	THAT'S HOW YOU KNOW E. GORDY, JR., T. BROWN (W. WALDMAN, C. BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
42	51	55	4	SLOW BOAT TO CHINA T. WEST (M. RAGOGNA)	GIRLS NEXT DOOR MTM 72068/CAPITOL
43	56	—	2	LITTLE ROCK J. BOWEN, R. MCENTIRE (P. MCMANUS, B. DIPIERO, G. HOUSE)	REBA MCENTIRE MCA 52848
44	50	54	5	BIRTH OF ROCK AND ROLL C. MOMAN (C. PERKINS, G. PERKINS)	CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
45	30	14	19	HONKY TONK MAN P. ANDERSON (H. HAUSEY, T. FRANKS, J. HORTON)	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
46	53	58	5	WITH YOU E. GORDY, JR. (V. GILL)	VINCE GILL RCA 14371
47	55	62	4	THE PRIDE IS BACK R. LOOK, M. BLATTE (M. BLATTE, L. GOTTLIEB, A. MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
48	34	17	17	LIFE'S HIGHWAY T. BROWN, J. BOWEN (R. LEIGH, R. MURRAH)	STEVE WARINER MCA 52836
49	32	22	16	REPETITIVE REGRET R. LANDIS (M. WRIGHT, R. NIELSEN)	EDDIE RABBITT RCA 14317

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	41	41	10	BOARDWALK ANGEL N. LARKIN (J. CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
51	58	69	4	WORKING CLASS MAN W. ALDRIDGE (J. CAIN)	LACY J. DALTON COLUMBIA 38-06098
52	46	50	7	ANGER LIST (GIVE ME SOMEONE I CAN LOVE) M. DANIEL, L. EVERETTE (J. MELLENCAMP, L. CRANE)	LEON EVERETTE ORLANDO 112
53	62	72	3	TEN FEET AWAY B. MEVIS (T. SEALS, B. SHERRILL, M. D. BARNES)	KEITH WHITLEY RCA 14363
<b>★★★ HOT SHOT DEBUT ★★★</b>					
54	NEW ▶	—	1	IN LOVE R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, B. DEES)	RONNIE MILSAP RCA 14365
55	64	67	4	NEXT TIME G. DAVIES, P. PENDRAS (G. DAVIES, P. ROSE, M. A. KENNEDY)	WILD CHOIR RCA 14337
56	49	52	6	BLUE SUEDE BLUES K. LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
57	66	73	3	LOVE IS THE ONLY WAY OUT B. T. JONES, R. E. BALL (P. NELSON, G. NELSON, L. BOONE)	WILLIAM LEE GOLDEN MCA 52819
58	83	—	2	ALWAYS HAVE ALWAYS WILL N. WILSON (J. MEARS)	JANIE FRICKE COLUMBIA 38-06144
59	69	87	3	GUITAR TOWN E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 52856
60	NEW ▶	—	1	LONELY ALONE J. L. WALLACE, T. SKINNER (J. D. MARTIN, J. JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
61	61	64	5	WAS IT JUST THE WINE V. GOSDIN, R. J. JONES (V. GOSDIN, B. CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
62	42	32	17	TIL I LOVED YOU T. DUBOIS, S. HENDRICKS (V. STEPHENSON, J. SILBAR, D. ROBBINS)	RESTLESS HEART RCA 14292
63	70	—	2	TOO LATE T. SKINNER, J. L. WALLACE (T. CERNEY, N. MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
64	76	—	2	I WANNA HEAR IT FROM YOUR LIPS R. C. BANNON (E. CARMEN, D. PITCHFORD)	LOUISE MANDRELL RCA 14364
65	54	37	14	SUPER LOVE B. KILLEN (S. LEMAIER, J. P. PENNINGTON)	EXILE EPIC 34-05860
66	57	39	20	WHOEVER'S IN NEW ENGLAND J. BOWEN, R. MCENTIRE (K. FRANCESCHI, Q. POWERS)	REBA MCENTIRE MCA 52767
67	78	84	3	THE THINGS I'VE DONE TO ME R. BAKER (B. CANNON, D. LOWERY, J. DARRELL)	JIM COLLINS TKM 111216
68	80	86	3	NEW SHADE OF BLUE G. KENNEDY (J. BURTON, F. HORTON)	PERRY LAPOINTE DOOR KNOB 86-249
69	72	88	3	YOU LOOK LIKE THE ONE I LOVE T. CHATEL, D. WILSON (R. VAN HOY, D. ALLEN)	THE OSMONDS EMI-AMERICA/CURB 8325
70	NEW ▶	—	1	BOTTLE OF TEARS G. WATSON, L. BOOTH (J. ALLEN, J. PASQUALE, D. LAY)	GENE WATSON EPIC 34-06057
71	52	36	18	HAPPY, HAPPY BIRTHDAY BABY R. MILSAP, T. COLLINS, R. GALBRAITH (M. SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
72	82	—	2	ROCKIN' IN THE PARKIN' LOT C. HARDY (R. BAILEY, M. WILLIAMS)	RAZZY BAILEY MCA 52851
73	NEW ▶	—	1	NOTHIN' VENTURED NOTHIN' GAINED B. MAHER, D. POTTER (D. SCHLITZ, D. POTTER, B. MAHER)	SYLVIA RCA 14375
74	NEW ▶	—	1	I KNOW LOVE D. EDMUNDS (B. NEARY, J. PHOTOGLO)	EVERLY BROTHERS MERCURY 884 694 7/POLYGRAM
75	84	—	2	NEXT TO YOU B. MILSAP, R. DILLARD (J. FULLER)	TOMMY OVERSTREET SILVER DOLLAR 70002
76	59	48	21	ONE LOVE AT A TIME J. CRUTCHFIELD (D. PAVIS, P. OVERSTREET)	TANYA TUCKER CAPITOL 5533
77	NEW ▶	—	1	I THOUGHT I'D ABOUT HAD IT WITH LOVE J. LEO, B. BECKETT (M. BROWN, B. N. CHAPMAN)	PAM TILLIS WARNER BROS. 7-28676
78	60	53	6	DOCTOR'S ORDERS J. KENNEDY (B. CHANNEL, K. KANE, R. BURKE)	MEL MCDANIEL CAPITOL 5587
79	44	21	14	HEY DOLL BABY S. BUCKINGHAM, H. DEVITO (T. TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
80	65	65	5	SOMEWHERE IN AMERICA J. BOWEN (S. DAVIS, E. STEVENS)	MAC DAVIS MCA 52826
81	73	79	3	ALL THE WAY R. PENNINGTON (J. VAN HEUSEN, S. CAHN)	RAY PRICE STEP ONE 355
82	NEW ▶	—	1	GUILTY EYES M. SHERRILL (B. MASON, J. MCBRIDE)	DARLENE AUSTIN CBT 4146
83	63	63	6	I'M GOING CRAZY B. GREEN (B. PRUETT)	KENNY DALE BGM 30186
84	NEW ▶	—	1	WHAT YOU DO TO ME G. FUNDIS (J. HALL, J. HALL)	NEW GRASS REVIVAL EMI-AMERICA 8329
85	85	91	3	ONCE IN A VERY BLUE MOON M. ROONEY, Y. GRIFFITH (PALGER, E. LEVINE)	NANCY GRIFFITH PHILO 1096/ROUNDER
86	67	51	9	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B. SHERRILL (B. CANNON, J. DARRELL, D. DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
87	71	49	15	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D. MORGAN, S. DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
88	77	66	12	TRUE LOVE (NEVER DID RUN SMOOTH) J. CRUTCHFIELD, H. PEDERSON (D. SCHLITZ, J. RUSHING)	TOM WOPAT EMI-AMERICA 8316
89	75	68	21	HOLD ON R. CROWELL, D. THOENER (R. CASH)	ROSANNE CASH COLUMBIA 38-05794
90	86	75	10	TODAY I STARTED LOVING YOU AGAIN E. HARRIS, P. KENNERLEY (M. HAGGARD, B. OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
91	79	71	19	PARTNERS, BROTHERS & FRIENDS M. MORGAN, P. WORLEY (J. IBBOTSON, J. HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
92	87	81	7	WHO'S LEAVING WHO J. WHITE (J. WHITE, M. SPIRO)	ANNE MURRAY CAPITOL 5576
93	88	70	5	ROCKIN' MY ANGEL J. MORRIS (T. ROCCO, C. BLACK, A. ROBERTS)	NARVEL FELTS EVERGREEN 1041
94	90	82	8	TOUCH ME B. BECKETT (L. WILSON, G. HARRISON, D. ROBBINS)	BANDANA WARNER BROS. 7-28721
95	81	83	4	PRIVATE CLOWN J. FISHER (W. P. MCCORD)	STEVE RICKS SOUTHWIND 8205
96	74	60	11	THE LIGHTS OF ALBUQUERQUE D. TOLLE (B. JONES, B. MCDILL, D. LEE)	JIM GLASER MCA NOBLE VISION 52808/MCA
97	68	59	6	HONKY TONKER C. ALLEN, W. ALDRIDGE, M. MCANALLY (S. FORBERT)	MARTY STUART COLUMBIA 38-05897
98	89	76	11	COWPOKE H. SHEDD (S. JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
99	95	90	20	HARMONY B. LOGAN (R. BERESFORD, J. HINSON)	JOHN CONLEE COLUMBIA 38-05778
100	93	74	20	TOMB OF THE UNKNOWN LOVE G. MARTIN (M. SMOTHERMAN)	KENNY ROGERS RCA 14298

○ 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 40 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 CTRY POSITION
1	1	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	1
2	3	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	2
3	7	ON THE OTHER HAND	RANDY TRAVIS	4
4	8	NIGHTS	ED BRUCE	6
5	6	UNTIL I MET YOU	JUDY RODMAN	3
6	10	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	8
7	11	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	9
8	12	LOVE AT THE FIVE AND DIME	KATHY MATTEA	7
9	18	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	13
10	15	ALL TIED UP	RONNIE MCDOWELL	10
11	19	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	11
12	20	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	12
13	24	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	14
14	23	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	16
15	5	OLD FLAME	JUICE NEWTON	5
16	22	SHAKIN'	SAWYER BROWN	17
17	30	STRONG HEART	T.G. SHEPPARD	18
18	2	LIVING IN THE PROMISELAND	WILLIE NELSON	15
19	4	READ MY LIPS	MARIE OSMOND	19
20	9	RENO BOUND	SOUTHERN PACIFIC	20
21	—	WILL THE WOLF SURVIVE	WAYLON JENNINGS	21
22	32	OLD VIOLIN	JOHNNY PAYCHECK	33
23	16	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	34
24	—	COUNT ON ME	THE STATLER BROTHERS	22
25	14	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	27
26	21	HONKY TONK MAN	DWIGHT YOAKAM	45
27	17	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	28
28	13	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	26
29	37	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	24
30	40	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	25
31	33	REPETITIVE REGRET	EDDIE RABBITT	49
32	29	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	66
33	31	LIFE'S HIGHWAY	STEVE WARINER	48
34	27	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	79
35	—	SOMETIMES A LADY	EDDY RAVEN	29
36	25	BOARDWALK ANGEL	BILLY JOE ROYAL	50
37	—	DOCTOR'S ORDERS	MEL MCDANIEL	78
38	—	A FRIEND IN CALIFORNIA	MERLE HAGGARD	31
39	39	ANYTHING GOES	GARY MORRIS	40
40	26	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	71

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1	2	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	1
2	3	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	2
3	5	OLD FLAME	JUICE NEWTON	5
4	6	UNTIL I MET YOU	JUDY RODMAN	3
5	9	ON THE OTHER HAND	RANDY TRAVIS	4
6	7	NIGHTS	ED BRUCE	6
7	10	LOVE AT THE FIVE AND DIME	KATHY MATTEA	7
8	12	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	8
9	16	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	11
10	13	ALL TIED UP	RONNIE MCDOWELL	10
11	14	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	9
12	4	READ MY LIPS	MARIE OSMOND	19
13	17	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	12
14	19	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	14
15	20	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	13
16	8	RENO BOUND	SOUTHERN PACIFIC	20
17	22	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	16
18	23	SHAKIN'	SAWYER BROWN	17
19	24	STRONG HEART	T.G. SHEPPARD	18
20	1	LIVING IN THE PROMISELAND	WILLIE NELSON	15
21	25	WILL THE WOLF SURVIVE	WAYLON JENNINGS	21
22	26	COUNT ON ME	THE STATLER BROTHERS	22
23	28	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	23
24	30	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	25
25	29	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	24
26	15	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	26
27	33	SOMETIMES A LADY	EDDY RAVEN	29
28	18	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	28
29	11	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	27
30	35	DESPERADO LOVE	CONWAY TWITTY	30
31	36	A FRIEND IN CALIFORNIA	MERLE HAGGARD	31
32	39	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	32
33	38	OLD VIOLIN	JOHNNY PAYCHECK	33
34	37	EVEN COWGIRLS GET THE BLUES	JOHNNY CASH/WAYLON JENNINGS	35
35	40	LOVE WON'T WAIT	THE WHITES	36
36	—	GOT MY HEART SET ON YOU	JOHN CONLEE	37
37	21	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	34
38	—	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	38
39	—	TWO TOO MANY	HOLLY DUNN	39
40	27	ANYTHING GOES	GARY MORRIS	40

## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (17)	18
RCA/Curb (1)	
MCA (12)	16
MCA/Curb (3)	
MCA/Noble Vision (1)	
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	12
CAPITOL (6)	11
MTM (3)	
Capitol/Curb (2)	
EPIC	7
POLYGRAM	6
Mercury (4)	
America/Smash (1)	
Compleat (1)	
EMI-AMERICA (3)	4
EMI-America/Curb (1)	
ATLANTIC/AMERICA	2
BGM	1
CBT	1
DOOR KNOB	1
EVERGREEN	1
ORLANDO	1
ROUNDER	1
Philo (1)	
SILVER DOLLAR	1
SOUTHWIND	1
STEP ONE	1
TKM	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
81 ALL THE WAY	(Maraville, ASCAP)	
10 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI) HL	
58 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP)	
40 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
26 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
44 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
56 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
50 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
70 BOTTLE OF TEARS	(Grand Coalition, BMI/Fur Fly, ASCAP)	
22 COUNT ON ME	(Statler Brothers, BMI)	
86 A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI) CPP/ABP	
32 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
98 COWPOKE	(Stanley, ASCAP)	
52 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
30 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
78 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP) CPP/HL	
27 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	
35 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
1 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI) HL	
31 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
37 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
13 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
82 GUILTY EYES		
59 GUITAR TOWN	(April, ASCAP/Monk Family, BMI/19th Street, BMI)	
71 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
99 HARMONY	(Silverline, BMI/Goldline, ASCAP) HL	
23 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
2 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
79 HEY DOLL BABY	(Rightsong, BMI) HL	
89 HOLD ON	(Chicait, BMI/Atlantic, BMI)	
45 HONKY TONK MAN	(Cedarwood, BMI)	
97 HONKY TONKER	(Rolling Tide, ASCAP) HL	
74 I KNOW LOVE	(Warner-Tamerlane, BMI/Nearysong, BMI)	
77 I THOUGHT I'D ABOUT HAD IT WITH LOVE	(Bama Boy, BMI/Warner-Elektra-Asylum, BMI/Uncle Artie, ASCAP)	
64 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Pitchford, BMI)	
8 I WISH THAT I COULD HURT THAT WAY AGAIN	(Trix, BMI/Cross Keys, ASCAP) HL	
83 I'M GOING CRAZY	(Bill Green, BMI)	
54 IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI)	
25 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI) HL	
48 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
96 THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI) HL	
43 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
15 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
60 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP)	
7 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
57 LOVE IS THE ONLY WAY OUT	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)	
36 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
34 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI) HL	
68 NEW SHADE OF BLUE	(Chip 'N' Dale, ASCAP/Door Knob, BMI)	
55 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
75 NEXT TO YOU	(Hitop, BMI/MCA, BMI)	
6 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
11 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL	
73 NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI)	
5 OLD FLAME	(Englishtown, BMI)	
33 OLD VIOLIN	(Dwight Manners, BMI)	
4 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
85 ONCE IN A VERY BLUE MOON	(Michael H. Goldsen, ASCAP/Bait And Beer, ASCAP)	
76 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
91 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
47 THE PRIDE IS BACK	(Kool Koala, BMI) CPP	
95 PRIVATE CLOWN	(Midsong, ASCAP/Reno-Metz, ASCAP)	
19 READ MY LIPS	(MCA, ASCAP) HL	
20 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
49 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
72 ROCKIN' IN THE PARKIN' LOT	(Razzy Bailey, ASCAP/Cavesson, ASCAP)	
93 ROCKIN' MY ANGEL	(Bibo, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Welk, ASCAP/Chappell, ASCAP) HL	
14 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
24 ROLLIN' NOWHERE	(Timberwolf, BMI)	
16 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
17 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
42 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
9 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
29 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
80 SOMEWHERE IN AMERICA	(Nashlon, BMI/DebDave, BMI) CPP	
38 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL	
18 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
65 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP/HL	
53 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
41 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colegems-EMI, ASCAP)	
67 THE THINGS I'VE DONE TO ME	(Sabal, ASCAP/Sheddhouse, ASCAP/Micropterus, ASCAP/Jimmy Darrell, BMI)	
28 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP) HL	
62 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
90 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI) HL	
100 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/II Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/RL August, ASCAP) HL	
63 TOO LATE	(Chriswald, ASCAP/Hopi Sound, ASCAP/Silver Rain, ASCAP/Chappell, ASCAP)	
94 TOUCH ME	(Nashlon, BMI/Dejamas, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)	
88 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI) HL	
39 TWO TOO MANY	(Lawyers Daughter, BMI)	
3 UNTIL I MET YOU	(King Coal, ASCAP)	
61 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
84 WHAT YOU DO TO ME	(Siren Songs, BMI)	
87 WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
66 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC) HL	
92 WHO'S LEAVING WHO	(Youngster, GEMA/Edison Sunrise/BMI) CPP	
21 WILL THE WOLF SURVIVE	(Davance, BMI/No K.O., BMI/Bug, BMI)	
46 WITH YOU	(Benefit, BMI)	
51 WORKING CLASS MAN	(Frisco Kid, ASCAP)	
69 YOU LOOK LIKE THE ONE I LOVE	(Unichappell, BMI/VanHoy, BMI/Music Corp. Of America, BMI/Posey, BMI)	
12 YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, ASCAP) HL	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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FOR WEEK ENDING JULY 5, 1986

Billboard

# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	2	12	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC. 2 weeks at No. One
2	2	4	15	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
3	3	5	4	GEORGE STRAIT MCA 5750 (8.98)	#7
4	4	1	13	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
5	5	3	33	THE JUDDS RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	9	12	9	EDDIE RABBITT RCA AHL 1-7041 (8.98)	RABBITT TRAX
7	6	6	13	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
8	8	8	18	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
9	10	10	17	JOHN CONLEE COLUMBIA FC-40257	HARMONY
10	7	7	19	ALABAMA RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
11	11	9	11	WILLIE NELSON COLUMBIA FC 40327	THE PROMISELAND
12	14	11	40	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
13	13	15	33	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
14	62	—	2	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
15	16	23	4	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
16	15	16	38	SAWYER BROWN CAPITOL/CURB ST-12474 (8.98)	SHAKIN'
17	17	21	22	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
18	12	13	9	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
19	22	51	3	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
20	21	17	58	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
21	19	14	17	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
22	23	20	14	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
23	20	19	38	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
24	18	18	40	GEORGE STRAIT MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
25	28	32	14	JUDY RODMAN MTM 71050 (8.98)	JUDY
26	25	29	33	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
27	24	22	36	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
28	29	28	58	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
29	31	36	72	ALABAMA RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
30	35	40	4	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
31	34	39	17	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
32	36	35	9	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
33	27	25	42	EXILE EPIC FE40000	HANG ON TO YOUR HEART
34	32	31	53	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
35	40	45	17	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
36	38	37	60	RONNIE MILSAP RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
37	41	41	29	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
38	66	—	2	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	49	6	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
40	45	46	43	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
41	46	42	59	THE STATLER BROTHERS MERCURY 824 420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
42	48	55	3	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
43	71	68	47	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
44	61	48	5	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
45	47	43	116	ALABAMA RCA AHL 1-4939 (8.98) (CD)	ROLL ON
46	37	24	85	THE JUDDS RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
47	NEW	▶	1	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
48	42	34	32	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
49	53	62	4	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
50	49	56	250	WILLIE NELSON COLUMBIA KC 237542 (CD)	GREATEST HITS
51	30	30	15	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
52	56	59	172	ALABAMA RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
53	60	53	225	ALABAMA RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
54	59	66	426	WILLIE NELSON COLUMBIA FC 35305 (CD)	STARDUST
55	26	26	67	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
56	33	33	36	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
57	64	65	3	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
58	63	63	6	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
59	65	71	112	THE STATLER BROTHERS MERCURY 818 652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
60	57	61	11	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
61	58	47	42	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
62	RE-ENTRY			DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
63	NEW	▶	1	THE GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
64	69	27	19	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
65	39	44	60	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
66	50	50	224	WILLIE NELSON COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
67	68	57	28	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
68	NEW	▶	1	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
69	NEW	▶	1	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
70	70	—	2	RICK NELSON EPIC FE 40388 (8.98)	MEMPHIS SESSIONS
71	52	52	5	PAKE MCENTIRE RCA AFL 1 5809 (8.98)	TOO OLD TO GROW UP
72	44	38	38	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
73	75	75	16	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
74	55	60	38	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
75	54	54	6	DOLLY PARTON RCA AHL 1-9508	THINK ABOUT LOVE

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.

# JAZZ BLUE NOTES

by Peter Keepnews

NEW YORK'S CITY COUNCIL appears ready to strike down the 25-year-old provision of the city's cabaret law that has kept the players of brass, reed, and percussion instruments from working at roughly 1,500 small nightclubs and restaurants featuring live music.

In fact, the provision may have been struck down by the time you read this. The council's seven-member

## Some changes may come to Gotham's cabaret law

consumer affairs committee last week voted unanimously in favor of an amendment first proposed three years ago by Councilwoman Ruth Messinger.

The New York local of the American Federation of Musicians has been lobbying vociferously to overturn the provision, enacted in 1961, on the grounds that it is discriminatory. Under the provision, establishments presenting live music that are not licensed as cabarets are limited to "piano, organ, accordion, guitar or any stringed instrument" or "not more than one singer accompanied by himself or herself or a person playing piano, organ, accordion, guitar or any stringed instrument."

Messinger's amendment eliminates the restrictions on specific instruments, although it maintains the limit on the number of musicians allowed. The musicians' union, under the leadership of John Glasel, supports the amendment but would like it to go even further, getting rid of the three-musician limit as well.



To that end, the union has challenged the cabaret law in New York Supreme Court. It's seeking a preliminary injunction that would lift all restrictions on live music in venues not licensed as cabarets. Judge David B. Saxe is expected to hand down his ruling shortly—in fact, he may have ruled by the time this column sees print. We'll keep you posted.

SCHOLARLY SCRUTINY of the mysteries and minutiae of jazz gets more fascinating all the time. The Wesleyan Univ. Center for the Arts in Connecticut has scheduled a symposium for Aug. 7-9 called "Jazz Improvisation In A World Music Context." Musicians Max Roach, Billy Taylor, Don Cherry, and Randy Weston are expected to be among the panelists, as are such industry figures as Herb Wong, Cobi Narita, and Ira Sabin.

ALSO NOTED: The recent Playboy Jazz Festival in Los Angeles was dedicated to the memory of Benny Goodman, who died on June 13, the day the festival began. But Playboy Festival honcho George Wein decided against making a similar gesture at his flagship New York event, now known as the JVC Jazz Festival, which kicked off a week later. While noting that the festival will probably present some kind of Goodman retrospective concert next year—and that jazz film archivist David Chertok had added a slew of rare Goodman footage to the festival's film program this year—Wein dismisses the notion of any further official homage to Goodman at this time. "I don't like to do that kind of thing on the spur of the moment," he explains. "I don't believe in turning someone's death into show biz."

# GOSPEL LECTERN

by Bob Darden

DOTTIE AND BUCK RAMBO have done it all. Their recently released Benson album, "Reaching Around The World," is their 65th. Benson is about to re-release one of their earlier classics—No. 66—and a musical titled "Camp Goo-La-Mock-Ee" is currently being mixed. It'll be No. 67.

Along the way Dottie Rambo has written something like 1,600 songs, including "I Just Came To Talk With You, Lord," "In The Valley He Restoreth My Soul," "Tears Will Never Stain The Streets Of That City," "He Looked Beyond My Fault (And Saw My Need)," "Build My Mansion Next Door To Jesus," "I Will Glory In The Cross," "Behold The Lamb" and one of the most popular songs of the past decade—"We Shall Behold Him."

"Reaching Around The World" is typical of recent Rambo albums. The music is a canny mixture of light pop, country, MOR, and worship songs. Buck adds the Kenny Rogers-sounding vocals, and Dottie's alto still takes the lead on most of the cuts. The lyrics are all still heavily Bible-based.

Like Bill Gaither, Dottie Rambo has continued to grow as an artist and a writer since beginning as a traditional Southern gospel performer years ago.

"Staying contemporary is the most difficult thing any recording artist does because so many people within the church are so dogmatic about music," Buck says. "There are still people who say that God only likes one kind of musical style."

"Over the years, we've found that if we take the time to set up a song in church, they'll be more likely to accept, especially if we're having a good time together," says Dottie. "There's even a blues tune on 'Reaching Around The World.' As long as we set it up carefully ahead of time and it has a positive message,

they'll accept it."

Not that their task is yet complete, Buck says. They received some vicious and sometimes threatening calls and letters in the early days when they'd perform anything but Southern gospel music. Fortunately, that phase is about over.

## The Rambos' music mixes light pop and worship songs

"It doesn't happen much any more," Buck says. "Either all of those people died out or they had a change of heart. It's not that we think music should be offensive in any way. But if you're going to reach the world, you've got to have the right vehicle. I remember one church not long ago that wouldn't allow Bill Gaither to sing because his hair was too long!"

Dottie remains the primary songwriter, although Buck injects ideas and song titles and handles the planning and sequencing of the new releases.

"Hopefully, until the Lord calls us, I'll just keep adding new ideas about old subjects," Dottie says. "It keeps me at the writing pad all the time, but I do it. I write on the guitar and sometimes the synthesizer. I peck around on the piano just enough to run people out of the house. I do seek help from several talented people, including my son-in-law Donny, orchestrating and voicing the music."

"I do a lot of songwriting seminars, and I tell them that I usually do the titles first. I like to start from a title or a specific subject idea. Then I turn to the Bible. I write a lot about life, grace, mercy, the Lamb, and the family."



FOR WEEK ENDING JULY 5, 1986

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	GEORGE HOWARD TBA TB 210/PALO ALTO	★★ NO. 1 ★★ 7 weeks at No. One LOVE WILL FOLLOW
2	2	13	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE
3	3	69	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
4	5	11	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP
5	30	3	BOB JAMES/DAVID SANBORN WARNER BROS 25393 (CD)	DOUBLE VISION
6	6	11	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
7	7	9	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND
8	4	17	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
9	9	9	PAT METHENY/ORNETTE COLEMAN GEFFEN GHS 24096/WARNER BROS.	SONG X
10	15	9	MILTON NASCIMENTO POLYDOR 827638-1 (CD)	ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)
11	11	13	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
12	13	7	LYLE MAYS GEFFEN GHS 24097/WARNER BROS	LYLE MAYS
13	18	7	JONATHAN BUTLER JIVE J18-840B/ARISTA	INTRODUCING JONATHAN BUTLER
14	8	27	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
15	23	5	RUSS FREEMAN BRANCHCHILD 8603	NOCTURNAL PLAYGROUND
16	16	9	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
17	19	9	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
18	12	27	SADE ▲² PORTRAIT FR 40263/EPIC (CD)	PROMISE
19	20	33	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
20	NEW ▶		YELLOWJACKETS MCA 5752	SHADES
21	33	5	AHMAD JAMAL ATLANTIC 81645	ROSSITER ROAD
22	10	39	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
23	17	25	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
24	36	3	SPECIAL EFX GRP A-1025	SLICE OF LIFE
25	NEW ▶		FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121/CAPITOL	DOUBLE TAKE
26	27	7	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
27	28	7	IVAN LINS PHILIPS 822672-1 POLYGRAM (CD)	JUNTOS (TOGETHER)
28	21	9	DAMON RENTIE TBA TB 212/PALO ALTO	DESIGNATED HITTER
29	39	5	CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME
30	31	17	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (CD)	WINDHAM HILL RECORDS SAMPLER '86
31	24	25	VARIOUS ARTISTS GRP A-1023 (CD)	GRP LIVE IN SESSION
32	14	27	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153 MCA	ACOUSTICITY
33	NEW ▶		MAKOTO OZONE COLUMBIA FC 40240	AFTER
34	34	5	VARIOUS ARTISTS MCA 5692	MCA MASTER SERIES SAMPLER '86
35	29	31	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
36	22	19	PERRI ZEBRA/MCA 5684/MCA	CELEBRATE
37	NEW ▶		ROB MULLINS RMC 1006	NITE STREET
38	NEW ▶		SPYRO GYRA MCA 5853	BREAKOUT
39	NEW ▶		WALLY BADAROU ISLAND 90475/ATLANTIC	ECHOES
40	40	3	KAZUMI WATANABE GRAMAVISION 18-860021-1 POLYGRAM	MOBO SPLASH

Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	<b>BABY LOVE</b> ATLANTIC 0-86813 <b>★★ NO. 1 ★★</b> 2 weeks at No. One	◆ REGINA
2	3	4	9	<b>PETER GUNN</b> CHRYSLIS 4V9-42992 ◆ THE ART OF NOISE FEATURING DUANE EDDY	
3	2	1	9	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
4	5	6	8	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
5	7	12	6	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
6	4	3	10	<b>SHADOWS OF YOUR LOVE</b> D.J. INTERNATIONAL DJ 777	J.M. SILK
7	19	34	3	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
8	9	16	5	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20471/WARNER BROS.	ERASURE
9	10	14	7	<b>AIN'T NOBODY EVER LOVED YOU (REMIX)</b> ARISTA AD1-9473	ARETHA FRANKLIN
10	12	13	8	<b>I'M YOUR MAN (REMIX)</b> RCA JD-14330	BARRY MANILOW
11	11	9	7	<b>ONE STEP CLOSER TO YOU (REMIX)</b> MANHATTAN V-56019/CAPITOL	◆ GAVIN CHRISTOPHER
12	20	30	4	<b>ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN</b> TABU 429-05386/EPIC	CHERRELLE
13	6	5	7	<b>VANITY KILLS (REMIX)</b> MERCURY 884 714-1/POLYGRAM	◆ ABC
14	14	15	9	<b>TELL ME (HOW IT FEELS)</b> MCA 23623	52ND STREET
15	17	17	5	<b>EXPERIENCE</b> SUNNYVIEW SUN 438	CONNIE
16	16	19	7	<b>100 MPH</b> PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
17	8	7	10	<b>DIGGING YOUR SCENE (REMIX)</b> RCA PW-14327	◆ THE BLOW MONKEYS
18	18	20	6	<b>STARGAZING</b> VANGUARD SPV 90	ALISHA
19	25	44	3	<b>MOUNTAINS (REMIX)</b> PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
20	24	46	3	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)</b> EMI-AMERICA V-19206	◆ PET SHOP BOYS
21	22	32	4	<b>SET FIRE TO ME (REMIX)</b> A&M SP-12181	WILLIE COLON
22	15	8	11	<b>THE FINEST</b> TABU 429-05364/EPIC	THE S.O.S. BAND
23	23	29	5	<b>SUSPICIOUS MINDS (REMIX)</b> I.R.S. 23626/MCA	◆ FINE YOUNG CANNIBALS
24	29	33	4	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5Y	HANSON & DAVIS
25	40	—	2	<b>NO PROMISES (REMIX)</b> CHRYSLIS PROMO	◆ ICEHOUSE
26	26	26	6	<b>JUST ANOTHER LOVER</b> COLUMBIA 44-05368	◆ JOHNNY KEMP
27	27	31	5	<b>STRANGE LANGUAGE</b> COLUMBIA PROMO	DEBORA IYALL
28	13	10	8	<b>RUNNING</b> TOMMY BOY TB 877	INFORMATION SOCIETY
29	49	—	2	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
30	36	—	2	<b>ON YOUR OWN (REMIX)</b> MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY
31	47	—	2	<b>C'MON! C'MON! (REMIX)</b> MCA 23630	BRONSKI BEAT
32	32	37	4	<b>WINNER IN YOU (LP CUTS)</b> MCA MCA5737	PATTI LABELLE
33	33	39	4	<b>INSIDE TRACK</b> POW WOW WOW 407	NADEEN
34	41	—	2	<b>THROUGH THE NIGHT</b> ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
35	38	—	2	<b>MAD ABOUT YOU (REMIX)</b> I.R.S. 23629/MCA	◆ BELINDA CARLISLE
36	37	38	4	<b>I WOULDN'T LIE (REMIX)</b> TOTAL EXPERIENCE TED1-2633/RCA	YARBROUGH & PEOPLES
37	<b>NEW ▶</b>	1	1	<b>WHO'S JOHNNY (REMIX)</b> GORDY PROMO/MOTOWN	◆ EL DEBARGE
38	30	43	5	<b>FUNKY BEAT (REMIX)/WHODINI MEGAMIX</b> JIVE JD1-9462/ARISTA	◆ WHODINI
39	34	35	5	<b>HEADLINES</b> SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
40	<b>NEW ▶</b>	1	1	<b>VENUS</b> LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
41	28	24	5	<b>THE DREAM TEAM IS IN THE HOUSE!</b> MCA 23627	L.A. DREAM TEAM
42	<b>NEW ▶</b>	1	1	<b>AIN'T NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
43	21	21	8	<b>STARLIGHT</b> DICE TGR 1005	◆ LAUREN GREY
44	48	50	4	<b>JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS</b> TEE VEE TOONS TVT 5005	◆ VARIOUS ARTISTS
45	<b>NEW ▶</b>	1	1	<b>POWER'S IN YOUR MIND</b> JUMP STREET JS 1003	YANG
46	31	27	5	<b>LIKE A TIGER (REMIX)</b> MOSAIC/CBS ASSOCIATED 429-05371/EPIC	MICHAEL ZAGER
47	<b>NEW ▶</b>	1	1	<b>JACK YOUR BODY</b> UNDERGROUND UN-101	STEVE 'SILK' HURLEY
48	<b>NEW ▶</b>	1	1	<b>MISS YOU</b> CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
49	39	22	11	<b>MOVE AWAY (REMIX)/SEXUALITY</b> VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
50	<b>NEW ▶</b>	1	1	<b>CENTRAL LINE</b> FLEETWOOD FW 005	LEVEL 3

**BREAKOUTS**

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

1. LOVE IMPERSONATOR SONIA SOMNER METROPOLIS
2. CANDYBAR EXPRESS (REMIX) LOVE AND MONEY MERCURY
3. DANCIN IN MY SLEEP SECRET TIES NIGHT WAVE
4. FOURTH RENDEZ-VOUS JEAN-MICHEL JARRE DREYFUS/POLYDOR
5. LOVE CAN'T TURN AROUND FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS HOUSE
6. MUSIC THAT YOU CAN DANCE TO SPARKS MCA/CURB
7. HOMEBOY (REMIX) STEVE ARRINGTON ATLANTIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	6	10	6	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA <b>★★ NO. 1 ★★</b> 1 week at No. One	TIMEX SOCIAL CLUB
2	1	1	13	<b>THE FINEST</b> TABU 429-05364/EPIC	THE S.O.S. BAND
3	5	5	10	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
4	3	3	10	<b>LIVE TO TELL</b> SIRE 0-20461/WARNER BROS.	◆ MADONNA
5	2	2	13	<b>ON MY OWN</b> MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
6	7	7	10	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
7	11	13	7	<b>BABY LOVE</b> ATLANTIC 0-86813	◆ REGINA
8	8	8	6	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
9	20	27	3	<b>MOUNTAINS (REMIX)</b> PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
10	4	4	12	<b>WHAT I LIKE</b> WARNER BROS. 0-20449	ANTHONY AND THE CAMP
11	17	20	5	<b>HEADLINES</b> SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
12	22	23	4	<b>AIN'T NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
13	9	6	13	<b>SAY IT, SAY IT</b> A&M SP-12175	◆ E.G. DAILY
14	10	11	7	<b>MY ADIDAS</b> PROFILE PRO-7102	RUN-D.M.C.
15	15	15	5	<b>I'M YOUR MAN (REMIX)</b> RCA JD-14330	BARRY MANILOW
16	14	22	6	<b>TELL ME (HOW IT FEELS)</b> MCA 23623	52ND STREET
17	18	17	6	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20471/WARNER BROS.	ERASURE
18	12	9	9	<b>JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS</b> TEE VEE TOONS TVT 5005	◆ VARIOUS ARTISTS
19	25	36	4	<b>MAD ABOUT YOU (REMIX)</b> I.R.S. 23629/MCA	◆ BELINDA CARLISLE
20	13	18	6	<b>I WANNA BE A COWBOY</b> PROFILE PRO-7084	◆ BOYS DON'T CRY
21	21	30	4	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)</b> EMI-AMERICA V-19206	◆ PET SHOP BOYS
22	16	12	10	<b>SOMETHING ABOUT YOU (REMIX)</b> POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
23	28	31	6	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5Y	HANSON & DAVIS
24	26	29	4	<b>SET FIRE TO ME (REMIX)</b> A&M SP 12181	WILLIE COLON
25	23	16	8	<b>STARLIGHT</b> DICE TGR 1005	◆ LAUREN GREY
26	31	39	3	<b>TWO OF HEARTS</b> ATLANTIC 0-86797	STACEY Q
27	19	19	9	<b>PETER GUNN</b> CHRYSLIS 4V9-42992 ◆ THE ART OF NOISE FEATURING DUANE EDDY	
28	<b>NEW ▶</b>	1	1	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
29	37	—	2	<b>C'MON! C'MON! (REMIX)</b> MCA 23630	BRONSKI BEAT
30	32	47	3	<b>LIPS TO FIND YOU</b> EPIC 49-05376	◆ TEENA MARIE
31	27	34	5	<b>PEE WEE'S DANCE</b> ELEKTRA 0-66850	◆ JOESKI LOVE
32	<b>NEW ▶</b>	1	1	<b>VENUS</b> LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
33	24	21	19	<b>SWEETHEART</b> SUPERTRONICS RY 013	RAINY DAVIS
34	30	26	10	<b>I LOVE MY RADIO (MIDNIGHT RADIO)</b> EMERGENCY EMDS 6561	TAFFY
35	35	38	5	<b>JUST ANOTHER LOVER</b> COLUMBIA 44-05368	◆ JOHNNY KEMP
36	33	41	3	<b>BREATHLESS (REMIX)</b> EPIC 49-05385	MTUME
37	34	40	21	<b>(YOU ARE MY) ALL AND ALL</b> SLEEPING BAG SLX-17	JOYCE SIMS
38	<b>NEW ▶</b>	1	1	<b>ONE STEP CLOSER TO YOU (REMIX)</b> MANHATTAN V-56019	◆ GAVIN CHRISTOPHER
39	29	24	22	<b>I CAN'T WAIT</b> ATLANTIC 0-86828	◆ NU SHOOZ
40	46	46	8	<b>JACK YOUR BODY</b> UNDERGROUND UN-101	STEVE 'SILK' HURLEY
41	<b>NEW ▶</b>	1	1	<b>E=MC2 (REMIX)</b> COLUMBIA 44-05909	◆ BIG AUDIO DYNAMITE
42	<b>RE-ENTRY</b>			<b>CRUSH ON YOU</b> MCA 23613	◆ THE JETS
43	48	44	5	<b>EXPERIENCE</b> SUNNYVIEW SUN 438	CONNIE
44	40	14	17	<b>WEST END GIRLS (REMIX)</b> EMI-AMERICA V 19206	◆ PET SHOP BOYS
45	<b>NEW ▶</b>	1	1	<b>CLOSER THAN CLOSE</b> OMNI 0-96816/ATLANTIC	JEAN CARNE
46	<b>NEW ▶</b>	1	1	<b>THROUGH THE NIGHT</b> ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
47	36	49	8	<b>FUNKY BEAT (REMIX)/WHODINI MEGAMIX</b> JIVE JD1-9462/ARISTA	◆ WHODINI
48	41	—	3	<b>HOLD IT, NOW HIT IT</b> DEF JAM 44-05369/COLUMBIA	BEASTIE BOYS
49	<b>NEW ▶</b>	1	1	<b>BYE-BYE</b> 4TH & B'WAY BWAY-424 ISLAND	JANICE
50	<b>NEW ▶</b>	1	1	<b>STARGAZING</b> VANGUARD SPV-90	ALISHA

**BREAKOUTS**

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

1. INVISIBLE TOUCH GENESIS ATLANTIC
2. BASSLINE (REMIX) MANTRONIX SLEEPING BAG

# DANCE TRAX



by Brian Chin

**STREET MUSIC** and raps arrived in bumper quantity this week and were notable for the variety of influences that have been integrated into the basic midtempo rhythm. **Caprice's** "Personal Injury" (NIA) is polished street-soul music, with the trademark **Aleems** vocalizing in the background, brought much further up-front in the dub version... **Sweet Sensation's** "Hooked On You" (Next Plateau) could fool people expecting the next Lisa-Lisa record; **Ted Currier** and **David Sanchez** produced. Highlight: another Rochelle-style climactic break (**Steve Peck** mixed), which is exactly where the flip side **Diamond II** dub takes off.

**Simphonia's** "You And Me" (Cotillion) takes some of the bottom off producer **Paul Simpson's** style and is a bit Euro-ed up melodically. The dub is an especially interesting cross of that influence and Simpson's customary style... **Trinere's** "How Can We Be Wrong" (Jam-Packed) is harder Kraftwerk/Shannon-type stuff, following up a major national debut hit, "I'll Be All You'll Ever Need."

**RAPS:** **Tic & Toc's** "Hey Jay" (Place To Be, (609) 456-1119) is a girl-duet response to LL Cool J's

"Dear Yvette," the newest in the series of really scurrilous raps coming out of Philly lately... **Salt-n-Pepa's** "I'll Take Your Man" (Next Plateau) presents the question, Do the girls all like to work in pairs? and answers it to the beat of "Rock The Bells"... **M.C. Dollar Bill's** "Lifestyles Of The Fresh And Fly" (Profile) recalls "Wikka Rap" in its combination of modern beat and TV announcing.

**REMIXES:** Wait for it, again: **Level 42's** "World Machine" has been remixed but has been set aside for the moment for a 10:21 **Shep Pettibone** "Hot Water" mastermix, to conform to the current pop single. It's done just a bit less fast and loose than the "Something About You" remix, lighter on the special effects and longer on groove and structure. Perhaps "World Machine" can be released on the same 12-inch as Janet Jackson's "When I Think Of You."

**One To One's** "Angel In My Pocket" (Warner Bros. promo), remixed by **Rusty Garner** and **Paul Sabu**, is prime up-tempo pop-rock for the Hi-NRG and MTV crowd; "There Was A Time," on the flip, is good Euro-pop... Also in that vein: **Until December's** "Live Alone In

Shame" (Columbia) is hard Euro-rock-disco, with feeble vocals. **RazorMaid's Joseph Watt** produced; a more West Coast-style version, done by **Ken Kessie**, is on the flip.

**BRIEFLY:** **Conquest's** "Choose Me" (Epic) pastiches Starpoint, Janet Jackson, and Kool & The Gang in a rock mood... What with the huge smash of **Billie's** "Nobody's Business," the next stop has to be **Fats Comet's** eerie avant-funk revival of **Lena Horne's** "Stormy Weather," starring ex-Sugar Hill studio folks plus producer **Adrian Sherwood** (Logarhythm, (212) 925-9599.) It's not exactly for the mainstream, but there's a good electro-go-go dub flip.

**NOTES:** Expect a 12-inch mix of **Madonna's** "Papa Don't Preach," being completed as of this writing... We underestimated the flexibility of the club audience in first mentioning **Icehouse's** "No Promises," which is zooming up the club list, to our surprise and pleasure. Just a note to say that it's another typically sensitive mix of left-field material by **Steve Thompson** and **Michael Barbiero**... No sooner did we fall in love with **Steve Winwood's** "Higher Love" than an Island U.K. remix hits the import shops: the breaks are great but the real attraction is **Chaka Khan's** guest appearance. (Her new album is due imminently.)

**ASSORTED ALBUM CUTS:** **UT-FO'S** "Skeezer Pleezer" (Select) album is a riot of street wit, sometimes sly, sometimes self-deprecating, as fast and slick as the turntable cutting of **Mixmaster Ice**, the real "magic fingers" on the rap scene, for our money. Check: "Just Watch"; "Split Personality," a rap in several dialects; "The House Will Rock" with **Full Force** vocalizing; and the disjointed but good "Pick Up The Pace."

**Mick Jagger's** "Ruthless People," the title theme from the Epic soundtrack, is routine and glossy rock/funk, easily outshone by **Luther Vandross's** gorgeous "Give Me The Reasons" and **Dan Hartman's** "Waiting To See You," which may be another club late-nighter, as was "I Can't Dream About You"... **Randy Crawford's** "Desire," from the "Abstract Emotions" album (Warner Bros.), recalls the beautiful summery keyboards of another **Reggie Lucas** production, "Borderline."

**THIS WEEK IN DANCE...** 1975: Epic announces the signing of the **Jackson Family**, to "maximize the album-selling" aspect of the group's career. It's still unclear whether **Jermaine** will join his siblings (ultimately, he won't), but **Michael** is set to record solo and with the family, after the March 1976 expiration of the group's Motown contract. Self-production is another major element of the contract, but **Philadelphia** geniuses **Gamble** and **Huff** will end up doing the first two **Jacksons** albums on Epic.



**They Know What He Wants.** Paul Shaffer rubbed shoulders with the Bangles when the Columbia group appeared on his NBC Radio show "Live From The Hard Rock Cafe" in New York. From left are Michael Steele, Shaffer, Vicki Peterson, Susanna Hoffs, and Debbi Peterson.

## ROD STEWART'S 'LEGAL EAGLES' HIT

(Continued from page 20)

Jane,' was No. 1 in 14 countries, but a big flop here."

Aside from being a "victim of the playboy image," Stiefel says, "Rod's suffered from having turntable hits—songs that were played on the radio more than they sold in the stores. Basically he's an album artist, not a singles artist."

The major labels' current suspension of most independent promotion doesn't worry Stiefel. "It's a very good time at radio for established superstars." A lot of radio has lost the playlists that independents supplied to them, suggested to them, and helped them with in a positive way. So a Rod Stewart has an easier access, whereas a new baby band has a much harder road to go.

"But then again, it's all about the record—if it's good, they'll play it."

Stiefel neither denies nor confirms that, like other managers, he has gone into his own pocket to hire independent promoters. "Naturally," he says, "I'm just doing everything in my power to give this first single off an album that I think is extra special every chance it can to be a priority at radio, retail, with everyone."

"But I can honestly say that Warner Bros. has done a spectacular job in promoting this, with their internal people in Burbank as well as their field force. And Warner Bros. wasn't down to just one pro-

motion person paying a lot of independents. Thank God, they had an extraordinarily large, active promotional staff."

Aside from the movie theme song, Stewart's album boasts a wealth of potential hits, including "Another Heartache," which he co-wrote with **Bryan Adams**, and "Here To Eternity."

Radio airplay is the most powerful tool for breaking the album, says Stiefel. He views video as "icing and candles on the cake," noting that MTV's power rotation exposure for "Love Touch" has had a beneficial effect.

"We like video," says Stiefel. "It is definitely useful because Rod is such a charismatic, comfortable-in-front-of-the-camera guy."

Touring is also important for Stewart. He has just embarked on a European tour that includes a concert on Saturday (5) at London's giant Wembley Stadium, with **ELO**, **Feargal Sharkey**, and the **Blow Monkeys** also on the bill.

U.S. dates are scheduled for the fall. Stiefel says that his client will definitely be involved in a major corporate sponsorship deal.

Someone like Rod, who plays arenas and outdoor venues, requires an extraordinary amount of money up front. So corporate sponsorship plays very handsomely in that."

## STARWOOD AMPHITHEATER

(Continued from page 30)

to the profitability of an outdoor venue like Starwood, but the facility has a rain-or-shine policy that precludes rainouts. Ticket holders in unsheltered areas won't be allowed into the covered seating in the event of rain.

"It's like going to a football game," says **Laczko**. "People have to dress for the weather of the day."

Starwood is geared to acts like the **Beach Boys** and **Jimmy Buffett** that make a specialty of outdoor shows and carry enough sound and light equipment for such venues. But it has enough in-house equipment to beef up production for acts accustomed to indoor shows.

Starwood's house system includes 40 Turbo-Sound TMS-3

speaker cabinets, 40 1,100-watt QSC amplifiers, two Soundcraft 32-channel consoles, **Brook Siren** cross-overs, **Clark-Teknik** stereo equalizers, **Goldline** analyzers, and a **Lexicon PCM 70** delay unit to time-align the system. The monitor system consists of 12 EAW-FM 600 series speakers, two Turbo-Sound TMS-3 sidefills, 14 1,100-watt QSC amps, six **DBX 160X** compressor/limiters, **Clark-Teknik** equalization, and a **Soundcraft 800B** console.

A total of 350,000 watts of lighting is provided by a **Bandit Lite** system with double-hung **Thomas** trusses, **AVO Lite** dimmers, an **AVO** computer control board, six **Strong** super trooper xenon spotlights, and a **Q/M 500** series memory disk.

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	20	★★ NO. 1 ★★ HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 8 weeks at No. One	VLADIMIR HOROWITZ
2	2	14	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	3	14	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
4	4	16	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	5	14	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
6	6	8	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
7	7	86	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
8	14	6	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
9	10	10	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
10	8	12	COPLAND: BILLY THE KID/RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
11	12	8	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
12	24	4	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
13	9	38	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
14	18	4	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
15	13	18	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
16	20	4	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
17	11	62	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
18	23	4	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
19	17	54	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
20	15	18	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
21	16	30	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
22	28	8	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
23	19	70	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
24	22	10	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)
25	25	14	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
26	NEW		THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
27	21	16	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	NEW		BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
29	26	152	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
30	30	16	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
31	33	48	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
32	27	8	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
33	29	342	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
34	31	12	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
35	35	90	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
36	36	54	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
37	32	44	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
38	34	26	VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN
39	39	12	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS
40	38	18	ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)

(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



**P**ROFITS BE DAMNED: Deutsche Grammophon says it will spend 2 million DM (almost \$900,000) on recording the "Ring" cycle in New York, with little or no expectation of profit. The four Wagner operas will be recorded over a three-year period with the Metropolitan Opera orchestra and chorus conducted by James Levine.

The artistic imperative is paramount, said executives of the Met, DG, and Levine himself at a press conference Monday (28). The project could be done for less in Europe—considerably less if the operas were recorded live—but DG sees it as a natural extension of the increasing attention it is devoting to Levine's career on disk.

In addition, said Guenther Breest, DG vice president and director of a&r, the recordings are considered important in the label's ongoing drive to strengthen its position in the U.S. For Levine, whose DG recording commitments continue to mount, the project represents the realization of a long-held wish. "We've talked about it for more than 10 years," he said.

Met general manager Bruce Crawford stressed that everyone involved is making some concession to see that the enormous undertaking is implemented. There will be no royalties payable to the Met.

The recordings will begin in April, with at least 55 sessions—as many as 70, according to some estimates—anticipated over the run of the project. The recording locale will be the seventh-floor ballroom at Manhattan Center, until the last decade or so the New York location of choice for any recording requiring large performing forces.

First opera to be recorded will be "Die Walküre." The remaining operas will also be recorded in the spring, a time when the Met had traditionally been on

tour. The spring tours have now been discontinued for economic reasons. Use of this time for the recording sessions will relieve the opera company from the obligation of "supplemental unemployment benefits" during the otherwise slack period.

Casting for the recordings is still incomplete, as ne-

## Met to record 'Ring' cycle over a three-year period

gotiations with most of the principals continue. The two roles already buttoned down are those of Bruennhilde and Wotan, with Hildegard Behrens and James Morris signed. The plan is to retain the cast intact for the entire "Ring."

Although "Walküre" will be released when ready, the plan is to issue a multipackage set when all the operas are in hand. It will require 15 or 16 compact disks, noted Breest.

**F**ANFARE RECORDS expects to set up an office in New York by summer's end, as sales in the U.S. by the Canadian company continue to increase. President Julian Rice pegs the stateside share of volume at 60%. He'll be commuting between Toronto and New York, once the new office is set. Fanfare has issued its first four CDs, manufactured by Toronto's Praxis Technologies, with 20 more scheduled. Intercon handles domestic distribution.

Janet Shapiro, former product manager at London Records, has joined her husband, Phillip Byrd, in Brandenburg Productions, a firm involved in television performance programs. Recent programs include a Beethoven Ninth Symphony with Robert Shaw.

# LATIN NOTAS

by Enrique Fernandez



**S**UMMER PARTIES CALL for dance music, so here are a few recent LPs that might make it to a party mix. The first is Charanga 76's appropriately titled "Digital," which Kim Records is touting as the first all-digital recording and Direct Metal Mastering album of its type. Though the target of all this careful work is the CD market, the regular LP presents a

## Charanga 76 cuts 1st salsa all-digital, DMM album

clean, rich sound seldom heard in salsa-type records.

The album was recorded at New York's Sound Ideas studio and engineered by John Fausty. He also worked on the mix with the album's musical director German Piferrer, who is responsible for most of the arrangements. Silvia Rodriguez and the group's director, Felipe Martinez, were executive producers.

Continuing to follow the current trend, Charanga 76 does dance covers of Latin pop ballads, in this case Manuel Alejandro's "En Carne Viva" and "Mujer De La Vida," the latter done as a Colombian cumbia. There's a merengue also, "Fernanda Triple Seis," a version of Adler & Ross's "Hernando's Hideaway."

In a Latin jazz vein but still quite danceable is Caiman Records' "Afro Cuban Jazz" by Graciela, Mario Bauza, and friends. The friends are none other than, to name a few, Victor Paz, Claudio Roditi, Ignacio Berroa, Patato, Daniel Ponce, Joe Gonzalez, Paquito D'Rivera, Jose Fajardo, and Jorge Dalto. Bauza, a jazz legend, was the musical director and

Dalto was the album's producer.

Already mentioned in this column is Orquesta Batachanga's "Manana Para Los Ninos." The album was produced by John Santos for his Machete Records. Santos is the band's rhythm section director and Rebecca Mauleon is the musical director. Orestes Vilato plays traditional percussion on one cut.

For a totally nontraditional approach to the salsa scene, there's Willy Chirino's "Zarabanda" on Discos CBS. As befits this "Miami sound" act, Chirino's album, his first for the major, was done in that southern city. Produced by Chirino and Juanito Marquez, the album was recorded at International Sound Studios, Gator Recording Studios, and Climax Recording Studios. Five of the tracks, including the title cut, were penned by Titti Soto, but one of the most enchanting, "Castigala," came from Chirino himself. It's a self-mocking spoof of machismo that demonstrates Chirino's fine comic talent.

Chirino's homeboys, Hansel y Raul, also like to show off their sense of humor, as they did with their hit "Maria Teresa Y Danilo," from the LP "La Magia de Hansel y Raul," on RCA International. Produced by the singing duo (who also penned most of the songs) and Carlos Rodriguez, the LP showcases the act's explosive charanga sound, backed by legendary bassist Cachao.

Firmly within the salsa dance music tradition, but adding some innovative twists, Luis Perico Ortiz has produced his "In Tradition" LP for his own Perico label. The New York-based Puerto Rican artist has added synthesizer and drums to the salsa orchestra conformation, creating a sharper, more modern sound.



**Whoever's In Camelot.** Lew Garrett, vice president of purchasing for Camelot Enterprises, escorts Reba McEntire on a tour through Camelot Music's headquarters in North Canton, Ohio. The MCA artist recently topped both the Hot Country Singles and Top Country Albums charts with "Whoever's In New England."

# Texas Dealers Keep Thinking Big Economic Troubles Have Little Impact

BY GREG REIBMAN

DALLAS For Texans, the celebration of the state's 150th birthday has been somewhat overshadowed by a troubled economy. But despite difficulties in oil, cattle, and agriculture, music retailers report increases in sales and continued expansion plans.

The two major Texas-based chains, Sound Warehouse and Western Merchandisers, say that video has helped combat the soft market, as have compact disks in some cases. But credit should also go to the management and marketing skills of retailers here. And there is also a belief that Texans are such big music fans that they are likely to make other sacrifices with leisure dollars before cutting back on rec-

ord purchases.

"Even though you hear a lot of gloomy economic news about Texas, it hasn't affected us overall," says Gus White, vice president of retail operations for Sound Warehouse.

White concedes that the oil glut has hurt the Sun Belt, including parts of east and west Texas. But in Dallas, where the economy is diversified, sales are brisk, and in Houston—one of the hardest hit major markets—the 17 Sound Warehouse stores are "doing better than ever," he says.

"We are now looking to expand in Houston," White says. "We wouldn't be talking about expanding if we thought the economy was that bad, would we?"

Forty-six of Sound Warehouse's 80 stores are in the Lone Star State. The Dallas-based chain has opened six new stores so far this year. Six more will open before Christmas.

About half of Western Merchandisers' 120 Hastings Records & Tapes stores are in Texas. Bruce Shortz, vice president of marketing for the Amarillo-based chain, also reports healthy sales.

"We definitely felt an impact from oil," he says, "but this is nothing new. Texas has been having problems for two years."

The big hero at Hastings is the

video rental market. Shortz says the 20 Hastings Records, Tapes & Video outlets average 2,000 new club members weekly.

Sound Warehouse is also enjoying traffic from video as well as CDs. At the Greenville Avenue Sound Warehouse store in Dallas, CDs now represent 15% of all prerecorded music sales.

The CD boom is also being felt at the Dallas-based Big State Distributors, where workers have begun converting album shelves into CD racks. One year ago, CDs represented 2% of Big State's net sales. As of April, that share has climbed to 14%.

If there is widespread enthusiasm in Texas for compact disks, dealers are less than excited about special product related to the state's sesquicentennial.

"I don't think the record buyer really cares," Big State president Billy Emerson says of the Sesquicentennial tributes released by both major and independent labels. "We stock a lot of them, but we haven't seen much in the way of sales, and I don't expect to."

"Most people can't even say 'Sesquicentennial'," says Tracy Donihoo, record buyer for Sound Warehouse. "And most of the product hasn't been too exciting."

(Continued on next page)

## ON TARGET

by Mike Shalett

**DOES VIDEO EXPOSURE** sell records? Is the cost of video production recouped in record sales? Should monies now spent on video be held back or spent on other vehicles, and could such vehicles sell more product?

Recent surveys were conducted by Street Pulse Group to determine if record buyers and concert fans watch MTV. Sixty percent of Ozzy Osbourne's fans at a recent show said they watch the channel; more than a quarter of them described themselves as heavy watchers (more than six hours per week). Viewership was mostly in the evening, with secondary peaks in the afternoon.

Sixty-eight percent of the fans at a recent Bangles show said they watch the channel. Again, more than 25% said they consider themselves heavy watchers; again, most viewing was done from 4 p.m. to midnight.

We also noted that half of these fans watch other video programming besides MTV. One-third mentioned VH-1, "Night Tracks," "Friday Night Videos," and local video programming.

At two shows by the group Heart, in different regions of the country, more than two-thirds of the audience said they watched MTV. In each case, remarkably, 35% said they also watched other video shows, including the ones previously mentioned and the USA Network cable shows "Night Flight" and "Radio 1990." The volume of viewership was, on average, heavy with more than 30% of the viewers.

Jimmy Buffett is currently on tour throughout the U.S. More than half of his audience is in the 25-34 range, and 35% of his fans are younger. Their habits included MTV and VH-1 viewing. More than 45% of his entire audience views MTV, according to our survey.

That percentage is reflective of the 25-34 demographic, not just of younger fans, as one might assume. Again, Buffett's crowd mentioned other video music outlets as a strong part of their programming base, including the USA Network.

From an entirely different part of the spectrum, take a band such as Judas Priest. Sixty-five percent of its fans surveyed said they

### Vidclip outlets do have an impact

watch MTV, and they watch it often. Thirty percent also told us that they watch other video outlets.

From all the research that we have conducted, it becomes clear that video music programming in general, and MTV in particular, has become a part of the fabric of contemporary American culture. The network, with its two separately targeted channels, is the cornerstone for the selling of recorded product through the use of video.

Can there be any doubt that recent singles by Whitney Houston and Patti LaBelle benefited from strong video play? Their exposure through video must be seriously considered, as both artists' breakthrough singles originally crossed over from adult contemporary radio, a format not known for its ability to sell significant amounts of product.

When we asked record retailers back in April if they felt a positive sales effect from VH-1's video play on Patti LaBelle, 93% said yes. We saw similar results in the spring of 1985 with Whitney Houston. One must also take into account that "Friday Night Videos," "Night Flight," and "Night Tracks" give

great exposure to product, along with HBO's "Video Jukebox," Showtime's "Video Breaks" and other premium channel fill.

Does every single require a video? Not necessarily; that is a question that probably requires greater research.

And if an act releases six singles from one album, should the label produce clips for each single? Or would that practice clutter the video outlet, taking away time that might be used to expose potential new acts and new product? These questions also call for more research.

Videos take acts to people and places they can't physically reach. Clips are effective impression-makers in foreign countries and domestic dance clubs. And video at point of purchase does make an impact. Maybe we should just be more judicious in the amount spent on video, and how we spend it.

"On Target" is a biweekly 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.

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## TEXAS DEALERS KEEP THINKING BIG

(Continued from preceding page)

The one exception has been Jean-Michel Jarre's PolyGram album "Rendez-Vous," which was tied into the celebration through a well publicized April 5 concert in Houston. More than a million people attended the free outdoor performance, which was simulcast on KKBQ-FM.

The day before the concert, Jarre met more than 1,000 fans at an in-store appearance at Foley's department store in downtown Houston. Paul Lucks, Southwest branch manager for PolyGram, says that more than 30,000 units of "Rendez-Vous"—including 10,000 on CD—

were sold in Houston within three weeks of the concert event.

In general, retailers say sales have been good for Texas-based artists. "Hastings sells a lot of records by George Strait [a native of Persall, Texas] everywhere," says Shortz. "But George does significantly better in our Texas stores." Brett Wiseman, another Sound Warehouse buyer, says consumer loyalty to Texas musicians is directly linked to Texas radio. "Radio has started playing them more. Eric Johnson [an Austin native] is an example of one record that they played right away

and that we've done very well with. We saw the same thing with the Fabulous Thunderbirds and Stevie Ray Vaughan before they broke out."

The difference between Texas and other markets, says Warner Bros.' Southwest marketing director Murray Nagel, is "regional pride. People are very proud to be Texans."

"Nothing can destroy the Texas music industry except bad business decisions," says Big State's Emerson. "And with people like Sound Warehouse around, that's never going to be a problem. Nobody does as good a job marketing merchandise

as they do. And there is a real need in the consumer to want music."

As for the economy overall, Nagel says he's confident that "A lot of big businessmen down here that know what they are doing. We will be back in no time."

*Greg Reibman is a Dallas-area freelance writer who specializes in music and business coverage. See the special "Spotlight On Texas" section in this issue of Billboard for more coverage about the state's music activities and its Sesquicentennial celebration.*

FOR WEEK ENDING JULY 5, 1986

# Billboard TOP COMPACT DISKS

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POP <sup>TM</sup>				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	42	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON 11 weeks at No. One
2	2	2	57	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
3	3	3	5	VAN HALEN WARNER BROS. 2-25934	5150
4	6	7	6	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
5	5	4	22	HEART CAPITOL 46157	HEART
6	4	6	13	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK
7	7	5	7	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
8	9	10	58	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
9	10	11	14	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
10	11	12	58	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
11	NEW		1	PETER GABRIEL GEFEN 2-2408B/WARNER BROS.	SO
12	13	15	12	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
13	17		2	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
14	8	8	5	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.	PARADE
15	16	29	8	JANET JACKSON A&M CD 5106	CONTROL
16	12	9	26	SADE PORTRAIT RK 40263/EPIC	PROMISE
17	28		2	GTR ARISTA ARCD 8400	GTR
18	26		2	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
19	20		2	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
20	14	18	45	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
21	21	13	37	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
22	19	26	13	STEELY DAN MCA MCAD 5570	DECADE
23	27	19	7	JOE JACKSON A&M CD 6021	BIG WORLD
24	15	14	8	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
25	25		2	JACKSON BROWNE ASYLUM 960457-2/ELEKTRA	LIVES IN THE BALANCE
26	22	22	31	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
27	NEW		1	FALCO A&M CD 5105	FALCO 3
28	23	17	25	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
29	30	23	4	SOUNDTRACK A&M CD 5113	PRETTY IN PINK
30	24	21	28	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM

CLASSICAL <sup>TM</sup>				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	22	BACHBUSTERS <sup>®</sup> TELARC 80123	1 week at No. One DON DORSEY
2	1	1	58	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
3	3	3	13	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
4	4	4	15	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	10	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
6	6	6	58	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
7	7	7	23	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
8	8	8	58	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
9	9	10	58	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
10	14	28	3	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
11	12	12	47	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
12	11	11	36	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
13	10	9	58	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
14	13	13	58	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
15	17	18	11	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)	
16	16	16	6	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
17	15	14	7	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
18	18	15	58	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
19	19	19	58	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
20	26		2	TELARC SAMPLER #3 TELARC 80103	VARIOUS ARTISTS
21	21	24	4	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)	
22	20	17	58	BEETHOVEN: SYMPHONY NO. 9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
23	22	20	9	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)	
24	24	22	58	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
25	25	23	58	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
26	23	21	16	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
27	NEW		1	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL CDC-47395	THE EMPIRE BRASS
28	28	27	58	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	
29	30	30	21	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER
30	29	26	58	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA

## Pravda Record Store Gets The New Out Chicago Outlet Offers Indie Releases

BY MOIRA McCORMICK

CHICAGO A recently opened retail outlet on Chicago's North Side trades on its proximity to a prominent new music showcase club in order to move its predominantly independent label inventory.

Pravda Records, which opened May 23, is located in a 650-square-foot storefront in the Northside Auditorium building at 3730 N. Clark St., whose major tenant is 1,000-capacity music club Cabaret Metro. Store owner Ken Goodman says Pravda has been working with Metro on many of the club's concert bookings by serving as a Metro ticket outlet, stocking up on product by visiting artists, and holding in-store appearances whenever possible (such as a recent session with Einstürzen Neubaten).

Pravda's hours encourage before- and after-concert store traffic, with

closing time at 3:00 a.m. on weekends and midnight on weekdays. Goodman says the store's staff of five employees is composed of "night people who don't mind working."

Pravda opens daily at 11:00 a.m.,

**'We carry fanzines on the alternative music scene'**

which results in traffic from nearby Wrigley Field on Chicago Cubs home game days. Post-baseball visitors are plenty, but Goodman says, "Most of them don't really understand the store."

Pravda's inventory is approximately two-thirds American independents and imports, with the rest going to alternative major label

product such as the Violent Femmes, the Replacements, Laurie Anderson, and the IRS Records roster. "The most mainstream artist we carry is probably Robert Palmer," says Goodman.

The store's inventory is divided by genre, with sections for hardcore, heavy metal, psychedelic, local music, and a special section for bands appearing at the Metro. "We also carry magazines and fanzines dealing with the alternative music scene," says Goodman.

Goodman says he got his retail start with import/indie wholesaler Kaleidoscope in suburban Des Plaines. Three years ago, he founded the Pravda label, which continues to operate with an artist roster including Iowa's Shy Stranger, Florida band Sea Snakes, Minneapolis' Claude Pate, and Goodman's own group, Service. The Pravda label has a mail-order service, which Goodman says will soon expand to include product from other independent labels.

So far, the Pravda record store has been advertising in "fanzines" and in Chicago's free weekly, The Reader. Business has been brisk, says Goodman, especially in the hardcore department. "Hardcore bands appearing at the Metro generally sell a lot of records after their shows," he says.

## Grass Route

BY LINDA MOLESKI

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

**RELATIVELY IMPORTANT** news: **Relativity Records**, the label arm of the Jamaica, N.Y.-based Important Distribution, chronicles the current hardcore scene with a U.S. tour by thrash bands **GBH** and **Agnostic Front**. GBH is supporting its "Midnight Madness And Beyond" album, and Agnostic Front—fronted by **Vinnie Stigma**—is behind its "Cause For Alarm" release. Both are on the **Combat/Core** label.

Relativity has just released its second **Tangerine Dream** compact disk, titled "Green Desert." The project was released two months ago as part of an LP box set titled "In The Beginning," but this is the first time it is available as a single release. The CD carries a suggested list price of \$16.98. The box set, which consists of Tangerine Dream's first five releases, is \$29.98. The group is presently wrapping its first American tour in nine years.

The label is also looking to release the entire **Robin Hitchcock** catalog this summer, which was recently ac-

quired from **Midnight Music** in England. It consists of three albums with the **Soft Boys** (his former band) and five solo projects, including the never-before-released "The Invisible Hitchcock."

**SEEDS & SPROUTS:** There's a new non-profit organization on the West Coast called the **Independent Labels Assn. (ILA)**. The organization already has some 26 members, including **Airwave**, **Sounds Good**, **Frontier**, **Allied Artists**, **Important**, **Golden Boy**, **Greenworld**, **Allegiance**, and **Big Time**. ILA will hold general meetings with a board of directors and will set up a special 800 number for retailers and wholesalers seeking information on indie releases. Contact **Lisa Corona-Ebsworth** at (213) 463-9500 or look for ILA's booth at the New Music Seminar.

**Good Foot Records** recording act **Blue Movie** is stirring up the Bay area with its debut release, "Hearts In Clubs." Described as making "classic pop with country, folk, punk, and a dash of beat-poetry overtones," the trio is said to be getting airplay on some 35 college stations and has been No. 8 on KUSF San Francisco's playlist for two weeks now. To support the release, the label did a direct mailing to several retail outlets and is making plans for a national tour. "It's important to promote directly to the retailers," says Good Foot chief **Jean Catino**. "You have to educate them." Catino is shopping new talent to expand the label's roster. Interested parties are asked to send tapes to Good Foot Records, 34 Liberty Street No. 4, San Francisco, Calif. 94110.

New York-based rap label **Fever Records** is expanding into the dance market with **Nest-A1**. Headed by **Sal Abbatiello**, the new logo will focus on European dance imports. Its first release is German group **Moskwa-TV's** 12-inch single "Generator 7/8," distributed by **Sutra Records**.

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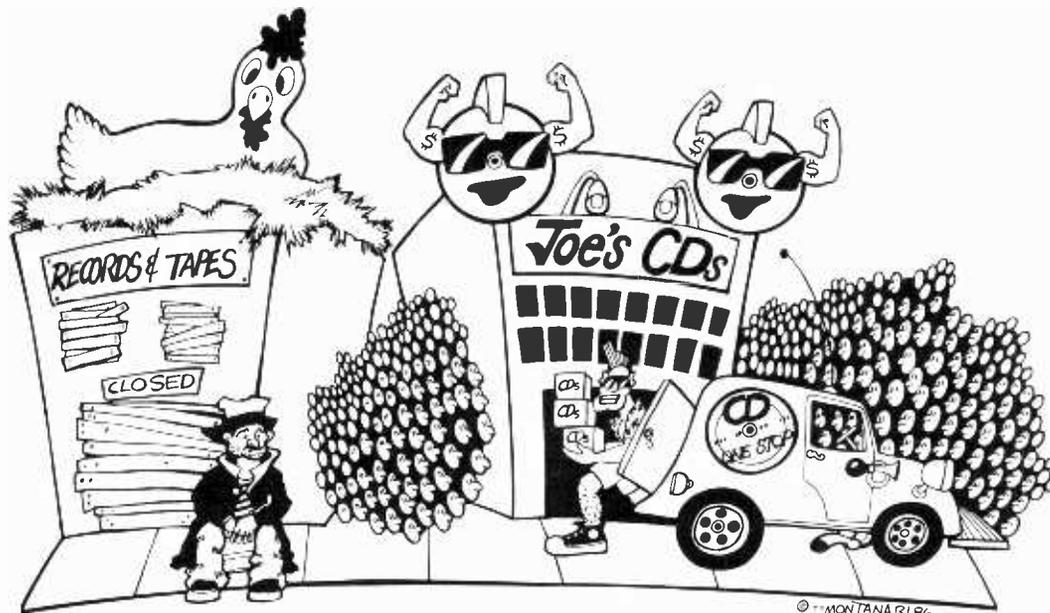
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## Specialty Takes 'Self-Help' Approach Atlanta Store Seeks Special-Interest Clientele

BY RUSSELL SHAW

ATLANTA While some industry observers say nontheatrical video has not yet found its position in the marketplace, the product—along with special-interest audiocassettes—has found a home here in a recently opened store.

Visitors to Specialty Cassettes, a 2,200-square-foot store in suburban Sandy Springs here, find shelves adorned with audiotapes on how to quit smoking and videotapes explaining the rules of Little League baseball. But if a customer requests a Whitney Houston cassette or a copy of "Back To The Future" on VHS, he or she will be referred to another retailer.

Claiming to be the nation's first combination video and audio retailer to deal exclusively in "how-to" instructional tapes, Specialty Cassettes has pinpointed what some might feel is a rather narrow market. Yet according to owner Rene Newcorn, 52, this is a niche ignored by major Atlanta dealers such as Video Warehouse and Turtle's Records & Tapes.

"Most of these pieces are just not available in video or record stores," says Newcorn, a former co-owner of dry-cleaning stores, who opened Specialty Cassettes with a \$60,000 investment. "I almost have to equate this with a rare bookstore. If you're a woman looking for an instructional tape on how to give yourself an eight-minute makeover or a tape on natural childbirth, where else can you find it? Other stores might have one or two racks devoted to instructional tapes, but we have 22." She currently stocks a total of approximately 2,500 titles.

Newcorn's philosophy of store layout also sets her apart from her more general competitors. "We've created a whole library here," she says. "We don't want to have a place with a lot of p.o.p. and mobiles. Nothing too gaudy, more like a bookstore is the way I'd describe us."

To keep her inventory stocked, Newcorn orders direct from approximately 100 manufacturers. Besides standard channels of distribution, Newcorn is constantly being solicited by salespeople from various entrepreneurial audio- and videotape ventures. Often, when she notices product of possible interest to her heavily business-oriented, relatively affluent clientele, she orders tapes from ads placed by distributors in Publishers' Weekly, a leading periodical for the book trade. In addition, Newcorn came back from May's American

Booksellers Assn. convention in New Orleans with "a suitcase full of catalogs."

Newcorn's customer base includes sports fans eager to improve their tennis or golf game, businessmen eager to audit sales-technique tapes on car cassette players during travel time, and housewives concerned with fitness and weight loss.

Newcorn's store, located in the strip-mall Trowbridge Shopping Center, about 15 miles north of downtown Atlanta, does not have any nearby competition in the video- and audio-retailing arena. The closest major shopping area is Perimeter Mall, more than three miles away in a neighborhood perpetually choked with traffic. Newcorn estimates her sales mix at slightly more than 50% audio, with the remainder in video. She does not reveal sales figures, but says "we are exceeding our expectations."

With her specialized inventory, Newcorn draws from roughly a 10-mile suburban radius. At present, her advertising is limited to occasional direct mail plus placements in area weeklies. Her print ads, tagged "a unique audio/video bookstore," usually contain photos of one audio- and one videocassette. A recent ad featured an instructional golf video by Jack Nicklaus. A Nicklaus poster promoting the tape is one of the few p.o.p. items in the store.

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### Recoton Bows Accessories Space Plan

NASHVILLE Recoton Corp., a New York accessories manufacturer, has introduced a system to help retailers make the most of the space on their accessories walls. The Color-Grams package includes four sheets of one-sixth-scale stick-on pictures of Recoton products and two one-sixth-scale planogram display program master grids, which simulate the available wall space.

Each grid is marked with suggested row depths, the highest rows for products mounted on tall cards and the lowest for 6-by-9-inch cards and boxes. The stick-ons are in full color and can be peeled off and relocated on the grids to maximize visual effect and use of space. Also included in the kit are black stick-ons to designate space for additional accessories.

There are Color-Grams for approximately 150 different audio, video, music, and telephone accessories from Recoton's Best Sellers catalog.

A spokesman for the company says Recoton has trimmed the card sizes for its accessories to save up to 25% more wall space than conventional display cards carrying similar accessories.

Recoton also offers retailers with limited display space its Total Accessory Department package of preselected best-selling items.

The spokesman says the Color-Grams kits are provided to retailers directly by sales reps and will not be mailed. EDWARD MORRIS

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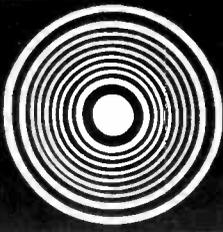
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# L.A. Chain Carves Out Import, New Music Niche

BY CHRIS MORRIS

LOS ANGELES An emphasis on import and new music product, supported by enterprising marketing alternatives, has been crucial to the success of the three-store Moby Disc chain in the highly competitive Southern California market.

"We've found our niche. We just want to pick up the leftovers that the big guys don't want," says Bob Say, vice president in charge of operations for the 14-year-old independent operation. "You don't have to be the Wherehouse to be a successful store."

The stores, located in Sherman Oaks, Pasadena, and Canoga Park,

**'We just want to pick up the leftovers the big guys don't want'**

are serviced by a 1,000-square-foot office/warehouse in the San Fernando Valley. The office, with a full-time staff of five, also houses Moby Disc's mail-order division, which generates about \$15,000 a month in sales.

"The main thrust of our business is catalog titles, imports, and used records," says Say, who adds that 60% of Moby Disc's sales come from new and catalog rock. Imports account for 12% of the chain's overall business, while used records tally 20%.

On the average, a Moby Disc outlet stocks 4,000 rock LPs, including oldies, and 1,500 import LPs, with the remainder of the stock comprising 2,000 pieces.

Used records are inventoried in dollar amounts rather than pieces. Say says that the Sherman Oaks outlet carries \$8,000 worth of used product, while the Pasadena and Canoga Park stores feature \$4,500 worth each.

Each store averages 2,500 rock cassettes in stock, with 850 tapes in other musical genres and "minimal" imports. Singles account for 750-1,000 pieces at each location. And each location also carries 200 rock music videocassettes for sale or for rental at \$2.50 per night.

Each Moby Disc store stocks 700 to 800 compact disks. CDs account for 12% of the chain's total revenue, but that share is matched by the percentage generated from imports. Say emphasizes that Moby Disc's primary customer is the vinyl collector, with the stores stressing rock catalog depth and hard-to-find titles, hence the emphasis on the LP configuration.

"Most chains are selling 50/50 LP to cassette; we sell 70/30 LP to cassette," says Say. "People who collect records—and keep them as they would keep a good book—buy more LPs because they're more collectible."

more—I'm talking about the really obscure stuff," Say says.

He classifies imports as "the real thrust of [the] business. We have more floor space for imports than for jazz, classical, or soundtracks."

Moby Disc buys its import and independent product from a cross-section of wholesale outlets and distributors: Important, Caroline, Greenworld, Sounds Good, Jem, California Record Distributors, City Hall, and Toxic Shock.

Say notes that the controversy over parallel imports is impacting the retail side, and Moby Disc is particular. "Some of the big importers, like Caroline on the West Coast, are going out of business, and it hurts my business," he says. "Nobody should care two bits about me importing 30 copies of a CD-only Psychic TV release."

Moby Disc's highly specialized clientele and merchandise make the chain a limited player for print advertising co-op funds: The chain receives only \$500 per month from labels and one-stops. "The rest of the money comes out of our pocket, so we have to explore alternative methods," says Say. "It's the only way little guys like us can survive against the big guys with

six pages of ads in the Los Angeles Times Calendar."

The chain's primary marketing tool is its in-house newsletter, Moby Gram. Produced monthly, the 8 1/2-inch by 11-inch gatefold publication costs only \$200 for a run of 5,000. Used as a bag stuffer, it supplies consumers with a

**'Our managers know about all kinds of music'**

wealth of information, frequently on obscure new product.

Record companies will sometimes support the chain by buying ad space in Moby Gram. For example, the June newsletter's back-page spread featured PolyGram's Gramavision catalog with a complete list of available titles. The ad featured a \$1.00-off redemption offer for any Gramavision LP, CD, or cassette.

Each Moby Gram contains a rundown of top 10 sellers at L.A.-area stores, a list of recommended releases from store managers and clerks, a spotlight on upcoming releases, and playlists from area ra-

dio stations (new music outpost KROQ-FM and heavy metal stronghold KNAC-FM contribute along with four college radio stations).

The chain sponsors a weekly new American rock program on KROQ-FM, co-hosted by Moby Disc supervisor Tom Gracyk, and supplies records for the station's weekly import show. They also supply imports to KCSN-FM, the California State Univ. student station in suburban Northridge.

In-store appearances by touring bands are another way of generating consumer excitement, Say notes. One recent Sherman Oaks in-store appearance by the English punk band the Damned drew over 400 customers.

Finally, a knowledgeable staff is an invaluable asset, says Say. "Our managers are all music buffs. They've all been here five or more years. They all know about all kinds of music."

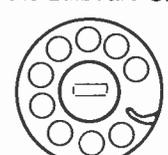
According to Say, the chain's admittedly left-field selection and personal service ultimately pay off. "We get people in here every week finding something they looked everywhere else for. They can't get that stuff at Wherehouse, Licorice Pizza, or Tower."



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							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
ENTERTAINMENT	1	1	9	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator			•							
	2	3	19	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•							
	3	2	35	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•					
	4	18	17	HARDBALL	Accolade	Baseball Game	•		•							
	5	9	25	KARATE CHAMP	Data East	Action Arcade Game	•		•							
	6	10	35	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•		•				
	7	RE-ENTRY		MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	•	•	•	•						
	8	4	13	TEMPLE OF APSHAI TRILOGY	Epyx	Strategy Action Adventure	•	•	•	•	•					
	9	19	7	PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•							
	10	6	43	JET	Sublogic	Flight Simulation	•	•	•							
	11	7	19	KUNG FU MASTER	Data East	Action Arcade Game	•		•							
	12	13	9	RAMBO: FIRST BLOOD PART II	Mindscape	Action Adventure Game	•			•	•					
	13	11	9	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game	•	•	•							
	14	RE-ENTRY		SARGON III	Hayden	Chess Game	•		•	•	•					
	15	14	13	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•	•	•							
	16	RE-ENTRY		KING'S QUEST	Sierra On-Line	Adventure Game	•			•						
	17	16	41	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•							
	18	12	11	WIZARDS CROWN	SSI	Action Adventure Game	•		•							
	19	20	11	ACRO JET	MicroProse	Advanced Flight Simulator			•							
	20	NEW		U.S.A.A.F.	SSI	Simulation Game	•	•	•							

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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.

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**Hot House**  
CA Jem PVCC6913/\$6.98

**BARRY CLEVELAND**  
**Mythos**  
LP Jem SYN101/\$9.98  
CA SYNC101/\$9.98

**EMERALD WEB**  
**Catspaw**  
LP Audion SYN100/Jem/\$9.98  
CA SYNC100/\$9.98

**R. FRIPP**  
**R. Fripp And The League Of Crafty Guitarists**  
LP Jem EGED44/\$8.98  
CA EEDC44/\$8.98

**JAY & THE AMERICANS**  
**All Time Greatest Hits**  
LP Rhino 70224/\$8.98  
CA 70224/\$8.98

**GORDON LIGHTFOOT**  
**East Of Midnight**  
LP Warner Bros. 25482/WEA/\$8.98  
CA 25482/\$8.98

**NEW WORDS**  
**1st Waves**  
EP Venice/\$4.99

**NIGHTSCHOOL**  
**I Will Do My Homework**  
CA After Hours ARCT 108/\$6.98

**THE OUTSIDERS**  
**Best Of The Outsiders**  
LP Rhino 70132/\$8.98  
CA 70132/\$8.98

**PRIMARY COLOURS**  
**Primary Colours**  
EP After Hours ARCK 107/\$5.98

**DAVID LEE ROTH**  
**Eat 'Em And Smile**  
LP Warner Bros. 25470/WEA/\$8.98  
CA 25470/\$8.98

**ROUGH CUTT**  
**Wants You**  
LP Warner Bros. 25484/WEA/\$8.98  
CA 25484/\$8.98

**SKY SAXON AND FIREWALL**  
**Destiny's Children**  
LP Jem PVC6912/\$6.98  
CA PVCC6912/\$6.98

**TAG-YR-IT**  
**Predator Score**  
LP After Hours ARCK 106/\$8.98

**VARIOUS ARTISTS**  
**Beatle Originals**  
LP Rhino 70071/\$8.98  
CA 70071/\$8.98

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(Continued on page 64)

# TEXAS 150<sup>th</sup>

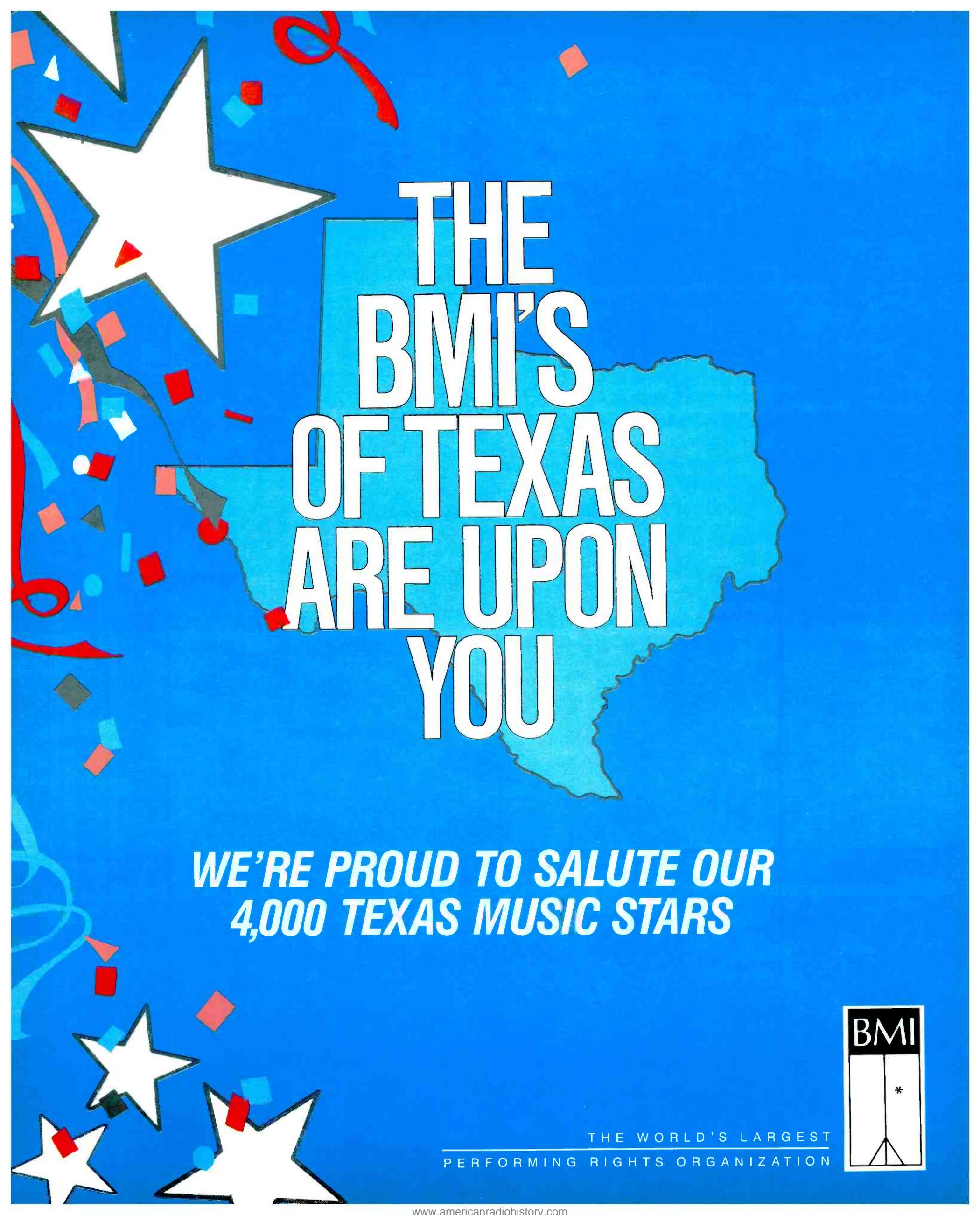
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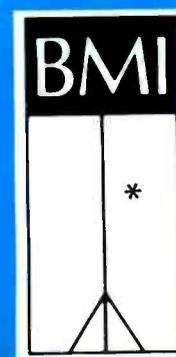
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# Starting To Make Noise

by KELLY FERRO

**A**fter a slow start, the Texas Music Commission is beginning to make some noise. The significance of that may be lost on local musicians hoping to find gigs for next weekend, but the new state agency, signed into existence one year ago, is expected to lend official support at last to one of Texas' best-known, and most-neglected, natural resources—music.

Created in May 1985 by the state legislature, the TMC is comprised of a nine-member advisory panel appointed by Democratic Gov. Mark White and charged with "encouraging and developing" the state's music scene. Chaired by Trammell S. Crow, a real estate billionaire and owner of the massive Studios at Las Colinas communications complex near Dallas, the TMC panel boasts some high-powered Texas music figures. Besides Crow, these include vice-chairman Lucky Tomblin, a songwriter-producer whose San Marco-based Fire Stations Studios is one of the most innovative facilities in the state; entertainment lawyers Don Malone, of Fort Worth, and Mike Tolleson, a longtime fixture on the Austin music front; Jarrell McCracken, president of Word Records of Waco, the largest gospel label in the world; San Antonio's Manuel Rangel, and influential voice in the state's sizeable Hispanic record trade; Austinites Randy McCall, president of the Professional Musicians of Texas, and Steve Men-

**Texas 150<sup>th</sup>**



The Fabulous Thunderbirds



ZZ Top at the Summit

dell, a successful record producer; and popular country music performer Red Steagall. It is a team designed to command the respect of not only musicians, but of the Texas business community, as well.

"I think we have a responsibility to promote music," Gov. White says. "The Texas Music Commission will accent a positive note that we are supportive of the industry."

In addition to White, who faces a tough reelection campaign this fall, the TMC is said to enjoy the personal backing of other state officials whose jobs may be more secure, including Lt. Gov. Bill Hobby, Attorney General Jim Mattox, and particularly Gib Lewis, the powerful House Speaker, who is widely known to have a nose for music. Indeed, Lewis has al-

(Continued on page T-18)

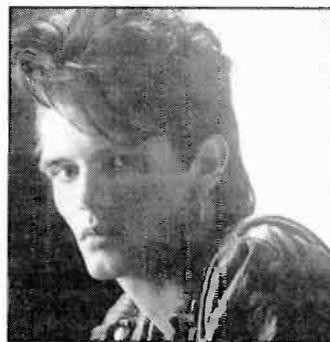
# Music and Entertainment Bridge Gap Between Economic Hurdles and State of the Future

by GERRY WOOD

**C**elebrating the state's 150th anniversary at this critical juncture is both a curse and a blessing, the former because it draws national attention at the state's most down-down-period, and the latter because the sense of history imparted through the power of surviving 150 years provides a sense of historical thrust that makes the current period seem more like a future anachronism than an eternal cause for alarm.

Nowhere is this positive/negative contrast more evident

At Austin's Frank Irwin Center for ABC's "Texas 150" TV special, from left, Rudy Gatlin, Johnny Cash, Larry Gatlin, B.J. Thomas, Mac Davis, Steve Gatlin.



Charlie Sexton

than in the music and entertainment industries in Texas. For every horror story, there's the promise of something new and good.

Let's waltz across Texas and see what's up.

Don't talk to Steve Moss about a depression. He's too busy. His Dallas-based Steve Moss Productions is a healthy four-year-old company—and it looks like he has a hot product in the Nelsons.

"These aren't Ricky's kids," kids Moss. "They're the illegitimate children of Willie Nelson." Moss and the Nelsons have been together for six years, the last four in the national eye. Look for a Nelson name change in August. J.D. Souther will produce the next LP for this talented Lubbock-based rock group that has won the MTV basement tapes competition. Another basement winner has been 4 Reasons Unknown, another group that Moss has been working with in the video area. He's also branching out into film work, serving as location manager in Dallas for the movie "Supercross" ("An indoor motor-

(Continued on page T-20)

## BUILDING UPON THE FIRST 150

# Lone Star Legacy: Tradition And Innovation Hone Competitive Edge For Tomorrow's Talent

by MICHAEL POINT

**T**exas is no newcomer to the music business. It's been a major force in commercial music since the turn of the century, when Scott Joplin began turning out tunes like "Maple Leaf Rag" and "The Entertainer," tunes that set off a ragtime explosion that made the music the biggest national fad of its time.

The reasons for Texas' success are many, but the most important may be that the state has always replenished its talent, using an unusually strong live music scene as a training ground for future stars. Five contemporary artists, Stevie Ray Vaughan, Charlie Sexton, George Strait, Eric Johnson, and Kirk Whalum, ably illustrate this process. All are continuing and expanding Texas music traditions;

Vaughan in the state's rich blues heritage, Strait in the equally rich country heritage, Sexton in trend setting pop, Johnson as virtuoso instrumentalist and Whalum as the newest in a long line of jazz stars.

All have paid their dues on the nightclub circuit, honing their art to razor sharpness in front of demanding Texas audiences before taking on national ones. All have had direct experience not only with their peers but also with their predecessors. In this way Texas music flows on, keeping its feet firmly rooted in its history while writing new pages of it for future Texas musicians to build on.

Joplin's ragtime became the first music from the South to play a major role on a national level and it also established the basic stylistic elements of much of the music to follow it.

While Joplin was laying a solid and commercially viable foundation for all the blues, jazz, r&b and rock still to come. Texas' country musicians were busy creating their own sound, thus establishing the two strong and distinct streams of Texas music that re-

(Continued on page T-14)

Stevie Ray Vaughan, second from right, & Double Trouble (Photo: Georgia Katy)



Willie Nelson



Bob Wills' Original Texas Playboys



Little Joe, Johnny & La Familia

# HOW MANY COUNTRIES ARE THERE IN THIS COUNTRY CALLED TEXAS?

## Culture Country: Third World Influences Whet Appetites For Exotic Musical Fare

by MICHAEL POINT

When Texans talk about "country music" these days it's a good idea to ask which country they're talking about. Because in a state where cowboy boots are still functional apparel, instead of merely fashion statements, the term country is no longer a generic one.

The depth and diversity of the Texas music scene is well documented but it goes much deeper than simple "born in the USA" music. Today it encompasses Jamaican reggae, Brazilian sambas, Nigerian juju and all manner of other exotic musical fare. These types of music are among the most popular live music attractions in the state, but the interest is not confined to live performances. A growing list of Texas bands, led by Austin's reigning reggae band the Killer Bees

Reggae stars Toots & the Maytals at Austin's Liberty Lunch.



The Killer Bees

and Dan Del Santo's African influenced Professors of Pleasure, are putting their music on vinyl and chalking up sales and airplay across the country.

Liberty Lunch, an outdoor Austin club that has become a civic institution, is the center of the surprisingly active Texas reggae scene, staging dozens of shows each year by the music's biggest stars. Other clubs, most notably Houston's Caribana, have sprung up to take advantage of the talent pipeline established by Liberty Lunch.

Shows that play concert halls on the coasts often play these clubs on their tours, but it's definitely not due to an inability to sell tickets. The venues provide an authentic Jamaican atmosphere, complete with the island's Red Stripe beer, that makes the clubs a favorite spot for touring reggae acts. They also encounter unusually knowledgeable audiences, many of whom have visited Jamaica to experience the music firsthand. This combination of atmosphere and audience seems to bring out the best in the musicians, producing concert performances that many reggae acts sum up by saying, "We play our best for all those irie Texans."

Louis Jay Myers, co-partner in Lunch Money Pro-  
(Continued on page T-18)

## Timeless Country: Texas' Tallest Talent Has Always Been Hummin' Home On The Range

by GERRY WOOD

Country music, God's music, is found in some of the most ungodly spots in all of Texas, namely the famous infamous honkytonks that dot the state like fire-ants convening on a Texas road map.

Fortunately for the fate and future of country music, it's not limited to rednecks, white socks and Blue Ribbon beer-guzzlers. You'll hear it on major market radio stations, on-stage with the Dallas Symphony, floating from boats in the San Antonio River, in upscale clubs doubling as Yuppie havens and at a variety of concert venues ranging from the indoor comfy confines of the Austin Opera House to the vast acres, usually dusty or muddy, cradling Willie Nelson's

July 4 picnics.

Just as Lone Star is the national beer of Texas, Country is the national music. The Texas Country Connection is no overnight sensation. The Country Music Hall of Fame includes a dozen Texans—Jim Reeves, Gene Autry, Hubert Long, Grant Turner, Karl and Hugh Farr (of the Sons of the Pioneers), Vernon Dalhart, Lefty Frizzell, Floyd Tillman, Ernest Tubb, Bob Wills, and Tex Ritter. Dalhart is credited as being country music's first major recording star and million seller. He gave up opera for such hits as "Wreck Of The Old '97" in 1924 and a tune he co-wrote, "The Prisoner's Song." The legacy spans to such modern day stars as Willie Nelson, Kenny Rogers, Jerry Jeff Walker, Michael Martin Murphey, and Barbara Mandrell.

Western swing became one of the hottest sounds in the nation, inaugurated by the Light Crust Doughboys—a band that yielded such greats as Bob Wills, Leon McAuliffe and Tommy Duncan. That music peaked with Wills and his Texas Playboys in the '40s, fell out of national favor in the '50s,

then came swinging back with a vengeance in the '60s and '70s, not to mention its continued popularity in the '80s.

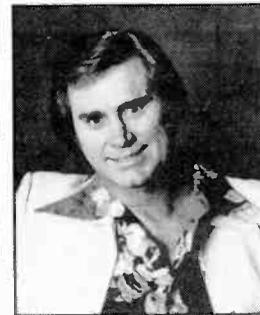
The Texas talent surge illuminated the names and achievements of Ted Daffan, Moon Mulligan and Johnny Horton. Ray Price started as a honkytonk hero before polishing his performances to a smoothness that approached lat-  
(Continued on page T-22)



Permian artist Mark Nesler, left, producer Jerry Crutchfield and Permian president Chuck Robinson.



George Strait



George Jones

Texas  
150<sup>th</sup>

## New Country: Tripping Down The Alleys Of Austin Where The Beat Meets The Tumbleweed

by MICHAEL MARTIN MURPHEY

The history of music in Austin in the 1970s provides a valuable model to study what is going on in country music today. There's a story going around Nashville right now concerning a new group of "cowpunks," "punkabillies," and "cutting edge" country performers who seem to be gaining a following among people whom we normally assume listen to the latest fashionable pop acts. They're called "new traditionalists" and they play a more "neo-traditional" form of honky tonk music. It reminds me of something very similar that happened to a group of us in Austin in the early 1970s.

Willie Nelson, Waylon Jennings, Jerry Jeff Walker, B.W. Stevenson, Rusty Weir, Steve Fromholtz, myself and some other Texan musicians all settled back in the heart of Texas after trying to make music in Nashville and Los Angeles and finding the doors were not very open. We brought back with us influences of rapidly changing sub-cultures. We didn't act like country singers were supposed to act. Our ideals were different. In my own case, I had been singing and writing in Los Angeles for six years. My songs had been picked up by Kenny Rogers, Roger Miller, Bobby Gentry, Michael Nesmith and even Flatt & Scruggs. However, I was not accepted by country fans because of my long hair and other "rebellious" features and it was hard to gain a following of rock fans singing country music. Of course, the Burrito Brothers and the Byrds had already taken their vanguard path down

the country road with the Grateful Dead and the New Riders Of The Purple Sage soon to follow. But this was a cult movement generating outside the system of normal country music. Then came Austin.

While playing in Austin's "songwriter" clubs, I met a rock'n'roll bass and keyboard player named Gary P. Nunn. We formed a four-piece counter-culture country band and found plenty of work in

an endless array of clubs that were starting to pop up around 1975. What was most significant is that these clubs were teeming with kids who wanted to hear country and rock music both—country music that sounded like Hank Williams and rock like Jerry Lee Lewis and Elvis. It was a very eclectic audience.



Michael Martin Murphey meets Gene Autry backstage at the "Texas 150th" TV show. (Photo: Rick Henson)

(Continued on page T-15)

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# TV & FILM: Industry Broadens To Develop Writers And Directors For Creative Push

by MARGARET BOTT



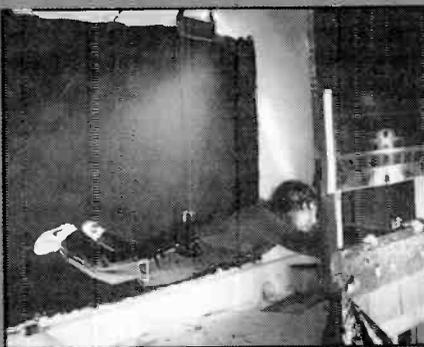
Hallie Foote and William Converse Roberts in "On Valentine's Day"

Scene from "The Dirt Bike Kid"



On "True Stories" set: David Byrne, prcdr. Karen Murphy

Stuntman Barry Marcum in "Through The Fire"



"The most significant change in the movie industry in Texas is that over half the projects in Texas are produced by Texans."



L.A. and Texas crew in Houston filming "The Lamp" (Photo: Alan Wilson)

Texas' first feature film was produced in 1914. "Wings," which won the first Academy Award, was made in San Antonio. Yet, developing a motion picture industry in Texas has required a lot of patience and perseverance as real investment efforts did not materialize until the mid-'70s.

Those involved in the development say Texas now has most, if not all, of the various ingredients to create a strong industry. David L. Ford, who has been producing motion pictures in Texas since the mid-1960s, says, "There are three steps in developing a motion picture industry. The first is developing well-trained crews. Then the talent in front of the cameras is developed. The third phase is developing the creative—writers and directors. Texas is now in the third phase of development."

Writer/director Frank Q. Dobbs ("Uphill All the Way") adds, "Texas has always been noted for churning out creative talent, but their only option was to move to Los Angeles and New York. Now, because of mobility and acceptance, they no longer have to pack up and never look back as in the days where there was nothing in Texas for creative talent except others waiting to follow their footsteps.

"Today, you can be a Texas-based creative talent and be accepted on all three coasts. Peter Masterson ["Trip To Bountiful"] is the most high-profile, current example."

During 1985, FilmDallas, a limited partnership designed to make capital investments in motion pictures and other entertainment projects, was involved with the movie "Trip To Bountiful," for which Geraldine Page won the Academy Award for Best Actress. When asked what makes for an Academy Award-winning picture, FilmDallas general partner Sam Grogg responds, "The difference is in the material, not only the screenplay, but in the people involved. It is a collaboration between the creative and the business segment." Then he smiles and says, "And, we were just lucky."

"We were, for awhile, overcome with the stars coming to Texas. But now we are aware of the industry as a viable one," says David Andis, "On-Film" executive producer whose weekly half-hour program on the Texas film industry airs on 17 cable stations. "We are now down to the business of making movies."

Grogg holds seminars around the state to "inform the business and financial communities how the motion picture industry works."

One of the major concerns investors have, according to Grogg, is "the industry is notorious for bad accounting."

He says, "Accounting is only as good as the contract you seal with the producer and distributor. You can have a say in what the nature of the contract will be that will govern the business enterprise. We want to demonstrate that to be successful it is better to be an active rather than a passive investor."

Austin's Terry Lacona, producer of the highly successful public TV show,

Michael Beck, Leigh Taylor-Young and Michael Pare in "Houston Knights"



"Austin City Limits," says, "There is genuinely more interest expressed by Texas investors. They are more sophisticated than ever before." Lacona, Watson and Casey Production Company, among other projects, is working toward producing a PBS program on the 50th birthday celebration of the late rock'n'roll star Buddy Holly in September.

Ross Malloy, executive producer of "On Valentine's Day," a Horton Foote script that is winning raves upon its spring release, says, "The most significant change in the movie industry in Texas is that over half the projects in Texas are produced by Texans. Despite the pools of aggregate capital slipping, the need to diversify has lead investors to the film industry."

Pat Wolfe of Austin, who is now an independent producer and was executive director of the Texas Film Commission in its early days, says people are more aware of the industry in Texas because of the efforts of the commission.

"With the oil industry in its current state, investors are looking for other areas of investment. This industry is still a gamble, but so is the oil industry. There is more awareness within the financial community that this is a viable industry and not just an opportunity to hob nob with the stars."

"With the economy as bad as it is in Houston, other opportunities are being explored," says H.I.T. Films president Fred Kuehnert who was co-executive producer of "The Buddy Holly Story" and "The Lamp." H.I.T. Films was formed for the development, funding, production and distribution of feature films and TV programming.

"The new sound stage, the talent, the excellent crews, coupled with the efforts of the Houston Economic Development Council, the convention council, and the Mayor's office . . . we should have an orderly advancement of the industry in Houston," Kuehnert maintains.

Dana Shelton, assistant director of the Texas Film Commission, mentions that at least 16 made-for-TV and feature films have been filmed in Texas since September, 1985. The total for 1986 should reach 25 to 27, a figure that has held firm for the past two to three years.

"There has been a significant increase in Texas-produced movies. It is perceived to be a new interest in investing in the movies. There is not a lot of difference between an independent film deal and an independent oil deal," Shelton says.

Steven Jones, marketing director for Houston Studios, is quite positive about the investor potential for the industry in the next few years. Several years were spent in planning and researching the needs for a studio in Houston and the new downtown facility has a 10,000 square foot sound stage with two more to be completed by 1987. In addition, Houston Studios has 200,000 square feet of office/warehouse space, of which 8,000 have fully equipped production offices. Jones says four different productions can be housed at Houston Studios at one time.

"Anyone can broadcast out of our studios anywhere in the world because of our state-of-the-art satellite communications capabilities," says Jones.

Even before the studios opened, four projects were in production in Houston during the last of April and the first part of May. H.I.T. Films produced "The Lamp," a horror/fantasy movie written and produced by Warren Chaney. Panda Productions filmed "They Still Call Me Bruce," a comedy based on the story of a young Korean in search of an American soldier who saved his life during the Korean conflict, says Jim Mendenhall, a former Houstonian now living in Hollywood, but working on this project in Houston. Alan Landsburg Productions began production on a made-for-TV movie—the company's second visit to Houston in the past couple of years. "Houston Knights," a CBS pilot,

(Continued on page T-13)

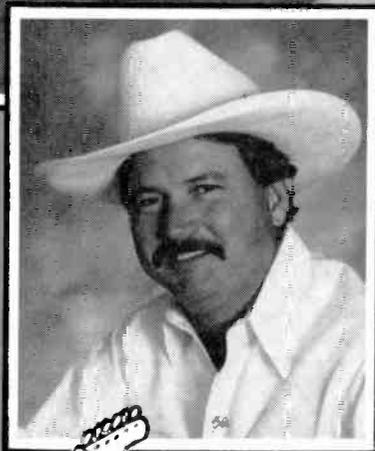
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## DEEP ELLUM: Deep In The Heart Of Dallas Underground Beats Excitement Of Discovery

by ROBERT DRAPER

In the back alleys of the Bible Belt, a Dallas warehouse district has sustained sinners for generations. For decades Deep Ellum was known as "Freed Man's Land," a forbidden sector to law-abiding whites. Blues musicians reigned, but the bootlegging, prostitution and violent crime sealed off the music from a timid outside world. Commemorating the Dallas bluesmen in "Deep Ellum Blues," the Grateful Dead at the same time issued this lyrical warning: "If you go down to Deep Ellum/Keep your money in your shoes/Cause those Deep Ellum women/Have got the Deep Ellum blues."

On a summer evening in 1986, however, a white teenaged girl with a crucifix around her neck strolls casually into a Deep Ellum warehouse. Once a "chockhouse" for bootleggers and later a coffee warehouse, the building on 2808 Commerce now houses the Theatre Gallery, an avant-garde art gallery/live music club. Like dozens of her friends, the girl regards Deep Ellum in general and the Theatre Gallery in particular as her second home. She lives in a North Dallas suburb some 15 miles away, but she says there's nothing to do out there: no alcohol (North Dallas is in a "dry" county), no music clubs, no fun. So she takes her daddy's Visa card, charges several hits of Ecstasy at a truck stop where the cashier launders the transaction, climbs back into her BMW and heads for the underground.

The convergence of bored teenage suburbanites upon Deep Ellum may be comedic, but what it's spawned is perhaps the most exciting young music scene in the South—if not the entire country. Overshadowed for decades by Austin—a much smaller city with a far greater wealth of music heritage and support—Dallas music fans all of a sudden have something worth bragging about.

The "underground scene, as it's known here, survives in typical bootstrapping fashion. It

(Continued on page T-16)



Texas  
150<sup>th</sup>

## LABELS BLOOM: Indies Turn Growth Industry As Austin Talent Develops National Clout

by CLAY McNEAR

Too often, people will look at Rolling Stone and see all these reports coming out of L.A. and New York. People think all that's happening in music is on the coasts," says Jim Yanaway, an 11-year veteran of the Texas indie record scene and co-owner of Austin-based Amazing Records. "I don't think that's true. I think it's just the opposite, actually. There's more going on here than on either coast."

Five years ago, Yanaway might not have been so cocky regarding the state of his state's music industry. In the early '80s, few of Texas's current indies even existed, and major labels looked at Texas only as a breeding ground for progressive country acts and/or guitar-based blues virtuosos, if they looked at all.

Whether due to ignorance, indifference, inconvenience, or inherent sloth, the national recording industry has historically found Texas music lacking. But perhaps no more. There's a new generation of Texans making national noise,

Shallow Reign



Lou Ann Barton



Omar & the Howlers

Ponty Bone



True Believers



Brave Combo

The Nelsons

from the CBS trio of Stevie Ray Vaughan, the Fabulous Thunderbirds, and Mason Ruffner to MCA's Charlie Sexton, from Geffen's Gary Myrick to Warner Bros./Reprise's Eric Johnson, from Rounder/EMI's True Believers to recent MTV "Basement Tapes" winners and Epic signees 4 Reasons Unknown.

Finally, it seems major labels like I.R.S., CBS, Warner Bros., Elektra, and MCA have located Texas on the map. And, if not exactly falling all over themselves in signing up new Texas talent, the majors are certainly licking their chops over the possibilities. Elektra's New York a&r rep Michael Alago, who signed Metallica, has been watching the development of the Texas scene and following the musical growth of groups like Austin's hardcore kingpins Scratch Acid and Dallas's underground rockers Howling Dervishes and Shallow Reign. While he and Elektra aren't ready to make a significant investment in Texas just yet, Alago compares the scene favorably to "New York back in '78 and '79," and says he loves Texas's "ag-

(Continued on page T-17)

## FIRE STATION STUDIOS: Burst Of Activity In Little San Marcos Signals Big Possibilities

by KELLY FERRO

Singer, songwriter and producer Lucky Tomblin has caused a considerable stir in Texas music industry circles during the past year—from the unlikely little town of San Marcos, just south of Austin.

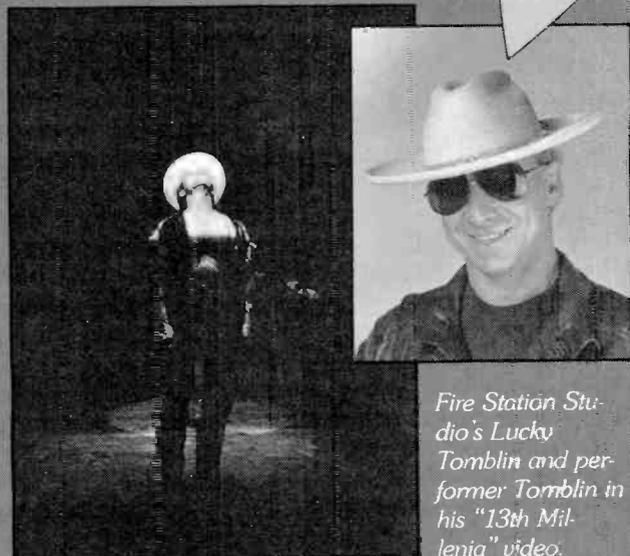
His Fire Station Studios, a multimillion-dollar recording, video and film complex, opened there last fall and has already gained a reputation as one of the most advanced facilities of its kind anywhere. The studio's first major project, a 28-minute music video called "13th Millenia" (co-written and produced by Tomblin, who also stars), will soon be released. And in December, he was appointed by Gov. Mark White to the nine-member panel of the Texas Music Commission (see story p.T3), a new state agency formed to help Texas take advantage of its diverse musical heritage.

Such developments have led a number of industry observers to wonder whether the oft-repeated prediction that Austin is destined to become the nation's next music center

may have been off the mark by about 30 miles all these years. But Tomblin sees nothing unusual in the burst of musical activity in little San Marcos. "There's no consortium or group of investors behind this studio," he says. "no grand scheme to make this town into the next L.A. or Nashville. It's just me—partly cash and partly fiction."

Tomblin's studio, however, is pure fact. Located one block off the city's main square, Fire Station Studios occupies the former city hall building, originally constructed in 1915 to house San Marcos' municipal offices, police headquarters, and what was then the largest volunteer fire department in the U.S. Abandoned in the late '60s when the city moved into modern offices nearby, the three-story structure had steadily deteriorated by the time Tomblin purchased it in August 1984. Their old city hall may have been listed on the National Historic Register, but lifelong resi-

(Continued on page T-10)



Fire Station Studio's Lucky Tomblin and performer Tomblin in his "13th Millenia" video.

# THE BEST TWO BANDS FROM TEXAS NO TWO WAYS ABOUT IT

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AND DOUBLE TROUBLE**



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# SAN MARCOS

(Continued from page T-8)

dents and the downtown business establishment considered it little more than a run-down embarrassment.

Tomblin, a native of San Antonio, soon let it be known that he planned to restore the building to its original state, and admits to being somewhat surprised by the official cooperation he received. "I could have demolished it if I'd wanted," he recalls, "but there were a lot of folks who had a sentimental attachment to the building. They remembered accompanying their parents there to pay the water bill or whatever." There were also, of course, substantial tax advantages in restoration.

Today, the refurbished building is the pride of the community and is even included on weekend tours conducted by the local Heritage Assn. The attraction for musicians and producers, however, is what's inside the facility. On the ground floor, Tomblin has installed his investment and law offices (he is, among other things, a successful attorney), as well as a district office for state senator Gonzalo Barrientos and headquarters for Tomblin's music-producing company and two record labels.

Upstairs, director of facilities Victor Guardia—himself a respected musician and composer ("13th Millenia")—oversees a remarkable production studio. In its earlier incarnation, the second floor had been home to the San Marcos community theater, an idea Tomblin was quick to follow. "It was perfect," he says. "With only slight modifications, we were able to keep the business offices downstairs separate from the creative area upstairs. Basically, all we did was bring back the original function of the building—although I have to admit that we added a few electronics."

Chief among them is the legendary Harrison 48-channel digital mixing board from Studio E in L.A.'s Warner Bros. recording complex. Singer-songwriter (and Texas native) J.D. Souther, in San Marcos a few months ago to produce five tunes for the Lubbock-based band the Nelsons, fondly recalled sessions mixed on the board with everyone from John Denver to Rickie Lee Jones. "It's incredibly quiet, with

a sweet, clean tone," Souther said. "I'm seriously considering moving back to Texas just to be near this board."

Resident recording engineer Richard Mullen, whose gold records (for work with Christopher Cross and Stevie Ray Vaughan) adorn the Fire Station Studio's walls, agrees. "This is the finest studio I've ever worked in," he says, launching into a technical explanation of the equipment. "On the other hand, you can design and plan until you turn blue in the face, and it won't mean a thing if the room isn't right. Where we really lucked out was in the basic construction of this place—and that was done over 70 years ago."

In January, Austin Records chief Herschel Cunningham, who owns his own studio in Austin, opted to cut the new Omar & the Howlers album in San Marcos, and has already booked time for the group's next project. Ray Benson and his Asleep At The Wheel cronies have recorded at the facility, as have Jerry Jeff Walker, Charlie Sexton's kid brother and his band, Will & the Kill (recently signed to MCA), and Normandy, a young area band featuring former Sir Douglas Quintet keyboardist Augie Meyers' son, Clay. Jazz guitarist Jackie King, whose forthcoming Columbia album was done at Willie Nelson's state-of-the-art studio west of Austin, recently did extensive post-production work on the record in San Marcos—including digital transfers, an increasingly important aspect of Tomblin's operation.

"Our digital capabilities have allowed us to find our own niche," he says, "to work with, rather than against, the studios in Austin. That, in turn, has relieved some mildly anxious moments a few of them might have had when they first heard about us."

But if Tomblin disavows any "grand scheme" behind his world-class studio, there is considerable evidence that its presence has nevertheless begun to turn San Marcos into something of a magnet for Texas musicians. Real estate values in nearby Austin, one of the fastest growing cities in the nation during this decade, have driven up the costs of housing for low-income musicians and forced many live-music clubs to close. "Basically, musicians and musical establishments have been run out of town," says Mike Tolleson, an entertainment lawyer and member of the Texas Music Com-

mission. "So it makes sense to gravitate toward a place like San Marcos, where the cost of living is scaled down and the ambience is more conducive to creative pursuits."

With a population of 30,000 and a well-respected college (South West Texas State Univ.) of almost equal population, San Marcos is a youthful, vigorous city. "Nearly half the town is between the ages of 18 and 22," Tomblin says. "Just because we have no tall buildings, doesn't mean we're not electric and alive." Indeed, the local economy, fueled in large part by the college and state employment, has avoided many of the problems experienced elsewhere in the wake of declining oil prices. Moreover, the municipal government has aggressively pursued environmental controls, preserving the pristine nature of the town, while offering tax breaks and other incentives to clean industries that will consider relocating there. Music-related businesses, city officials say, fit neatly into this overall plan.

As a result, word is expected later this month that Austin Companies, a high-tech firm from Ohio, will soon start construction on a compact disk manufacturing plant in San Marcos, only the third such project in the country (currently, there is one Sony-built CD plant in Terre Haute, Ind., and a joint venture between Dupont and Phillips scheduled to come on line early next year). Tomblin is reluctant to talk specifics, but sources say that he has been instrumental in putting the deal together, an effort that has involved a coordinated recruitment drive by the city council, local business leaders, county commissioners, and even the governor's office.

In addition, Tomblin and a group of investors have begun to acquire other buildings on or near the San Marcos square. There, they hope to encourage music publishers, booking agents, record labels, management companies, and other non-performance aspects of the industry to establish a music row. Community foundations have offered to supply the funds and expertise necessary to renovate the buildings, and a number of Austin-area musicians have already committed to the concept—in part, because the mood in San Marcos today closely resembles Austin during its heyday in

(Continued on page T-17)

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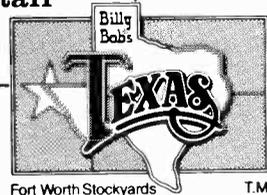
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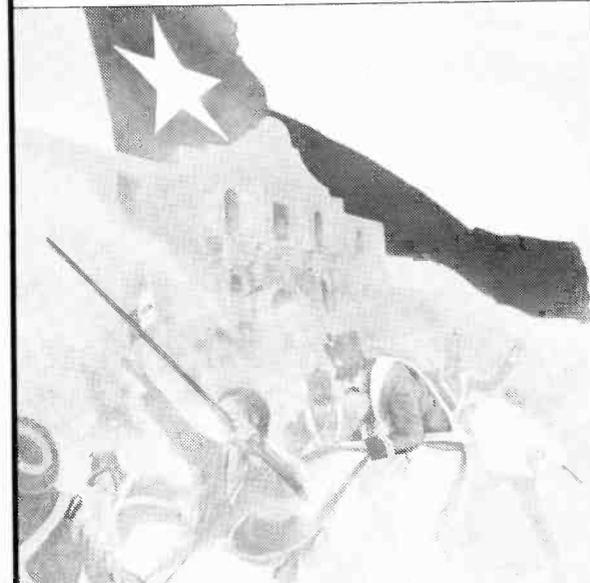
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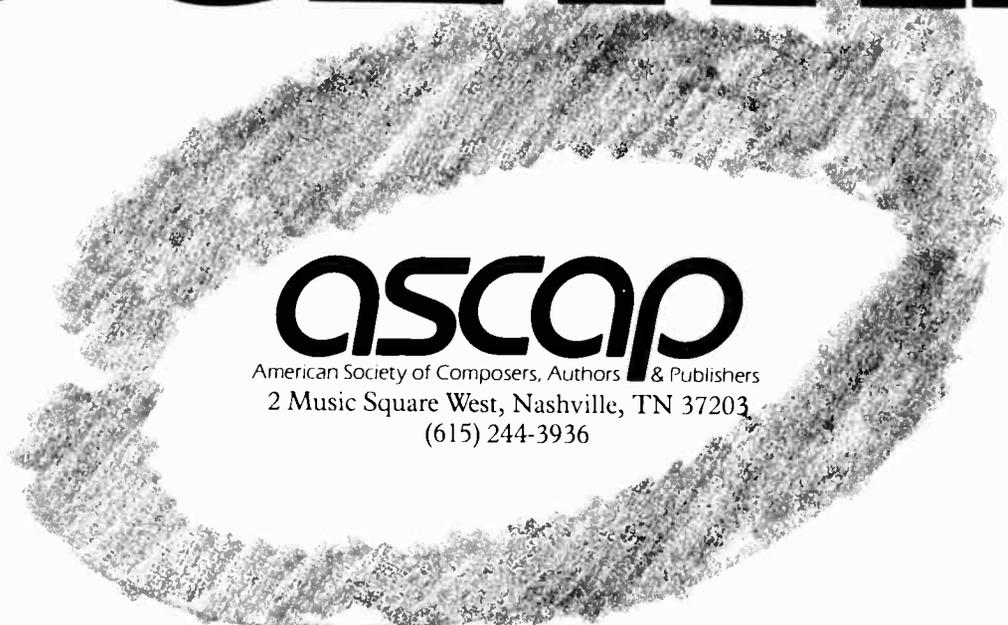
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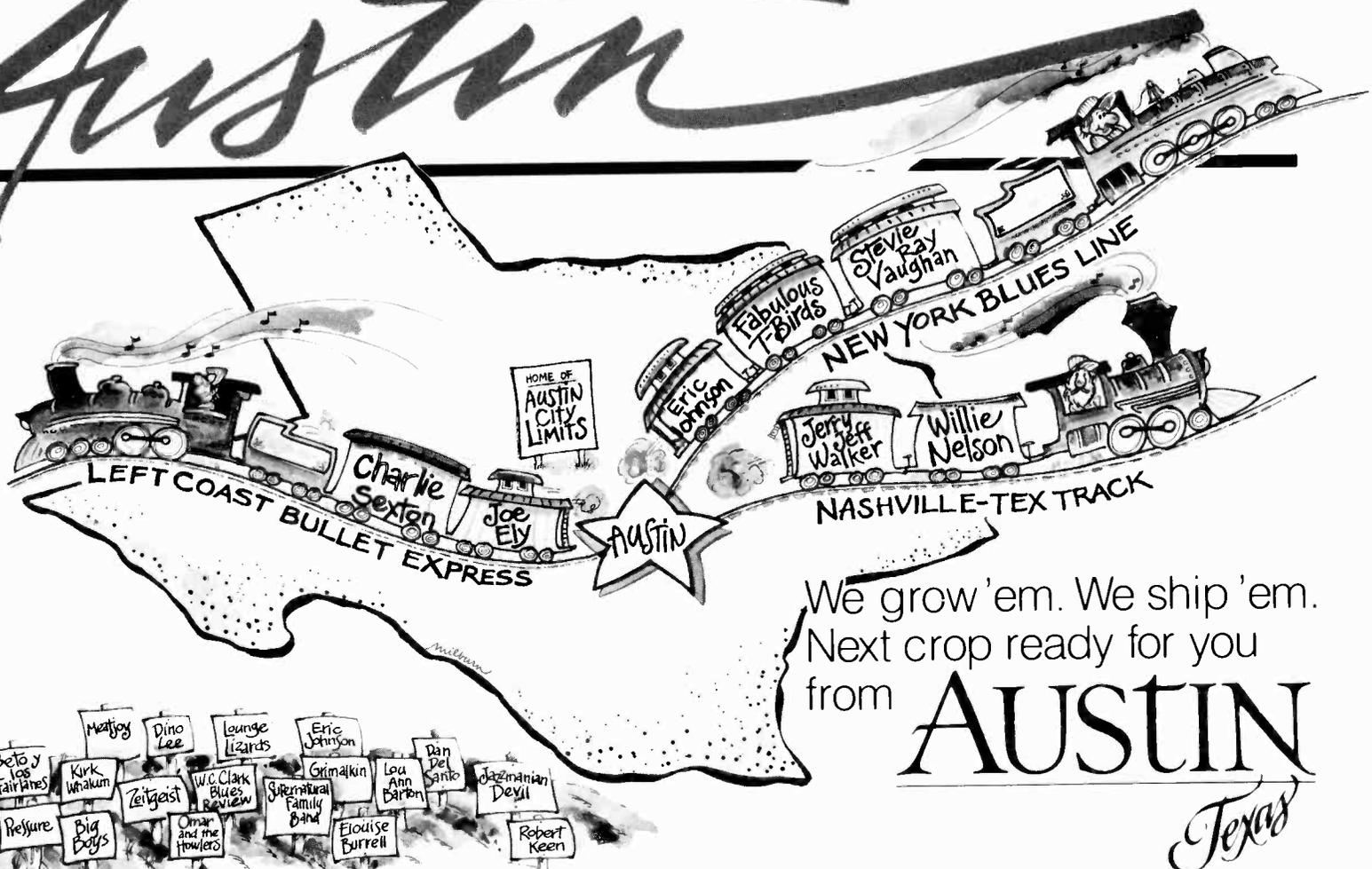
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## TV & FILM

(Continued from page T-6)

was filmed in Houston in April, starring Michael Pare.

Where will the industry in Texas go from here?

Wolfe cites the fact that Texas crews and talent have had numerous opportunities over the past 10 years to work with outside crews and talent, preparing them for the industry's future. She adds that a major distribution entity is needed in Texas to assure the industry's future.

Sam Grogg agrees, saying that his firm, FilmDallas, is "coordinating with New World Pictures to establish a distribution company in Dallas that will be called FilmDallas Pictures, a joint venture autonomous company that will distribute motion pictures."

Mallory, who produced Horton Foote's "1918" and his own screenplay, "Alamo Bay," says there will be more "co-producing activity between Texans and out-of-state producers; more combination deals where institutional resources will raise half the money and producers the other half."

When discussing possible increases in the number of movies in Texas, Grogg says, "We must be patient with our size and impatient with the quality available. We must continue to do the best job possible."

Karen Murphy, co-producer of David Byrne's movie, "True Stories," says about 80% of their crew was from Texas. "I was impressed with the number of feature films the Dallas crew had worked on, and they were movies I liked."

"True Stories" was produced and directed by Byrne of the Talking Heads, who also wrote the screenplay in collaboration with Texans Beth Henley and Steven Tobolowsky. Henley received a Pulitzer Prize for her play "Crimes Of The Heart." Of her experience in filming in the Dallas area, Murphy says, "By and large it was very pleasant and easy to make the movie. I'd film in Texas again."

"Extreme Prejudice," about two life-long friends living in border towns, each on a different of the drug-trafficking trade, is being filmed in El Paso in May and early June. The movie stars Nick Nolte, Powers Booth, Rip Tom and Maria Conchita Alonso.

Brad Potter and Gary Marcum of Fort Worth have formed their own production company. Potter says those involved with Talon Productions all went to film school in north Texas and wanted to stay in Fort Worth. Talon Productions has produced at least three movies since 1982, the current being "Through The Fire," an action, suspense thriller with special effects by Jag Productions in Fort Worth. All of the crew is from the Fort Worth/Dallas area.

Another Texas production in the works is "Dead Bolt," a mystery written by Austin attorney/writer Jay Brandon, set for filming in Austin during the late summer. Ford will produce. Dobbs will direct. Houston writer William S. Myers is doing the screen adaptation.

Following "Dead Bolt," Ford plans to leave for New Zealand to produce the movie, "Burning Gold," the story of Eric Liddle, the runner in "Chariots Of Fire," who became a missionary to China and ultimately died in a concentration camp. This will be the first co-participative venture between the Texas Film Commission and the New Zealand Film Commission, Ford says.

While much is written about the major cities and their roles in the industry, small Texas towns are working for recognition as locations: Galveston Island, San Marcos, Waxahachie, the names continue.

Happy Shahan's Alamo Village in Brackettville is the location for "No Safe Haven," scheduled for filming in June. Alamo Village, originally built for the movie, "The Alamo," will represent a village in Bolivia, Shahan says. The movie was written by Gary Paul of Dallas and is produced by Vanguard Productions.

In addition, Wid Slick of Dallas and actor Richard Mulligan ("Soap" and "Micki And Maude") have formed a group of investors to restore two main streets in the century-old town of Las Vegas, N.M., for use as a movie location.

Margaret Bott is a Houston writer specializing in Texas film.



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## LONE STAR LEGACY

(Continued from page T-3)

main to this day.

Texas music, despite the best efforts of native sons like Van Cliburn, Omette Coleman and ZZ Top, is thought of as being primarily country by many outside the state. While that's hardly true, and in fact may never have been, there's no doubt that country music played an enormous part in the development of Texas music. What is equally obvious is that Texans have had an enormous influence and impact on the development of country music.

The first country music performer to record was a Texan. Amarillo fiddle phenomenon Alexander "Eck" Robertson had six tunes recorded by Victor Records in New York in 1922. In 1925, the first million-selling country record, "The Prisoner's Song," was also by a Texan, Vernon Dalhart, who took his professional name from two small Texas towns.

Texas can even lay claim to the first of the "singing cowboys," Carl Sprague, as well as to the best of the breed, Gene Autry. The West would have found other cowboys to

sing, but it's doubtful if another Texas country first, honky-tonk music, would have happened without the unique character of the state and its musicians. The phrase "honky-tonk" first appeared in Al Dexter's "Honky Tonk Blues" in 1936, but it was the seemingly endless series of hits by singers like Floyd Tillman, Ernest Tubb, Hank Thompson, and Lefty Frizzell that defined the style as purely Texan. Modern proponents, such as urban cowboys Mickey Gilley and Johnny Lee, have reinforced the image.

The ragged soulfulness of the honky-tonk sound gradually came in conflict with the increasingly modernized country music from Nashville, and although Texans like the late Jim Reeves adapted to the slicked-up Nashville sound, many of them were plainly chafing at the bit. So it was no surprise that when country music needed a kick in the pants to find a new direction, it was Texans like Willie Nelson and Waylon Jennings who were happy to do the deed.

Nelson had paid his dues in full in Nashville, writing songs and even playing bass for fellow Texan Ray Price, but had never been comfortable there. When Nelson moved

back to Texas in 1971 he initiated a change in country music that is still being fully assimilated, a change that brought massive numbers of new fans to country music and established it once again as a significant force in the marketplace.

The "outlaw" country fusion created by Nelson served another purpose as it gave needed exposure to a large group of resident songwriters like Guy Clark, Jerry Jeff Walker, Michael Murphey, Towns Van Zandt, and B.W. Stevenson whose compositions helped revitalize country music while crossing over to achieve major pop success as well.

There have been countless other Texas country music stars, like Buck Owens, Roger Miller and Tanya Tucker, whose only claim to Texas music was their birthplace. Others, like Freddie Fender, George Jones and Johnny Rodriguez, make their music and their homes in the state.

The two streams of Texas music met most successfully in the sound of Bob Wills, the king of western swing. Wills, possibly the most enduringly popular musician the state has known, took danceable country rhythms and juiced them up with other influences to create western swing, a music that enjoyed its heyday in the 1930s but is still found on jukeboxes and bandstands throughout the region.

Scott Joplin's ragtime prepared the way for an early jazz scene in Texas and jazz dance bands proliferated in the cities from 1920 until World War II, with several, such as the Alphonso Trent Orchestra, gaining national reputations. The Trent Orchestra, working out of Dallas' Adolphus Hotel, became the first black band to have a regular radio show. Texas also maintained a healthy supply of regional big bands, like Milton Larkin's, but much of the talent migrated to Kansas City and New York where it served as the backbone of many of the nationally renowned units. It was Texans like bassist Gene Ramey and drummer Gus Johnson who powered the big bands of the time.

During this time the "Texas tenor" sound, a distinctive and highly extroverted blues-based attack, became famous as saxists like Arnett Cobb, Herschel Evans, Illinois Jacquet, Buddy Tate and Budd Johnson were featured in the most successful bands of the era. Modern players, ranging from John Handy and David "Fathead" Newman to early rock legend King Curtis, added to the reputation.

Many native Texans, such as Oran "Hot Lips" Page, the Teagarden jazz dynasty, and Tex Beneke, who led the Glen Miller Orchestra, were involved in other areas of the music as well. One of the most important was guitarist Charlie Christian, a brilliant musician whose pioneering work on electric guitar opened new doors for the music, as did the fact that he integrated the music when Benny Goodman asked him to join his already successful band, effectively knocking down the racial barrier.

When Texas jazz moved into the 1950s it broke off in two directions of its own—the "free jazz" experimentation of Fort Worth's Omette Coleman and the smooth commercial sound of Houston's Jazz Crusaders. Coleman's branch of the tree, represented by Ronald Shannon Jackson, Dewey Redman and others, continues to grow in importance while the Crusaders' branch, carried on by fellow Houstonians like Hubert Laws and Kirk Whalum, continues to sell well.

Blues was the natural companion to jazz, but while jazz musicians usually left the state for professional opportunities, the bluesmen continued to ply their trade on the home ground. From Houston's Third Ward to Dallas' "Deep Ellum" district, from Galveston's red light district to the piney woods of East Texas, blues flourished in Texas from the turn of the century.

Once again Texans were in the forefront as Blind Lemon Jefferson became the first country bluesman to record, waxing more than 80 tunes between 1925 and 1929. It was the highly popular work of the legendary Huddie Ledbetter, known professionally as Leadbelly, that focused attention on the genre, however. A long line of Texas blues masters, including an impressive array of female stars like Victoria Spivey, Sippie Wallace and emigre Willie Mae "Big Mama" Thornton, provided the early blues continuity.

As time passed, Lightnin' Hopkins, the king of Houston blues, and rural blues genius Mance Lipscomb kept the old blues tradition alive, but it was the music of Aaron "T-Bone" Walker that had the most impact. Walker established the

(Continued on opposite page)

Michael Point is the jazz/blues columnist for the Austin American-Statesman & Texas correspondent for Down Beat.

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roots of electric r&b and his disciples, including Freddie King and Albert Collins, carried his influence to a new generation of listeners.

That new generation welded the Texas blues tradition onto modern rock sensibilities and the result was a series of guitar heroes who took the blues to new commercial heights. Johnny Winter, the immediate precursor to Stevie Ray Vaughan, was the most conspicuous, but he was only the beginning of an ongoing blues deluge.

Texas has no shortage of natives, ranging from Sly Stone to Joe Tex to Barry White, who went on to fame on the soul charts, but its biggest contribution to the music was probably brought about by Houston club owner/concert promoter/recording executive Don Robey. Robey established Peacock Records in the early 1950s, recording hits by gospel superstars like the Mighty Clouds of Joy and the Dixie Hummingbirds. In 1953, he founded Duke Records for his r&b projects and for 20 years it pumped out classic r&b that served as source material for later hits by everyone from Elvis Presley to Stevie Ray Vaughan. Junior Parker and Bobby "Blue" Bland were the stars of the label, but acts like Johnny Ace and Little Richard also found time to record for Robey.

When Buddy Holly came bopping out of the West Texas plains in the early '50s his talent was so exceptional that many didn't realize he was merely the first peak in a continuing series of West Texas rock waves. Holly's tragic early death cut short his career, but Roy Orbison continued the tradition in fine style. Even today in the clubs of Austin, Dallas and Houston the West Texas sound remains one of the

## NEW COUNTRY

(Continued from page T-4)

The most important place to play was the Armadillo World Headquarters, a big warehouse beer hall that resembled places like the Avalon Ballroom in San Francisco during the height of "The Haight." My first appearance at the Armadillo was to a rambunctious crowd of nearly 2,000 (the fire code was 800). We played pure country, rock, folk music, everything we knew how to do. Bob Johnston, Bob Dylan's producer, came down from Nashville to persuade me to cut some demos which later became an album called "Geronimo's Cadillac." Then Jerry Jeff Walker moved to Austin from New York and Steve Fromholtz with some of his Colorado buddies. Suddenly, the record companies started paying attention, watching us in a loose kind of way.

I clearly remember the day Willie Nelson arrived on the scene—a clean shaven, short-haired fellow in a sharkskin suit and tie. I had been a fan of Willie's for years, ever since I heard him sing his versions of "Nightlife" and "Crazy," but we thought Willie was too straight and "establishment country" for Austin. When Willie finally played the Armadillo, he had started to grow his now famous hair and beard to fit in with what was going on there. And he was a smash success.

At this same time, Jerry Jeff Walker started to gain a larger audience. He just hooked a deal with MCA and recorded his landmark album "Viva Terlingua," though it never yielded a solid radio hit. Willie was without a record deal then. My album had produced one hit single, but my second album "Cosmic Cowboy" was considered too country for FM radio and too strange for country radio. Then there was Willie's watershed event—"The Dripping Springs Reunion"—which changed the Austin music scene forever. Willie became known as the pied piper of Austin's new country rock fans. Austin was on the map. Record companies were everywhere. But his single "Blue Eyes Crying In The Rain" and my song "Wildfire" were still considered pop hits primarily. The trend we had started took years to finally break through to the true country market.

What happened in Austin back then seems to be happening in country music all over again. There's a new intelligence, a new sense of basics, an energetic appeal to the young. Honesty and fun like we had in the earlier days of Austin music will be the key to what's around the bend. Just make sure you look in the alleys. If these little pockets of excitement can hang in there like we did, it could evolve all over again, in the alleys of anywhere. And that's where I'll be.

*Michael Martin Murphey is a recording artist who was born in Dallas and spent a great deal of his time in Austin cultivating a musical career which spawned his biggest hit, "Wildfire." He remains a true Texan at heart.*

most persistent and popular styles around, kept alive and well by a new generation of West Texans.

The state's hitmakers have always been a diverse lot, something that the current crop, ranging from the hard edged blues boogie of ZZ Top to the sweetly soaring pop of Christopher Cross, reaffirms. For every tune like Johnny Preston's "Running Bear" there was one like ? & the Mysterians "96 Tears," for every predictable pop hit there was always one that fit in perfectly with Monty Python's "and now for something completely different" approach.

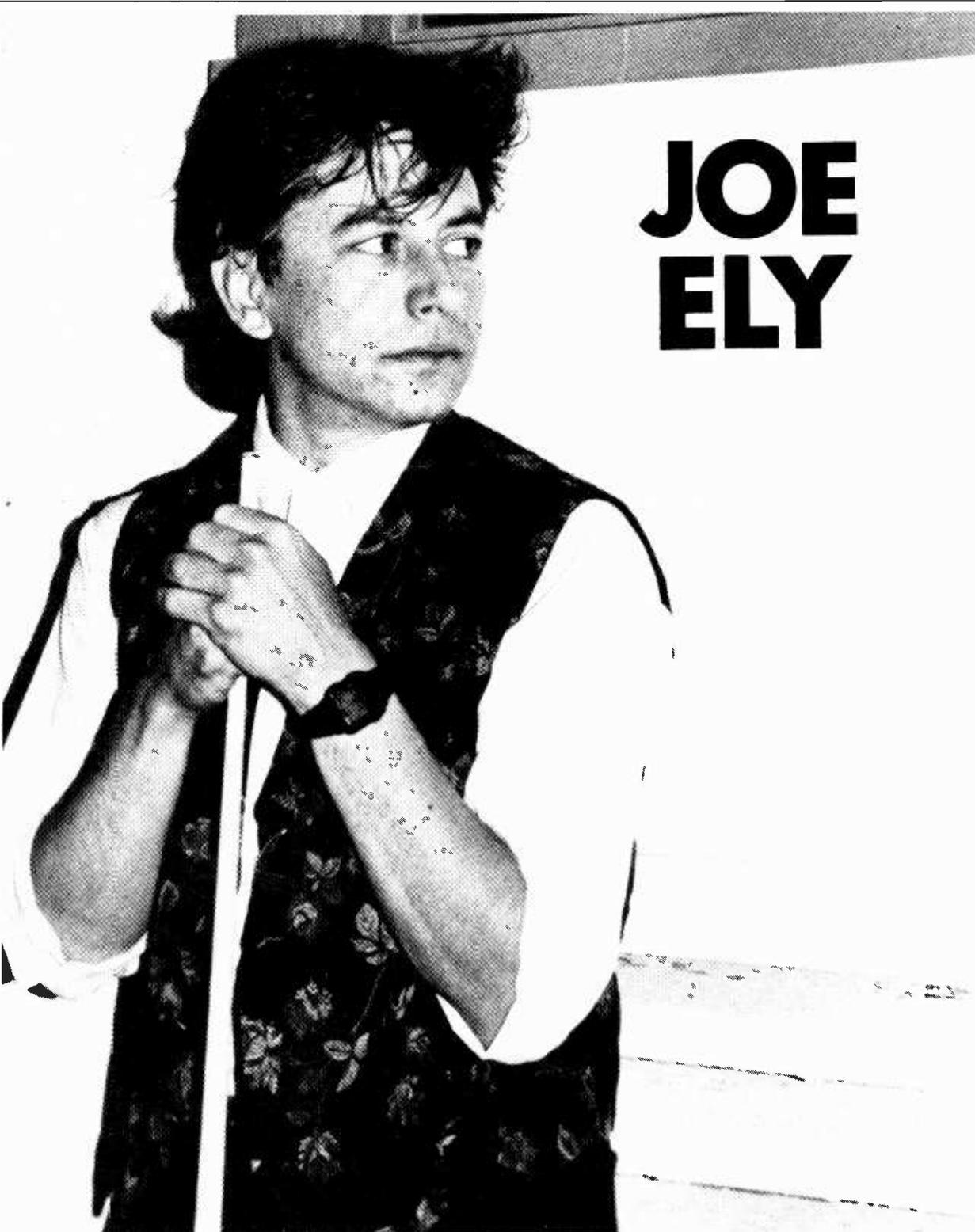
Texans have curiously demonstrated a knack for taking folk music up the charts as well. Stars such as Kenny Rogers, former Texas Tech student John Denver, Trini Lopez, Michael Nesmith and a host of others were instrumental in creating a popular folk music boom.

Rogers and the others may have sold more records, but the folkie who generated the most excitement was undoubtedly Janis Joplin, a young Gulf Coast singer who hung out at yodeler Kenneth Threadgill's Austin folk club before settling in San Francisco to help spearhead the psychedelic

movement of the late 1960s. Other Texans, most notably Stephen Stills, Steve Miller and Boz Scaggs, were also on the scene, while Texas-based bands like the 13th Floor Elevators (whose leader Roky Erickson is still recording in Austin) became prominent underground acts.

Even as Stevie Ray Vaughan, Charlie Sexton, Eric Johnson and other native sons begin to reach the star status expected of them, there is another wave of Texas talent, led by acts like Timbuk 3, Omar & the Howlers, True Believers and the Fabulous Thunderbirds, that is poised for international attention of its own. The state also still has a balance of proven veterans like Joe Ely, Marcia Ball, Delbert McClinton and Joe "King" Carrasco—any of whom could burst forth into the national limelight again with a hit—and new, unclassifiable acts like Denton's "nuclear polka" rockers Brave Combo, Pearland's twisted popsters the Judys and Austin's eclectic experimenters Trained Ants, any of which might establish a new and influential musical direction for the future. This combination of tradition and innovation means Texas will continue to thrive as a music center.

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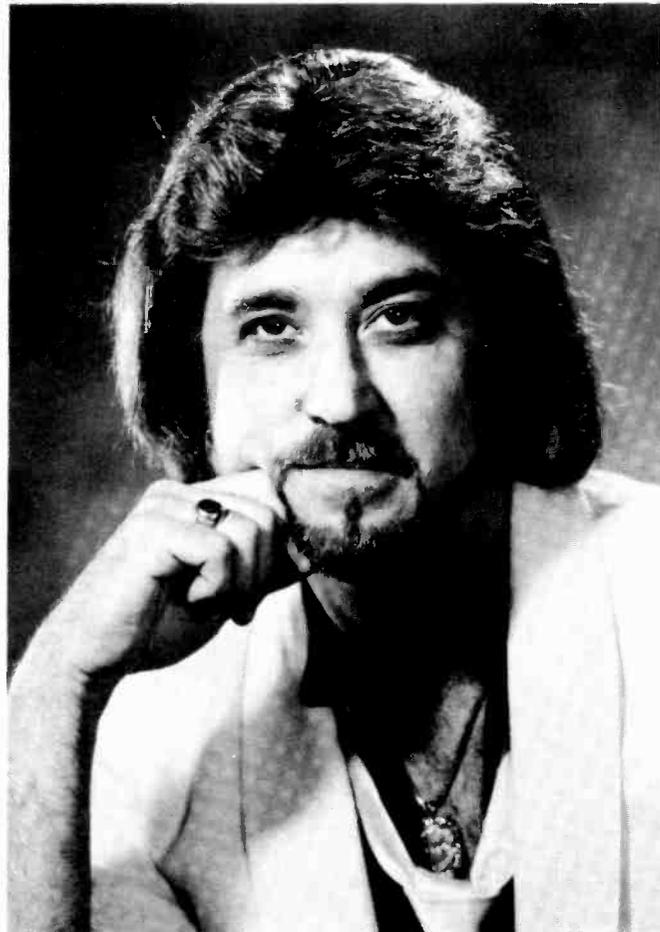
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**DEEP ELLUM**

*(Continued from page T-8)*

consists of three clubs—The Theatre Gallery, The Prophet Bar and The Scene—and maybe a dozen bands, along with no more than 100 or so consistent scenemakers. Like the fans, some of the underground musicians hail from affluent backgrounds; but many have abandoned the good life for Deep Ellum's warehouse lofts or the Mitchell Building's shoebox apartments, which rent for \$75 a month. No one makes any money off the scene, and for now, no one seems to care.

Less than two years ago, Theatre Gallery owner Russell Hobbs threw a keg party in the building and booked a fledgling band called the End (now End Over End) to play on the rickety stage. The band's high school buddies showed up in full force—some sporting vicious no-wave hairstyles, but others garbed in pearls and Polo shirts. From that moment onward, says End Over End vocalist/guitarist Tench Coxe, "We knew we were at the most open club in town. Today we could probably play at a few other Dallas spots, but they'd want us to turn down the volume and play a few covers. At the Deep Ellum scene, we can be ourselves."

The new presence of Dallas yuppiedom in Deep Ellum has been crucial to the scene's success. Since the Theatre Gallery has no liquor license, minors are permitted—and, in fact, the suburban teenagers comprise a majority of the club's draw. The "bleaching" of Deep Ellum has also eased city government tensions toward the district, resulting in fewer restrictions and police raids.

But North Dallas' greatest contribution to the underground has been the music itself. As it turns out, the finest local bands consist of under-21 musicians who have known each other since high school. At the Deep Ellum clubs, says Theatre Gallery and Prophet Bar booking agent Jeff Liles, "The musicians are still cutting their teeth. They don't have any road experience or any reputation to go on, and you can tell that most of the bands still don't know when to end their own songs."

"But I think one of the reasons they're so good is because of their background. You know, they see their parents as success symbols, so they keep at it. They know that it's not impossible to attain success."

And success seems likely for at least four Deep Ellum bands: End Over End, the Tress, Three On A Hill and Shallow Reign. The groups have in common youth (their median age is about 19), musicianship and songwriting skills which belie their age, and a sort of unjaded camaraderie. ("We make a point of going to each other's gigs and hanging out together," says Shallow Reign guitarist Bob Watson of the four bands.) But they don't sound at all like each other—or, for that matter, like anything associated with "southern music," old or new. None of these bands is two years old, but each has already found an original musical identity.

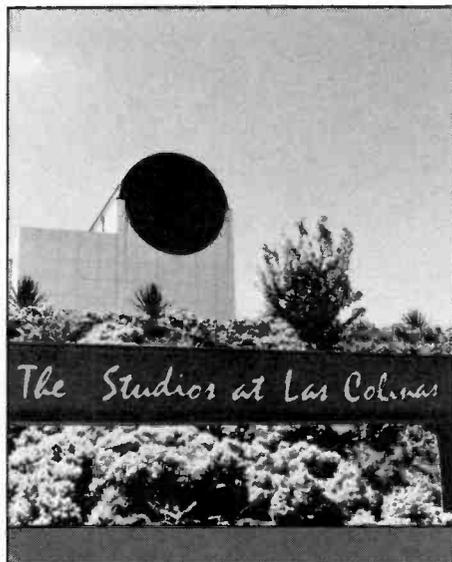
For now, the Dallas underground doesn't seem preoccupied with upward mobility. "They're purely dedicated to their music," says Jeff Liles. "Sometimes they don't even bother to pick up their money after the gig." Adds Bob Watson of Shallow Reign, "We're just trying to develop at our own pace. The audiences here are real forgiving—they'll still clap even if you botch up a song. But that kind of forgiveness just makes us want to get better and better."

As record companies begin to take notice of the Deep Ellum scene, the kind of backbiting and petty squabbles to which Austin bands occasionally fall prey may also afflict the Dallas underground. The bands have tried to anticipate this, says Watson: "We get together now and again and talk about what might happen if one of us got signed before the other did. Anything could happen, I guess, but right now we support each other. If we got signed, we'd immediately spread the word about the other bands."

Whatever happens, it appears that the suburban avant-garde has entrenched itself in Deep Ellum. "There's still really nowhere else for the underground bands to play," says Dallas Observer music editor Clay McNear. "The reason the scene exists is because of the Deep Ellum clubs." Still endeavoring in its own shadowy and semibarren way, the district offers a properly defiant atmosphere for thrillseeking music fans. The disposable-income crowd frequents the Prophet Bar (which also books reggae and crossover acts), while

*(Continued on opposite page)*

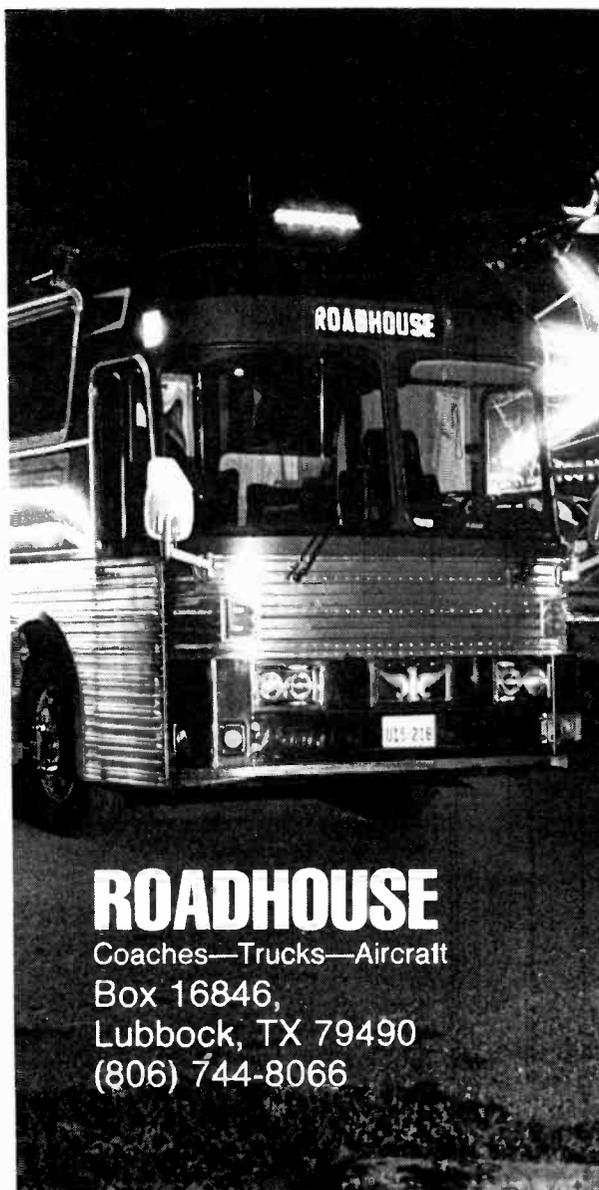
*Robert Draper is a freelance writer based in Austin.*



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teens gather across the street at the Theatre Gallery and hardcore fans shuffle down the block to The Scene. Nowadays, warehouse owners have gotten into the act, renting out their space for live music parties.

For the children of Dallas prosperity, liberation comes in ironic forms. Seeking refuge from the good life, they have in turn brought commercial and cultural vitality to Freed Man's Land. In Deep Ellum the beat goes on.

## LABELS BLOOM

(Continued from page T-8)  
gressive energy."

This New Energy began to take form in Austin, circa 1984. Two years ago, Austin music regenerated itself, tossing aside the progressive country movement that had shaped its output since the early '70s, and adopting a style often referred to disparagingly as "New Sincerity." This underground roots-rock movement spawned the likes of Zeitgeist, True Believers and new I.R.S. artists Timbuk 3, and brought Austin big media attention via Rolling Stone, Spin, and MTV's "Cutting Edge."

With the ascension of New Sincerity, indies have become a growth industry in Austin. Entrepreneurial Texans have grown weary of waiting on major labels to stamp their approval on Texas acts, and leery of trusting them when they do. Says Ed Ward, music columnist for Austin's Third Coast magazine and one of the state's most knowledgeable music critics, "Major labels don't understand the community and the artistic value of local bands. If you're doing anything new or different, you're going to be doing it on an indie."

And Austin indies are indeed accomplishing the new and different these days. They're filling their catalogs with excellent but underexposed bands who, for one reason or another, don't interest the conservative majors. Thanks to a group of indies ranging in focus from r&b to rockabilly to popabilly to New Sincerity to hardcore to modern pop to jazz, the Austin scene has begun to develop national clout like those in Athens, Ga.; Winston-Salem, N.C.; and Minneapolis.

A tour of the city's indies necessitates pitstops at Bruce Sheehan's Jungle Records (home to the LeRoi Brothers, Evan Johns and the H-Bombs, and the first incarnation of Big Guitars From Texas, nominated for a Grammy in '85 for the song "Guitar Army"); Yanaway and Cass Hook's Amazing Records (former Mother of Invention Jimmy Carl Black, accordion maniacs Ponty Bone and the Squeezetones, the generally maniacal Legendary Stardust Cowboy, and the second incarnation of Big Guitars From Texas, with an all-new lineup and an album called "That's Cool, That's Trash: More Big Guitars From Texas" due out in June); Laura Croteau and Stacey Cloud's hardcore Rabid Cats Records (Scratch Acid, N.O.T.A., the Offenders); Patrick Keel's Pool Records (Austin's Big Boys, Randy Franklin and How To Kiss, and Dallas's Shallow Reign and the Trees); Herschel Cunningham's Austin Records (Omar & the Howlers, Shake Russell, the Windows, the Commandos); and Larry Hartecker's Rounder-distributed Spindletop Records (Lisa Rhodes, Skank, Lou Ann Barton, L.A.'s Doug Cameron and David Benoit, and Louisiana jazz legends Eddie Harris and Ellis Marsalis).

## SAN MARCOS

(Continued from page T-10)

the 1970s. "Deja vu," exclaims Jerry Jeff Walker, one of those keeping tabs on the San Marcos scene. "It's Austin all over again."

Record company executives may have their own wishes for San Marcos' success. According to one official at a major label in Los Angeles (who asked not to be named), the industry will eventually learn to appreciate Tomblin's studio and the city's other projects for reasons other than the quality of the equipment and personnel. "I mean, what else is there to do in San Marcos?" he asks. "Maybe now some of our acts will buckle down and go to work if we send them there. Who knows? We could even bring an album in under budget."

As for Lucky Tomblin, he remains optimistic that the flurry of activity surrounding him of late will not detract from what he enjoys most—writing and playing music. "I think it's all going to pay off in the long run," he says.

Then, glancing down the hall toward state senator Barriento's office, Tomblin smiles. "But if I have to go on public assistance," he deadpans, "at least I won't have far to walk."

Other notables include the New Sincerity label Wrestler (Glass Eye, Poison 13, Doctor's Mob, the Tailgators), which recently relocated to L.A.; Speedy Sparks' singles label Dynamic (Roky Erickson, Junior Brown, Ike Ritter); and a couple of labels devoted mainly to compilations (Glitch Records, Felicity Records).

But while Austin houses the majority of the state's indies, Dallas is catching up. The Dallas/Fort Worth area boasts one of the state's most entrenched labels, Chuck Robinson's Permian Records. Formed in '81, Permian is a country label formerly linked with MCA Records, and now delving into country and pop as an independent. The label lists country songwriter Mark Nesler (who has written tunes for Ed Bruce and Lee Greenwood), pop vocalist Alan Stone and Houston's Ron Coleman Band among its clients, and has occasionally been criticized by natives for signing mostly out-of-staters and doing the lion's share of its recording in Nashville.

Not so with Big D's other two up-and-coming labels. Carl Finch's Four Dots Records (based in nearby Denton) and

Jeff Liles' newly formed Deep Ellum Records are dedicated primarily to Dallas-area acts. Four Dots is home to infamous nuclear polka group Brave Combo and to assorted exotic samplers. Deep Ellum deals almost exclusively with Dallas's underground scene, and acts like the Hank Williams-a-billy Rev. Horton Heat, modern dance band Feet First, and blistering rockers Three On A Hill and League of None.

Deep Ellum's Liles sums up the feelings of many of Texas's indie operators when he says, "We're doing this for the love of it. Here, the bands will be able to do what they want, sound like they want. At most major labels, there's an unspoken pressure to write hits. We're not aimed at the commercial mob mainstream. Texas bands are good, and they don't all sound alike. We want to help establish a new identity for Texas music."

Clay McNear is the Music Editor of Dallas Observer.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Assistance, Kelly Fero, Gerry Wood; Design, Anne Richardson-Daniel; Sales, Heath & Assoc.

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**CULTURE COUNTRY**

*(Continued from page T-4)*

ductions that books Liberty Lunch, has been responsible for much of the big name reggae coming into the state. He says the music, while already solidly established in Texas, is just beginning to reach its potential.

"We had 1,000 people for a recent show by Burning Spear with no new album, no special advertising and pretty bad weather on top of that. We've had to turn away people for some of our bigger shows, but I believe the true test is the crowds drawn by lesser known reggae acts. People still turn out to see them, just because they want to hear live reggae. That means they're hungry for the music and the best thing is they're turning their friends on to it."

While reggae remains the biggest concert draw, African music is steadily increasing its market. King Sunny Ade's 1983 tour set the stage for subsequent touring by African bands and they have capitalized on it with great success in Texas. Acts like Chief Commander Ebenezer Obey, the Malopoets, Sonny Okosun and Toure Kunda, among others, are proven concert attractions that play the state on a regular basis.

Their success is made even more amazing by the fact that these acts are often touring without easily available American records and little airplay, although Austin benefits from Dan Del Santo's "World Beat" program on KUT-FM.

The interest in the music goes beyond concerts and records, however. In Austin, a hastily organized campaign to free Nigerian superstar bandleader Fela Anikulapo Kuti resulted in city full of cars wearing "Free Fela Kuti" bumperstickers and more than 1,000 signatures on a petition sent to the Nigerian military government.

Del Santo believes the music appeals to Texans on several different levels. "There is an incredible amount of support for African music here. People hear the honesty of the music and relate to its message of love and unity. They also enjoy the new rhythms and a chance to hear the music that people across the world from them use for their entertainment and inspiration."

Mike Quinn, owner of Ipanema Records, a mail order house specializing in Latin American imports, has seen his catalog sales steadily increase, led by a surge of interest in Brazilian music.

Quinn also produces an annual Brazilian music celebration, "Carnaval," that has become so successful that it must now be classified as a regional event. He attributes the growth of the music's popularity to the quality of the music itself, while admitting Texas has provided a very receptive climate for its popular development.

"There is a large Brazilian community in Texas, but that doesn't fully explain the size and strength of the response to 'Carnaval.' I think people recognize that Brazilian music has a freshness and vitality to it which is lacking in what they normally hear. It's great party music, but it's also full of a unique creativity that can't be ignored."

David Bennett, who manages Tejano accordion legend Esteban Jordan, says the explanation for Texas's support of such exotic music forms is simply an expression of the character of the state and its music fans.

"People here are open to all types of music, from polkas to punk. There's a wide range of cultures in Texas, one that has grown in recent years with the immigration of large numbers of people from Southeast Asia and Central America. Once people begin listening to the music of another culture and enjoying it they're ready to experiment more. That process is already going on in Texas."

**COMMISSION**

*(Continued from page T-3)*

ready raised more than \$15,000 to get the agency, which received no budget from state lawmakers, off the ground.

Such support couldn't come at a more critical time. Oil and agriculture, the historic mainstays of the state's economy, have slumped dramatically, while a downturn in computer and microchip markets has put Texas on what many believe is a collision course between declining revenues and growing needs. As a result, the tourism industry has taken on a new importance. Few recall that as late as the 1950s, for example, it was illegal for state government to attract visitors to Texas. But today, tourism ranks as the state's second largest money-maker, and there is increasing recognition of the part music could play in its further development.

"The connection is obvious," says Tomblin. "There is a natural, symbiotic relationship between music and tourism." The commission, which is financed by a private, non-profit foundation, has set up shop in the offices of the Texas Tourist Development Agency, Tomblin adds.

Yet, nearly everyone concedes that it will require more than occasional visitors to the state to help Texas' music scene move beyond its traditional role as a talent pool for New York, Los Angeles, Nashville, and other major music centers. "There are over 17,000 professional musicians here," Tolleson says. "We have some 600 radio stations and a club circuit that can sustain a working band. But the one component we have always lacked has been the marketing entity that can take this local product to the international marketplace."

Accordingly, the TMC has made plans to step up its presence at international conferences, sponsoring Texas pavilions at world-wide gatherings of record companies and music publishers. The commission is also encouraging the establishment of a NARAS (National Academy of Recording Arts & Sciences) chapter in Texas, working with municipal governments to issue invitations to a number of music industry organizations in hopes that they will choose to hold their annual conferences in the state, and urging the major record labels to locate representatives here—all moves that commission members believe will connect Texas performers and promoters to the circuits of the national scene.

"We simply want to increase communication with the music industry overall so that they will be made aware of what's happening down here," says Tolleson. "We want to bridge that gap, while at the same time educating local musicians about the opportunities available elsewhere." In fact, local musicians are quite aware of those opportunities. Some estimates place the number of Texans at work within Nashville's country music field as high as 60%, and from London to Los Angeles, the Lone Star State is amply represented by native sons and daughters.

Commission members recognize that their real task, therefore, is to help establish a business infrastructure that can support Texas talent at home. As a state agency, the TMC offers a unique opportunity to fill the cracks between the music industry and state government—and, the heaviest hitters in Texas' financial community.

"The classic rap against our local music scene has always been that we're underfinanced," admits Tolleson. "It takes investment dollars to build an entertainment industry. And, up till now, that money has trickled into Texas randomly, on a project-by-project basis.

"Now, from our official positions at the TMC, we can show those who have demonstrated an ability to make money in other industries how to participate in developing the music scene, which is an important aspect of the state's culture. For the first time, bankers and other financial powers will have a place to plug in." The presence of successful businessmen like Crow, Tomblin, and McCracken on the TMC advisory panel, as well as lawyers Malone, a savvy lobbyist, and Tolleson, one of the state's leading authorities on the proprietary aspects of copyrights and song catalogs, may allay some of the fears of investors who have not traditionally involved themselves in the Texas music industry.

What all of this will mean to local musicians struggling to survive from session to session and gig to gig, of course, remains to be seen. But the general consensus seems to be that, at long last, Texas is paying more than token attention to what many here have always believed is the state's most valuable commodity. In the end, that fact alone may turn out to be the sweetest music of all.

*Kelly Fero is Senior Editor at Third Coast Magazine in Austin.*



*Dallas Maverick's Mark Aguirre was not enough against the L.A. Lakers' Michael Cooper and Magic Johnson as the Lakers won the game at the Reunion Arena and the series. Houston went on to beat the Lakers.*

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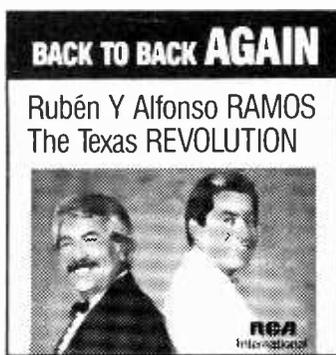
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## BRIDGE

(Continued from page T-3)

cross where idiots go crazy," he explains.) He has also directed some national sports events for Metromedia and ESPN, proving that it's better to spend time seeking other outlets rather than bemoaning the fates of other segments of the entertainment business.

"Film is picking up in Texas," says Moss. "But it has a long way to go. The oil crunch has screwed things up."

Chardon is another business where you won't find executives crying the blues. Though the oil glut and farm/rural problems have greased some of the skids beneath the live concert business, the company continues to book successfully some well-known and up-and-coming country-oriented acts. Jim Prater and Dan Hexter will be quick to plug the ongoing popularity of their boss, and Chardon's owner, Charley Pride, who makes most of the weekly board meetings of the entertainment operation.

Pride, Sandi Powell, Atlanta, Two Hearts and the old favorite the New Christy Minstrels are the key acts for the agency, according to Prater who knows talent when he sees, and hears, it. After all, he once had a secretary named Janie Fricke who left to pursue a highly successful singing career. When she left, she was replaced by a secretary named Sylvia—now a star on RCA. Chardon manages, as well as books, most of its acts. "We're so small," says Prater, "it's easier for us to have better business [in these times] than bigger agencies. We have so few acts, we can concentrate on them."

At Permian Records, Chuck Robinson finishes an interview with Barbara White of Dallas's Channel 4 in time to report his "big push" for Permian. The label just produced sessions on Mark Nesler ("We're headed to r&b/country with Mark") and newcomer Shawn Austin ("A voice out of the '60s.>").

The most fascinating Dallas story continues to be the development of the Dallas Communications Complex. Trammell S. Crow (whose middle name could easily be "Success") is still pumping money and energy into this giant communications enterprise. Twenty-five acres have already been developed into an impressive array of communications-related firms and their suppliers. Whether it's movie, video, commercial or rehearsal activities, the complex features state of the art facilities.

Four huge buildings house administration and production offices, soundstages, dressing and make-up rooms, p.r. and advertising firms, sound and music-oriented companies, audio/visual producers, photographers, attorneys, marketing executives and restaurant/catering facilities, along with such support services as film labs, post-production facilities and an impressive studio layout. The Studios at Las Colinas have hosted hundreds of TV and commercial projects, tour rehearsals and recording ventures that have brought to Dallas such talents as Julian Lennon, James Taylor, Leon Russell, Willie Nelson, Phil Collins, David Bowie, the Everly Brothers, ZZ Top, and Eric Clapton.

The Dallas Sound Lab studio reports a constant stream of talents visiting its new state of the art structure. In fact, the music business percentage of the Dallas Communications Complex is still growing—it's now 70% commercials, 20% music and 10% feature film work.

Crow, who is on the Texas Music Commission, has been extremely supportive of the state's music industry, and he has scoffed down critics who are quick to point out that his millions of dollars have yet to pull a profit. Crow refuses to panic—instead he looks to the future where he feels the profits will be formidable. He's like a metaphor for the optimistic-thinking people of the entire state of Texas.

That Texas Music Commission, appointed last year by Gov. Mark White, has been establishing itself as an effective organization. It's too early to tell whether it eventually will have the clout and success of a Country Music Assn., but the thought is there—and so is the commitment from the state government. (See story, p. T3). The Texas Music Assn. also continues to gain success in promoting music activities in the state.

The major Texas music event of the year will probably be Farm Aid II in Austin. Tim O'Connor, a production coordinator of Farm Aid II and co-owner, with Willie Nelson, of the Austin Opera House has been splitting his time between those two major ventures. The Arlyn Sound recording stu-

(Continued on opposite page)

dio within the complex has also been on a roll, and the Opera House stage has recently showcased such talents as Nelson, George Jones, Bonnie Raitt, James Brown, Joe Ely, Katrina & the Waves, Roy Orbison, Charlie Sexton, the Blasters, Leon Russell, and Emmylou Harris.

This hasn't been a good year for Houston, but it hasn't slowed down some of the more successful entertainment-oriented companies. Dubbed the "foreclosure capitol of America," Houston harbors horror stories of \$100,000 homes going for \$30,000, soaring unemployment rates and oil executives considering joining oil prices in plunging (from buildings, not derricks).

John Moran, owner of Digital Services Recording, exemplifies the way to survive such slack periods—diversity. And, getting a head start. "As a company, we've been involved in digital recording since 1979," he says. "We were the first digital recording company in Texas and still are the most advanced in Texas." TV special and movie work, documentaries and videos complement the income from recording projects, as Moran estimates 85% of his time is spent with music related projects. "We take a very personal and involved approach to our clients."

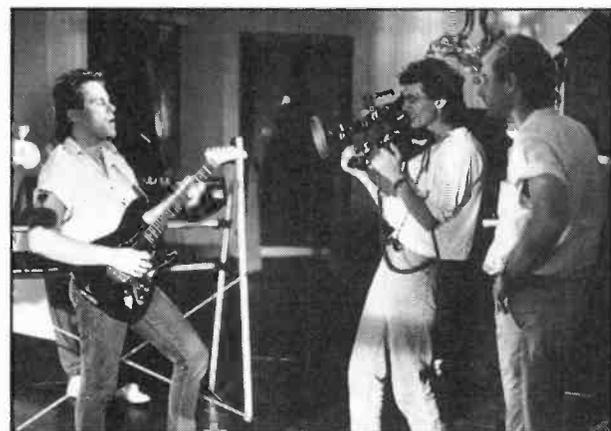
Houston's economy? "It's pretty shabby," admits Moran, who adds his own business has felt little impact from the economic doldrums "mainly because we're not heavily involved in commercials and industrial production."

Proving that this isn't a fatal time to launch new projects, Lucky Tomblin has seen his Fire Station Studios take off hotter than a five-alarm blaze. The San Marcos studio, actually housed in a renovated fire station, has been a hotbed of activity since its opening last December. "We've been jammed ever since," exudes Tomblin, the owner. "We've had one project after another, including Jerry Jeff Walker, Omar & the Howlers, Asleep At The Wheel, Will Sexton and J.D. Souther."

Besides recording, the studio is set up for film and TV work and has landed several music video projects. While recording in the digital format, the studio can be illuminated with theatrical lighting to allow a video to be shot at the same time.

A Texas synonym for environment is "San Antonio." The beautiful city with its tiny river and lengthy, fascinating River Walk has much more to remember than the Alamo. Its Municipal Auditorium has been totally and impressively renovated—and the city features a yearlong series of festivals and music-oriented events, from pleasant luncheon interludes in the lobbies of office buildings to the Texas Folklife Festival, slated for July 31-Aug. 3. Everything from mariachi (the Hispanic influence is prominent and vibrant in this culturally diverse community) to bluegrass will be showcased in this smorgasbord of sound set for the Hemisfair Plaza. An earlier fest was last May's "Stroh-ling Down The River" (with thanks to one of the sponsors—Stroh's Beer), drawing more than 100,000 to the River Walk. The Ameson Theatre and Maverick Plaza are the major stages, hosting such acts as Jerry Jeff Walker and B.J. Thomas, while quaint small stages are built on the barges that ply the river with song—from jazz to rock, with streams flowing to Hispanic and country.

"The music never stops in San Antonio," says Linda Tafolla, community services director of KMOL TV and head of the fast-growing TLC Productions, a video production oper-



On the set of 14K's music video are, from left, guitarist Gregg Stegall, cameraman Gilles Chevalier and director Steve Moss.

ation that has been involved in both music and commercial projects. "The diversity of our population is reflected in the wide range of music," adds Tafolla, citing the recent San Antonio Festival '86. The 16-day event highlighted such acts as Gregory Hines, the Stuttgart Ballet, the Ballet Nacional de Mexico, Gary Morris and Tanya Tucker.

So we've come here to praise Texas, not bury it (even in the lone prairie). Texas troubles have been Texas-sized—but the music and entertainment business could be the catalyst and beacon that leads other industries out of their financial

morass.

In comparing Texas with another state—Massachusetts—which has overcome past recessionary problems, Time magazine dramatically summed up why this state will not only endure but will most likely prevail: "If Texans are uniquely Texans, there is something in them that is quintessentially American. Other Americans—if they are not simply allergic to the idea of Texas and Texans—feel something like nostalgia for the sense of freedom and action and raw possibility that still blows across the prickly landscape."



A Billboard Spotlight

A million people watched in amazement as recording artist Jean-Michael Jarre transformed the skyline of Houston into a stage for 'Rendez-vous Houston: A City In Concert' in May. Jarre, who conceived and performed the show, utilized computer-controlled laser effects, mega-projection to pay tribute to Houston's and Texas's sesquicentennial and the 25th anniversary of NASA's Johnson Space Center. Jarre's "Rendez-Vous" LP features music from the event. (Photo: F. Carter Smith)



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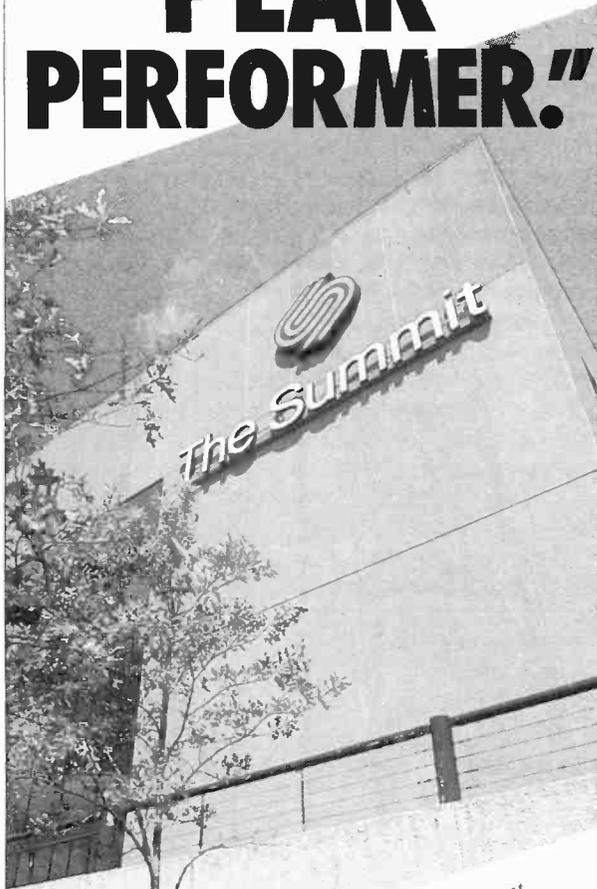
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**TIMELESS COUNTRY**

(Continued from page T-4)

ter-day Jim Reeves. Beaumont's George Jones thrives on his hardcore country popularity as does Charlie Walker, Billy Walker, Moe Bandy and Joe Stampley. Jimmy Dean contributed much on radio and network TV to the early pop crossover success of country music while Roy Orbison helped prod the Sun Records rockabilly movement. Bob Luman and the Big Bopper—J.P. Richardson—enjoyed huge crossover smashes with "Let's Think About Living" and "Chantilly Lace." Both were gone before their time.

But perhaps the biggest loss of a young talent before his prime was Buddy Holly who would have been 50 years old this year. The Lubbock singer, best known for "That'll Be The Day" and a string of followup hits, died in the 1959 plane crash that also killed the Big Bopper and Richie Valens. There's no telling how far and in what direction his career would have progressed, but it's hard to imagine that Holly wouldn't have been a country or pop (or both) superstar even today.

One of those who gave up his seat on that ill-fated plane continues to thrive: Waylon Jennings. He has kicked a cocaine habit that threatened to torpedo his career. Jennings teamed with Willie Nelson to help launch the country "outlaw" movement that shot new life and adrenalin into a bland period for the country sound. Nelson escaped the then-restrictive creative climes of Nashville, fleeing to Texas after advisers had him wearing Nehru suits. When Nelson's Nashville house burned down, it wasn't the only thing smoking. He grabbed his stash and scooted South where he made one of the great creative turnarounds in musical history.

Nelson's success opened the doors for other Texas talents such as Delbert McClinton, Augie Myers and Doug Sahm (who had masqueraded as an Englishman during the '60s British invasion—the Sir Douglas Quintet with "She's About A Mover").

The parade of Texas talents that boosts and flavors the country music scene never stops: Joe Ely, Marcia Ball, Guy

Clark, Asleep At The Wheel, Stevie Ray Vaughan, Steve Fromholz, Mac Davis, Johnny Rodriguez, Larry Gatlin, Freddy Fender, Al Rogers, Mickey Gilley, Johnny Lee, Gene Watson, Vivian Rae, Don Williams, Gary P. Nunn, Willis Alan Ramsey, Townes Van Zandt, Ray Wiley Hubbard, Mickey Newbury, Sid King, Kinky Friedman, Charley Pride, Red Steagall, Billy Joe Shaver, George Strait, Kris Kristofferson, Boxcar Willie, Hank Thompson, Rusty Wier, Buck Owens, and Roger Miller. Want more? How about Eddie Dean, Cindy Walker, the Carter Family, Stuart Hamblen, Nat Stuckey, Jeannie C. Riley, Tex Owens, Rodney Crowell, Johnny Bush, Sonny Throckmorton, Johnny Duncan, Roy Head, Wayne Walker, B.J. Thomas, Johnny Gimble, Bob McDill, Johnnie Lee Wills, Leon Payne, Al Dexter, and Goldie Hill? Want more? We got 'em.

From the "Austin City Limits" TV show to the Kerrville and Willie Nelson festivals, the sounds of country music are heard loud and clear throughout Texas. This state, with a heritage that transcends its 150 years of statehood, has given country music some of its biggest stars and brightest moments. From Red River Dave, who appeared on the new medium of TV back in 1939 to Alvin Crow and the Pleasant Valley Boys to the promising new group Mason Dixon with its LP and video saluting "The Spirit Of Texas," the talent exemplifies a proud Texas tradition.

And those behind the scenes—producers and executives such as Bart Barton, Huey Meaux and Major Bill Smith with still another "cotton-pickin' smash"—are often as colorful as those standing on the stage.

Texas deserves to share Tennessee's reputation as the home of country music. Home on the range is where some of country's tallest talents have come from. And that Texas Country Connection continues to grow, prosper and provide the world with its racy, raucous and enjoyable brand of country music. The Texas brand will always be found where country meets western—and the result is some of the best music on earth.

*Gerry Wood is General Manager of Billboard's Nashville Bureau and author of the "Scene" column.*

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## Rental Collectors Avoid 'Strong-Arm' Tactics

BY EARL PAIGE

LOS ANGELES A new video security service that tracks down delinquent rental customers to retrieve product and payment is meeting with surprising reactions from its quarry.

The Molina Patrol, launched by two former police officers in suburban Fontana, Calif., claims that rental patrons located by their video bounty hunts don't bristle at the intrusion. They readily pay the \$10-per-item retrieval charge—and, say principals Raymond Molina and Gary Sigriz, that's by design.

"We want customers to come back to you, to keep that money coming in," says Molina. His emphasis on the service's light touch is aimed at apprehensive video store

operators who worry that confrontations with delinquent renters would ultimately lose customers.

Molina and Sigriz recently made their pitch to the Inland Empire chapter of the Video Software Deal-

### 'Privacy must be maintained'

ers Assn. (VSDA) during a June 11 meeting in Riverside.

Admitting that she had reservations that the pair might "strong-arm" customers, Joan Weisenberger, head of In Home Video and the president of the VSDA chapter, invited the two security professionals to address members.

"We don't break any arms," Moli-

na assured them, downplaying the bounty hunter image by noting the duo's casual dress and easy manner. Most customers, they find, are merely embarrassed, not angry, since the majority of the delinquencies stem from forgetfulness rather than intentional larceny.

Common explanations for lapsed rentals include being out of town or rental of product by other family members using the patron's card. Molina says most customers are relieved to clear up any late charges and adds that the service's strategy is to start with the listed card holder when tracing missing titles.

The Molina Patrol charges a monthly fee of \$40, representing weekly \$10 allowances for gas and insurance, plus \$10 for each recovered item, including both videocassettes and VCRs.

During their VSDA session, the team discussed "hot lists" of delinquent customers, circulated among dealers in some areas.

"We don't cross-reference one dealer to another," Molina said. "Privacy [of store customers] must be maintained."

Debbie Newman, head of Riverside-based World Video and Weisenberger's chapter assistant, noted

that such customer lists are illegal.

Newman and Molina also outlined specific legal issues, including the potential status of delinquent tapes as court evidence in legal proceedings.

Clients of the service attending the meeting included John Gittleman, manager of San Bernardino's Highland Video, who said a key feature of the operation is the coverage of costs by the delinquent patron, rather than the dealer, through charge-backs. Recovery of delinquency fees is more difficult than simply retrieving the tapes, according to Gittleman.

FOR WEEK ENDING JULY 5, 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
★ ★ NO. 1 ★ ★						
1	4	3	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	1	40	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	3	12	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
4	2	40	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
5	9	3	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
6	7	35	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
7	11	2	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
8	13	3	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
9	15	2	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
10	6	12	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
11	5	17	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
12	8	40	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
13	12	12	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
14	17	3	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
15	19	32	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
16	14	36	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
17	10	31	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
18	16	15	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
19	22	4	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
20	21	16	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
21	RE-ENTRY		IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
22	23	16	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
23	25	17	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
24	24	6	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
25	20	16	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	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 a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.



**A "10" For Carolina Chain.** Gary Messenger, president of Durham, N.C.-based North American Video, invited the city's mayor to cut the ribbon at the opening of the chain's 10th store. In addition to stocking 1,200 video titles, this will be the first North American Video outlet to offer compact disks for sale, opening with an inventory of 1,000 CD titles. From left: Vince DeLap, the chain's director of merchandising and audio buyer; Juliette Page, salesperson; Lisa Wolfe, assistant manager; Durham Mayor Wib Gulley; Messenger; Rick Culross, store manager; and Bob Webb, buyer for MidAmerica Distributors.

## D.C. Chain Lays Off 122 Erol's Trims HQ Staff

BY BILL HOLLAND

WASHINGTON Erol's, the country's largest privately owned video rental and sales chain, has laid off roughly 13% of the staffers at its Springfield, Va., headquarters. A top official of the 95-store operation calls the move "an across-the-board cut to trim the fat."

The cut of 122 workers from the Springfield headquarters, which employs 925, represents nearly 5% of the total Erol's work force of about 2,800. But, according to Ron Castell, the chain's vice president of advertising, it does not signify a slowdown in growth.

"When you're growing, you have a tendency to overhire," he says.

An examination of company operations led to the decision to reduce personnel in accounting, data processing, advertising, and operations. Castell says that the slack will be taken up by operations in individual stores.

Some data processing and accounting operations will now be done in-store, and decreased ad production eliminates some artists'

jobs.

Erol's has also decreased its advertising in The Washington Post by nearly 20% in recent months, but Castell says that the chain has "just diverted Post dollars into TV and other [newspaper] markets in Philadelphia, Tidewater, Va., and Baltimore." He adds that the chain can now afford to cut back in the D.C. area because of "the big growth of last year."

Estimates indicate that Erol's holds 40% of the market in the Washington area, although all but two area stores are actually located in suburban Maryland and Virginia.

Annual revenue for the firm, according to Castell, is \$120 million. In May, Erol's announced a plan to open a number of full-service "superstores" this summer (Billboard, May 10); soon after that, the chain unveiled plans to produce its own half-hour cable TV program aimed at potential customers in Fairfax County, Va. (Billboard, May 31). Both ventures are moving ahead, says Castell, and the cable show has already premiered.

## Specialty Stores To Lose Share, Expert Predicts

BY MOIRA McCORMICK

CHICAGO Video retailers were issued a challenge when market specialist Stephen Wilson addressed a workshop at the recent Consumer Electronics Show (CES) here.

According to Wilson, of the research firm Fairfield Group Inc., convenience stores, chains, and mass merchants will dominate video software sales and rentals by the end of the decade, with the now-reigning video specialty stores taking a back seat.

The June 3 CES Mini-Workshop, titled "Video Hardware and Software: Profiting from the Latest Research," also featured a discussion by Consumer Electronics Group (CEG) vice president Tom Friel on the purchase, use, and replacement of videocassette recorders.

Wilson's presentation, officially titled "An Historical and Projected Examination of Trends in Pre-recorded Video," carried the overall message of the "vital importance" of the video sell-through market's continuing development. Wilson said Fairfield's research indicated that by 1990 movies will no longer be as dominant and that children's, how-to, and other specialty video sales will grow.

The most significant change indicated in Wilson's forecast is the decline in dominance of the video specialty store, which in 1985 accounted for 65% of the sell-through market, but which by the first quarter of 1986 had already dropped to 48%.

"The percentage of VCR households who only shop at one store has been eroding," he said. "Though the specialty store still controls the primary source of shopping, it's getting picked away at the fringes. There's the 'first pick' store, but there's also the 'second pick' store and convenience outlet, both of which come together as secondary sources of shopping."

As the specialty store erosion continues, convenience stores, mass merchants, and chains will continue to get more aggressive in the rental area as well, said Wilson. "Smaller independent stores often have a bad combination of limited selection and higher labor costs," he said. He said that convenience stores and chains do not need to pay extra staff to handle video. And store owners who have a limited stock, he said, will find that "the renter will go through it before you can change it."

Wilson said Fairfield's research predicted rental prices will bottom out at \$2.50 (down from an average of \$4.50 to \$5 in 1985), "which will cause financially unstable retailers to change their business. Or else it will settle out—the market can't support 100,000 stores."

Wilson predicted that by 1990 specialty stores' share of the sale market will drop to 20%, with chains and mass merchants taking 25%; convenience and drug stores, 15%; mail order, 20%; bookstores, 15%; and department stores, 5%. "We also see a

(Continued on page 49)



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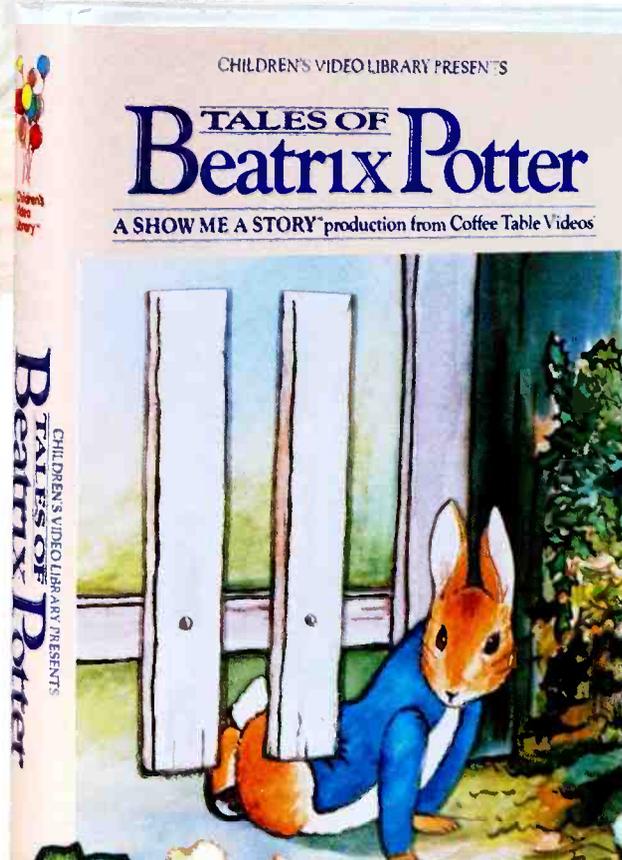
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## Entrepreneur Offers Insights And Discounts

BY JOHN SIPPEL

# A wacky, rib-tickling, downright hilarious look at one man's untimely death.



© 1986 New World Video

LOS ANGELES It is difficult to classify John Power and his 6-year-old American Video Assn. (AVA).

To some of his 2,000 members, the organization is a major vendor for video software and accessories. To others, it is a newsletter publisher, providing what some claim is the best guide to discount prices from selected wholesalers and pertinent industry data. He is also referred to as a "franchiser" without traditional franchisees.

More than 85% of his members pay \$80 monthly and a 1% "billing" for participation in AVA. Power defines "billing" as the commission or fee the customer pays for the right to buy "UPS-size" shipments from his 10,000-square-foot Mesa, Ariz., warehouse.

Members may also purchase merchandise directly from more than 60 designated video wholesalers across the U.S. Distributors contact Power, who includes their specials in his newsletter. Merchandise is shipped C.O.D. to AVA members, either by Power or the participating distributors.

Power has been active in Arizona retail for many years, both as a dealer and a consultant. During the late '70s, he sensed that budding video retailers had a need for a buying, management, and information service.

Experimenting with that concept, Power picked out a universe of several thousand such specialty stores across the country and mailed those dealers a newsletter about the still-young industry.

After mailing it gratis for five months, he advised the 500 dealers on his list they would have to pay \$86 for an 18-month membership if they wanted to continue receiving the newsletter. Formerly a K-mart employee, he recalls that he picked the offbeat pricing numbers to attract interest. The strategy failed initially, as his mailing list took a nosedive down to 50 active members.

Power then took a new tack. He bought a small truck and started making weekly round trips to Los Angeles, buying discounted merchandise to feature in his newsletter. By the end of the first year, 150 members—primarily VCR dealers—were working closely with AVA.

"It actually took us three years to get into the black," says Power. "About that time, I decided to seek capitalization from my members. I had put out over \$200,000 from my own pocket to fund AVA. I offered a lifetime membership for \$1,000. I got 150 members. It put AVA in business. I figure we have 1,600 paying \$80 monthly or \$800 yearly now. Sixty percent of them are east of the Mississippi.

"About 25% of our gross is done with shipment from Mesa, where I now have added 6,000 square feet of administrative space. We employ about 30. Orders to the 60 wholesalers in our 'affiliate' buying program come to Mesa, where we disburse them to the distributor; the customer

(Continued on page 64)

**BLISS** Harry Joy had it all. A loving wife. A thriving business. A couple of terrific kids. A massive coronary. But Harry didn't let death

get him down. He came back, and found a world gone wacko.

Adultery. Buffoonery. Shenanigans. Elephants. You know, the stuff we in this life usually

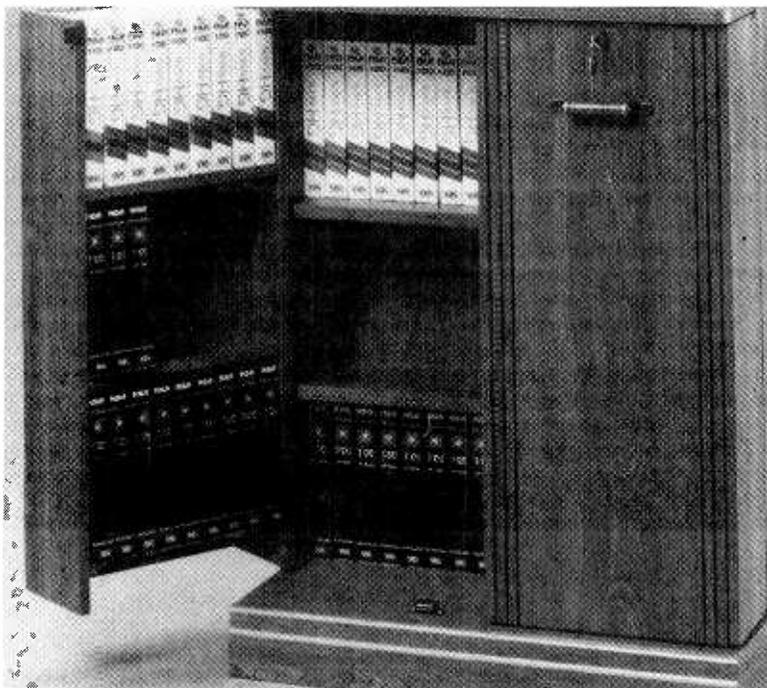
take for granted.

Audiences worldwide have been rolling in the aisles since Harry keeled over.

It's one man's tragedy that's become a comedy classic.



NEW WORLD VIDEO  
Now on videocassette



The Gusdorf Corp. has added the 2410 Videotape Storage Cabinet to its video furniture line. Shelves attached to the inside of the unit's doors allow consumers to store as many as 114 videocassettes with titles visible.

## Video Plus

BY GEOFF MAYFIELD

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**T**HE 2410 Videotape Storage Cabinet is the newest addition to the line of video furniture from Gusdorf Corp. (314/567-5249). The unit can house up to 114 VHS or Beta videocassettes, with all titles visible.

The cabinet features an Angela Oak finish and magnetically secured doors, which can be locked with a key. Full-color packaging with illustration and descriptive copy, a first for Gusdorf, gives the unit its own p-o-p display impact. Suggested retail is \$129.95.

**RECOTON CORP.** (718/392-6442) has assembled yet another combination package for video enthusiasts, including the VCR Value Pak. The kit has Recoton's nonabrasive wet-system head cleaner and VCR dust cover with a see-through front panel and a T-120 videocassette. Retail price ranges from \$24.95 to \$29.95, depending on which brand and grade of videotape is included.

**AS ANNOUNCED** at the recent Consumer Electronics Show, **KONICA U.S.A.** (201/568-3100) plans to pump the sale of its VHS, Beta, and 8mm videocassettes with a customer contest called "Pick Your Fun In The Sun." Top prize options are a 1987 Ford Mustang convertible, a 1987 Sebring XL 195 powerboat, or a \$15,000 "World Class" trip. More than 6,000 prizes will be awarded overall, including outfits for bicycling, golfing, tennis, camping, and other warm-weather activities.

The contest, which also promotes the sale of Konica color print film, will be supported by p-o-p materials and an ad campaign.

**T**O REMIND consumers of the importance of cleaning VCR heads, **Bib Audio Video Products** (303/985-1565) has developed a new counter-top display for its Video Head Cleaners. The colorful piece houses up to 20 VHS and/or Beta cleaners and uses a "WARNING" theme to catch the eye of customers, drawing attention to the hazards of dirt build-up and head wear.

(Editor's note: Edward Morris is on vacation this week.)

### SPECIALTY STORES

(Continued from page 45)

growing universe of rackjobbers, both in video and records," Wilson added.

He does not see a big threat from the automated video dispensing machines, stating, "Rental is built on a browsing environment, which the machine doesn't provide. Unless it has an enormous title selection, it won't be a big deal."

CEG's Friel began his presentation by predicting that VCR penetration, currently estimated at 40%, will eventually reach the 98% mark enjoyed by television. Among the statistics he cited were that: 95% of VCR owners said they would replace an old machine; first-time purchasers made up 85% of VCR purchases in 1985; and the average household uses its VCR 9.3 hours a week, with 6.1 hours for recording. He also said home use breaks down as follows: 56% of VCRs are used in the living room, 29% in the family room, and 11% in the bedroom.

"Although VCRs are found in all demographics," said Friel, "their owners are likely to have larger households, higher incomes, and be younger in age." Adults are the principle users.

VHS' share increased from 71% in 1981 to 90% in 1985, but, Friel said, "Beta is not dead."

FOR WEEK ENDING JULY 5, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
				★ ★ NO. 1 ★ ★			
1	1	4	BACK TO THE FUTURE ♦	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	3	4	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
3	2	8	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
4	4	10	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
5	5	6	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
6	6	7	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
7	7	12	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
8	8	5	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
9	24	2	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
10	10	9	INVASION U.S.A. ♦	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
11	16	2	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
12	9	11	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
13	11	6	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
14	27	3	BLACK MOON RISING	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
15	12	3	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
16	13	17	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
17	14	23	PRIZZI'S HONOR ▲ ♦	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
18	25	3	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
19	15	9	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
20	17	16	SILVERADO ▲ ♦	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
21	19	13	THE GOONIES ▲ ★	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
22	21	12	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
23	22	21	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
24	18	7	MY CHAUFFEUR ●	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
25	20	23	MASK ▲ ♦	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
26	26	16	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
27	23	11	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
28	NEW ▶		KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
29	29	13	YEAR OF THE DRAGON ♦	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
30	30	5	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
31	33	5	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
32	28	4	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
33	40	19	WEIRD SCIENCE ▲ ♦	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
34	35	21	ST. ELMO'S FIRE ▲ ♦	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
35	34	34	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
36	31	8	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
37	36	20	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
38	38	5	ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
39	NEW ▶		TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
40	32	9	ONCE BITTEN ▲	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

# MVPA Postpones Push For Contract Guidelines

BY STEVEN DUPLER

**NEW YORK** The Music Video Producers Assn.'s (MVPA) two-year effort to standardize label contracts with clip and longform makers has reached an impasse.

It has been more than eight months since the organization unveiled its guidelines for "fair and organized" standardized practices it hoped labels would adopt in contracting for video production.

When the four founding MVPA members—producers Ken Walz,

hold," says Walz, who has moved almost completely out of music video production and into commercial and industrial work.

The guidelines, he says, were an attempt to "turn this into a logical, sensible business, and they [the labels] basically ignored us."

Diaz, whose most recent project was an Ozzy Osbourne longform for CBS, says the labels "are afraid of what they think the MVPA is—a union drive—and that scares them."

"Labels are mostly divisions of huge entertainment conglomerates," he continues. "They all have existing union contracts within their other divisions. If music video were to go DGA [Directors Guild of America], and the music video directors felt they were being treated unfairly and wanted a strike, that strike could totally shut down CBS, for example."

The MVPA is not the result of an effort to unionize, Diaz says, but rather an attempt at a trade association. "We're just trying to get ourselves and the labels more organized, so that every label is not using different terms and provisions in their contracts with us," he says. "We're not trying to take advantage of anybody."

One label video executive notes, however, that the MVPA had retained a "high-powered law firm known for representing unions. If they were afraid that their organi-

zation might be viewed as a drive to unionize, hiring that firm [Solomon, Rosenbaum, Dreschler & Leff] didn't help."

Another record company official says that the industry is such a competitive one that "it's pretty much impossible to get us to agree on anything."

Diaz says he and other MVPA members understand that the indus-

try is in a state of flux and that labels are still attempting to find ways of making video profitable.

"We feel for them, we really do," Diaz says. "There have been serious mistakes made, particularly on the exploitation side." Record companies are still calling clips "promos," Diaz says, although they have yet to see a significant impact of video on record sales across the board.

"Clips have to become exploitable on their own merit," Diaz says. "It has to become a competitive marketplace, where a great clip will be worth more than a poor one. And so far, no one has figured out a way to make clips financially feasible." Until that happens, Diaz says, the music video professionals are "caught in the middle. We're not treated unfairly, just in a disorganized way."

**'We're just trying to get ourselves more organized so every label is not using different terms with us'**

John Diaz, Lenny Grodin, and Jon Small—attempted early this year to initiate meetings with record companies to discuss the guidelines, label interest was "just not there," say Walz and Diaz.

"We've encountered so much resistance from the labels on this, and we've all been so busy with our own careers, we just had to put it on



**Making It Zbig.** EMI America's Pet Shop Boys recently completed work with director Zbigniew Rybczynski on their clip for "Opportunities." On the set are, from left, Chris Lowe of the Pet Shop Boys; Colin Stewart, vice president of marketing for EMI America; the band's Neil Tennant; and Zbig.

## War On MTV Exclusivity Houston Station Challenges Deals

BY JIM BESSMAN

**NEW YORK** An extensive letter campaign protesting MTV's video exclusivity deals has generated favorable response from artists, managers, and label officials, according to Mike Opelka, program director of the Houston-based 24-hour music channel Hit Video USA, who organized the campaign.

A number of label video executives who requested anonymity say they agree with the substance of Opelka's letter, which condemns MTV's lockup on selected clips as detrimental to both artists and competing channels. The letter was sent in May to more than 1,500 industryites.

"I hate exclusives," says one label official. "They limit your access to programming. In fact, a record could be over in 30 days, and no one's had the chance to see the video."

Another executive, terming exclusivity deals "the most sensitive issue in the world of video," says that local outlets and their audiences get hurt by the MTV policy.

Opelka says that since he sent his letter, artists have become more aware of the workings and effects of exclusivity on their own clips and careers and are themselves attempting to loosen MTV's six-month hold on 20% of a contracted label's videos.

MTV's exclusivity agreements generally prevent 24-hour music channels from airing videos desig-

nated as "MTV exclusives" for 180 days. Weekly shows and clubs are prohibited from airing the "exclusive" clips for 30 days.

According to Opelka, Hit Video USA, a satellite-delivered music network launched six months ago by Wodlinger Broadcasting Co. as an outgrowth of its Houston affiliate TV5, uses a "contemporary hit video" format. Roughly 50% of the clips it airs are top 40-oriented, 25% album rock, and 25% urban. As such, it is seriously affected by MTV's grip on new videos by both established and breaking artists.

"As a video programmer, I use the hits to keep my audience and sprinkle in new music amongst them," says Opelka. "But since TV5 went on the air in July, the percentage of MTV exclusives on the Billboard Hot 100 has increased threefold. They're attempting to exclude more hit product that other programmers use to attract an audience."

Opelka adds that the latest MTV playlist includes 24 exclusive videos, though they are no longer publicized as such. "I'd cover it up, too, if I were MTV and found out—like we have—that artists are shocked at the fact that other outlets can't play their clips for six months."

Opelka recalls a meeting with Cy Curnin and Adam Woods of the Fixx, whom he says were unaware of the six-month exclusivity period as it pertained to their current "Secret Separation" clip. "They said, (Continued on page 52)

## Video Track

NEW YORK

**RCA/ARIOLA** International produced a "video press kit" promoting Lou Reed's latest release, "Mistrial." The piece was created for European and Japanese television and consists of four parts, including live footage from the home video "Walk On The Wild Side" and the Godley & Creme-produced clip for the album's first single, "No Money Down." Filming was on location in N.Y. under the direction of Barbara Pepe. Carol Froelich produced; Jean-Pierre Bommel served as executive director. Other recent videos for RCA include the Blow Monkeys' "Wicked Way," directed by Andy Morahan, and Annabella's "Fever," directed by Philip Davey.

**Longwood Video** recently completed post-production work on Gramavision jazz artist John Scofield's clip for "Techno." It was directed and produced by Scott Sorensen of electric eye and will be included in the forthcoming video album "Still Warm." Ira Meistrich edited.

A new post-production house dubbed **Fine Mess** is under construction at 16 W. 45th St. The company is headed by industry veteran Robert Marchetti and will specialize in TV-commercial editing.

OTHER CITIES

**ROCK GROUP QUEEN'S** new clip for "A Kind Of Magic," currently airing on MTV, was directed by Russell Mulcahy. Shot on location

at the **Playhouse** in London, the clip features animation by Matt Forrest of **Snapper Films**. Group front man **Freddie Mercury** is said to "portray a mysterious pointed-ear magician who works his magic to transform three Edwardian-era tramps sleeping in an abandoned theater." Right. **Chrissie Smith** produced; **Tim Wardell** edited. "A Kind Of Magic" is the title track to the group's upcoming Capitol album.

Boston-based **Century III Teleproductions** started up a new venture, **Century III Programming**, which will produce programming for the broadcast and home video

markets. Its first project is a martial arts entertainment/instructional program featuring **Master Yao Li** and members of the **Boston Celtics**, with music produced by **Arthur Baker**. Independent producers seeking co-production arrangements are asked to call **John Miller** or **Jack Efromson** at (617) 267-6400.

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.*

## Scholarship Offered

**NEW YORK** The Media Arts Foundation is offering a new summer scholarship program for students who want to learn to make music videos.

The nonprofit foundation is affiliated with audio/video technical school Center for the Media Arts (CMA) here.

Scott Cannell, director of the foundation, says the partial scholarship will make use of the equipment-intensive, multidisciplinary training offered by the CMA to train students in the various production and creative skills needed to make videos.

"From active inquiries, we

know the desire is there to learn to make music videos," says Cannell. "Our students certainly bring the creative ideas. Now they can learn their respective crafts in realistic productions designed for cable and UHF television. The key of this training is to employ the many dramatic and production short cuts that make a music video work without any big production budget."

The music video scholarship training entails 300 hours of courses. Classes begin the week of July 21. Prospective students seeking information should call (212) 929-6999.

# You raised your voices and America heard, “Amnesty International!”

MTV wishes to extend our warmest thanks to all the artists, producers, organizers, staff and everyone who lent their time, efforts and talents to help Amnesty International surpass its goals for the “A Conspiracy of Hope” concert caravan.



## 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.

**BEACH BOYS**  
**Rock'n'roll To The Rescue**  
Made In U.S.A./Capitol  
Mick Kleber & Cynthia Biedermann  
Eddie Barber

**CINDERELLA**  
**Shake Me**  
Night Songs/Mercury/PolyGram  
Mark Freedman & David Warfield  
Mark Rezyka

**PHIL COLLINS**  
**In The Air Tonight**  
The Secret Policeman's Other Ball/Island  
Martin Lewis/Amnesty International  
Julien Temple

**CRUMBSUCKERS**  
**Trapped**  
Life Of Dreams/Combatcore  
John Bentham/Jettisoundz  
Karen Bentham

### DANCING HOODS

**Pleasure**  
12 Jealous Roses/Relativity  
John Bentham/Jettisoundz  
Karen Bentham

### DEL LORDS

**Heaven**  
Johnny Comes Marching Home/EMI America  
Sally Norvell/No Pictures  
Tamara Davis

### EURYTHMICS

**Missionary Man**  
Revenge/RCA  
Julian Ludlow/FD Productions  
Willy Smax

### BOB GELDOF

**I Don't Like Mondays**  
The Secret Policeman's Other Ball/Island  
Martin Lewis/Amnesty International  
Julien Temple

### GUADALCANAL DIARY

**Lonely Street**  
Jamboree/Elektra  
Richard Aguilar

### MICHAEL HENDERSON

**Tin Soldier**  
Bedtime Stories/EMI America  
Steve Golin/Mark Freedman Productions  
Nigel Dick

### LEVEL 42

**Hot Water**  
World Machine/Polydor/PolyGram  
Nick Maingay

David Hillier

### LISA LISA & CULT JAM WITH FULL FORCE

**All Cried Out**  
Lisa Lisa & Cult Jam With Full Force/Columbia  
Soffer Pantelich  
Simeon Soffer

### THE SECRET POLICE (FEATURING STING)

**I Shall Be Released**  
The Secret Policeman's Other Ball/Island  
Martin Lewis/Amnesty International  
Julien Temple

### SKYY

**Givin' It (To You)**  
From The Left Side/Capitol  
Eric Meza  
Peter J. Allen

### STING

**Roxanne**  
The Secret Policeman's Other Ball/Island  
Martin Lewis/Amnesty International  
Julien Temple

### STYLE COUNCIL

**When You Call Me**  
Warner Bros.  
N. Lee Lacy Associates  
Vaughn and Anthea

### SWEET PAIN

**New Toy**  
Sweet Pain/Combat  
John Bentham/Jettisoundz  
Karen Bentham

## HOUSTON STATION CHALLENGES MTV EXCLUSIVITY DEALS

(Continued from page 50)

"You're kidding! We paid \$50,000 of the \$100,000 [budget]! Why did we pay for half of the price when the record company retains all rights?" So I gave them a copy of my letter, and next time they'll stand up."

A similar situation occurred with the Hooters. "We especially jumped on 'And We Danced,' which was a No. 1 video for us at the end of last year," says Opelka.

"Subsequently, when 'Where Do

### 'They're excluding more hit product'

The Children Go' came out, it was exclusive. Then we had Eric Bazilian and David Uosikkinen from the band on, and they were so furious when they found out about the exclusivity that we couldn't air the interview! They went directly to a pay phone and called their office to find out about it."

Opelka lists Dream Academy, Mr. Mister, the Outfield, and the Bangles as other acts whose first videos were heavily supported by his station, but whose record companies shut him out with MTV agreements after they broke. "CBS thanked us for helping break the Outfield, and now they're exclusive to MTV. Where's the justice?"

Bill Siddons, manager of Graham Nash and Max Carl and U.S. representative for Robert Palmer's management, is cited by Opelka for his help in making Nash's "Innocent Eyes" clip available. "Graham's been a superstar for 20 years and is too broad-based in his appeal to benefit from MTV exclusivity," says Siddons. He adds that he had to "convince" Atlantic Records that instead of "automatically" making the video exclusive to MTV, it should open it to all outlets.

In the case of "hometown band" ZZ Top, however, Opelka took matters into his own hands. "When people kept calling in requesting 'Sleeping Bag,' we instructed the VJs to

write [ZZ Top manager] Bill Ham. Then I wrote to him and got a call back two weeks later complaining about all the letters.

"He insisted that MTV had only 30-day exclusivity, but when we convinced him it was 180, he apparently made noise with Warner Bros., because a week later we received a copy of 'Sleeping Bag' unsolicited and played it for six weeks before they told us it was sent by mistake and to stop playing it."

Opelka says that he again wrote Ham after the band's "Rough Boy" was made exclusive, and that Ham "raised hell again, but there was nothing he could do."

He says that he is currently gearing up for another viewer write-in campaign directed against another exclusive video artist, and while he won't reveal the target, he does criticize such artists as John Cougar Mellencamp and Bruce Springsteen who "fight for the little guy" in their songs and actions but are exclusive to MTV in their videos.

In addition to MTV's exclusivity regarding hit videos, Opelka is critical of the policy's effect on clips by "comeback" artists as well as on established artists whose exclusive videos go largely unplayed.

He notes that Joni Mitchell's "Good Friends" was "buried" after being "locked up to prevent competition from developing." He adds that in the case of the Pointer Sisters' "Twist My Arm," which he is still unable to play, lack of "secondary support" from video outlets other than MTV may have prevented a "fringe market" for the song from developing following the clip's five-week MTV life span.

But Opelka contends that since his letter, there has been a "recent surge" in a "fight fair or play fair" attitude among other major artists. He singles out Peter Gabriel, Prince, and the Rolling Stones as artists who have retained at least partial rights to their clips and have successfully limited MTV exclusivity to a maximum of 30 days.

He also says that as a result of his letter he has received more clip submissions, especially from independent labels, and is now in a better position to court new cable carriers and subscribers.

Opelka further notes that since his letter and Hit Video USA's current antitrust suit against MTV over its exclusivity practices, MTV officials have begun backing away from promoting the value of the ex-

### 'One big tail wags a little bitty dog'

clusivity concept in their renewal discussions. He adds that in court-ing prospective affiliates, Hit Video promises to "indemnify" them from prior agreements made with MTV calling for carriage of VH-1 before taking on another music service.

Opelka concedes that his channel has been unable so far to provide subscriber numbers to his letter recipients who have requested them as justification of his appraisal of his station's worth compared with MTV's. He adds, however, that the station's first subscriber count will be published in the fall.

Currently, his "rough guess" is that more than 2.5 million viewers receive the channel via some 15 cable systems and a dozen low-power and independent stations.

Opelka adds that Group W Satellite Communications has recently been hired to market the station, which he says has retained its live VJ format and special music block programming schedule since its inception, while upgrading its visual quality and promotional efforts.

"MTV built this industry, but let's face it: Ford can't keep GM and Chrysler out of business," he concludes. "If the [music video] medium is not allowed to develop, we'll be stuck with one big tail wagging a little bitty dog."



## PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	NEW	WEEKS ON PLAYLIST
CHURCH COLUMBUS Warner Bros.	NEW	
CINDERELLA SHAKE ME PolyGram	BREAKOUT	
ELVIS COSTELLO/JIMMY CLIFF 7-DAY WEEKEND Columbia	BREAKOUT	
COUP DEVILLES BIG TROUBLE IN CHINA Enigma	NEW	
EURYTHMICS MISSIONARY MAN RCA	POWER	
FABULOUS THUNDERBIRDS WRAP IT UP Epic	POWER	
FALCO JEANNY A&M	POWER	
JULIAN LENNON THIS IS MY DAY Atlantic	POWER	
LET'S ACTIVE IN LITTLE WAYS I.R.S.	NEW	
LEVEL 42 HOT WATER PolyGram	MEDIUM	
MADONNA PAPA DON'T PREACH Warner Bros.	POWER	
OZZY OSBOURNE LIGHTNING STRIKES Epic	BREAKOUT	
OUTFIELD ALL THE LOVE IN THE WORLD Columbia	POWER	
DAVID LEE ROTH YANKEE ROSE Warner Bros.	POWER	
STYLE COUNCIL (WHEN YOU) CALL ME Geffen	BREAKOUT	
TALK TALK GIVE IT UP EMI	LIGHT	
POWER ROTATION		
EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	3	
GENESIS INVISIBLE TOUCH Atlantic	4	
MICHAEL MCDONALD SWEET FREEDOM MCA	2	
JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	3	
BOB SEGER LIKE A ROCK Capitol	2	
JOHN WAITE IF ANYBODY HAD A HEART EMI	2	
STEVE WINWOOD HIGHER LOVE Island	2	
HEAVY ROTATION		
*BANGLES IF SHE KNEW WHAT SHE WANTS Columbia	5	
*BELINDA CARLISLE MAD ABOUT YOU IRS	8	
*PETER CETERA GLORY OF LOVE Warner Bros.	5	
*PETER GABRIEL SLEDGEHAMMER Geffen	7	
*GTR WHEN THE HEART RULES Arista	10	
*THE HOOTERS WHERE DO THE CHILDREN GO Columbia	8	
JANET JACKSON NASTY A&M	4	
HOWARD JONES NO ONE IS TO BLAME Elektra	12	
*KENNY LOGGINS DANGER ZONE Columbia	7	
*MOODY BLUES YOUR WILDEST DREAMS PolyGram	9	
*PRINCE MOUNTAINS Warner Bros.	6	
*ROLLING STONES ONE HIT TO THE BODY Columbia	5	
SIMPLY RED HOLDING BACK THE YEARS Elektra	18	
*38 SPECIAL LIKE NO OTHER NIGHT A&M	5	
*ROD STEWART LOVE TOUCH Warner Bros.	5	
ACTIVE ROTATION		
AC/DC WHO MADE WHO Atlantic	6	
ART OF NOISE PETER GUNN THEME Chrysalis	10	
JEAN BEAUVOIR FEEL THE HEAT Columbia	7	
BIG COUNTRY LOOK AWAY PolyGram	3	
BLOW MONKEYS DIGGING YOUR SCENE RCA	11	
DAVID BOWIE THE UNDERGROUND EMI	3	
*JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic	5	
DEVICE HANGIN' ON A HEART ATTACK Chrysalis	8	
JOHN EDDIE JUNGLE BOY Columbia	3	
*FIXX SECRET SEPARATION MCA	6	
DAN HARTMAN WAITING TO SEE YOU Epic	2	
INXS LISTEN LIKE THIEVES Atlantic	9	
KIDS IN THE KITCHEN CURRENT STAND Warner Bros.	4	
KROKUS SCHOOL'S OUT Arista	6	
*PET SHOP BOYS OPPORTUNITIES EMI	9	
*ANDY TAYLOR TAKE IT EASY Atlantic	6	
MEDIUM ROTATION		
RODNEY DANGERFIELD TWIST AND SHOUT Orion Pictures/MCA	3	
DOKKEN IT'S NOT LOVE Elektra	2	
LOVE AND MONEY CANDYBAR EXPRESS PolyGram	3	
QUEEN A KIND OF MAGIC Capitol	3	
SIGUE SIGUE SPUTNIK LOVE MISSILE F1-11 Manhattan	7	
UNFORGIVEN I HEAR THE CALL Elektra	4	
BREAKOUT ROTATION		
A-HA HUNTING HIGH AND LOW Warner Bros.	5	
ANABELLA FEVER (HIP CLIP) RCA	2	
BANANARAMA VENUS PolyGram	2	
DEPECHE MODE A QUESTION OF LUST Warner Bros.	3	
SHEILA E. HOLLY ROCK Warner Bros.	5	
*GOLDEN EARRING QUIET EYES Capitol	7	
JOHN PARR TWO HEARS Atlantic	3	
PETE SHELLEY ON YOUR OWN PolyGram	2	
SPARKS (HIP CLIP) MUSIC YOU CAN DANCE TO MCA	3	
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	7	
DANNY WILDE ISN'T IT ENOUGH Island	5	
LIGHT ROTATION		
AMERICAN GIRLS AMERICAN GIRL IRS	7	
ANIMOTION I WANT YOU PolyGram	2	
JOAN ARMATRADING KIND WORDS A&M	2	
CACTUS WORLD NEWS YEARS LATER MCA	7	
CURE LET'S GO TO BED ELEKTRA	11	
E.G. DAILY SAY IT SAY IT A&M	6	
FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS	7	
J.A.M. WE'VE GOT THE LOVE Arista	3	
KATRINA & THE WAVES SUN STREET Capitol	3	
TOMMY KEENE LISTEN TO ME Geffen	4	
LLOYD COLE & THE COMMOTIONS CUT ME DOWN Geffen	3	
TEENA MARIE LIPS TO FIND YOU Epic	3	
METROS AFTER THE PASSION'S GONE MTM	4	
RUBBER RODEO SOUVENIR PolyGram	7	
SIOUXSIE & THE BANSHEES CITIES IN DUST Geffen	8	
SMITHEREENS BLOOD AND ROSES Enigma	5	
SUZANNE VEGA LEFT OF CENTER A&M	3	
NEW		
MATT BIANCO YEH YEH Atlantic	3	
DUMPTRUCK BACK WHERE I BELONG Big Time	2	
LOZ NETTO WE TOUCH Atlantic	2	
REGINA BABY LOVE Atlantic	2	
REPLACEMENTS BASTARDS OF YOUNG Warner Bros.	3	
SUBURBS #9 A&M	3	
THE WOODENTOPS IT WILL COME Upside	2	

\* 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.

# MIDI, Digital Sampling Product Unveiled At NAMM

BY BOBBY NATHAN

*The author is the co-founder and owner of Unique Recording Studios in New York City, one of the pre-eminent electronic music and MIDI-based facilities in the U.S.*

CHICAGO While a relatively small amount of new product was rolled out at the National Assn. of Music Merchants (NAMM) expo here June 13-16, the new merchandise that was on hand showed uniformly high design quality and originality.

As with recent NAMM shows, the emphasis was heavy on MIDI and digital sampling products. MIDI took several new directions, particularly in terms of exciting new ways to control it. A sample (no pun intended) of notable gear follows.

## MIDI GUITAR SYSTEMS

Electronic MIDI guitar systems were out in full force. Ovation's acoustic/electric MIDI guitar—the GTM-6—featured a built-in electric bridge pickup for the guitar's audio, as well as built-in MIDI pickup to control your favorite synthesizers.

Other MIDI guitars were shown by Ibanez, Charvel, and IVL Technology. But two particularly out-

standing units were shown by Roland and K-Muse.

Roland introduced an add-on rack-mount unit for owners of its popular GR-700. The device—the GM-70—interfaces between any guitar with a Roland pickup and any MIDI synth. It increases trigger time by more than twice the existing speed, and also allows pitch bend via MIDI, individual MIDI channel assign for each string (with up to four channels per string), polyphonic pitch bend via MIDI, and 64 preset MIDI assignments.

The K-Muse Photon guitar controller was up and working this time out. (It was not shown at the last NAMM because of the theft of a prototype RAM cartridge.) The Photon's infrared light pickups scan the strings at a rate of 10,000 times per second, allowing greater tracking and fewer glitches. The firm says the Photon pickup will also soon be available to add MIDI capabilities to violin, viola, cello, banjo, bass guitar, and five-string bass.

## MIDI PERCUSSION CONTROLLERS

Other new MIDI controllers abounded, including Dynacord's Rhythm Stick, a guitar-shaped drum controller, which could do a lot to bring the drummer out front.

The left hand can play any or all of the eight pads (kick, snare, toms, cymbals, and percussion), while the right hand plays the twin slap pads (high hat) à la "slap bass" style.

Dynacord also showed its new eight-channel Add-One drum computer. The Add-One features eight individual audio outputs and 128 different user-defined preset drum kits. It's also expandable to 4 megabit memory, which allows you to add up to 64 natural drum sounds.

Simmons showed its Dynamic Drum Expander, a digital voicing unit with six channels, which hooks up to electronic pads via MIDI. It enables drummers to get tuned percussion, including timbales, vibes, marimbas, etc., and all six channels are individually assignable to any number of pads. For owners of older, non-MIDI Simmons electronic drum kits, the firm's new Trigger MIDI Interface converts triggers from the pads into MIDI code.

Brocktron-X displayed its rather strange MIDI drum trigger suit. The custom-made "electronic garment" consists of a belt-worn high hat device, thigh pads, and percussion sensing boots (dubbed Stompercussion by the maker). The user literally plays himself with sticks.

Finally, the Airdrum, a hand-held MIDI drum stick that is played, as

the name suggests, in the air, was unveiled. The user's wrist movements do all the work, and the sticks are velocity sensitive, with X, Y, and Z axes to enable one-handed snare rolls, tom fills, etc.

## MIDI AMPLIFIERS

NAMM was host to several other

MIDI innovations, among them the introduction by both Peavey and Dynacord of MIDI-controlled amplifiers.

Dynacord's Reference MIDI amp features an all-tube design in three power ranges—65, 240, and 400 watts. All have microprocessor-con-

(Continued on page 55)

## Sequencer Packages Get The Bugs Out Excellent Programs Debut

In the software corner at NAMM, it was heartening to see many previously released sequencer packages de-bugged and cleaned up, as well as the introduction of some excellent new programs.

Roland unveiled Mesa, an eight-track, 16-note, polyphonic MIDI sequencer with mouse control via Microsoft's mouse. Mesa allows sequences to be written either from MIDI or notes on staves, via the mouse. Printing of arranger's sheets is accomplished via cable to dot matrix, laser jet, and/or plotter printers.

Opecode updated its Apple Macintosh Patch Librarian with a Yamaha TX Rack Librarian/Editor. This allows dumping of an entire eight-channel TX rack in one fell swoop.

Digidesign's Softsynth program is the first Macintosh digital additive synthesis (DAS) program for all Soundesigner-ready samplers (such as the Emulator II, Prophet 2000, or Ensoniq Mirage.) Softsynth is a 32 oscillator DAS synthesizer with 32 harmonics, each with its own envelope display that can be created via mouse. In its

Single Partial mode, the envelope can be broken down into 64 separate segments.

Hybrid Arts showed a hardware/software 16-bit sampler for the Atari SST computer that is capable of 20 seconds of stereo sampling. And Dr. T introduced an Editor/Librarian for the Lexicon PCM-70. This program will store and edit the preset memory of the PCM-70 on disk, using either a Commodore or Apple IIe computer.

Of all the new software, however, Laurie Spiegel's Music Mouse was easily the most innovative. Music Mouse turns a Macintosh into a MIDI controller, allowing the mouse to make tonal, modal, chromatic, and harmonic melodies.

Finally, custom samples and sound patches abounded. Companies such as K-Muse, Key Clique, Studio Digital Samples, and Sampleware were all on hand showing custom patches for the Emulator II, Ensoniq Mirage, Yamaha DX-7, Prophet 2000, Fairlight, Linn 9000, and E-Mu SP-12.

BOBBY NATHAN

# Audio Track

## NEW YORK

**PRODUCER** Russ Titelman recently completed mixing Chaka Khan's upcoming Atlantic release at Unique Recording. Arif Mardin was executive producer, Chris Lord Alge was mix engineer, and Tom Lord Alge assisted. Also, songwriters Paul Lawrence and Ronnie Harris have been working in Studio A, producing tracks for the next Melba Moore album for Capitol. Lawrence used the Kurzweil 250 on the overdubs. Zach Vaz was executive producer, Steve Goldman engineered, Bob Rosa was mix engineer, and Ken Collins and Mike Webber assisted.

Peter, Paul & Mary are recording an all-digital album at Giant Sound. Engineer/producer is John McClure, mix engineer is Malcolm Pollock. Jeff Cox is assisting.

David Vella has completed producing and mixing his debut 12-inch release on Vella Records at East Tenth Street Studios. Studio owner Mark Styles co-produced. The record is slated for a fall release.

Bruce Forest was in at Power Play in Queens, working on a remix of the Dhar Braxton record "Jump Back" for Sleeping Bag Records. He also co-produced with Larry Wo a project for C Bank. Julian Herzfeld engineered all sessions. Also, Jerry Bloodrock was in producing Divine Sounds' new 12-inch on the Reality label. Engineering were Patrick Adams, Frank D'Amato, Tim Meyer, and Elai Tubo.

Lenny White has been producing a cover version of "Rock Steady Baby" featuring singer Chade

Mondlane. Frank Grant is at the board, assisted by George Mayers. Also, Susan White has been producing an r&b album there.

Ashford & Simpson finished mixing their new album at 39th Street Music, with Mike Hutchinson engineering and Tim Cox assisting. Also, Rick Derringer has been producing Norman Nardini for CBS with Tom Edmunds at the desk, assisted by Barnaby Bristol. And Jellybean has been producing vocal tracks on Motown's Stacy Lattisaw.

## LOS ANGELES

**TANGERINE DREAM** HAS been using the rehearsal facilities at The Complex in West L.A., getting ready for their upcoming tour. Also, Toto has been in, tracking on their new album with engineer Greg Ladanyi. Duane Seykora and Murray Dvorkin are assisting.

Luis Cardenas, drummer/vocalist for the band Renegade, has been finishing up his debut solo album at Allied Artists Studio. The project is being produced by Allied Artists Records president Kim Richards. Mark Wilson engineered, and Michael Rapp was associate producer and arranger.

Word artist Carmen has been mixing his new album at Mama Jo's Recording Studio in North Hollywood, with producer John Andrew Schreiner and engineer Steven Bradley Ford. Also there, Elektra artist Howard Hewett (former lead singer of Shalamar) is mixing his upcoming solo album with engineer Frank Clark. Multiple producers on

the sessions included Stanley Clarke, George Duke, Ross Vanelli, Glen Barbee, and Ollie Brown.

John Fogerty, John Robinson, and Neil Stubenhaus teamed up in Yamaha Recording Studios recently for an album project.

Projects underway at Capitol Recording Studios include a 24-track mixdown for the new Sheila E. album, engineered by David Rivkin; a mixdown for Meli'sa Morgan's new project, engineered by Judy Clapp; and a 48-track mixdown for Julio Iglesias' new album, engineered by John Arias.

## OTHER CITIES

**AT GOODNIGHT DALLAS**, engineer Reuben Ayala completed mixes for all-girl rockers Debutante.

Scott Billington was in at Northeastern Digital Recording in Boston, doing digital editing on the PCM-1610 master of "The Dirty Dozen Live at Montreux" for release as a Rounder CD.

The Doyle-Whiting Band finished recording and mixing at UCA Studios in Utica, N.Y., the 10 cuts for their "Flesh & Blood" album on Blue Wave. Bill Scranton was at the desk; Mark Doyle produced.

At Reel Platinum in Lodi, N.J., producer Ike Richardson is in for Infinity Productions cutting a 12-inch dance record.

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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**AND THE BEAT GOES ON**



**Southside Goes West.** Southside Johnny recently recorded vocals for the tune "Let Me At 'Em" for the soundtrack album to "The Karate Kid, Part II" at Ground Control Studios in Santa Monica, Calif. Shown in the control room are, from left, Southside Johnny, writer and co-producer Richard Wolf, music director Brooks Arthur, and engineer Paul Ratajczak.

**MIDI, DIGITAL SAMPLING PRODUCT UNVEILED AT NAMM**

*(Continued from page 53)*

trolled via MIDI, a total of 16 performance settings can be stored in its memory. Peavey's 210-watt Programax 10 stores 10 programmable EQ settings (again controllable via MIDI). In both above-mentioned amps, however, master volume is not programmable.

**DIGITAL SAMPLERS**

On the digital sampling side, units that had previously been shown in prototype form at the winter NAMM, were now tweaked and ready for shipping.

Korg's DSS-1, an eight-voice, 16-oscillator unit with five-octave velocity-sensitive keyboard, built-in 3.5-inch disk drive, pre-output equalizer, and twin digital delays on its stereo outputs, was up and running. The DSS-1 can also synthesize waveforms via its harmonic synthesis mode, and waveforms can actually be drawn via the data entry slider.

Akai was on hand with its S-900 12-bit rack-mounted sampler. It features eight voices with eight individual outputs, a 40 kHz sampling frequency with 11.75 seconds of sampling time, 32 sample splits, six-octave range, 3.5-inch disk drive, and an optional percussion card that allows velocity triggering from Simmons-type electronic drum pads.

Roland's S-50 and S-10 samplers were on display. The larger S-50 features 16 voices, a five-octave velocity keyboard, 32 envelope generators, 30 kHz sampling rate with 15 seconds of sampling time, 16 split points, and a 3.5-inch disk drive.

Roland has also included built-in editing software with seven modes—play, edit, recording, disk, MIDI master, and aux—to assist in looping, multisampling, and other functions on an optional monochrome or RGB monitor.

The lower-priced unit, the S-10, features eight voices, a 49-note velocity keyboard, 30 kHz sampling

rate with 4.1 seconds of sampling time, and a 2.8-inch "quick disk" drive. Both units feature an Alpha Dial data entry knob.

E-Mu Systems broke a significant price barrier with its Emax, a 12-bit, eight-voice sampler with five-octave velocity keyboard and 3.5-inch disk drive. At 40 kHz, the Emax allows an outstanding 19 seconds of sampling time.

E-Mu plans to retail the Emax for only a third the price of its big brother, the Emulator II, but don't let the low price fool you. Emax boasts all the filter, VCA, looping, and multisampling assignment capabilities of the E-II, including the same factory-prepared sound library.

Other features include a built-in, eight-voice sequencer, a full-featured arpeggiator, and an RS-422 computer port. E-Mu says it plans a rack-mounted version of the Emax, with all the same features, minus the keyboard.

In the synthesizer department, an interesting new unit was unveiled by Casio. The CZ-1, an eight-voice phase distortion synthesizer (much like the CZ-3000), features a five-octave velocity and after-touch keyboard, 128 internal patch presets, eight basic waveforms that can create a total of 33 different patterns, and two sets of control blocks, each containing a DCO, DCW, and DCA. An optional RAM cartridge can be added for a total of 192 patches.

Kurzweil showed its low-priced, rack-mounted K-150. It features 64 factory resynthesized/sampled sounds. The user can define his own 192 keyboard setups, which control up to three splits, programmable key pressure (pitch, vibrato, chorus detune, or depth), velocity mapping, and complete MIDI mapping.

*For music software developments unveiled at NAMM, see separate story, page 53.*

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- Hot new digital recording tape
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# Sound Investment

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

**T**HE CENTER 'D' in the three-letter SPARS compact disk code will soon take on new meaning, when **Rupert Neve Inc.** begins fall deliveries on its new **Digital Transfer Console (DTC)**, the first all-digital board for the preparation of master tapes for CD.

The DTC is based on the two-channel digital console built for Tape One Studios in London. The DTC has three stereo channels—two digital and one analog for real-time crossfading—and since it samples at either 44.1 KHz or 48 KHz, it's compatible with both PCM-1610 and EAS/EBU standards, the most used CD mastering formats.

Among the features of the DTC are a four-band digital equalization section, dynamic controls, limiter/compressor/noise gate/expander, and stepped-trim controls for adjustment of source level. All processing is done within the digital domain, according to Neve.

The console also incorporates a Neve feature called "instant reset," which is basically a memory function linked to SMPTE time code, with storage on floppy disk. This enables the user to transport master

tapes to any facility equipped with a DTC and to have instant access to all console settings.

The console's compact, modular design has all electronics stored in a separate housing which can be located in another room. Aiding Neve in the DTC's design were top mastering engineers **Brad Johnson** of **Sterling Sound** and **Bob Ludwig** of **Masterdisk**, both in New York, and **Randy Kling** of **Disk Mastering Inc.** of Nashville.

All three facilities have already placed orders for the DTC, which Neve says it will ship in the fall.

**BAY WINDOW** is a small but high-quality eight-track studio in Alameda, Calif. The facility recently upgraded its eight-track performance with the acquisition of a 3M M-79 recorder, which runs at 30 i.p.s. This, with the studio's new Ampex ATR 800 two-track machine, allows Bay Window to keep an entire eight-track project at 30 i.p.s.

**CUSTOM EXPANDS:** Inglewood, Calif.-based **Custom Duplication Inc.** has beefed up its video duping capacity to over 8,000 VHS Hi-Fi or Beta Hi-Fi T-60 cassettes per day. And on the audio side, the company has installed Dolby HX Pro headroom extension circuitry.

Edited by STEVEN DUPLER



**Stoking The Fire.** Steven Paul-Perry's album for newly founded Platinum Records was mixed at Studio Masters in Los Angeles. Pictured are the artist, right, and producer/writer Otis Stokes. Engineer was Tim Jacquette. The record is due at the end of this month.

## Fiber-Optic Facility Bows in Queens

**NEW YORK** Satellite communications via fiber optics has come to Queens, now that Teleport Communications has opened its Kaufman Astoria Studios-based operation.

The network now links the 15-acre film/music/video production facility with Teleport's regional fiber-optic network, as well as its satellite communications center on Staten Island.

Teleport's regional fiber-optic system allows video, voice, and high-speed data to be transmitted immediately to any part of the 150-square-mile metropolitan area it

serves, including Manhattan, Brooklyn, Staten Island, and parts of Queens and New Jersey. It also permits instantaneous transmission nationally or overseas via satellite.

The benefits to the entertainment community working at Kaufman Astoria are substantial. For film work, dailies may now be sent to Los Angeles or overseas for simultaneous, same-day viewing. In addi-

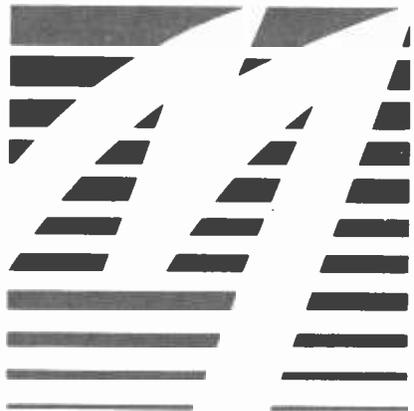
tion, live or taped broadcasts can be transmitted over the system.

Free from microwave interference (a particularly bad problem in the local area), the fiber-optic system is capable of transmitting 12 digital or two analog video channels at the same time, through micro-thin strands of glass carrying pulses of laser light.

STEVEN DUPLER

## In Quad Stevie Wonder in the Round

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BALTIMORE/NEW YORK/LOS ANGELES  
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## Shape Plant In Maine Grows Bigger

**NEW YORK** Shape Inc. broke ground last week on an 83,000-square-foot addition to its videocassette manufacturing facility in Kennebunk, Me. The upgrading is expected to double production capacity to 70 million units per year.

Work on the \$3.5 million project is expected to be completed by November, with production planned to begin by early December, say company spokesmen. About 125 employees will be added in manufacturing and technical positions.

Shape Inc. is a major manufacturer of audio and videocassettes on an OEM and contracting basis. Its new subsidiary, Shape Otime-dia, began manufacturing compact disks this year, as well.

Don't miss  
Paul Drew's  
monthly PD to PD  
column on page 19.

## Munich Sound Confab Set Nonprofit Group Sponsors Event

**NEW YORK** The 14th Tonmeistertagung Munchen sound engineering conference is set to take place Nov. 19-22 in the congress building of the Deutsche Museum in Munich.

The event will address various issues concerning pro audio and sound reinforcement techniques in radio and television broadcasting, records, film, video, theater, and public venues. Among those on hand will be equipment manufacturers, artists, and research tech-

nicians.

In addition to lecture and discussion programs, the conference will feature practical workshops and an extensive equipment exhibition area. So far, 122 manufacturers have booked space.

The organizer of the event is Bildgswerk des Verbandes Deutscher Tonmeister, a nonprofit firm. Information is available from the company at P.O. Box 10 19 50, 5000 Koln 1, Munich, West Germany, 0221/220-2946.

# ...newsline...

"THE GODFATHER" and "The Godfather, Part II," are being cut in price to \$59.95 by Paramount Home Video. Due out at \$39.95 are D.A. Pennebaker's 1967 Bob Dylan documentary, "Don't Look Back," "Gallagher: The Bookkeeper," "The Garry Shandling Show, 25th Anniversary Special," and "Richard Lewis: I'm In Pain." Also getting cut is "Apocalypse Now," which will be \$59.95.

**SPECTRUM VIDEO** has been purchased by All Seasons Entertainment. All Season will now run the Spectrum operation out of its Northbridge, Calif., headquarters. Spectrum president Dwight Krizman will become a vice president at All Seasons. Spectrum's name will be preserved, with its "Art Of Living" still marketed under the label. All Seasons has taken a number of expansion steps recently, including picking up 33 action-adventure and horror titles.

**MORE MULTIPICTURE DEALS** have been made by Vestron Video. The indie has picked up four movies from Hemdale Film Corp. and cut a five-picture deal with Zupnik Enterprises. Titles in the Zupnik deal are "Wildfire," "Goin' To The Chapel," "Puccini," "Glengarry Glen Ross," and "Hopeless Romantic." The Hemdale pictures are "USA Today," "Body Slam," "Best Seller," and "The Platoon."

**HBO AND FUJI** are doing a joint promotion to help push blank videocassettes and boost cable subscriber levels. The promotion will offer a rebate to new HBO and Cinemax subscribers who buy any of 2.5 million specially marked single, twin-, four-, and five-packed videocassettes. Consumers will get rebates of \$10 and \$20 if they send in the Fuji proof of purchase seal and their first two cable bills. Over 30,000 p-o-p displays will be sent out. HBO executives describe the campaign as part of their "VCR/cable compatibility strategy."

**CAREYVISION** has moved from Karl/Lorimar Home Video to Hal Roach Studios. Careyvision will preserve its label identity. A number of the films that were released through Karl/Lorimar will be coming out on Hal Roach now, including "The Shaming," "Praying Mantis," and "Charlie Grant's War." The reasons for the split between Karl/Lorimar and Careyvision have not been made public.

"FOREVER FAIRYTALES," a children's video series released by VidAmerica, won the Consumer Electronic Show's (CES) Packaging Design Award. The four titles in the series are "The Brothers Grim," "Hans Christian Andersen," "Rudyard Kipling," and "Charles Perrault." During the June 1-4 CES, the cassettes were on display at "Innovation '86." Supervising and selecting the artwork were VidAmerica director of advertising and promotion Susan Marder and advertising and promotion coordinator Melissa Fein. The work was executed by Jack Heller, art director of PRK Heller in New York. List price on the programs is \$39.95.

**KIDS WILL GET** the facts of life from video via "Where Did I Come From?," a half-hour animated program produced jointly by New World Co.'s LCA and consolidated. The print version of the title was authored by Peter Mayle and has sold 2.5 million copies. The half-hour videocassette will retail for \$24.95 and hit the market this month.

**VIDMARK ENTERTAINMENT** is getting most of the marketing energy for its movie "Feel The Motion" by pushing Falco. The performer, who recently released a compilation on A&M video, is the lead in the movie. Also in the film are Meat Loaf, Katrina & the Waves, Pia Zadora, and Limahl. The movie runs 98 minutes and lists for \$69.95.

**JIMI HENDRIX** and George Clinton lead Sony Video Software Co.'s release schedule this month. Also due from the company in July are titles featuring Sawyer Brown and Kim Wilde. The 26-minute Hendrix video is titled "Jimi Hendrix—Johnny B. Goode" and was compiled by Arthur Douglas, the performer's former manager. Among the tunes on the cassette are "Are You Experienced," "All Along The Watchtower," and "Voodoo Child." List price is \$29.95. The other titles to be released this month are "George Clinton—Parliament/Funkadelic" (\$19.95), "Sawyer Brown—Shakin'" (\$15.95), "Kim Wilde" (\$19.95), and "Test Department—Program For Progress" (\$19.95).

**HERON COMMUNICATIONS**, owner of Media Home Entertainment, is linking up with King World in a television and video deal. The agreement will give Heron a share in the TV syndication rights and worldwide home video distribution rights to "True Confessions," a syndicated series being produced via a partnership between King World and the Landsburg Co.

"NEW WAVE COMEDY" is coming from Vestron Video. The company has taped seven "up-and-coming" comedians at New York City nightclub Irving Plaza. The comedians in the program are John Kassir, Eric Bogosian, Marc Weinger, Steve Sweeney, Patty Rosborough, Jeffrey Essman, and Margaret Smith.

TONY SEIDEMAN

## Pending Board Of Directors' Approval Fries Moves To Buy 65% Of Prism

BY TONY SEIDEMAN

NEW YORK A majority of the shares of Prism Entertainment has been purchased by Fries Entertainment, a Los Angeles-based production company.

Fries has purchased 65% of Prism's common shares from its principal shareholders, president Barry Collier and chairman Paul Levinson. The block of shares was priced by the two companies at a maximum of \$18.132 million. The new name of the company will be Fries/Prism Entertainment.

Collier and Levinson each own 650,000 of Prism's two million shares. The agreement is still subject to the approval of Prism's board of directors.

"Right now Prism is still a public company, and instead of Barry Collier and Paul Levinson holding the shares, Fries Entertainment holds the shares," says Prism vice president Earl Rosenstein. "There's been

no announcement as to what's going to be happen to the public shares for the moment."

The details of the transaction will be put before Prism's shareholders at the company's annual meeting this Tuesday (1). Both firms are trying to push the agreement to as quick a conclusion as possible, and hope to close the deal on or before Aug. 15.

The total purchase price will consist of \$8.619 million in cash and 515,162 shares of Fries common stock. There will be a \$4.619 million "contingent payment" if Prism's earnings hit a certain level. Fries will also will provide Prism with \$15 million in financing for purchasing and marketing of product, according to Prism vice president Robin Montgomery.

Fries Entertainment is a publicly held company whose stock is traded on the American Stock Exchange. The company earned \$1.9 million on sales of \$18 million last year. The

company has worked in the television and feature film markets. Among its major titles are "Cat People," "Bill," "The Burning Bed," television mini-series such as "A Rumor Of War" and "The Word," and standard-issue TV series such as "Spiderman," and "Baby I'm Back."

One Prism executive sees the Fries deal as a logical progression for the home video company. With the recent purchase of Fox/Lorber Associates, Prism gained a foothold in the TV syndication business. The deal with Fries will now give Prism a regular conduit to the theatrical marketplace as well.

"The deal was a good one, and it allows Prism to grow," says Prism's Montgomery. "It also allows Fries Entertainment to get into a section of the industry they weren't in."

For now, the executive staffs of both companies will remain unchanged, with two exceptions: Col-

(Continued on page 63)

FOR WEEK ENDING JULY 5, 1986

Billboard

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## TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	NEW ▶		THE #1 VIDEO HITS	MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	1	3	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
3	6	3	IMAGINE	Picture Music Intl. Sony Video Software R0429	John Lennon	1986	D	29.95
4	3	31	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
5	7	3	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
6	2	19	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
7	5	19	PORTRAIT OF AN ALBUM ●◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
8	NEW ▶		DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
9	4	31	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
10	10	7	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
11	8	25	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
12	12	11	SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
13	NEW ▶		RIPTIDE	MusicVision 6-20635	Robert Palmer	1986	SF	14.95
14	15	3	DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
15	11	33	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
16	14	3	HEAR N' AID, THE SESSIONS	Sony Video Software R0428	Various Artists	1986	D	16.95
17	13	35	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
18	9	13	ALABAMA'S GREATEST VIDEO HITS ●	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95
19	16	9	THIS IS VIDEO CLASH	CBS Music Video Ent. CBS-Fox Video 7098	The Clash	1986	SF	19.98
20	17	3	DOES HUMOR BELONG IN MUSIC?	MPI Home Video MP1304	Frank Zappa	1985	LF	24.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for the theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

## TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			Compiled from a national sample of retail store sales reports.					
1	1	35	<b>JANE FONDA'S NEW WORKOUT ▲</b>	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	4	<b>BACK TO THE FUTURE ◆</b>	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
3	3	49	<b>THE SOUND OF MUSIC ▲ ◆</b>	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
4	4	27	<b>CASABLANCA</b>	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
5	5	4	<b>ROCKY IV</b>	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
6	34	46	<b>ALICE IN WONDERLAND ▲ ◆</b>	Walt Disney Home Video 36	Animated	1951	G	29.95
7	13	4	<b>PLAYBOY VIDEO CENTERFOLD 2</b>	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
8	8	17	<b>RETURN OF THE JEDI ▲</b>	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
9	7	216	<b>JANE FONDA'S WORKOUT ▲ ◆</b>	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
10	9	10	<b>THE KING AND I ▲ ◆</b>	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
11	6	48	<b>PINOCCHIO ◆</b>	Walt Disney Home Video 239	Animated	1940	G	29.95
12	11	34	<b>MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆</b>	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
13	18	11	<b>WITNESS</b>	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
14	30	3	<b>AUTOMATIC GOLF ▲</b>	Video Associates VA39	Bob Mann	1983	NR	14.95
15	31	31	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲</b>	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
16	17	8	<b>SOUTH PACIFIC</b>	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
17	16	14	<b>WEST SIDE STORY ▲ ◆</b>	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
18	10	8	<b>COCOON</b>	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
19	21	46	<b>PATTON ▲ ◆</b>	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
20	14	83	<b>PRIME TIME ▲ ◆</b>	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
21	12	9	<b>AFRICAN QUEEN ▲ ◆</b>	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
22	33	19	<b>THE MALTESE FALCON</b>	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
23	19	35	<b>THE WIZARD OF OZ ▲ ◆</b>	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
24	24	32	<b>MARY POPPINS ● ◆</b>	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	20	34	<b>BEVERLY HILLS COP</b>	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
26	22	68	<b>GONE WITH THE WIND ▲ ◆</b>	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
27	27	2	<b>REMO WILLIAMS: THE ADVENTURE BEGINS</b>	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13	79.95
28	26	2	<b>JAGGED EDGE</b>	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
29	40	117	<b>DO IT DEBBIE'S WAY ▲</b>	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
30	15	2	<b>WRESTLEMANIA 2</b>	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
31	<b>NEW ▶</b>		<b>WHITNEY HOUSTON THE #1 VIDEO HITS</b>	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
32	37	23	<b>THE BLUES BROTHERS ▲ ◆</b>	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
33	28	2	<b>BLACK MOON RISING</b>	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R	79.95
34	35	31	<b>THE BEST OF JOHN BELUSHI ▲</b>	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
35	32	12	<b>COMMANDO ▲</b>	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
36	29	22	<b>RAMBO: FIRST BLOOD PART II ▲</b>	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
37	38	26	<b>PLAYBOY VIDEO CENTERFOLD ▲</b>	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
38	23	3	<b>POWER</b>	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R	79.95
39	25	4	<b>TO LIVE AND DIE IN L.A. ▲</b>	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R	79.95
40	36	3	<b>TWICE IN A LIFETIME ●</b>	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R	79.95

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

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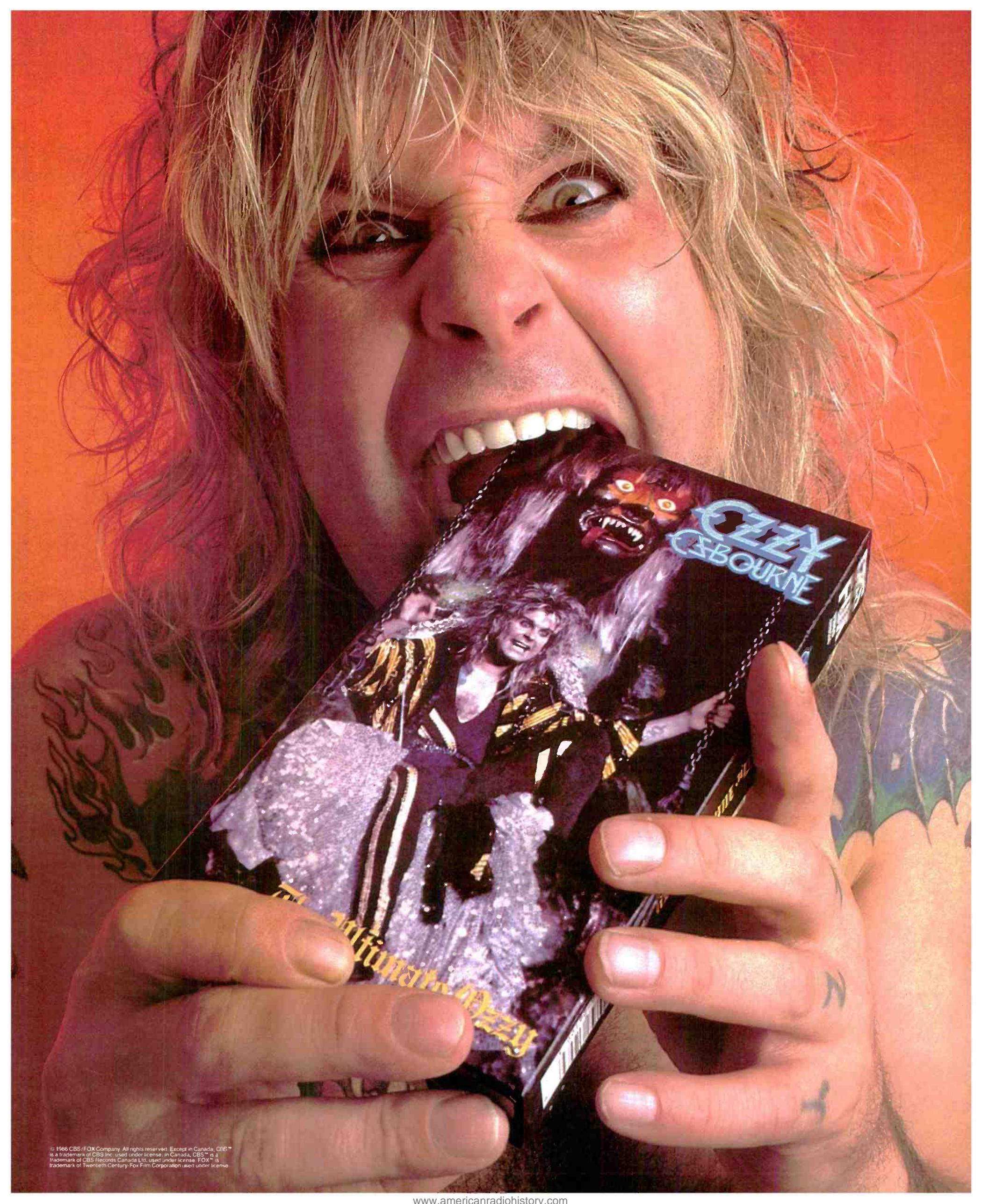
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SAUL STEIN DICK SHAWN Associate Producer MARYANNE ZIEGLER

Music by BILL CONTI Executive Producer JAMES D. BRUBAKER

Film Editor ALAN HEIM, ACE Production Designer BILL BRODIE Director of Photography BILL BUTLER, ASC  
Written by ALLAN WEISBECKER Produced by ROBERT CHARTOFF Directed by PATRICK KELLY

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## Fast Forward

BY FRANK LOVECE

*A biweekly survey of technical developments in the hardware and software sides of the home video industry.*

**WHAT A GREAT NEW IDEA:** television sets with VCRs or simpler videocassette players (VCPs) built right in! No muss, no fuss, no wires. Sony's introduction several months ago of a high-end, 25-inch TV with an 8mm VCR built in apparently captured the imagination of some smallish video-hardware marketers interested in making a splash—Goldstar, Lloyd's, and Supra, among others, have recently introduced TV-VCR and TV-VCP combos. The video industry is watching this latest development through bemused eyes—bemused, because the idea hasn't worked yet in 14 years.

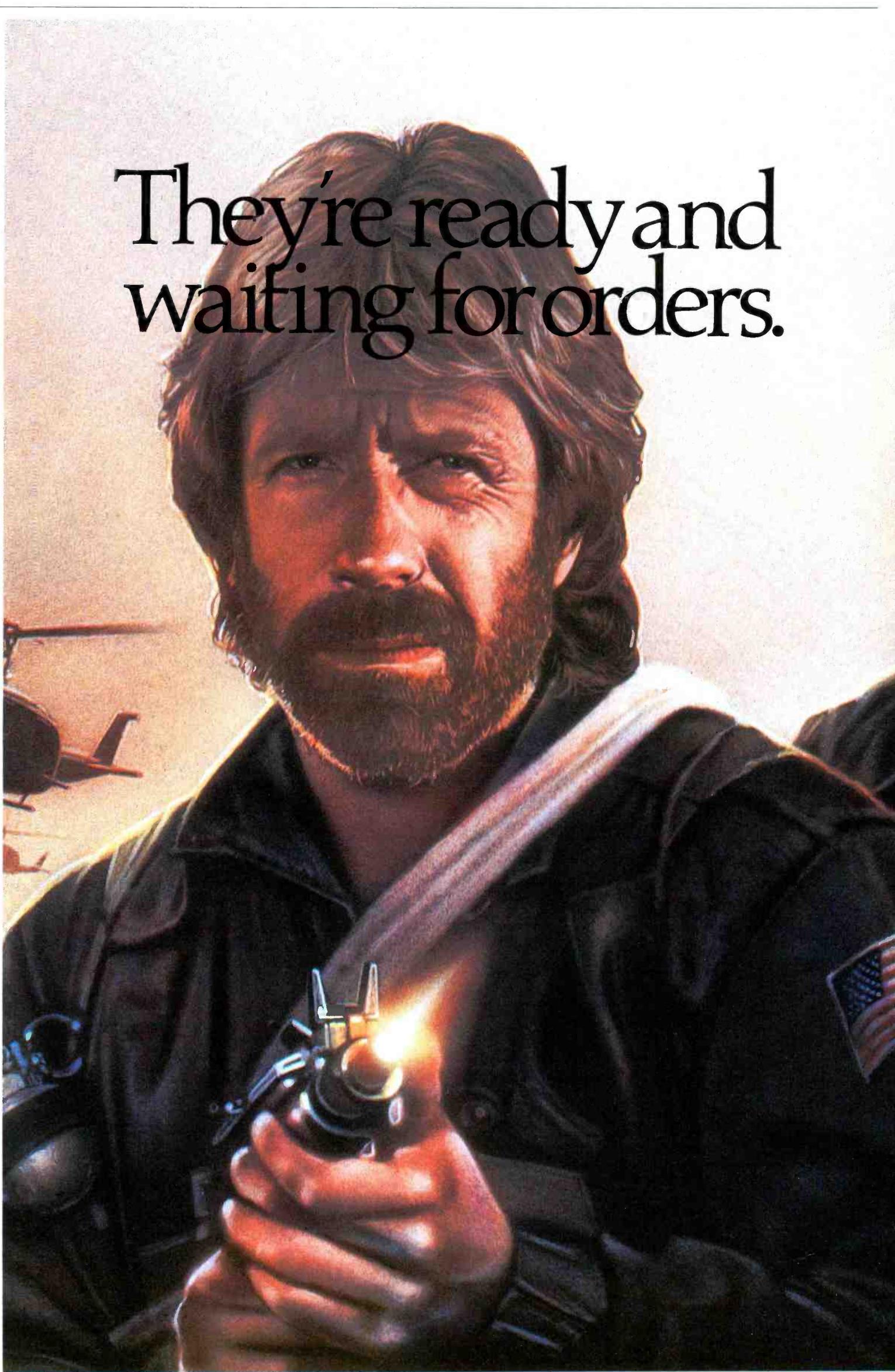
Way before Beta, the first strictly home-consumer video format, Cartrivision, came in just such packages. Marketed in 1972 by Admiral, Emerson, Montgomery Ward/Airline, Packard Bell, and most notably Sears, Cartrivision consoles integrated a VCR and a 25-inch color TV. The Cartrivision cartridge itself looked like the video equivalent of 8-track tape—and the Cartrivision format fared even less well than that virtually defunct audiotape format. Despite technology quite advanced for the time—including stereo capability and eight-hour/one-event programmable recording timers—these awkward, \$1,500-\$2,500 consoles soon passed away.

Sony nonetheless brought Beta to life in a similar configuration. The model LV-1901 19-inch TV-VCR console, now a collector's item, bowed in 1975 at the improbable suggested list price of \$1,260. Sony dropped this first Beta machine the following year, introducing, for the same price, the model SL-7200 stand-alone VCR.

Not learning from history, however, the regional retail-store chain Curtis Mathes marketed a house-brand TV-VCR combo in the VHS format. The little-known model C648, from 1977, was a combination two/four-hour VCR, 25-inch TV set and stereo audio system. (The video portion was monaural, however.) This \$2,900 megaconsole came and went so quickly, even few people at Curtis Mathes remember it today.

By then, VCR marketers knew enough to concentrate on stand-alone VCRs. Most consumers were unwilling to experiment with a new-fangled electronic appliance that took up half the living room and cost so much, and few felt the need to replace their existing TV sets. Marketing kinks endemic to almost all new products were an additional factor. In fact, Technicolor's 1981 model 335T Video Showcase, a cute little TV-VCR minicombo, suffered from just those kinds of new product problems. It was in the old CVC (Compact Video Cassette) quarter-inch format that predated 8mm and may just have been ahead of its time. (Hitachi, incidentally, had a similar VHS-format minicombo, but minus the TV tuner and with a screen intended only for video camera monitoring and tape playback.)

*(Continued on next page)*





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## FAST FORWARD

*(Continued from preceding page)*

The current crop of TV-VCRs and TV-VCPs aren't burdened, however, by most of the old consoles' specific problems. Eight millimeter seems to be an accepted third format, and VCRs themselves are no longer mysterious or exclusively high-end. Distribution channels are far more entrenched now than in 1972 or 1975. The size factor is no longer a problem—TV-VCR or TV/VCP combos are virtually no bigger than ordinary TV sets, and Bacardi subsidiary Lloyd's even offers a \$700 TV-VCP. Supra, in addition, has begun offering five- and 13-inch video-monitor/VCPs, which come without TV tuners and are designed, like the old Hitachi unit, primarily for playback.

The only prominent full-size TV-VCR, Sony's \$2,200-list KV-25VXR, with a 25-inch Trinitron screen and an 8mm VCR, is scheduled to be joined in October by Goldstar's \$650-list KMV-9002 "ViewMax," which has a 19-inch screen and a VHS VCR. Most of the video majors are watching this latest go-around in the unlikely event these combos take off. For while the old problems have mostly evaporated, new ones have cropped up.

Lack of versatility, for instance. Where early video consumers hadn't been exposed to stand-alone VCRs that could be hooked up to any TV set in the house, today's consumers expect to be able to mix-and-match different brands of TVs and VCRs. Another problematic factor is the relatively low cost of even fully loaded VCRs.

## PRISM

*(Continued from page 57)*

lier becomes an executive vice president and director of Fries, and Fries Entertainment chief Charles Fries becomes chairman and a director of Prism.

Included in Fries' purchase of Prism is Fox/Lorber Associates, the syndication and programming marketing company the home video manufacturer purchased earlier this year. Executives say here will be no staff changes at Fox/Lorber.

As for the roles the companies will play, Montgomery says, "Prism is not going to make theatrical films; Fries is. Prism is going to concentrate on doing what Prism does best: video."

According to Montgomery, Collier and Fries met socially a number of months ago. She says negotiations on the deal went on for about 90 days.

Prism's business performance in recent months has been strong enough to attract attention. For its fiscal first quarter, which ended on April 30, Prism saw its sales increase to \$6.818 million from \$5.359 million the year before. First quarter earnings rose to \$411,000, or 18 cents a share, from \$183,000 or 12 cents a share last year.

The strong growth was attributed by Prism to the success of its "Video Collection" low-priced licensed product line. The company expects the performance of Fox/Lorber to add to its strength through the rest of the year.

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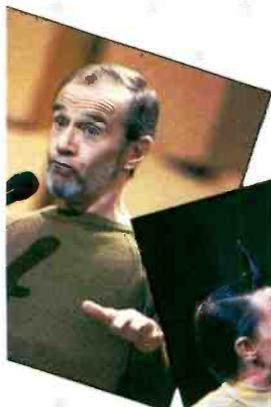
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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

**ENTREPRENEUR**

(Continued from page 48)

wants to deal with." To date, AVA's Mesa facility has specialized in lower-priced hardware and accessories, but Power has seen his demographics change as an increasing number of AVA members are more involved with video rentals. Disney Home Video product is distributed through AVA, and he is studying the possibility of adding more software. Additionally, he features special offers from Source, VTR, and ZBS distributors in his newsletter.

AVA also offers extended service contracts to members, which run from \$30 to \$50. AVA has a network of more than 300 repair centers across the nation.

Power intends to hold six or more regional membership meetings annually, in addition to AVA's annual convention. The third annual convention will be held next spring in the greater Phoenix area.

AVA is concerned with aiding dealers' marketing abilities. It recently offered member stores a \$40,000 pool of prizes through a preprinted scratch ticket promotion.

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## U.S. INDIE LABELS

(Continued from page 3)

The latter record was signed to Chrysalis' U.K. dance-oriented Cooltempo label after a late-winter buzz developed around the imported Thom/Tay single. The record did well in Mississippi, Thomas says, but "everyone [else] in radio passed on it" in the U.S. Because of limited resources, he says, Thom/Tay "pulled the record out of distribution here when it started to happen in Europe." Chrysalis even offered to fund a videoclip, but Thomas declined because of the uncertainties of recoupment.

Two more Thom/Tay records, by Long Island band Hokis Pokis and Switch Hitter—a studio tag for co-producers Thomas, Taylor, and Patrick Adams—will be pressed for export only, because the top 60 pop charting of "You Can't Blame Love" has given the label a "proven method" of kindling U.S. major-label interest, while also generating pop success overseas.

Competition among U.K. labels for licensing of American independent titles is reaching cutthroat proportions. Two current New York club breakouts—Billie's "Nobody's Business" on Fleetwood and Wally Jump Jr. & the Criminal Element's cover of "Jump Back" on Criminal—were both signed to Phonogram's U.K. branch even before U.S. release.

Frequent overseas interaction with major labels does not seem to presage domestic linkups of the Tommy Boy, Enigma, or Rhino variety, however. Says Sleeping Bag's Resnick: "A custom label deal or even p&d would be the beginning of us losing control of what we're doing."

At Jump Street, vice president and general manager Cathy Jacobsen says the label's association with Island is a direct result of her dual role; she is also vice president and general manager of Island's 4th & Broadway. "We would not have gone anywhere else if I weren't here as general manager. We had to maintain control of marketing and radio promotion."

In contrast, Long Island-based MegaBolt has maintained only limited market presence. Launched in January by studio owner Lou Bolognese, with producer/writers Ric Wake and Sherick Guy providing material, MegaBolt's first release, Les Lee's "I'm The One You Want," sold a reported 12,000 units locally and was picked up by Record Shack in the U.K.

The label pressed 5,000 copies of Private Possession's "Are You Wid It" to start a street buzz, says MegaBolt's David Barratt. 4th & Broadway had already expressed interest prior to release, and picked up the record for U.S. and U.K. distribution. Though recent shakeups within Island seem to have blunted its progress, more than 25,000 units are said to have been sold.

MegaBolt's primary thrust is as a production company, says Barratt; its label outlet is a springboard to deals here and overseas.

DJ International acknowledges growing interest in Chicago music by a variety of major labels, and label president Rocky Jones says he would welcome a U.S. distribution deal—but only as it incorporated a promotional commitment. Without such backing, he says, "We could sell less records and make more money [as an independent]."

# Billboard

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# S.A. Musicians Get Organized

BY JOHN MILLER

**JOHANNESBURG** Leading South African musician Johnny Clegg is speaking out in favor of the international music community's cultural boycott of his country. But he warns that a blanket boycott risks denying local artists opposed to apartheid any world platform for their views.

A founding member of South Africa's first multiracial group, Juluka, Clegg recently showcased his new band, Savuka, in this city. And following the release of a Zulu album, he went on to play two concerts in France at the Angouleme African Music Festival.

Savuka recently released a maxi-single about imprisoned ANC leader Nelson Mandela, but South Africa's state-run radio network will not play the track as it is deemed too "political."

While in France he published a statement saying, "Progressive South African musicians support the international music community's stand on South Africa, but there is a certain degree of ambiguity as far as blanket boycotting of South African musicians is concerned."

"The international situation is such that songs with messages other than love and peace are not supported by state media, independent

radio stations, or major record companies—which argue that they will not promote music encouraging anger or despair as these sentiments are already part and parcel of the everyday situation in South Africa.

"Together with censorship and the many internal security laws, this has left little scope for a broad-based progressive music movement

**'We'd like the whole world to hear our music, our voices'**

to develop."

The statement goes on: "Some years ago, for instance, members of a band called Splash were sentenced to a number of years of imprisonment for singing songs about Nelson Mandela and the armed struggle, at a live concert. Musicians are thus severely hampered internally, and with the international music platform also being denied, they feel hamstrung—particularly as there is a sense that the worldwide music community is fighting a battle that is ours."

"Progressive music has up until now been relegated to a role that is indirect and largely ineffective, and

is in danger of becoming an appendix to the struggle."

Clegg goes on to note, however, that S.A. Musicians Against Apartheid, set up earlier this year as a loose and informal grouping, is now being given a more formal basis and will have links with progressive political organizations such as the United Democratic Front.

"We feel that this group, committed to locating a prominent role for music in the struggle, will provide both the framework and some form of protection for artists who are prepared to be more outspoken, as well as ending the sense of cultural paralysis."

"We would appreciate it if the international music community could find a place for our music and our voices and allow us to participate in events which directly affect music, South Africa, and the dismantling of apartheid," says Clegg.

Following its appearances in France, Savuka performed with seven other African groups at an anti-apartheid concert on the island of Goree, off the coast of Senegal. The event was attended by more than 300 mayors invited from around the world. Goree was in earlier times the last staging post for slaves before they were transported to the Americas.

Earnings Up 5.1%

## GEMA Reports Strong '85

BY WOLFGANG SPAHR

**MUNICH** West German collection society GEMA earned \$238.7 million in 1985, an increase of 5.1% over the previous year. Mechanical rights payments accounted for \$122.4 million, and performance, broadcast, library music, and associated rights for \$100.8 million.

Radio Europe 1, based outside the country, paid \$3.6 million. The balance of GEMA's income came from real estate and interest earnings.

The increase reflects the improved fortunes of the West German record business, which last year recorded a 10% sales increase after three years of decline. Despite a poor first quarter this year, the upward trend is expected to continue.

Sales of sound carriers accounted for 35.6% of GEMA's income, radio and television for 27.5%, and performances for 10.4%. Functional music accounted for 8.4%, videocassette rentals for 1.2%, movies for 1.2%, and the VCR hardware levy for 2%.

Foreign earnings, at just under \$18 million, accounted for 7.7%. Al-

most \$63 million was paid out to foreign writers and publishers.

GEMA's expenses increased from 14.2% to 14.7% of turnover. The society has almost 18,000 members, with 1,688 new members registered last year. Publishers comprise slightly more than 10% of the membership.

The society's long-running battle with IFPI over mechanical royalties appears unlikely to be resolved this year. The industry has already paid \$40 million into a blocked pending settlement. The Supreme Court here has fixed Nov. 27 as its new date for a decision in the dispute, but both parties are expected to fight for their percentages until a final judgment.

In a bid to promote national repertoire, GEMA plans a "Made In Germany" initiative, with documentation on some 1,500 successful titles going to radio stations nationwide. "The new generation of program planners can use the list as tuition for repertoire," says UFA publishing chief Josef Bamberger, organizer of the campaign.

## W. German Radio Syndicator Has Big Plans

*First Priority Is To Establish Intl Ties*

BY JIM SAMPSON

**MUNICH** DFS, the new radio syndication subsidiary of West German media giant Bertelsmann, is hoping for six-figure sales by early 1987 from a 75-page catalog listing mainly hourlong music specials and short features.

First priority for the fledgling service is to build up international—particularly U.S.—contacts with radio program suppliers and syndication services, according to DFS head Barbara Dickmann. "New programming is constantly being added to meet the specific demands of our customers, but we must intensify cooperation with American syndicators," she says. One Coca-Cola concert has already been carried, she notes, and discussions are continuing with Los Angeles-based Radio Express.

Officially launched in mid-June by Bertelsmann's radio and television division, UFA, DFS expects to have up to 200 new low-power FM stations go on air here during the next nine months, many of them broadcasting around the clock. "After 7 p.m.," says Dickmann, "most radio listeners wander off to TV, and ad revenues will dwindle. In the evenings and overnight, we provide a cost-effective service. We are the pioneers, the first in Germany with radio syndication, but we have already gotten a strong response from prospective licensees."

Over the past year UFA has been gaining experience in the Munich and West Berlin markets, and more

recently in Rhineland-Palatinate. UFA chief Bernd Schiphorst says program prices will be based on market size and on whether programs contain pre-sold advertising. A one-hour music special might cost about \$90 net plus tax and GEMA/GVL license fees, with DFS guaranteeing market exclusivity. "We offer savings of 50%, and in some cases as much as 80%, compared with the costs of self-origination," says Schiphorst.

Distribution could in principle be on record or cassette, but DFS plans to use VHS Hi-Fi videotape as its primary medium, with up to 11

hours of high-quality stereo sound per cassette, using a special new slow speed. Live syndication is not planned for the future, officially because of personnel costs, but more likely because of what are by American standards astronomical charges for stereo broadcast lines imposed by the monopoly German Post Office.

Cooperation with Radio Luxembourg would be one way around this problem, giving access to a current Radio Tele Luxembourg satellite subcarrier, but the Post Office could, and probably would, veto

*(Continued on page 70)*

## Swiss C'right Setback

**BERNE** Switzerland's much-debated new copyright legislation has suffered a further setback with the rejection by the House of Representatives of a draft submitted by the Council of Ministers. The country's Senate is also expected to refuse to discuss the draft during the current summer session.

Critics say the legislation does not take sufficient account of authors' interests and does not adequately cover satellite, cable, and other new communications technologies. Its suggestion that the present monopoly of Swiss copyright societies should be dismantled and replaced by free market

competition in representing rights owners has been called a recipe for confusion—particularly in view of the small size of the Swiss market.

Under existing legislation, it's up to the judges of the Federal Supreme Court to intervene to improve authors' protection. A series of court decisions has made it clear that the Swiss Parliament must act to ensure adequate rights protection. But now the initiative has been pushed back from the legislators to the executive council, and further delays are inevitable while a revised draft is prepared and presented.

## Philip Morris Sponsorship Stirs Debate Down Under

BY GLENN A. BAKER

**SYDNEY** The first serious attempt to initiate corporate sponsorship of domestic rock music in Australia has come badly unstuck following a backlash from 22 of the country's top bands.

The outfits, including Midnight Oil, Hoodoo Gurus, Divinyls, and Hunters & Collectors, jointly took out a full-page advertisement in the National Times newspaper proclaiming boldly: "Hands off! We will not support sponsorship of the Australian music industry by cigarette companies."

The furor has followed moves by the Philip Morris tobacco company to reach young buyers through the sponsorship of the Peter Jackson Rock Circuit in Sydney—Peter Jackson being a cigarette brand. The company spends \$3,000 a week on radio advertisements promoting appearances by bands at major rock pubs on a circuit of sponsored venues.

With all radio and television advertising of cigarettes banned in Australia, it seemed Philip Morris had found a means of having its brand name mentioned on teen-oriented radio a half-dozen times a day.

Soon after the ads went on the air, bands booked to play at venues on the "circuit" realized they were being seen as promoting a product with which they did not choose to be associated. "A number of bands, like DD Smith, have had their names associated with the Peter Jackson Rock Circuit, when in fact they're totally opposed to it," says

the group's manager, Roger King, one of the principals of the protest body.

"Philip Morris is definitely using the market these bands have to promote the sale of cigarettes to young people. Secondly, they are moving in on venues and trying to make it a condition of playing those venues that bands perform under their banner."

The Peter Jackson promotion is the first major venture by the Mel-

**'It must be the band's decision as to what sponsor is accepted'**

bourne division of New York-based Rockbill, and the company is seeking to arrange American-style corporate sponsorship deals for local bands.

Those opposed to the current situation make it clear they are not fighting corporate sponsorship of music as such.

Michael Roberts, manager of Hunters & Collectors, says: "We're not antisponsorship, but it must be the band's individual decision as to what sponsorship is accepted. And, anyway, sponsorship by a cigarette company is totally despicable."

As the debate continues, one rumor suggests that the "Quit For Life" antismoking organization is considering matching the Philip Morris sponsorship dollar for dollar.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 6/28/86

This Week	Last Week	SINGLES
1	2	THE EDGE OF HEAVEN WHAM! EPIC
2	3	I CAN'T WAIT NU SHOOZ ATLANTIC
3	12	HAPPY HOUR HOUSE MARTINS GOF DISCS
4	1	SPIRIT IN THE SKY DOCTOR & THE MEDICS IRS/MCA
5	9	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
6	5	HUNTING HIGH AND LOW A-HA WARNER
7	14	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
8	11	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
9	4	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
10	6	ADDICTED TO LOVE ROBERT PALMER ISLAND
11	7	CAN'T GET BY WITHOUT YOU REAL THING PRT
12	13	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARKSKI EPIC
13	NEW	PAPA DON'T PREACH MADONNA SIRE
14	21	FRIENDS WILL BE FRIENDS QUEEN EMI
15	22	VENUS BANANARAMA LONDON
16	18	BAD BOY MIAMI SOUND MACHINE EPIC
17	10	VIENNA CALLING FALCO A&M
18	8	SLEDGEHAMMER PETER GABRIEL VIRGIN
19	19	NASTY JANET JACKSON A&M
20	15	OPPORTUNITIES PET SHOP BOYS PARLOPHONE
21	26	UNDERGROUND DAVID BOWIE EMI/AMERICA
22	16	SET ME FREE JAKI GRAHAM EMI
23	17	INVISIBLE TOUCH GENESIS VIRGIN
24	NEW	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE
25	20	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
26	38	IT'S HORRIBLE BEING IN LOVE CLAIRE & FRIENDS BBC
27	29	CALL OF THE WILD MIDGE URE CHRYSALIS
28	34	THE TEACHER BIG COUNTRY MERCURY
29	NEW	HEADLINES MIDNIGHT STAR SULAR
30	39	LET'S GO ALL THE WAY SLY FOX CAPITOL
31	NEW	(BANG ZOOM) LET'S GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
32	NEW	I CAN'T STOP GARY NUMAN NUMA
33	23	LESSONS IN LOVE LEVEL 42 POLYDOR
34	32	JUMP BACK (SET ME FREE) DHAR BRAXTON FOURTH & BROS
35	30	WHEN TOMORROW COMES EURYTHMICS RCA
36	25	THE CHICKEN SONG SPITTING IMAGE VIRGIN
37	NEW	BRIGHT MIND FURNITURE STIFF
38	NEW	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
39	28	MINE ALL MINE/PARTY FREAK CASHFLOW CLUB
40	24	SINFUL PETE WYLIE MDM
		<b>ALBUMS</b>
1	1	GENESIS INVISIBLE TOUCH VIRGIN
2	NEW	SMITHS THE QUEEN IS DEAD ROUGH TRADE
3	2	QUEEN A KIND OF MAGIC EMI
4	3	PETER GABRIEL SO VIRGIN
5	4	SIMPLY RED PICTURE BOOK ELEKTRA
6	9	A-HA HUNTING HIGH AND LOW WARNER
7	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO
8	7	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
9	6	SHADOWS MOONLIGHT SHADOWS PROTV
10	12	PET SHOP BOYS PLEASE PARLOPHONE
11	10	WHITNEY HOUSTON ARISTA
12	11	BILLY OCEAN LOVE ZONE JIVE
13	14	CHRIS DE BURGH INTO THE LIGHT A&M
14	8	SAM COOKE THE MAN AND HIS MUSIC RCA
15	13	CURE STANDING ON A BEACH—THE SINGLES FICTION
16	NEW	STING BRING ON THE NIGHT A&M
17	15	LEVEL 42 WORLD MACHINE POLYDOR
18	16	SIMPLE MINDS ONCE UPON A TIME VIRGIN
19	20	SUZANNE VEGA A&M
20	21	ROBERT PALMER RIPTIDE ISLAND
21	17	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
22	24	CHRIS REA ON THE BEACH MAGNET
23	23	PHIL COLLINS NO JACKET REQUIRED VIRGIN
24	18	AC/DC WHO MADE WHO ATLANTIC
25	22	VARIOUS UP FRONT SERIOUS
26	19	QUEEN QUEEN'S GREATEST HITS EMI
27	31	JANET JACKSON CONTROL A&M
28	NEW	VARIOUS STREETSOUNDS HIP HOP ELECTRO 12 STREETSOUNDS
29	33	VARIOUS HITS 4 CBS/WEA/RCA
30	28	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
31	25	DOCTOR & THE MEDICS LAUGHING AT THE PIECES IRS
32	39	FALCO FALCO 3 A&M
33	NEW	CASHFLOW CLUB
34	32	EARTH WIND & FIRE THE COLLECTION KTEL
35	30	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
36	34	SHALAMAR THE GREATEST HITS STYLUS
37	26	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
38	NEW	VAN HALEN 5150 WARNER
39	29	MARVIN GAYE GREATEST HITS TELSTAR
40	NEW	FIVE STAR LUXURY OF LIFE TENT

## CANADA (Courtesy The Record) As of 6/19/86

SINGLES		
1	1	LIVE TO TELL MADONNA WEA
2	2	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
3	3	A DIFFERENT CORNER GEORGE MICHAEL CBS
4	6	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
5	5	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
6	4	WEST END GIRLS PET SHOP BOYS CAPITOL
7	7	SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
8	8	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
9	10	THE POWER OF LOVE JENNIFER RUSH CBS
10	15	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
11	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
12	12	LET'S GO ALL THE WAY SLY FOX CAPITOL
13	13	BAD BOY MIAMI SOUND MACHINE CBS
14	14	NO ONE IS TO BLAME HOWARD JONES WEA
15	18	INVISIBLE TOUCH GENESIS ATLANTIC/WEA
16	11	CAPTAIN OF HER HEART DOUBLE POLYGRAM
17	17	I WANNA BE A COWBOY BOYS DON'T CRY POLYDOR/POLYGRAM
18	20	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
19	16	KISS PRINCE PAISLEY PARK/WEA
20	19	DON'T FORGET ME GLASS TIGER CAPITOL
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON ARISTA/RCA
2	3	PET SHOP BOYS PLEASE CAPITOL
3	6	PETER GABRIEL SO GEFEN/WEA
4	5	ROBERT PALMER RIPTIDE ISLAND/MCA
5	2	VAN HALEN 5150 WARNER BROS./WEA
6	4	ROLLING STONES DIRTY WORK COLUMBIA/CBS
7	8	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
8	7	BILLY OCEAN LOVE ZONE JIVE/CBS
9	9	HEART NEVER CAPITOL
10	NEW	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
11	12	PRETTY IN PINK SOUNDTRACK A&M
12	14	JENNIFER RUSH CBS
13	10	GLASS TIGER THE THIN RED LINE CAPITOL
14	15	SIMPLY RED PICTURE BOOK WARNER BROS./WEA
15	18	PATTI LABELLE WINNER IN YOU MCA
16	11	MR. MISTER BROKEN WINGS RCA/ARIOLA
17	NEW	MOODY BLUES THE OTHER SIDE OF LIFE POLYDOR/POLYGRAM
18	16	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
19	19	MIKE + THE MECHANICS WEA
20	20	LEVEL 42 WORLD MACHINE POLYGRAM

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/23/86

SINGLES		
1	1	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
2	2	MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
3	3	WONDERFUL WORLD SAM COOKE RCA
4	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
5	5	I ENGINEER ANIMOTION CASABLANCA/PHONOGRAM/PMV
6	6	BEING BOILED HUMAN LEAGUE EMI
7	7	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
8	17	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
9	8	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
10	14	BAD BOY MIAMI SOUND MACHINE EPIC/CBS
11	NEW	LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
12	11	A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
13	10	IRRESISTIBLE STEPHANIE CARRERE/TELDEC
14	9	ROCK ME BABY JOHNNY NASH METRONOME/PMV
15	15	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
16	12	A KIND OF MAGIC QUEEN EMI
17	20	LOVE TOUCH ROD STEWART WARNER/WEA
18	13	LIVE TO TELL MADONNA SIRE/WEA
19	16	YOU TO ME ARE EVERYTHING THE REAL THING PRT/ARIOLA
20	NEW	LDOX AWAY BIG COUNTRY MERCURY/PHONOGRAM/PMV
		<b>ALBUMS</b>
1	1	MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
2	3	PETER GABRIEL SO VIRGIN/ARIOLA
3	5	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
4	2	HERBERT GROENEMEYER SPRUNGE EMI
5	NEW	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
6	7	QUEEN A KIND OF MAGIC EMI
7	4	JOE COCKER COCKER EMI
8	8	WHITNEY HOUSTON ARISTA/ARIOLA
9	6	CHRIS REA ON THE BEACH MAGNET DG/PMV
10	9	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
11	10	CC CATCH CATCH THE CATCH HANSA/ARIOLA
12	16	COCK ROBIN CBS
13	12	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
14	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
15	17	CURE STANDING ON A BEACH—THE SINGLES FICTION/METRONOME/PMV
16	14	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
17	11	VAN HALEN 5150 WARNER/WEA
18	15	MUENCHENER FREIHEIT VON ANFANG AN CBS
19	19	JENNIFER RUSH MOVIN' CBS
20	20	AALGLATT/MBAP AHL MAENNER MUSIKANT/EMI

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/28/86

SINGLES		
1	1	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
2	3	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
3	2	WONDERFUL WORLD SAM COOKE RCA
4	4	J'AI ME LA VIE SANDRA KIM CARRERE
5	6	THOUGHT YOU WERE ON MY SIDE COCK ROBIN CBS
6	NEW	LESSONS IN LOVE LEVEL 42 POLYDOR
7	7	TURN YOUR LOVE AROUND MAI TAI INJECTION
8	NEW	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN
9	5	BAD BOY MIAMI SOUND MACHINE EPIC
10	10	SLEDGEHAMMER PETER GABRIEL VIRGIN
		<b>ALBUMS</b>
1	1	PETER GABRIEL SO VIRGIN
2	2	CHRIS REA ON THE BEACH MAGNET
3	9	QUEEN A KIND OF MAGIC EMI
4	6	COCK ROBIN CBS
5	4	VARIOUS NOW THIS IS MUSIC VOLUME 4 NOW
6	3	ROBERT LONG ACHTER DE HORIZON EMI
7	5	JOE JACKSON BIG WORLD A&M
8	7	SIMPLY RED PICTURE BOOK WEA
9	10	WHITNEY HOUSTON ARISTA
10	NEW	VARIOUS BABY LOVE ARCADE

## AUSTRALIA (Courtesy Kent Music Report) As of 6/30/86

SINGLES		
1	2	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
2	3	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
3	11	SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
4	7	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
5	2	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
6	15	STIMULATION WA WA NEE CBS
7	5	MANIC MONDAY BANGLES LIBERATION/EMI
8	4	CHAIN REACTION DIANA ROSS CAPITOL/EMI
9	8	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
10	NEW	INVISIBLE TOUCH GENESIS VIRGIN/EMI
11	10	DO YOU WANNA BE? I'M TALKING REGULAR/FESTIVAL
12	NEW	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA/WEA
13	6	GREAT WALL BOOM CRASH OPERA WEA
14	12	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
15	9	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
16	13	PETER GUNN THE ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
17	NEW	WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
18	NEW	ALL I NEED IS A MIRACLE MIKE & THE MECHANICS WEA
19	18	LET'S GO ALL THE WAY THE SLY FOX CAPITOL/EMI
20	20	PISTOL IN MY POCKET LANA PELLAY LIBERATION/EMI
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON ARISTA/RCA
2	2	BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
3	3	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
4	NEW	GENESIS INVISIBLE TOUCH VIRGIN/EMI
5	7	PETER GABRIEL SO VIRGIN/EMI
6	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
7	5	VAN HALEN 5150 WARNER/WEA
8	8	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
9	12	EAGLES BEST OF THE EAGLES ASYLUM/WEA
10	17	PET SHOP BOYS PLEASE PARLOPHONE/EMI
11	13	DIANA ROSS EATEN ALIVE CAPITOL/EMI
12	NEW	ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
13	9	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
14	10	ROLLING STONES DIRTY WORK CBS
15	19	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
16	11	VARIOUS 1986 WAY TO GO MEGA MIXES FESTIVAL
17	NEW	JOE COCKER LIBERATION/EMI
18	18	ELVIS PRESLEY ELVIS BALLADS J&B
19	16	PLATTERS THE VERY BEST OF THE PLATTERS J&B
20	6	VARIOUS 1986 WAY TO GO FESTIVAL

## JAPAN (Courtesy Music Labo) As of 6/30/86

SINGLES		
1	NEW	JIBUN DE YU-NOMO NANDESUKEDO NYANGIRASU WARNER/PIONEER/FUJI/PACIFIC
2	NEW	BELL EPOCH NI YOROSHIKU TOSHIHIKO TAHARA CANYON/JOHNNYS
3	2	GYPSY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
4	3	SONG FOR USA CHECKERS CANYON/THREE STARS
5	4	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
6	7	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
7	5	SAYONARA NO OCEAN KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
8	6	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
9	1	AJISAIBASHI SANA E JONOUCHI CBS/SONY/FUJI/PACIFIC
10	NEW	MOTOR ORIVE REBECCA CBS/SONY/FUJI/PACIFIC
11	8	DANCE BEAT WA YOAKEMADE YOKO OGINOME VICTOR/JCM/NICHION
12	NEW	AME NO PLANETARIUM TOMOYO HARADA CBS/SONY/VARIETY/CO-PRO
13	9	YABUSAKADENAI TONNERUS CANYON/A TO Z/NICHION/FUJI/PACIFIC
14	11	NATSUIRO KATAOMOI MOMOKO KIKUCHI VAP/JCM/GEIEI/BERMUDA
15	NEW	NERVOUS VENUS KOJI KIKAWAC SMS/WATANABE/ONGAKU SHUPPAN
16	10	AOI KUTSU MIYOKO YOSHIMOTO TEICHIKU GEIEI/TV ASAHI M
17	14	KOINITSUKETA MARIKO FOR LIFE/JCM/NICHION/A TO Z
18	12	RASBERRY OREAM REVEKA CBS/SONY/SHINKO M/NTV M
19	NEW	NAMIDA NO LOVE SOMEBODY TAKEYUKI YUE COLUMBIA/WATANABE/ONGAKU SHUPPAN
20	13	TEENAGE WALK MISATO WATANABE EPIC/SONY/THUNDER/NICHION
		<b>ALBUMS</b>
1	1	SEIKO MATSUDA SUPREME CBS/SONY
2	3	THE TUBE SEASON IN THE SUN CBS/SONY
3	NEW	C-C-B BOKEN NO SU SU ME PORIDOL
4	2	HIROKO YAKUSHIMARU HANAZUKAN TOSHIBA/EMI
5	NEW	AKIE YOSHIZAWA KANO JO NO NATSU FOR LIFE
6	NEW	TOSHIHIKO THARA OTOKO ITAI CANYON
7	5	TOSHIKI KADOMATSU TOUCH AND GO RVC
8	4	USHIROYUBI SASAREGUMI FU WA FU RA CANYON
9	6	TATSURO YAMASHITA POCKET MUSIC MOON
10	9	MYANRI MYSTIQUE FOR LIFE
11	8	JOURNEY RAISED ON RADIO CBS
12	7	MINAKO HONDA LIPS CANYON
13	12	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
14	10	TAKAKO SHIRACRAZY BOYS RASBERRY KICK CBS/SONY
15	15	WHITNEY HOUSTON PHONOGRAM
16	11	ANN LOUIS YUJO VICTOR
17	13	EPO PUMP PUMP PUMP MIDDY
18	16	GENESIS INVISIBLE TOUCH VIRGIN
19	19	SOUNDTRACK ROCKY IV CANYON
20	14	AKINA NAKAMORI BEST WARNER/PIONEER

## ITALY (Courtesy Germano Ruscitto) As of 6/19/86

ALBUMS		
1	3	EROS RAMAZZOTTI NUOVI EROI CBS
2	1	LUCIO BATTISTI DON GIOVANNI RCA
3	2	JOE COCKER EMI
4	NEW	FABIO CONCATO SENZA AVVISARE POLYGRAM
5	5	PETER GABRIEL SO VIRGIN/EMI
6	4	SOUNDTRACK 9 AND 1/2 WEEK EMI
7	6	RENATO ZERO SOGGETTI SMARRITI RCA
8	9	LUCIO DALLA BUGIE RCA
9	7	ROLLING STONES DIRTY WORK CBS
10	10	COCK ROBIN CBS
11	NEW	QUEEN A KIND OF MAGIC EMI
12	14	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
13	15	ANGELO BRANOUARO BRANDUARDI CANTA YEATS CBS
14	13	MANGO ODISSEA FONIT CETRA/RICORDI
15	16	SOUNO TRACK ROCKY IV CBS
16	8	STING DREAM OF THE BLUE TURTLES A&M/POLYGRAM
17	NEW	SANDY MARTON MODERN LOVER CBS
18	20	NINO O'ANGELO CANTAUTORE DURUM
19	18	SADE PROMISE CBS
20	17	LORETTA GOGGI C'E' POESIA FONIT/CETRA

## Music Box, Superchannel Join To Form New Service

LONDON Pan-European satellite service Music Box has merged with Superchannel, the "Best Of British TV" project launched recently by commercial Independent Television (ITV) companies here.

A service combining at least 10 hours of Music Box programming with a broad-based mix of British broadcasting will be launched this fall, carried on the ECS-1 satellite and transmitted from Music Box's London facility.

The service will reach 4.5 million homes in 11 European countries. Music Box chief executive Charles Levison and former British Telecom executive Richard Hooper will be joint managing directors.

Since Thorn EMI pulled out of the operation, Music Box has been controlled by the Virgin Group, with ITV companies Granada and Yorkshire TV as additional shareholders. Despite a steady increase in audience reach, the advertising-supported service, partly modeled on MTV, has yet to make money, and is not expected to do so before the end of next year.

Other Europe-wide satellite channels are in a similar position, despite continuing enthusiasm for new media projects among investors and entrepreneurs. Rupert Murdoch's general entertainment service Sky Channel and the five-nation Europa channel are both thought to be losing substantial sums each year.

For the ITV companies, which are anxious to get into Europe and convinced that the unparalleled richness of British TV programming is a potential money-maker, the merger provides an opportunity to climb aboard the new technology bandwagon without the massive startup costs they would otherwise incur.

Superchannel has been given the go-ahead by the IBA, the TV regulatory body here. Every commercial TV company apart from Thames TV, which may well take up an option to join before year's end, is involved. The rival BBC network is not a member, but has agreed to supply programming in return for a share of the profits.

## DFS, WEST GERMAN RADIO SYNDICATOR

(Continued from page 68)

such a move. UFA and DFS must therefore wait for the launch of the new European DBS satellite, due in 12 months, and hope that they have enough affiliates at that time to cover the costs of live networking.

Schiphorst hopes that by next January at least several dozen low-power stations will have taken the overnight service and perhaps a daily music special and a few features, but there is some anxiety about how many will actually sign up. Several

major state-owned radio stations have hinted that they may allow private stations to carry some of their shows during off hours. DFS could then face both private and public competition.

Fan Fair fun caught on film . . . see p. 68

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## Inter-Global Inks Deal With World Vision 200 Videos Will Be Sold For Less Than \$17 Each

BY KIRK LaPOINTE

TORONTO Inter-Global Video has signed a manufacturing and distribution deal with World Vision Home Video that will break the \$17 price point in Canada for home videocassettes for the first time.

By September, the firm will be offering more than 25 titles at between \$9.99 and \$16.98. The World Vision deal also marks the first time the company has licensed its product for duplication, reports Inter-Global president Sam Berkel.

Among the titles are several from the Hanna-Barbera animation library, including "Casper And The Angels," "Black Beauty," "The Herculoids," and the "Hillbilly Bears." Among the initial feature film releases will be "Hangar 18,"

"The Fugitive," and "Hustling." Scheduled for release shortly thereafter are "The Making Of The Terminator" and "The Making Of Missing In Action."

In all, more than 200 licensed

### 'Titles we'll offer have been at \$59'

films will be made and distributed by Inter-Global through its 8,000 outlets in Canada, including traditional retailers, department stores, and drugstores. The company will also continue direct mail marketing.

"A lot of the titles we'll offer have been in the stores for \$59 or \$69," Berkel says.

In cases where no copyright pro-

tection exists, some of Inter-Global's product will be exported to the U.S.

Also scheduled for release under the deal, which holds for between three and five years, are "Monty Python And The Holy Grail," "Caravan" with Anthony Quinn, "The Silent Partner" with Elliot Gould, and "Murder By Decree" with Christopher Plummer and James Mason. Inter-Global expects to bring to market about 10 titles monthly under its arrangement with World Vision, which is owned by World Vision Enterprises, a division of the Taft Broadcasting entertainment group.

Some seven French-language titles will be released for the Quebec market, Berkel says.

### Hopes U.S. Success Isn't Far Behind

## Glass Tiger Roars Onto Canadian Scene

TORONTO One might think that the popular songwriting duo of Bryan Adams and Jim Vallance has had a string of No. 1 hits in Canada, given that Adams' "Reckless" now ranks as the best-selling album ever by a Canadian artist.

Actually, Vallance recently scored his first-ever top-ranking single in his homeland, to which Adams chipped in prominent background vocals. It wasn't an Adams

"The Thin Red Line" album is well past platinum, and "Don't Forget Me When I'm Gone" grabbed gold and platinum awards in April and is still selling well. In the U.S., where the album was released in June on Manhattan Records, the band used the title track (the second single in Canada and going strong) to establish itself at AOR. Now the Canadian hit is shipping in the U.S. and there are high expectations for it.

Glass Tiger made a big impression on Capitol-EMI's crew when it backed Culture Club at a 1984 Toronto concert. It took nearly a year to bring the band into the fold, and Frew confides that although Glass Tiger was edgy and impatient, the wait proved to be a perfect opportunity to strengthen the group's songwriting.

Vallance was introduced to the band primarily as a songwriter and arranger. Little did others know, however, that he was also looking to make his debut as a producer. Even though such heavyweights as Steve Lillywhite were proposed for the project, the band chose Vallance.

"It worked out great because we were all at the same stage of development," Frew says. "He didn't change the sound of the band at all. He let us experiment but wasn't afraid to get heavy-handed when he

had to."

The respect Vallance has in industry circles opened a few doors for the band in Canada. "But as the album crosses the border, we're more on our own. Americans are used to big stars being involved, and it doesn't impress them the same way it does in Canada," Frew says.

Of course, Glass Tiger isn't exactly flying on gossamer wings. Derek Sutton, who guided Styx, is oversee-

### 'Our goal now is to tour the U.S.'

ing the band's international development, while longtime manager Gary Pring remains as a Toronto-based co-manager.

Only a few months ago few had even heard of the band, which comes from and intends to stay put in the small town of Newmarket, just north of Toronto. But during a three-night stint in mid-June, Ontario Place Forum was packed to 10,000-plus capacity.

"Our short-term goal is to tour the U.S., probably in late summer or early fall," Frew says. "We're really feeling good right now."

KIRK LaPOINTE

### 'We really feel good right now'

song and it wasn't Vallance's singing debut. The hit was "Don't Forget Me When I'm Gone," a joint composition by Vallance and the hottest new band in Canada, Glass Tiger.

"I found it hard to believe myself," says Glass Tiger's lead vocalist, Alan Frew. "I mean, Adams is such a big star and all."

Some credit Vallance's songwriting touch and Adams' backup contribution for the success of the single, but most give the lion's share of the credit to Glass Tiger. In a year in which there have been few Canadians making strong initial splash, 1986 is rapidly becoming the year of the Tiger in Canada.

## Maple Briefs

A \$28-MILLION Compact Disk manufacturing plant should be operational by January in Drummondville, Quebec, about 50 miles east of Montreal. Production capacity will be about 4 million disks in the first year and 8 million optimally, reports the consortium of France-based SNC, Quebec-based Moulages Plastic de Lovest, and the Quebec government.

Meanwhile, industryites were scheduled to tour the first-ever Canadian CD plant in Mississauga, Ontario, just west of Toronto, Thurs-

day (26). The Praxis Technologies plant will be operational within weeks.

RICHARD LYTTLETON, formerly managing director of Capitol-EMI's record division in South Africa, has joined Capitol-EMI Canada as managing director. He is replacing Dave Evans, who is recuperating from a recent stroke and intends to return.

MASTERS FILM MUSIC recently got its start with the release of

"Omen III: The Final Conflict," and company co-founder Robert Townson says the firm intends to pursue both domestic and foreign soundtracks. Already slated are releases from the Varese Sarabande, Enigma, and Intrada labels. Townson says video release of films is making an impact on the success of soundtrack recordings. But, he says, "I think it would be dangerous to assume video will save you."

# Futures Offered In Artists' Careers

## 21 Group Debuts Plan To Raise Capital

BY FRED GOODMAN

**NEW YORK** Investors are being offered an opportunity to buy "futures" in rock artists' careers as part of a unique plan to raise capital by the 21 Entertainment Group Inc.

John Lehman of the Denver-based brokerage and banking house Allison Securities, which represents 21 Entertainment, says the record company hopes to raise as much as \$50 million to produce and promote recording artists.

The concept, dubbed entertainment futures contracts, raises money from outside investors through the issuance of offshore bonds. Written and offered in Europe by American Dominion—a bond service company with offices in California and Europe—in a basic denomination of \$5,000, the coupon bonds offer no interest, with annuity maturing in seven years at face value. The annuity is guaranteed by government gilts and bonds and will be handled by American Dominion.

Under the plan, 125 units will be issued for each recording artist or project, for a total of \$625,000 each. Lehman says 21 Entertainment expects to raise \$10 million in initial offerings and foresees "no problem in bringing in money."

In return, investors are purchasing into a syndication of 5% of the gross revenues of an artist's next five albums, if any are earned. According to 21 Entertainment, break-even point for contract holders—not including the annuity—is 300,000 sales per release, with approximately 40 cents going back to

### 'The plan will allow record companies to receive financing for each project'

the investor pool for each record sold, allocated from the artist's royalties.

In addition, the issues carry a warrant option for possible future syndication of ancillary rights, which could include merchandising rights or publishing income. The warrant may be called in at any time, and Lehman says they will be figured on a sliding scale that starts at 5% and could go as high as 25% of income.

Investors will not be able to select the artists they wish to invest in. Instead, all funds will be placed

in a blind pool and deposited in a trustee bank. Funds will be released on a per-artist basis by 21 Entertainment as each contract is signed.

"A few people will pick out the recording artists and decide on releases," says Fred Haayen, president of 21 Entertainment. Adds Lehman: "This plan will allow record companies to receive financing for each project at the time of release and will be able to cover all promotional and recording costs."

Under the plan, contracts can also be sold on behalf of a record company as well as an artist.

Revenue breakdown on a per-album basis allocates 11%—or 99 cents—of an album's list price for artist royalties. The rest of the \$8.98 list price allots \$3.87 to the retailer, \$1.44 to the record company for overhead and promotion, \$1.35 for distribution, 82 cents for pressing and packaging, and 53 cents for mechanical royalties.

Haayen says the plan was conceived as a way to deal with the "incredible cost" of breaking artists. "Videos, recording quality, and production costs are a big, big problem," he adds, especially for new and developing artists.

Haayen also envisions the entertainment futures as providing an additional spur for sales by creating interest in a particular artist's career among the public at large. "The nucleus is involving people in the investment who are going to buy your record. Involvement is the key."

The initial offering of 125 units has already been made by American Dominion in Dusseldorf, West Germany, and is also available in London and Paris. Filing has also been made for the issue to be available in Hong Kong, and Allison Securities has petitioned the Securities and Exchange Commission to allow U.S. sale of the bond as either an investment contract or as a future.

Lehman says the issue, written by American Dominion, is a variation of a bond the company wrote to raise money for thoroughbred horses. Lehman says that issue, which raised \$25 million in a blind pool, offered investors 50% of the purses earned by a group of 500 horses over seven years. For that issue, warrants allowed investors a chance to buy an interest in the horses' offspring in the initial pool.

With a discount of 20% to 22% being offered to brokers, Lehman says he expects the offering to be closed by the end of the summer. Allison also plans to launch a bond fund, dubbed the Entertainment Futures Fund, to buy back bonds.

**Fries Entertainment moves to acquire a 65% share of home video indie Prism Entertainment: see page 57**

# ...newslines...

**RCA MERGER DIVIDENDS:** The directors of RCA Corp. recently declared a quarterly dividend of 26 cents per share on RCA common stock, payable Aug. 1 to holders of record at the close of business on the effective date of the merger of RCA into General Electric. A dividend of 87.5 cents per share was also declared on the company's \$3.50 cumulative first preferred stock and 91.25 cents per share on the \$3.65 cumulative preference stock for the period April 1 to June 30, payable July 1 to holders of record on the date of the merger. The move supercedes an identical dividend declaration that would have been payable to shareholders of record on June 13. RCA also says it will call its 9.25% sinking fund debentures due June 1, 1990, for redemption July 21, and its similar 10.2% debenture due August 15, 1992, for redemption on August 15, 1986. Redemption price for the 9.25% debenture will be 100.55% of the principal amount plus accrued interest of \$12.85 per \$1,000. Redemption price of the 10.2% debenture will be 103% of the principal amount, plus accrued interest of \$51 per \$1,000.

**SCRIPPS HOWARD'S NEW SUBSCRIBER:** The Cincinnati-based American Financial Corp. and its chairman, Carl H. Lindner, recently revealed that they have acquired a 5.1% stake in Scripps Howard Broadcasting (NASDAQ/SCR). In an SEC filing, Lindner and American Financial said they upped their holding in the broadcaster to nearly 524,000 common shares by purchasing 128,700 shares in the last two months for \$54.42 to \$70.75. The stock closed Monday (23) at \$70, up \$3. The broadcaster's parent company, Scripps Howard, owns 80%.

**SCHWARTZ BROS.' SALES AND EARNINGS** were reported up for the first quarter, which ended April 30. The Maryland-based prerecorded music and videocassette distributor (NASDAQ/SWAR) says net income increased to \$241,000 or 30 cents per share compared to \$221,000 or 28 cents per share in the same period last year. Income from operations increased 48% over last year. Pretax income rose to \$482,000 or 60 cents per share from \$298,000 or 37 cents per share last year. Net sales increased to \$17.4 million from \$15.1 million in last year's first quarter.

## Blair Tells Shareholders: Accept Reliance's Offer

**NEW YORK** Amid a hostile takeover bid, broadcaster John Blair & Co. (NYSE:BJ) has urged its shareholders to accept a white knight bid by Reliance Capital Group.

Macfadden Holdings Inc., a closely held magazine publisher, has been embroiled in a bitter takeover fight with Blair for several months. The recent action by Blair's board of directors is the latest round in a battle that has been played out in the Delaware courts as well as through stockholder solicitations.

Meeting on June 19 in New York, Blair's board unanimously recommended that Blair shareholders accept a modified merger proposal and tender offer by Reliance for up to 7 million outstanding shares of the company at \$31 cash per share net, and an acquisition of the remaining shares for stock in ADVO-System Inc.—a direct-mail subsidiary of Reliance—and a 15-year 12% junior subordinated discount debenture in the principal amount of \$20.75.

Macfadden's offer, which had initially been \$27 per share for Blair, was later raised following the emergence of Reliance as a player. In what amounted to its most charitable assessment of Macfadden's offer, Blair's board called the newer offer "fair," but the board still held that the Reliance offer "presents a financially superior alternative to the Macfadden offer."

In a prepared statement, Blair said the board reached its decision after considering the opinion of Sal-

omon Brothers that the Reliance offer is, from a financial point of view, fair to Blair shareholders. The statement added that if the offer is successful, Blair shareholders could receive full value for the ADVO subsidiary, with Blair shareholders receiving approximately two and a half shares of ADVO for each share of Blair plus one of the debentures if Reliance purchases the 7 million shares in its tender offer.

Additionally, Blair's board approved a previously announced plan for Warburg Pincus Capital Partners to purchase a 16.7% equity stake in ADVO for \$11 million, to be paid in the form of convertible preferred stock and warrants that allow Warburg to purchase an additional 12% of ADVO common stock for an exercise price of \$9 million. The Warburg purchase is contingent upon successful completion of the Reliance offer, or on Macfadden's terminating its tender offer without having purchased any shares of Blair.

Jack W. Fritz, president and CEO of Blair, said Warburg is "paying the equivalent of \$4.35 per share for its equity in ADVO, and I believe our shareholders should assign the ADVO component of the Reliance Capital offer a comparable value in calculating the total value of that offer."

If the reliance offer is oversubscribed, all shareholders will be entitled to share in the ADVO distribution, **FRED GOODMAN**

## MARKET ACTION

### BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/17	Close 6/23	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	568.5	76	76 1/2	+ 1/2
John Blair & Co.	1230.8	29 1/2	29 1/2	- 1/2
CBS Inc.	519	133 1/2	142	+ 8 1/2
Cannon Group	275.1	35 1/2	38 1/2	+ 2 1/2
Capital Cities Communications	90.8	243 1/2	242	- 1 1/2
Coca-Cola	1785.1	117 1/2	118 1/2	+ 1/2
Walt Disney	1506	50 1/2	50 1/2	- 1/2
Eastman Kodak	2980.1	60 1/2	58 1/2	- 2
General Electric	3790.8	82 1/2	80 1/2	- 2 1/2
Gulf & Western	1079	65 1/2	65 1/2	+ 1/2
Handleman	264.2	34 1/2	33 1/2	- 1/2
MCA Inc.	959.2	49 1/2	49 1/2	- 1/2
Orion Pictures Corp.	1849.9	16 1/2	16 1/2	+ 1/2
Sony Corp.	1826.5	20 1/2	20 1/2	- 1/2
Taft Broadcasting	104	105	105 1/2	+ 1/2
Vestron Inc.	879.2	9	8 1/2	- 1/2
Viacom	684.8	31 1/2	30 1/2	- 1/2
Warner Communications Inc.	335	54 1/2	52 1/2	- 1 1/2
Westinghouse	1304.2	53 1/2	52 1/2	- 1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	744.6	30 1/2	30 1/2	+ 1/2
New World Pictures	262.4	19	19 1/2	+ 1/2
Price Communications	90.2	12 1/2	12 1/2	- 1/2
Turner Broadcasting System	42.6	26 1/2	25 1/2	- 1/2
Unitel Video	13.7	9 1/2	9 1/2	+ 1/2
Wherehouse Entertainment	98.5	28 1/2	27 1/2	- 1/2

Company	Open June 23	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	37	37 1/2	+ 1/2
Infinity Broadcasting	12 1/2	12 1/2	- 1/2
Josephson Inc.	10 1/2	10 1/2	+ 1/2
LIN Broadcasting	48 1/2	49	+ 1/2
Lieberman Enterprises	24 1/2	24 1/2	.....
Mairite Communications Group	15	15	.....
Park Communications Inc.	29	29	.....
Prism Entertainment Corp.	10 1/2	9 1/2	- 1
Recoton Corporation	13	12 1/2	- 1/2
Reeves Communications	12 1/2	13 1/2	+ 1 1/2
Satellite Music Network, Inc.	10 1/2	10 1/2	+ 1/2
Scripps Howard Broadcasting	67	70	+ 3
Sound Warehouse	28 1/2	29	+ 1/2
Specs Music	8 1/2	9	+ 1/2
United Artists	18 1/2	18 1/2	- 1/2
Westwood One	32 1/2	31 1/2	- 1/2

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on *Billboard's Top Pop Albums* chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:  
Sam Sutherland, *Billboard*  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
or Fred Goodman, *Billboard*  
1515 Broadway  
New York, N.Y. 10036

Country albums should be sent to:  
Ed Morris, *Billboard*  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**ROD STEWART**  
PRODUCER: Bob Ezrin  
Warner Bros. 25446

After his recent swing through post-punk pop/rock, Stewart reaches back to his earlier roots in classic r&b, no-frills rock, and folk-edged ballads on one of his better post-Faces solo efforts. If the originals get melodramatic, there's the sexy single and hit-in-the-making, "Love Touch," from the movie "Legal Eagles," produced by Mike Chapman, along with "Another Heartache," written by Stewart, Bryan Adams, Jim Vallance, and Randy Wayne.

**PETER CETERA**  
*Solitude/Solitaire*  
PRODUCER: Michael Omartian  
Warner Bros./Full Moon 25474

Second solo project for the ex-Chicago vocalist is already getting a boost from a soundtrack link, "Glory Of Love," co-written with David Foster for "The Karate Kid Part II." Cetera's smooth tenor is well served by Omartian's sleek production here and on other mainstream pop candidates, including "Big Mistake."

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
*Club Paradise*  
PRODUCERS: Various  
Columbia SC 40404

Compilation dominated by Jimmy Cliff, with additional reggae and calypso tracks (by the Blue Riddim Band, Well Pleased And Satisfied, and the Mighty Sparrow), could be a sleeper if the Harold Ramis comedy lives up to its promising cast. Helping forge a radio link is Cliff's duet with Elvis Costello, "Seven-Day Weekend."

**CINDERELLA**  
*Night Songs*  
PRODUCER: Andy Johns  
Mercury 830 076-1

Pennsylvania-based heavy rock band walks a tightrope between metal and album rock radio fare, which should bode well for initial exposure. Band's rapid-fire attack and arsenal of original tunes should do the rest. Recommended tracks: "Nothin' For Nothin'," "Nobody's Fool," and the title song.

**ADRENALIN**  
*Road Of The Gypsy*  
PRODUCER: Vini Poncia  
MCA 5757

Seven-piece mainstream rock band has already had some exposure via the album's title track, which appeared on the soundtrack of "Iron Eagle." The rest of this debut shows a band that could build a comfortable following on the heartland's tour circuit. Album programmers can drop the needle almost anywhere.

## BLACK

### PICKS

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
*Good To Go*  
PRODUCERS: Various  
Island 90509

Soundtrack to the forthcoming film about Washington, D.C.'s go-go scene offers a vigorous sampling of it. The music's hardcore funk base may make it difficult for programming, but the music's energy should overcome obstacles. Only complaint is rehashing of several tracks already available on other Island go-go compilations.

**THE TEMPTATIONS**  
*To Be Continued . . .*  
PRODUCERS: Peter Bunetta, Rick Chudacoff  
Gordy 6207GL

The seminal Motor City quintet marks a quarter century with this well-groomed pop/soul set, which hews to a mellower pace that spotlights their choral stamp. Includes "A Fine Mess," already a single and the title theme to the forthcoming Blake Edwards comedy.

## COUNTRY

### PICKS

**HANK WILLIAMS JR.**  
*Montana Cafe*  
PRODUCERS: Hank Williams Jr., Barry Beckett & Jim Ed  
Warner Bros./Curb

Williams sings about his cowboy hat, the sad inevitability of change, his nickname, sex, and the fat friends of beautiful women. Music ranges from a parody of Sousa ("Fat Friends") to Muddy Waters-style blues ("My Name Is Bocephus"). Willie Nelson and others guest on "Mind Your Own Business."

## JAZZ/FUSION

### PICKS

**WEATHER REPORT**  
*This Is This*  
PRODUCER: Josef Zawinul  
Columbia FC 40280

Final studio album for the 15-year-old fusion powerhouse led by keyboardist/composer Zawinul and Wayne Shorter is much more Zawinul's show, with the saxophonist offering little more than cameos. Instead, guest Carlos Santana jousts with Zawinul's always-evocative arrangements and a strong cast of percussionists and vocalists.

**SPYRO GYRA**  
*Breakout*  
PRODUCERS: Jay Beckenstein, Richard Calandra  
MCA MCA-5753

Solid commercial fusion from the septet, which finds some of its most elegant tracks here, along with some of its most hard-edged. The band's already strong base will profit from the rising radio profile for fusion, a trend this mix of pop, rock, r&b, and jazz is astutely targeted to. Expect

fusion and jazz outlets to program deeply here.

**RICHARD STOLZMAN & GUESTS**  
*Begin Sweet World*  
PRODUCER: Jeremy Wall  
RCA RCD1-7124 (CD)

Red Seal's Skylark series, targeted to pop/classics, New Age and environs, has a perfect test with this evocative collaboration between the classical clarinetist, keyboardists Wall and Bill Douglas, and bassist Eddie Gomez. Expect jazz and fusion outlets to respond warmly.

**FREDERIC HAND'S JAZZANTIQUA**  
PRODUCER: Donald York  
RCA RCD1-7126 (CD)

Another strong Skylark entry offers a stylish ensemble fusing renaissance instrumentation with modern electronics: Hand's guitar, lute, and vihuela meld with Jane Ira Bloom's soprano sax, Keith Underwood's flutes and recorders, Teddy Saunders' keyboards, and a rhythm section for accessible if tough-to-categorize instrumentals. Pitch to new age enthusiasts.

## GOSPEL

### PICKS

**HARVEST**  
*Only The Overcomers*  
Producer: Bill Maxwell  
Greentree RO 3936

Harvest has managed to become a major act in gospel in a relatively short amount of time, owing to fine harmonies, exceptional songs, and sincere beliefs. This album stretches the group musically, and it moves a bit away from being a Larry Gatlin sound-alike to having a sound of its own. Aimed at mainstream Christian radio, the sound will not disappoint and will sow hits there.

**THE CATHEDRAL QUARTET**  
*The Master Builder*  
Producers: Bill Gaither, Gary McSpadden  
Riversong X ZLP08510

The Cathedrals are now recognized as one of the premier quartets ever tosing gospel music, and this album gives ample evidence they deserve the honor. From the up-tempo numbers to the soaring ballads, their vocals are tight and on target. Several Gaither songs assure quality, and the production adds an uptown sound to the down-home message.

**JAMES CLEVELAND**  
*Sings Songs of Dedication*  
Producer: None listed  
Savoy RI 5015

Most Cleveland albums consist of him doing several tracks with a choir doing the rest. This compilation features him on every cut—a rare treat. This is priced midline but the performances are top of the line, and Cleveland's popularity should assure the success of this package. It is nice to see Savoy presenting Cleveland alone.

## CLASSICAL

### PICKS

**BEAUTIFUL DREAMER: THE GREAT AMERICAN SONGBOOK**  
Marilyn Horne, English Chamber Orchestra, Carl Davis  
London 417 242

One of the most attractive—and artistically valid—crossover albums to play the Americana theme this holiday season. Miss Horne is in glorious voice and has chosen a mix of tunes that don't just thump the patriotic drum. Her *de facto* signature song,

"Jeannie With The Light Brown Hair" and some Copland folk song arrangements, in addition to the mandatory "God Bless America," are among the 20 selections.

## POP

### RECOMMENDED

**KIM MITCHELL**  
*Shakin' Like A Human Being*  
PRODUCER: W. Tom Berry  
Atlantic 81664

Canadian guitarist/vocalist/songwriter once again proves himself a journeyman rocker in the best sense—his craft, humor, and style conspire to produce a satisfying and engaging set, most notably on "Get Lucky (Boys & Girls)" and "Patio Lanterns."

**VARIOUS ARTISTS**  
*They Come To America*  
PRODUCERS: Various  
Word/A&M WR-9-8334

Compendium is the "official licensee" of the Statue of Liberty restoration program, with portion of sales earmarked for that drive. Patriotic collection features classics (Kate Smith's "God Bless America") and originals performed by Glen Campbell, Wintley Phipps, Betty Buckley, Dobie Gray, Marie Osmond, and Will D. Campbell with Johnny Cash, Willie Nelson, Jessi Colter, and Waylon Jennings.

**CROWDED HOUSE**  
PRODUCER: Mitchell Froom  
Capitol SPRO-9693/9694 (EP)

Three-cut preview of the debut album for this new trio helmed by former Split Enz writer/singer Neil Finn is promising indeed; "World Where You Live" is particularly vivid pop/rock.

**LITTLE RICHARD**  
*18 Greatest Hits*  
PRODUCERS: Bumps Blackwell, Art Rupe, Bill Inglot  
Rhino RNCD 5899 (CD)

A textbook example of how to maximize the compact disk for historical anthologies: a generous serving of classic hits, boasting good transfers from the original mono, and a witty liner booklet.

**THE SMITHS**  
*The Queen Is Dead*  
PRODUCERS: Morrissey, Marr  
Sire 25426

Angry young quartet continues to grow musically, with Morrissey's vocals more melodic and less mannered. Underlying fatalism isn't diluted, but the more inviting framework should broaden exposure at alternative and college levels.

**TIME BANDITS**  
*Fiction*  
PRODUCERS: Willem Ennes, Alides Hidding  
Columbia BFC 40397

Well-produced Euro-pop from a Dutch quartet with evident Anglophilia. Includes one track produced by Dan Hartman, "I Won't Steal Away."

**YARDBIRDS**  
*Greatest Hits, Volume One: 1964-1966*  
PRODUCER: Giorgio Gomelsky  
Rhino RNLP 70128

Single-disk set couples 13 strong tracks from the British blues-rock band that spawned Beck, Clapton, and Page.

**54\*40**  
PRODUCERS: David Ogilvie & 54\*40  
Reprise 25440

Canadian quartet melds acoustic and electric guitars with '60s-style harmonies while managing to steer clear of clichés. Results are refreshing and surprisingly warm.

**CHRIS THOMPSON**  
*The High Cost Of Living*  
PRODUCERS: Phil Galdston & John Van Tongeren  
Atlantic 81665

Manfred Mann vocalist Thompson goes it alone with good results. Best tracks are the cover of the Motors' "Love And Loneliness" and "What A Woman Wants."

## BLACK

### RECOMMENDED

**JEAN CARNE**  
*Closer Than Close*  
PRODUCERS: Grover Washington Jr., Dexter Wansel & Maurice Starr  
Omni/Atlantic 90492

Veteran vocalist gets the star treatment from a bevy of front-line producers. Results are evenly split between quiet storm and up-tempo tunes, with Maurice Starr's "Candy Love" the sleeper of the collection.

**RANDY CRAWFORD**  
*Abstract Emotion*  
PRODUCER: Reggie Lucas  
Warner Bros. 25423

Producer Lucas, who helmed the first Madonna album, provides Crawford with a strong backdrop for ballads and gentle up-tempo vehicles. Best tracks: "Gettin' Away With Murder" and "Overnight."

**RODNEY FRANKLIN**  
*It Takes Two*  
PRODUCERS: Michel Colombier, Rodney Franklin  
Columbia FC 40307

Keyboardist's stylish fusion shuffles crisp instrumentals and crossover vocals with strong assists from Brenda Russell, Frank Musker, Philip Ingram, and an array of crack players, including Jeff Lorber, Chester Thompson, Paulinho da Costa et al.

## COUNTRY

### RECOMMENDED

**VARIOUS ARTISTS**  
*Texas Country*  
PRODUCERS: Various  
MCA 2-6892

Two-record set shows the high-water sounds of the different country genres native to Texas. Well-known oldies by Bob Wills and Ernest Tubbs as well as lesser-known classics like Stuart Hamblen's "Texas Plains" meet modern numbers by Jerry Jeff Walker, Joe Ely, Tanya Tucker, and Ed Bruce.

## CLASSICAL

### RECOMMENDED

**MAHLER: SYMPHONY NO. 4**  
Donath, Frankfurt Radio Symphony Orchestra, Inbal  
Denon C37-7952

Lots of rubato, but always cogent and supported with total conviction by the orchestra. Sound is outstanding, firm and transparent, and melting in the work's most magical moments. Inbal's emerging Mahler cycle will continue to attract adherents.

**CHOPIN: WALTZES; BARCAROLLE, OP. 60; MAZURKA, OP. 50, No. 3; NOCTURNE, OP. 27, No. 6**  
Dinu Lipatti, Piano  
Angel CDC7-47390

Angel has added more than 20 minutes of assorted Chopin to the legendary Lipatti waltz album, a catalog ornament for more than 30 years. Sound belies its age, and collectors should not need much coaxing to replace their worn Lipatti LPs.

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**HOT 100  
SINGLES SPOTLIGHT**

*A weekly look behind the Hot 100 with Michael Ellis.*

**BILLY OCEAN RIDES GAINS** in both sales and airplay points to the top of the Hot 100 this week with "There'll Be Sad Songs" (Jive). Fellow English artists **Simply Red** are close behind with "Holding Back the Years" (Elektra) and should compete with Ocean and "Who's Johnny" by **El DeBarge** (Gordy) for No. 1 next week. Simply Red is well ahead of DeBarge in sales, but the two are about even in radio points. **Janet Jackson's** "Nasty" (A&M), the second top five single from her No. 1 album "Control," and "Invisible Touch" by **Genesis** (Atlantic) are strong contenders for the top in the coming weeks.

**GENESIS SHARES WITH Peter Cetera** (Warner Bros.) the honor of being on the most Billboard reporting stations this week; both are on the playlists of 224 of the 226 radio reporters. This is outstanding airplay for Cetera given that his "Glory Of Love" is just entering the top 20 after being Power Pick/Airplay last week. Cetera's single is top five at five reporting stations and top 10 at dozens more, including WBBM-FM Chicago and WINZ Miami. Last week's Hot Shot Debut, **Madonna's** "Papa Don't Preach" (Sire), is this week's Power Pick/Airplay. It moves up seven places to No. 35, with great early jumps at radio, including 28-17 at Z-100 New York, 21-10 at WMMS Cleveland, and 20-5 at KZZP Phoenix. **Jermaine Stewart** (Arista), up to No. 29, is the airplay runner-up, with tremendous radio jumps being reported all over the country. The record is top five at 13 reporting stations. Among the hot spots: Houston, San Antonio, Charleston, S.C., and markets in Pennsylvania, Florida, and California. The biggest gainer in new adds is **Bananarama's** "Venus" (London), with more than 50 adds and a 10-place jump at WMMS Cleveland (37-27) helping to fuel a 32-place jump nationally, to No. 57.

**"SECRET SEPARATION"** by the **Fixx** (MCA) moves five places to No. 31 on strong sales reports and earns the Power Pick/Sales this week. The two runners-up are **Rod Stewart's** "Love Touch" (Warner Bros.) and **Belinda Carlisle's** "Mad About You" (I.R.S.), which is especially strong on the West Coast. **KIIS Los Angeles MD Gene Sandbloom** says Carlisle's record is a top-five-selling 7-inch and top-10-selling 12-inch single. "It really captures the whole summertime vacation beach scene," Sandbloom says.

**AMONG THE NINE** debuts this week are **Wham!'s** final record, "Edge Of Heaven" (Columbia), which is the Hot Shot Debut at No. 47, and the reunion record for **Peter Tork and Micky Dolenz of the Monkees** (Arista) at No. 88. One unique debut is "Friends And Lovers" by **Gloria Loring & Carl Anderson** (Carrere), featured on the TV soap opera "Days Of Our Lives." The record enters at No. 77, mostly from sales rather than from airplay. Among the early radio stations playing the tune is **WSPK Poughkeepsie, N.Y.**, where it's No. 1.

FOR WEEK ENDING JULY 5, 1986

**Billboard**  
**HOT 100 SINGLES ACTION**

**RADIO MOST ADDED**

226 REPORTERS			NEW	TOTAL
			ADDS	ON
<b>WHAM!</b>	THE EDGE OF HEAVEN	COLUMBIA	136	137
<b>DAVID LEE ROTH</b>	YANKEE ROSE	WARNER BROS.	63	63
<b>BANANARAMA</b>	VENUS	LONDON	53	89
<b>MIKE &amp; THE MECHANICS</b>	TAKEN IN	ATLANTIC	41	86
<b>JOHN COUGAR MELLENCAMP</b>	RUMBLESEAT	RIVA	40	83

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**

200 REPORTERS			NUMBER
			REPORTING
<b>MICHAEL MCDONALD</b>	SWEET FREEDOM	MCA	40
<b>JOURNEY</b>	SUZANNE	COLUMBIA	30
<b>RENE &amp; ANGELA</b>	YOU DON'T HAVE TO CRY	MERCURY	27
<b>EMERSON, LAKE &amp; POWELL</b>	TOUCH AND GO	POLYDOR	25
<b>STEVE WINWOOD</b>	HIGHER LOVE	ISLAND	22

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# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
2	4	HOLDING BACK THE YEARS	SIMPLY RED	2
3	3	CRUSH ON YOU	THE JETS	7
4	8	NASTY	JANET JACKSON	5
5	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	8
6	7	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	3
7	6	NO ONE IS TO BLAME	HOWARD JONES	4
8	9	SLEDGEHAMMER	PETER GABRIEL	9
9	12	INVISIBLE TOUCH	GENESIS	6
10	10	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	13
11	17	DANGER ZONE	KENNY LOGGINS	10
12	15	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	11
13	14	YOUR WILDEST DREAMS	THE MOODY BLUES	12
14	5	A DIFFERENT CORNER	GEORGE MICHAEL	16
15	20	WHEN THE HEART RULES THE MIND	GTR	15
16	11	I WANNA BE A COWBOY	BOYS DON'T CRY	17
17	21	LIKE NO OTHER NIGHT	38 SPECIAL	14
18	24	MAD ABOUT YOU	BELINDA CARLISLE	22
19	25	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	18
20	18	VIENNA CALLING	FALCO	30
21	27	MOUNTAINS	PRINCE & THE REVOLUTION	23
22	16	LIVE TO TELL	MADONNA	20
23	26	ONE HIT (TO THE BODY)	THE ROLLING STONES	33
24	19	NOTHIN' AT ALL	HEART	28
25	29	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	25
26	13	I CAN'T WAIT	NU SHOOZ	26
27	28	DIGGING YOUR SCENE	THE BLOW MONKEYS	27
28	35	SECRET SEPARATION	THE FIXX	31
29	34	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	21
30	40	GLORY OF LOVE	PETER CETERA	19
31	33	DREAMS	VAN HALEN	24
32	30	IF SHE KNEW WHAT SHE WANTS	BANGLES	32
33	23	SOMETHING ABOUT YOU	LEVEL 42	34
34	22	GREATEST LOVE OF ALL	WHITNEY HOUSTON	37
35	—	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	29
36	37	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	36
37	—	RUMORS	TIMEX SOCIAL CLUB	43
38	—	TAKE IT EASY	ANDY TAYLOR	38
39	32	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	45
40	—	HYPERACTIVE	ROBERT PALMER	39

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
2	3	NO ONE IS TO BLAME	HOWARD JONES	4
3	5	HOLDING BACK THE YEARS	SIMPLY RED	2
4	6	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	3
5	7	INVISIBLE TOUCH	GENESIS	6
6	10	NASTY	JANET JACKSON	5
7	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	8
8	11	SLEDGEHAMMER	PETER GABRIEL	9
9	4	CRUSH ON YOU	THE JETS	7
10	12	DANGER ZONE	KENNY LOGGINS	10
11	15	LIKE NO OTHER NIGHT	38 SPECIAL	14
12	16	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	11
13	21	GLORY OF LOVE	PETER CETERA	19
14	18	YOUR WILDEST DREAMS	THE MOODY BLUES	12
15	19	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	21
16	8	LIVE TO TELL	MADONNA	20
17	9	I CAN'T WAIT	NU SHOOZ	26
18	20	DREAMS	VAN HALEN	24
19	22	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	13
20	26	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	25
21	32	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	29
22	30	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	18
23	25	MOUNTAINS	PRINCE & THE REVOLUTION	23
24	24	WHEN THE HEART RULES THE MIND	GTR	15
25	29	DIGGING YOUR SCENE	THE BLOW MONKEYS	27
26	34	MAD ABOUT YOU	BELINDA CARLISLE	22
27	13	A DIFFERENT CORNER	GEORGE MICHAEL	16
28	14	NOTHIN' AT ALL	HEART	28
29	39	PAPA DON'T PREACH	MADONNA	35
30	17	I WANNA BE A COWBOY	BOYS DON'T CRY	17
31	33	IF SHE KNEW WHAT SHE WANTS	BANGLES	32
32	37	SECRET SEPARATION	THE FIXX	31
33	—	SUZANNE	JOURNEY	41
34	—	HIGHER LOVE	STEVE WINWOOD	40
35	31	SOMETHING ABOUT YOU	LEVEL 42	34
36	40	ALL THE LOVE IN THE WORLD	THE OUTFIELD	42
37	23	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	45
38	—	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	36
39	—	HYPERACTIVE	ROBERT PALMER	39
40	—	TAKE IT EASY	ANDY TAYLOR	38

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (9)	13
Atco (2)	
Island (2)	
COLUMBIA (12)	13
Rolling Stones (1)	
WARNER BROS. (4)	10
Geffen (2)	
Sire (2)	
Island (1)	
Paisley Park (1)	
A&M	9
EPIC (3)	8
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
Virgin/Epic (1)	
MCA (6)	8
Camel/MCA (1)	
I.R.S. (1)	
ARISTA (6)	7
Jive (1)	
POLYGRAM	7
Polydor (3)	
Riva (2)	
London (1)	
Mercury (1)	
CAPITOL	4
EMI-AMERICA (3)	4
Manhattan (1)	
ELEKTRA (2)	4
Asylum (1)	
Solar (1)	
RCA (2)	4
Grunt (1)	
Total Experience (1)	
CHRYSALIS (2)	3
China (1)	
CRITIQUE	1
JAY	1
MOTOWN	1
Gordy (1)	
PROFILE	1
TSR	1
Baja (1)	
TOMMY BOY	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
99	ADDED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
45	ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL
42	ALL THE LOVE IN THE WORLD	(Warning Tracks, ASCAP)
59	BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP
67	BAD BOY	(Foreign Imported, BMI) CPP
71	BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM
96	BEFORE I GO	(Unichappell, BMI/David Roberts, Procan)
80	THE BEST OF ME	(Air Bear, BMI/Meropub, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI) CPP/WBM
86	THE CAPTAIN OF HER HEART	(Z-Muzik/Almo, ASCAP)
7	CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM
10	DANGER ZONE	(Famous, ASCAP) CPP
16	A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
27	DIGGING YOUR SCENE	(Blue Network, ASCAP) CPP
98	OO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, BMI)
65	DON QUICHOTTE	(RKM, ASCAP)
24	DREAMS	(Yessup, ASCAP) WBM
47	THE EDGE OF HEAVEN	(Morrison Leahy, ASCAP/Chappell, ASCAP)
76	FEEL THE HEAT	(Hot Boy, ASCAP)
100	FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP) CHA/HL
49	THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
77	FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)
19	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM
37	GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP
52	HANGING ON A HEART ATTACK	(Maknu, ASCAP/Arista, ASCAP) CPP
53	HEADED FOR THE FUTURE	(Stonebridge, ASCAP) HL
69	HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP
40	HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
2	HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP
39	HYPERACTIVE	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM
26	I CAN'T WAIT	(Poolside, BMI)
91	I MUST BE DREAMING	(Sanpan, ASCAP)
17	I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP) CPP
94	I WOULDN'T LIE	(Temp, BMI)
84	IF ANYBODY HAD A HEART	(Famous, ASCAP)
32	IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Jeters, BMI) HL
51	IF YOU LEAVE	(Virgn, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM
90	IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM
70	IN THE SHAPE OF A HEART	(Swallow Turn, ASCAP) WBM
6	INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
58	IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM
55	JUNGLE BOY	(John Eddie Music)
63	A KIND OF MAGIC	(Queen, BMI/Beechwood, BMI) WBM
13	LIKE A ROCK	(Gear, ASCAP) WBM
14	LIKE NO OTHER NIGHT	(Rockknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyso Toonz, PROC) WBM/PPP/ALM
89	LISTEN LIKE THIEVES	(MCA, ASCAP) MCA/HL
20	LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johanny Yuma, BMI) WBM
66	LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC) HL
21	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Makiki, ASCAP/Arista, ASCAP) CPP
22	MAD ABOUT YOU	(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP
85	MAN SIZE LOVE (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP)
25	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	(Joel Songs, BMI) CPP/ABP
23	MOUNTAINS	(Controversy, ASCAP) WBM
92	MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM
5	NASTY	(Flyte Tyme, ASCAP) WBM
4	NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM
95	NO PROMISES	(I.D., ASCAP/R.G.K., ASCAP)
28	NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA
8	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
33	ONE HIT (TO THE BODY)	(Promopub B.V., PRS) CPP
44	ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL
79	ONE WAY LOVE	(T-Boy, ASCAP)
18	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
48	OUT OF MIND OUT OF SIGHT	(Mushroom, APRA)
35	PAPA DON'T PREACH	(Elliot, ASCAP/Jacobsen, ASCAP) WBM
50	PETER GUNN	(Northridge, ASCAP/Arista, ASCAP) CPP
97	POINT OF NO RETURN	(Poolside, BMI)
78	RAIN ON THE SCARECROW	(Riva, ASCAP) WBM
82	ROCK'N'ROLL TO THE RESCUE	(Claraudient, BMI/Daywin, BMI/Careers, BMI)
61	RUMBLESEAT	(Riva, ASCAP) WBM
43	RUMORS	(J.King IV, BMI)
74	SCHOOL'S OUT	(Bizarre, BMI/Esra, BMI)
31	SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM
9	SLEDGEHAMMER	(Clotfline, BMI/Hidden Pun, BMI) WBM
34	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
41	SUZANNE	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
46	SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
38	TAKE IT EASY	(Poetlord, ASCAP/Marlor, ASCAP) CPP
56	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMPC, ASCAP/Famous, ASCAP) CPP
64	TAKEN IN	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM
88	THAT WAS THEN, THIS IS NOW	(Mosquitos, ASCAP)
1	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP) HL
93	THIS IS THE TIME	(Grand Illusion, ASCAP/Almo, ASCAP)
73	TOUCH AND GO	( )
11	TUFF ENUFF	(Fab Brd, BMI/Bug, BMI) CPP
57	VENUS	(Dayglow, ASCAP)
87	VICTORY LINE	( )

**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.

# Country Fun At Fan Fair, June 9-15 In Nashville



**Malchak & Rucker Score.** Alpine recording artists Malchak & Rucker please the crowd with their new single, "Slow Motion," during the independent label show at Fan Fair.



**Standing In.** Warner Bros. labelmates Pam Tillis and Tim Goodman of Southern Pacific sing the duet "Thing About You" before a welcoming crowd at Fan Fair.



**Capt. Mark.** Sawyer Brown vocalist Mark Miller, center, salutes his commanding officers, Capitol/EMI America Nashville president Jim Foglesong, left, and Capitol Records Group president Don Zimmermann, backstage during Capitol/EMI's Fan Fair label show.



**A Country Salute.** Dolly Parton, Janie Fricke, Loretta Lynn, and Conway Twitty (from left) gather on stage at the 20th annual Music City News Country Awards in a special salute to country music fans.



**Legendary Moment.** Loretta Lynn, right, is honored with the Living Legend award backstage during the Music City News Country Awards. The trophy was given in recognition of her involvement with and contributions to country music over the past 25 years. Congratulating her is Barbara Mandrell, last year's recipient.



**A Lacy Performance.** Columbia recording artist Lacy J. Dalton meets with label executives after her performance at the CBS Fan Fair showcase. Pictured with Dalton are, from left, CBS Nashville director of national promotion for Columbia Jack Lameier, ABC Watermark's Neil Haislop, CBS Nashville senior vice president and general manager Rick Blackburn, Ten Ten Management's Barry Coburn, and CBS Nashville vice president of national promotion Joe Casey.



**New Blood.** Warner Bros. recording artist Dwight Yoakam performs his current single, "Honky Tonk Man," from his No. 1 album, "Guitars, Cadillacs, Etc., Etc.," during the label's showcase at Fan Fair.



**MTM's Debut Artist.** The Academy of Country Music's top new female vocalist, Judy Rodman, smiles for a quick photo as she signs autographs in the MTM booth during Fan Fair.

# Lifelines

## BIRTHS

Twins, Alexa Miles and Zoe Emery, to **Howard and Elaine Dultz Schwartz**, May 17 in Manhattan. He is president of Howard Schwartz Recording Inc. in New York.

Boy, Alexander David, to **David Hart and Diane Bentley**, May 20 in New Jersey. He is director of East Coast talent acquisition for Nederlander.

Boy, Joshua Geoffrey, to **Geoffrey and Clif Thacker**, May 31 in Cleveland. He is Cleveland branch marketing coordinator of the Warner/Elektra/Atlantic Corp.

Girl, Molly, to **Dan and Laurie Lunnie**, May 29 in Dover, N.H. He is music director at WOKG-FM Dover. She is a former DJ.

Girl, Ajia Frances, to **Linda and Richard Page**, June 3 in Los Angeles. He is lead singer of the RCA group Mr. Mister.

Boy, Jonathan, to **Robert and Pamela Pecha Woods**, June 12 in Cleveland. He is a record producer and president of Telarc International Corp. She is assistant principal oboist with the Cleveland Orchestra.

Boy, Corey Tyler Graham, to **Alan and Gunilla Niven**, June 12 in Los Angeles. He is manager of Great White and president of Stravinski Brothers Productions. She is formerly of Geffen Records.

Girl, Starr, to **Lorena Porter and Will Shelby**, June 13 in Culver City, Calif. She is lead vocalist in the MCA recording group Klymaxx. He is lead vocalist/keyboardist in the group Dynasty.

Boy, Alex Cody, to **Stu and Laura Cook**, June 19 in Los Angeles. He plays bass for the Warner Bros. group Southern Pacific.

## MARRIAGES

**Randy Kling to Nancy Evans**, May 24 in Madison, Tenn. He is president of Disc Mastering Inc. in Nashville.

**Andy McCoy to Anastasia Maisonneuve**, June 4 in London. He is guitarist for the Cherry Bombz and the Suicide Twins. She is a singer who appears on several tracks of the Suicide Twins' album.

**Thomas Dickerson to Dr. Susan Diane Roseff**, June 8 in Greenvale, N.Y. She is the daughter of Howard Roseff, a vice president and partner in the graphics firm of Lee-Myles Associates.

**Eileen Menseck to Craig Bickhardt**, June 8 in Exton, Pa. She is office manager of the Pride Music Group in Nashville. He is a songwriter for Screen Gems-EMI Music in Nashville.

**Peter Pendas to Marilyn Bennett**, June 9 in New York. He is a member and co-producer of the RCA band Wild Choir. She is a drama professor.

**Steven Saltzman to Tamara Chant**, June 21 in Milford, Pa. He is founder and president of the internationally syndicated radio show "Rock Over London" and chief executive officer of the American syndication company Radio International. She is director of European marketing for "Rock Over London."

## DEATHS

**Jack Waldman**, 33, of cancer May 17 in New York. A widely respected synthesizer player, he worked with such artists as Whitney Houston, Billy Idol, Joan Armatrading, Robert Palmer, Yoko Ono, and Jermaine Stewart.

**Harry Easton Godwin**, 79, May 27 in Memphis. He promoted such jazz/blues musicians as Furry Lew-

is and Gus Cannon and managed blues pianist Memphis Slim.

**Benjamin Francis "Whitey" Ford**, 85, after a lengthy illness June 20 in Nashville. The comedian, storyteller, and banjoist was commonly referred to as "The Duke of Paducah." In the early '30s, he joined Gene Autry's radio show on WLS Chicago and later appeared on the "WLS Barn Dance." Ford left the "Barn Dance" to host NBC Radio's nationally broadcast "The Plantation Party" for nine years. From 1942 to 1958, he was a cast member of the Grand Ole Opry. After leaving the Opry, Ford continued to tour, making as many as 200 appearances a year and performing on many television programs. He was known for ending his routines with the line, "I'm goin' back to the wagon; these shoes are killin' me."

## 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.*

### JULY

July 7-20, **Newport Music Festival**, Newport, R.I. (401) 846-1133.

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 11-20, **Riverfest**, St. Paul, Minn. Ron Sonntag, (612) 228-0018.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

July 29, **National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee Meeting**, Westin O'Hare, Chicago. (609) 424-7404.

### AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

Aug. 29-31, **20th Anniversary U.C. Berkeley Jazz Festival**, U.C. Berkeley, Calif. Lisa Ferguson, D'chell Chambers, (415) 642-7477.

### SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 10-13, **National Assn. Of Broadcasters/National Assn. Radio Broadcasters: Radio '86**, New Orleans. (202) 429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

Sept. 14-21, **Eighth Annual Georgia Music Festival**, Atlanta. Bill Lowery, (404) 656-6612.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, (212) 593-2258.

# ...newslines...

**AGREEMENT IS BEING SOUGHT** in a buyout of financially ailing Pacific Stereo, the home entertainment chain that filed for bankruptcy last month, by U.S. Electronics, which operates 30 stores out of Aurora, Colo. The deal, with approval required by the bankruptcy court and shareholders of the closely held Pacific Stereo, calls for a payment of \$500,000 plus 1% of gross revenues, not to exceed 10 cents on the dollar, owed to creditors. U.S. Electronics would run 40 to 50 Pacific Stereo stores in California and Washington.

**A VIDEOTAPE AGREEMENT** between the American Federation of Musicians and the TV networks has been ratified by the union members. The three-year pact gives musicians wage increases of 4% for each of the first two years and 5% in the third. The union reports that the new pact was approved by a margin of 8-1 in the U.S., while in Canada the vote was unanimous.

**TWO VERSIONS OF KATE SMITH'S** rendition of "God Bless America" have been re-released on two multiartist albums saluting the 100th birthday of the Statue of Liberty. RCA has the original 1939 recording by the late singer in an album called "A Salute To Miss Liberty," while Word Records, an "official licensee" of centennial items, offers a later performance recorded for CBS in a set called "They Come To America."

**HAL LEONARD PUBLISHING** is looking to the fall selling season as the major music print house releases three new catalogs: one on its general music titles, one on school music, and the other on its book line. New product from Hal Leonard includes its first Video Series release, a 60-minute title called "Beginning Guitar With Will Schmid" (\$29.95).

## New Companies

**Tom Cat Music**, a publishing company representing clientele of ARS Nova Management. P.O. Box 421268, San Francisco, Calif. 94142-1268; (415) 864-2800.

**Highland Productions**, a full-service management, booking, and promotion agency, formed by Mark Gammon and Devin Rathburn. First signing is the group FIVE A.M. 8303 Southwest Freeway, Suite 520, Houston, Texas 77074; (713) 772-8583.

**Vella Records**, formed by David Vella. Company will produce material by David Vella as well as other artists, concentrating on dance-oriented 12-inch product. First release is "Madam Butterfly/Honcho" by David Vella. P.O. Box 1330, New York, N.Y. 10011; (212) 228-9239.

**MSB Records Ltd., Baby Raquel Music, and Raquel's Songs**, formed by Mark Berry. First signings in-

clude Donna Ruff and Michael Rudetsky. 161 W. 54th St., first floor, New York, N.Y. 10019; (212) 581-5398.

**West Coast Promotions**, formed by Roger Hatcher. Company will promote all types of music. 6520 Selma Ave., Hollywood, Calif. 90028; (213) 461-3127 or (818) 787-7674.

**Broad Ripple Music International**, an artist development/management firm, formed by Terry Lowe, formerly of Sunshine Promotions; Lindsay P. Schneider, attorney; and Arthur "Chubby" Wadsworth, former owner of the Patio Lounge. Company will specialize in talent management, entertainment law, and publicity. Current clients include Rods & Cones, 10:01, and Laced. 6214 N. Carrollton Ave., Indianapolis, Ind. 46220; (317) 251-6965.

## U.K. TAPE LEVY WAR HEATS UP

(Continued from page 1)

"Poor to pay rich 12 million," says one headline, and below: "Oppose the tape levy—it's a gift to the greedy."

Elsewhere, home taping is described as "a harmless activity," while record business staffs are variously characterized as "the fat cats of music," "the moguls of music," and "among the richest and most successful people in the country."

Members of the public opposed to a levy are invited to contact the Tape Manufacturers' Group (TMG), which placed the advertisements. Those who do are sent a pamphlet headed "Wrong in principle, unworkable in practice: Why the government should say no to a home taping levy," and encouraged to protest to their local Members of Parliament.

The TMG has already spent more than \$100,000 on the campaign and

is refusing to say how long it will run or whether it will be extended to other newspapers or media. According to the ad agency involved, the intention is "to create such a general stink that MPs will not possibly be able to pass the levy bill when it gets its first reading in the next session of Parliament."

Representatives of music industry bodies, including the BPI, the Musicians' Union, the Performing Rights Society, and other copyright groups, are reportedly mulling their response to the media blitz.

A jointly financed counter-campaign is under consideration. But the TMG, which comprises Agfa, BASF, Memorex, Maxell, TDK, 3M, Panasonic, JVC, Sony, Fuji, and Kodak, might well prove to have greater financial resources in such a head-to-head battle than even the record industry "fat cats" it stigmatizes.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop and rack sales reports.	
				★ ★ No. 1 ★ ★	
1	3	3	18	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL 1 week at No. One
2	2	2	7	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
3	1	1	67	WHITNEY HOUSTON ▲ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	4	12	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98)	LIKE A ROCK
5	10	13	4	PETER GABRIEL GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
6	6	8	8	BILLY OCEAN ● JIVE JL-8-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	5	5	13	VAN HALEN ▲² WARNER BROS. 25394 (8.98) (CD)	5150
8	11	19	5	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
9	9	11	8	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
10	23	—	2	GENESIS ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
11	7	6	9	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
12	8	7	12	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
13	15	15	17	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
14	22	27	4	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
15	16	22	8	GTR ARISTA AL-8-8400 (8.98) (CD)	GTR
16	13	10	31	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
17	19	20	12	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
18	12	12	52	HEART ▲³ CAPITOL ST-12410 (9.98) (CD)	HEART
19	14	9	12	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
20	17	21	8	38 SPECIAL A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
21	18	18	16	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
22	21	16	33	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
23	24	24	7	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
24	26	34	4	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
25	27	29	14	THE JETS MCA 5667 (8.98)	THE JETS
26	25	17	13	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
27	28	23	43	JOHN COUGAR MELLENCAMP ▲³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
28	39	42	4	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98)	EMERSON, LAKE, & POWELL
29	20	14	19	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
30	31	33	6	NU SHOOSZ ATLANTIC 81647 (8.98)	POOLSIDE
31	54	69	3	BILL COSBY GEFLEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
32	29	28	19	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
33	30	30	33	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
34	32	32	34	ZZ TOP ▲² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
35	35	36	10	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
36	38	35	23	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
37	47	59	5	BELINDA CARLISLE I.R.S. 5741/MCA (8.98)	BELINDA CARLISLE
38	34	31	70	PHIL COLLINS ▲⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
39	40	41	8	WHODINI ● JIVE JL-8-8407/ARISTA (8.98)	BACK IN BLACK
40	41	45	4	THE FIXX MCA 5705 (8.98)	WALKABOUT
41	33	26	57	DIRE STRAITS ▲⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
42	37	38	33	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
43	42	37	45	MR. MISTER ▲ RCA AFL-17180 (8.98) (CD)	WELCOME TO THE REAL WORLD
44	46	47	7	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
45	45	46	10	KROKUS ARISTA AL-8-8402 (8.98) (CD)	CHANGE OF ADDRESS
46	43	40	12	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
47	48	50	7	LOU REED RCA AFL-17190 (8.98) (CD)	MISTRIAL
48	36	25	13	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
49	51	58	3	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
50	50	53	16	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
51	44	39	29	SADE ▲² PORTRAIT FR 40263/EPIC (CD)	PROMISE
52	71	—	2	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
53	53	56	10	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
54	56	71	4	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98)	DOUBLE VISION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	49	19	ALABAMA ▲ RCA AHL-17170 (8.98) (CD)	GREATEST HITS
56	58	66	4	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
57	65	79	3	THE BLOW MONKEYS RCA NFL-1-8065 (6.98)	ANIMAL MAGIC
58	49	44	36	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
59	64	101	4	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
60	52	48	21	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
61	102	107	3	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
62	72	74	7	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
63	63	52	10	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
64	61	61	31	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
65	57	55	59	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
66	68	64	13	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
67	60	60	7	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
68	74	63	12	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
69	70	70	10	THE MONKEES ARISTA ALB-6-8313 (6.98)	THE MONKEES' GREATEST HITS
70	75	80	6	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
71	73	72	12	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
72	77	77	29	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
73	76	54	40	STARSHIP ▲ GRUNT BXL-1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
74	83	89	53	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
75	66	51	60	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
76	67	68	15	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
77	62	62	7	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
78	69	57	35	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
79	NEW ►	—	1	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
80	79	73	22	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
81	81	83	7	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
82	91	—	2	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
83	115	—	2	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
84	85	86	10	MODELS GEFLEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
85	NEW ►	—	1	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)	HEAR 'N AID
86	86	78	17	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
87	82	82	38	STEVIE WONDER ▲² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
88	90	90	7	SHOXSIE AND THE BANSHEES GEFLEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
89	59	43	11	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
90	104	130	3	CLASS OF '55 AMERICA/SMASH B30002-1/POLYGRAM (8.98)	CLASS OF '55
91	78	67	15	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
92	122	178	3	BRUCE HORNSBY & THE RANGE RCA NFL-1-8058 (6.98) (CD)	THE WAY IT IS
93	95	85	107	BRUCE SPRINGSTEEN ▲¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
94	84	84	7	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
95	80	65	67	TEARS FOR FEARS ▲⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
96	89	92	34	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
97	87	75	19	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
98	93	93	16	JERMAINE JACKSON ARISTA AL-8-8277 (8.98) (CD)	PRECIOUS MOMENTS
99	150	180	4	JERMAINE STEWART ARISTA/10 AL-8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
100	96	87	13	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
101	97	95	72	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
102	100	94	13	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE... WAVES
103	NEW ►	—	1	RICK JAMES GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
104	108	124	7	JONATHAN BUTLER JIVE JL-8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
105	105	110	5	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
106	92	91	26	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
107	131	—	2	SOUNDTRACK SCOTTI BROS. SZ 40325/EPIC (CD)	COBRA
108	NEW ►	—	1	JOAN ARMATRADING A&M SP-5130 (8.98)	SLEIGHT OF HAND
109	94	81	30	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE

○ 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.

# Primary

# Dokken



# Elektra

**Under Lock And Key. Featuring the single and video, *It's Not Love*. On tour now.**



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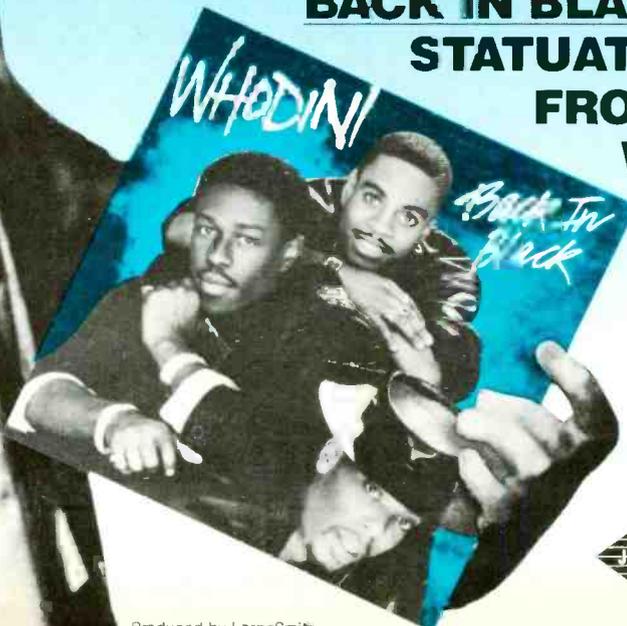
**GIVE ME YOUR HOMEBOYS, YOUR  
HOMEGIRLS, YOUR HOME OWNERS,  
YEARNING TO HEAR  
THE LATEST FRESH  
JAMS FROM WHODINI.**



Everybody's getting down with Whodini. Their last album Escape sold over 1,000,000 copies, becoming the biggest selling rap album in history. Now, Whodini takes the wraps off their already gold album, Back in Black. Featuring "Funky Beat" and the rap ballad "One Love."



**BACK IN BLACK,  
STATUATORY RAP  
FROM  
WHODINI.**



On Jive Records  
and Tapes.  
Distributed by  
Arista Records, Inc.



See Whodini on the "Raising Hell" tour.

Produced by Larry Smith

# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	101	88	16	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
(111)	153	179	3	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
(112)	117	120	8	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
113	113	116	9	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
114	114	114	59	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
115	88	76	12	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
(116)	121	151	4	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
117	99	102	11	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
118	106	100	33	BARBRA STREISAND ▲3 COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
119	111	105	18	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
120	98	99	50	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
121	107	103	53	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
(122)	159	169	4	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
123	110	104	42	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
124	103	97	24	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
125	116	108	16	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
126	125	117	20	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
127	119	119	16	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
128	118	112	21	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
129	124	125	59	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
130	130	153	57	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
(131)	163	—	2	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
132	120	113	23	CHERELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
133	109	111	15	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
134	137	137	142	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
135	134	135	141	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
136	129	133	14	UFO CHRYSALIS BFV 41518	MISDEMEANOR
137	141	115	16	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
138	127	126	631	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
139	139	146	6	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
140	140	143	8	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
(141)	146	159	5	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
142	142	152	146	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
143	143	148	3	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
(144)	NEW ▶	1	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY	
145	133	122	40	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
146	136	136	84	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
147	132	127	168	ZZ TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
148	126	134	52	MOTLEY CRUE ▲2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
(149)	154	163	4	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
150	128	118	32	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
151	144	132	52	STING ▲2 A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
(152)	182	—	2	ORIGINAL BROADWAY CAST POLYDOR 827969-1/POLYGRAM (10.98)	THE MYSTERY OF EDWIN DROOD
153	135	106	11	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
154	112	98	35	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
155	155	129	28	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	175	189	3	WHITE WOLF RCA AFL1-9555 (8.98)	ENDANGERED SPECIES
(157)	186	—	2	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
(158)	173	194	3	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
159	147	121	10	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
160	152	123	8	ACCEPT PORTRAIT BFR 40354/EPIC (CD)	RUSSIAN ROULETTE
161	161	170	15	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
162	167	164	94	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(163)	171	186	3	SAVATAGE ATLANTIC B1634 (8.98)	FIGHT FOR THE ROCK
(164)	179	195	3	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
(165)	170	174	2	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
166	169	138	10	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
167	145	147	13	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
(168)	NEW ▶	1	GEORGE STRAIT MCA 5750 (8.98)	# 7	
169	151	131	18	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
170	162	156	135	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
171	156	150	32	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
(172)	NEW ▶	1	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED	
173	123	109	40	ABC MERCURY B24 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
174	138	96	40	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
175	178	139	43	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
176	165	154	129	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
177	176	141	35	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
178	172	176	90	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
179	168	162	20	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
180	160	160	9	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
181	183	190	15	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
182	180	171	8	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (9.98) (CD)	SWING, SWING, SWING
183	187	166	33	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
184	148	128	13	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
185	149	149	27	STRYPER ENIGMA 73217/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
(186)	194	—	2	LARRY CARLTON MCA 5689 (8.98)	ALONE BUT NEVER ALONE
187	166	165	50	ARETHA FRANKLIN ▲ ARISTA ALB-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
(188)	NEW ▶	1	MTUME EPIC FE 40262	THEATER OF THE MIND	
189	191	193	3	SOUTHSIDE JOHNNY & THE JUKES ATLANTIC 81654 (8.98)	AT LEAST WE GOT SHOES
(190)	NEW ▶	1	SOUNDTRACK ATLANTIC 81661 (8.98)	AMERICAN ANTHEM	
191	198	175	33	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
192	184	161	21	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
193	193	173	39	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
194	196	200	139	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
(195)	NEW ▶	1	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER	
196	188	167	149	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
197	164	168	11	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
198	195	172	11	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
199	157	157	15	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
200	158	140	9	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                        |                                      |                            |                               |                                |  |                                       |
|------------------------|--------------------------------------|----------------------------|-------------------------------|--------------------------------|--|---------------------------------------|
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## CALIF. BILL WOULD CHANGE CONTRACT RULES

(Continued from page 1)

Industry Assoc. of America (RIAA), also seeks to clarify a record label's abilities to sue an artist for breach of contract and recovery of damages after the term of a contract has expired.

Since its inception, the amendment has been opposed by a coalition composed of AFTRA, Screen Actors Guild, the Conference of Personal Managers, the Assn. of Talent Managers, and the California Labor Federation. The group says it also has the lobbying support of the AFL/CIO. The coalition is being represented by Jay Cooper of the entertainment-oriented California law firm of Cooper, Epstein & Hurewitz.

Mark Farber, executive secretary of AFTRA's Los Angeles chapter, says the coalition has been able to obtain major changes in the pro-

posed legislation, but is "still not pleased with the bill."

"We fought it because it was a broad bill that could have impacted all service contracts," he says. The bill now is limited to contracts for phono-recording.

"We've made tremendous progress [but] our goal is to have the proposed tacking on of contracts obliterated," says Farber.

California lobbyist David Nagler of JLA Advocates, which is representing the RIAA, says AFTRA is the only group still opposed to the bill. He says AFTRA's opposition is now predicated only on the clause concerning recovery of monetary damages. Nagler declines to assess the bill's chances for passage.

"It's been such a controversial bill, I just don't know what the labor groups will be presenting in com-

mittee," he says.

Opponents of the bill say it gives record companies an unfair advantage in renegotiating recording contracts, and hinders artists from discovering their true market value.

"Our major objection to the bill is that the bargaining power resides solely with the contracted label," says Scott Nostaja, assistant executive secretary for AFTRA in Los Angeles. "Under this amendment, artists are only able to renegotiate with their current label until the contract expires. It has the effect of tying an artist to one label for his entire career."

Adds AFTRA's Farber: "Any time you negotiate with a young artist or any artists who are on the downside of a contract, the power situation gives the record company all of the chips. It's just not in the

best interest of artists to renegotiate this way."

One of the changes the coalition was able to obtain in S. 469 would force record companies to wait until three years into the initial contract before seeking renegotiation. "The labels had wanted the right to enter into renegotiation at any time after the signing of the initial contract," says Nostaja.

Additionally, the coalition obtained clarifications that would guarantee financial upgrading of an artist's potential earnings when renegotiating a contract.

Despite the changes, some remain opposed to the basic proposal. California attorney Don Engel—who has done contract work for record companies and artists, and has litigated royalty suits for Teena Marie, Olivia Newton-John, and oth-

ers—has lobbied actively against the bill.

At a recent law journal awards dinner honoring him, Engel termed S. 469 an "unfair and immoral position" which effectively provides that "starting at next to nothing, record companies can 'tack on' 49 years of 'perpetual servitude' without [artists] getting close to fair-market value."

While AFTRA's Nostaja says the organization entered the battle because their jurisdiction includes vocalists on recording sessions, recording artists have generally been mum during the debate.

"It's a fair assessment to say we've been hearing from the organized representatives of the rank and file musicians, but not from the people who are most affected by the bill," says Nagler.

## DEALERS: PAY-PER-VIEW CUTS VID BIZ

(Continued from page 1)

six months, with three months being the shortest period.

But now several important releases have been made available simultaneously to videocassette and pay-per-view, including CBS/Fox Video's "Rocky IV" and RCA/Columbia Pictures Home Video's "White Nights." In July, CBS/Fox's "Jewel Of The Nile" will be going to pay-per-view and videocassette at the same time.

Retailers and distributors say the potential for copying is one of the greatest threats of pay-per-view. "It's legalized piracy, that's what it is," says Gene Silverman, president of Video Trend, a major home video distributor.

"The cable advertisers even advertise for viewers to tape a copy of a film and own it. They're not just encouraging people to see it early, they're encouraging people to tape it early," says Silverman.

Robert Tollini, general manager of Video Trend, says he has seen re-

tailers cut orders by 10% to 20% on titles that have been aired on pay-per-view. "Dealers are angry and frustrated, and I guess they vote with their pocketbooks," he says. "If you're a dealer in a city which has pay-per-view, it psychologically affects how many copies you order of the tape."

Some executives, including manufacturers and retailers, say retailer response may be exacerbating a problem that is relatively minor. Pay-per-view has been in St. Louis for some time, says Larry De-Vuono, operations manager for Sight & Sound Distributors. Preorder sales of titles slipped below projections, he says, but reorders have increased—which may indicate that retailer fears did not match the danger they were facing, he says.

It is far too early for pay-per-view to have had a measurable impact on home video sales, says Chase Carey, president of the pay cable and home

entertainment group of Columbia Pictures and senior vice president of Columbia Pictures Industries.

"I just don't think there are enough pay-per-view homes or enough pay-per-view transactions to have a meaningful impact on video given the size the industry has grown to be," he says. "[Dealers and distributors] are overreacting in terms of what has been the impact of pay-per-view in a real dollar sense." With about 2 million homes subscribing to pay-per-view services and an average buy rate of 10%, only 100,000-200,000 households are viewing a typical feature with the service at any one time, he says. Total impact on home video

would probably work out to "1,000-2,000 cassettes on a major title," Carey says.

As for talk of a boycott, "I'd rather they came back in an aggressive format and address it in an opportunistic sense," he says.

As for the fear of increased copying at the consumer and in-store levels, Don Rogers, president of Video Paradise, a Boston-area franchiser, explains, "Copying off a prerecorded video is a real aggravation—you have to wire a couple of machines together, and it's a real pain in the butt. But if you put it over the cable, it becomes a lot easier to copy. I think it will knock the hell out of sell-through."

Fearful of increased consumer copying and retail piracy, the National Assn. of Video Distributors (NAVD) has sent a letter to manufacturers asking for a permanent 30-day window between home video and cable TV release.

Arthur Morowitz, owner of the Video Shack chain, Metro Video Distributors, and manufacturer Coliseum Video, says the terms the NAVD is requesting are too weak. "[The letter] is ill conceived and falls short of anything this industry should be looking for in terms of windows and standards," he says.

Assistance in preparing this story provided by Geoff Mayfield.

## MUSICLAND SHUTS PIZZA WAREHOUSE

(Continued from page 1)

after armed guards were posted over the weekend in a move staffers say was a routine security measure subsequent to an audited inventory.

At the same time, Jack Eugster, president of Musicland, announced the appointment of Ruth Sims as vice president and general manager for the Southern California region. In addition to overseeing the 34 Licorice Pizza stores, which she has been doing for nearly a year, Sims is now also responsible for 35 of Musicland's 50 California units.

Musicland, a division of American Can now operating 512 stores, also announced that it has completed its purchase, for \$13 million, of the combined Licorice Pizza chain plus 24 Record Bar units in Western states from Record Bar (Billboard, May 3). In November, Musicland purchased nine Record Bar stores—four in Chicago, the others in St. Louis.

In a two-part transition, the recently acquired Record Bar stores

were converted to the Musicland logo a week ago, according to Bruce Jesse, vice president of advertising and promotion. Grand-opening promotions were set in several markets for the June 27-29 weekend.

While declining to provide exact layoff figures, Jesse denied the total was as high as 92. He says the company is offering some reassignments and has "out-placement efforts underway." The field operation is left intact under Sims, including store managers and district supervisors. Musicland is headquartered in Minneapolis, where it has complete departments for accounting, purchasing, advertising, distribution, etc., so many functions at Licorice Pizza became obsolete.

Further details of the status of the Glendale facility were not disclosed. It's understood Licorice Pizza founder Jim Greenwood is the owner. A for-lease sign is posted at the site.

Sims will report to Arnie Bern-

stein, senior vice president of operations at Musicland's Minneapolis headquarters. Her role is similar to that of Larry Gaines, just named vice president and general manager of the 62-unit Sam Goody chain centered in the New York and Philadelphia markets. Gaines also reports to Bernstein.

Musicland is firming up its operation of autonomously identified chains. Bernstein also announced the appointment of Don Abboud as director of the 22-store Discount Records chain, reporting to Frank Vinopal, vice president of stores, Musicland and Discount Records. Vinopal oversees all Musicland outlets except those Southern California units reporting to Sims.

In addition to Sims, several key Licorice Pizza staffers have been retained. These include Dennis Winggett, vice president of store operations; Ron Geiger, controller; and Roy Antoun, assistant to former marketing director Randy Gerston. Also, store directors Joan Petrowitch, Nick Mrvos, Michael Haight, and Diane Amarillas have stayed. Gerston is among the more high-profile executives who have left, along with Steve Fierro, director of purchasing; Carolyn Knights, director of human resources; and Dave Crowell, director of distribution.

## Study: U.K. CD Player Sales Will 'Explode'

LONDON According to a study by the Euromonitor research firm, sales of CD players in Britain will "explode" in the next five years and lead to a sales war in which retail hardware prices will drop by at least 50%.

And the report predicts that "if the CD product is made more appealing to the young music fan," Pan-

European sales will top 10 million units in 1991, about five times what they are today.

Euromonitor says British hi fi purchasers are younger than those in France and West Germany. It says manufacturers may "have misjudged the market among the young for CD systems and failed to invest in sufficient production plants."

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## FARM AID IS A GO, IF INSURANCE COMES THROUGH

(Continued from page 1)

park over the stadium site but warns, "If we don't get this insurance, we can't have Farm Aid II. That would be a real disappointment. It would be a real sad thing for the farmers to lose that revenue, whatever it is—\$1 million, \$2 million, or \$18 million."

With up to 50,000 expected at the 60-acre Southpark venue and millions more expected to tune in the VH-1 telecast, Westwood One/Mutual Broadcasting System broadcast and MTV segments, Nelson expects the concert to produce an effect even more important than the money raised—increased awareness of the farmers' plight.

Another prime force behind the Farm Aid project, Texas agriculture commissioner Jim Hightower, compares the difficulties in bringing off the event to "loading bullfrogs in a wheelbarrow."

The wheelbarrow has been changed from Memorial Stadium to Southpark, but the biggest frog in the pond remains the insurance

question. Farm Aid officials are hopeful the latter location will be judged safer and more insurable than the Univ. of Texas site, a stadium with steep stairs and narrow aisles.

Some 30,000 tickets have been sold at \$20 each, and Farm Aid leaders hope the less restrictive policies of Southpark might lure many Nelson followers who were balking at the stadium's no-beer policy. Many considered an 8 a.m. to 1 a.m. concert unthinkable without beer to help battle the Texas sun, which can be a scorcher in July.

Acts volunteering to perform include the Blasters, Arlo Guthrie, Alabama, Emmylou Harris, Julio Iglesias, Waylon Jennings, George Jones, Kris Kristofferson, Neil Young, War, Jerry Jeff Walker, Taj Mahal, Steppenwolf, the Fabulous Thunderbirds, Bonnie Raitt, John Prine, Roger Miller, John Cougar Mellencamp, Gary Morris, Roger McGuinn, and, of course, Nelson. Guest VJs include Don Johnson, Sis-

sy Spacek, Tommy Lee Jones, and Catherine Bach.

The VH-1 commitment is "huge," according to Lee Masters, vice president of VH-1. "This is the first major concert for VH-1, and we expect it to be a 12-camera shoot." The cable firm plans to cover the entire concert live. A VH-1 contest, with winners being flown to Austin for the concert and a meeting with Willie, was very successful, Masters said. "It was the biggest one we've had."

Masters agrees with Nelson that the primary purpose is relaying the message about the farm woes. "We're producing our own things to run during the breaks in the program—shots of farmers, interviews with them. And we spent 13 hours of production with Willie for this and for part of the guest VJ segments he'll be doing June 30 to July 3."

With VH-1's 13 million subscriber base, plus more than 10 million additional viewers available through ca-

ble systems that will free up a channel for VH-1 July 4, Sue Binford, vice president of press relations for VH-1 and MTV, predicts a potential TV audience of 23 million. That figure does not include those watching the rock-oriented segments to be carried on MTV.

A Farm Aid spokesman indicated the insurance premium had reached \$200,000 (which Farm Aid was willing to pay) before the insurance company officials were negotiating with balked. This sent Farm Aid officials scurrying into action trying to find alternate insurance companies to insure the event—and to ensure that the event will be held.

Some have argued that the Farm Aid revenues are a drop in the bucket when compared to the entire problem of the plight of American farmers. Nelson counters by saying, "\$200 to a broke farmer who is trying to look for groceries is not a small thing. It may look small to the guy who has \$1,000 dollars in his pocket in \$100 bills, but to that

farmer, \$200 is a lot of money. The first Farm Aid allowed us to spend millions of dollars to arrange food, medical help, seminars, and legal counseling for farmers."

The CBS Records artist notes that despite the Farm Aid efforts, the nation's farm situation has worsened over the past year. "Our farm policy has to be torn apart and reconstructed from the ground up."

Nelson's ultimate Farm Aid goal? "For the American farmer to get a decent price for his product—where he can hold his head up and walk down the street, along with the plumber and house painter and the other people in that town who work and say, 'Yeah, we live in America, we have a good job, I'm making good money.' That's all. They don't want to get rich—they just want to pay their bills and live out in the country and farm. We don't work for free, so why do we ask our farmers to do it?"

## DAVID LEE ROTH: NO GRIPES

(Continued from page 3)

video, radio, movie star, television, sponsorship. Come on, this is the '80s. That's what being a rock star's all about. I read all the magazines. I want in—sign me up! That wasn't the way with the band at the time. So I bailed."

After his jump from Van Halen, Roth formed his new band in three weeks. But he also wanted to make a movie, having co-directed a number of the group's videos with his longtime friend and lighting director, Pete Angelus.

Dubbing themselves the Fabulous Picasso Brothers—"Fine art and pizza delivery: What we do for a

living falls neatly in between"—Roth and Angelus landed a \$10.5 million deal with CBS Pictures for a "Crazy From The Heat" movie.

"Then the evil Ted Turner came looming out of the mist, evidently trying to savagely pillage CBS for his own wantful gain," says Roth. "So they said that in an effort to stave off his buyout they were going to dissolve the movie company, the book company, whatever. We had a pay-or-play contract, so we were learning about directing movies and now we're learning about lawsuits."

The Fabulous Picassos then set

about mapping out Roth's next musical move, which saw him regrouping with his new band to record "Eat 'Em And Smile."

While Roth was in the studio, Van Halen—or Van Hagar—topped the charts with the "5150" album. "God bless 'em for that," says Roth. He adds, however, that he considers it unfortunate that his former bandmates and their new singer Sammy Hagar are apparently engaged in an "anti-Dave" campaign.

"What's that saying, 'Thou protestest too much'?" says Roth. "You know they drag around a sign from city to city that says 'Screw

Dave Lee Roth.' It's in orange marker, look for it.

"They pull it out every night at a certain point in the show. Initially, sure you're going to be P.O.'d. But then you think, 'What kind of person is going to force themselves to remember to pack the sign every night?' My exact response? A giggle and onto the next victim."

With Vai, Sheehan, and Bissonette, Roth once again finds himself fronting a formidable rock force. With the aid of Angelus and tour production coordinator Pat Whitley, the singer says he is quite content to run his own business affairs—handling everything from T-shirts and video production to stage design—from his penthouse office on Hollywood's Sunset Strip.

"One of the most difficult things is to find a manager who really

works with the artist and understands what the product is about," says Roth. "It's usually necessary that the manager have vision, because the artist usually won't. Somebody has to say, 'Oh, Johnny, I see James Dean—get a haircut.' A lot of artists need that."

"But I always had the vision, a vision of what this was supposed to be like. I always had an idea that I wanted technicolor. I wanted it paradelike."

For the record, Roth is recording Spanish and Portuguese versions of "Eat 'Em And Smile." Templeman says the exercise has been "very time-consuming."

Who came up with the idea for the multilingual recording? Replies Templeman: "Are you kidding? Dave's the new P.T. Barnum—he thinks of everything."

## CHAPPELL/INTERSONG BOOMING

(Continued from page 6)

likely to understand that revenue in music publishing can lag way behind success on the charts."

A rash of new co-publishing deals, the most aggressive in the company's history, would appear to bear out Robinson's perspective. They include deals with Jonathan Caine of Journey (Columbia), "D" Train (Columbia), Cinderella (PolyGram), Guadalcanal Diary (Elektra), Rubber Rodeo (PolyGram), and others. Recently announced were associations with Rod Stewart, U2 and Peter & Ina Wolf.

In weighing the signing of established writer/performers, Robinson says a detailed financial analysis is made of each deal.

An overall calculation takes into account three factors: income stream for any existing catalog and for new product to be delivered under the term of the deal to establish estimated recoupment, if any; the cost of money in interest; and the risk factor if money is not recouped,

assigning a percentage based on the amount of money advanced.

With its highly computerized facilities, Robinson notes, Chappell/Intersong recently did a random sampling of writer/artist deals over the years. "It was just a proving thing to go back and see if we did better or worse than forecast. We had some total disasters, but more often than not we made very good deals."

As for Chappell/Intersong's investors, Robinson says they were pleasantly surprised that such anal-

ysis took place. "They felt this beat a finger-to-the-wind approach."

Robinson is one of five senior vice presidents of the Chappell/Intersong worldwide operation who report to Bienstock. The others are Richard Randall, financial, based in the U.S.; Ton Smits, responsible for Europe and South America, based in Holland; Jonathon Simon, responsible for the U.K., Australia, and South Africa, based in the U.K.; and Johnny Bienstock, chief of printed music and recorded music libraries.

## BMI HONORS COMPOSERS

(Continued from page 6)

Lance Rubin, "Dallas"; Jerrold Immel, Lance Rubin, and Ron Ramin, "Knot's Landing"; and Lance Rubin, Artie Kane, Jack Smalley, and Duane Tatro, "Dynasty."

BMI Emmy winners honored were Doug Brayfield, for his lyrics

to "Lullaby" from the TV film "Love Lives On"; Bill Byers, principal arranger for "Christmas In Washington"; and Allyn Ferguson for his dramatic underscore for the Hallmark Hall of Fame special "Carnegie."

John Barry was also saluted for his Oscar-winning score to "Out Of Africa."

In addition to Goldsmith, those receiving TV/film Pioneer Awards were Sheldon Allman, Joseph Barbera, Eliot Daniel, Dominic Frontiere, William Hanna, Joseph Mullendore, Lennie Niehaus, Stu Phillips, Nelson Riddle, Jack Tillar, and Jack Urbont.

## To Our Subscribers

As part of Billboard's ongoing effort to improve service to our subscribers, we are changing service bureaus this month.

Effective Tuesday (1), all customer correspondence should be

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# INSIDE TRACK



**There's Nothing Like A Musical.** Taking a break from the recent recording session in London of the popular Rodgers and Hammerstein musical "South Pacific" are, from left, producer Jeremy Lubbock, Dame Kiri Te Kanawa (Nellie Forbush), CBS Masterworks senior vice president and general manager Joseph Dash, vice president of a&r Christine Reed, and conductor and arranger Jonathan Tunick. "There Is Nothing Like A Dame," a tune from the musical, served as the theme song for the session.

## Sony Charges JVC With Deceptive Ads For VHS-C

BY GEOFF MAYFIELD

**NEW YORK** In the latest scuffle between the 8mm and VHS-C camcorder formats, Sony Corp. is charging JVC with deceptive advertising.

New York-based McCann-Erickson, Sony's advertising agency, has filed letters of protest with all three TV networks over a commercial for JVC's GR-C7 camcorder.

The nationally televised spot, shot in a poolroom setting, compares JVC's full-featured VHS-C camcorder to Sony's "aim and shoot" 8mm Handycam and concludes with the phrase, "Don't get caught behind the eight ball."

Steven Hurwitz, senior vice president for McCann-Erickson, and Jeffrey Brooks, vice president of advertising for Sony, say that by comparing two camcorders with dissimilar features, JVC leaves the viewer with an inaccurate portrayal of the 8mm format.

"They took their luxury sedan with all the bells and whistles—like a Cadillac or a Lincoln Conti-

mental—and compared it with the station car, such as a Honda Civic or Nissan Sentra," says Brooks. "I think it's an unfair comparison. It ends up as an indictment of the entire 8mm format with the phrase 'Don't get behind the 8-ball' going from a specific comparative to a comparative of the two formats. They give you the impression that those features aren't available in the 8mm format."

But Steve Isaacson, national sales and marketing manager for JVC, counters that Sony's Handycam is the only 8mm model on the market—by Sony or any other manufacturer—that compares with his company's GR-C7.

"They are the only two hand-held camcorders in the marketplace," says Isaacson. "Both Sony and JVC concur that the hand-held camera will dominate the portable camera market. Probably if we would have compared our GR-C7 to their shoulder-mount model that has all of the comparable features, they would have complained that we were unfair in comparing a hand-held to a shoulder camera."

Larry Lamattina, chief operating officer for SSC&B Lintas USA, JVC's advertising agency, issued a press release in response to McCann-Erickson's protest: "The commercial explicitly sets up the comparison between the smallest 8mm camcorder and the smallest VHS camcorder. To make it clear that a comparison is being made between the only two hand-held units, we inserted a 'super' in the commercial, designating the Sony model to which the JVC camcorder is being compared."

Lamattina charges that Sony has included unfair comparisons in previous campaigns, including a 1985 commercial that depicted "shoulder-model VHS camcorders and big, bulky portable VHS recorders to emphasize the smallness of the Sony Handycam."

Officials at ABC, CBS, and NBC television networks confirm that they have received the protest from Sony's agency. As is typical in such matters, JVC's spots can continue to air until the networks' broadcast standards and practices departments can determine whether or not the protest is valid.

**THE SHIFT IN RETAIL SHIPMENTS** by configuration continues its dramatic turn in net dollars. According to CBS market research into the industry, estimates for the first quarter of 1986 peg cassettes at 49%, LPs at 23%, compact disks zooming to 21%, and singles at 7%. That compares with CBS' overall market estimate for last year, which has cassettes at 53%, LPs at 29%, CDs at 11%, and singles at 7%. WEA's projections for this year, outlined by Henry Droz during a recent WEA International huddle (Billboard, June 28), portray a similar upheaval.

**EARLY BIRD:** Although her contract isn't up for renewal for another ten months, Mickey Granberg has reportedly sealed new binders with both the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA). Granberg, who serves as executive vice president for the sister organizations, surprised some board members by seeking the early renewal at recent board meetings. She was named to the twin posts in April 1984 . . . Bob Reitman, vice president of creative marketing at A&M, has decided to stay on the lot. Reitman had been expected to head up a new-age-oriented record label backed by Robert Redford but reportedly had a change of heart, reinforced by the Alpert/Moss crew's warm tribute at the label's recent national meetings.

**TAKING LIBERTIES:** The roster of musical acts expected to pepper Liberty Weekend festivities in the Big Apple are only the tip of the iceberg. In what's shaping up as the most active array of July 4th tie-ins in memory, the official Statue of Liberty ceremonies and concerts, which already promise about three dozen major recording acts, are being buttressed by radio specials, live concerts and even a tongue-through-cheek MTV party featuring ZZ Top in performance on a cruise boat. Even discounting the 80-plus acts lined up for the troubled Farm Aid II benefit, the national birthday is promising a glitzy mix of promotion and patriotism.

**PROBES INTO ALLEGATIONS** of illegal industry business and promotion practices continue, despite the careful silence now being maintained in federal circles. Track has been told that several major corporations have already lined up criminal attorneys for counsel, in anticipation of heightened scrutiny from state and federal law enforcement efforts. Meanwhile, the Los Angeles Times is rumored to be readying new disclosures in its ongoing probe into cutout merchandise, suspected organized crime links, and other shadowy practices, launched last year . . . Film and television composer Dominic Frontiere was charged last week with attempting to scuttle an Internal Revenue Service probe into alleged ticket scalping by Frontiere in connection with the 1980 Super Bowl. Frontiere, best known for his TV scores to "Outer Limits," "Stoney Burke" and other '60s boob tube staples, was indicted by the IRS for falsifying his tax returns with respect to ticket buy declarations. Frontiere's access to Rams ducats has been decidedly broad: He is the husband of team owner Georgia Frontiere. Ironically, the composer was among those honored by BMI last week, even as the indictment surfaced.

**"BROADWAY DIGITAL"** is the title of a new Manhattan Records compact disk the label claims is the

first CD-only tribute to the Great White Way. Manhattan topper Bruce Lundvall conceived of the package and enlisted producer Mike Berniker and arranger Byron Olson to oversee the project, recorded in London's CTS Studios with the Orchestra Manhattan, under the baton of Ettore Stratta. The results were previewed during a New York listening party Thursday (26) . . . Another new CD honors the late Benny Goodman through a live recording made last March at New York's Marriott Hotel, where the swing giant performed as part of a benefit for PBS stations. Titled "Benny Live," the CD is being marketed by Music Masters . . . Is the Nipper sniffing for new age dominance? With Windham Hill already distributed through the RCA/A&M pipeline, and RCA's new jazz/reissues/new age division in place, latest thrust into the alternative instrumental market finds the venerable major expected to unveil a distribution deal with Private Music, the electronic indie helmed by Peter Baumann. RCA has already shipped Skylark Series product through Red Seal that likewise underscores the emerging frontier of jazz, classical, and new age.

**RUNAWAY DISPLAY:** The week's most intriguing back-handed compliment was paid to Run-D.M.C. after Profile Records erected a window display for the rockin' rappers' newest album, "Raisin' Hell," in Sam Goody's 48th Street store in Manhattan. Seems the display—two black mannequins attired in sweat suits, track shoes and porkpie hats—inspired more than walk-in traffic: someone broke into the window and swiped the sweats and the sneakers before jogging off into the twilight . . . Leeds Levy recently inked a new deal as chief of MCA Music, which should effectively silence rumors that he was about to leave the company. Leeds was a protege of the late Sal Chiantia, who ran the publishing house for years . . . Meanwhile, insiders insist Paramount Pictures will name a successor to Marvin Cane as president of its Famous Music. Indeed, sources say Famous is far from folding, with recent inquiries said to include possible catalog purchases . . . Songwriters Sammy Cahn, Sammy Fain, Jerry Leiber & Mike Stoller, along with Alan and Marilyn Bergman and Cy Coleman, serenaded members of Congress Tuesday (24) at an early evening Capitol Hill reception hosted by ASCAP. The soiree saluted legislators who have demonstrated "an ongoing commitment to the arts," among them Sens. Orrin G. Hatch, R-Ut., Howard M. Metzenbaum, D-Ohio, Claiborne Pell, D-R.I., and Reps. Thomas J. Downey, D-N.Y., James M. Jeffords, R-Vt., and Sidney R. Yates, D-Ill. New ASCAP president Morton Gould handled the honors.

**HOME VIDEO PIONEER** Andre Blay, chairman of Embassy Home Entertainment, has taken aim at Embassy's owner, Coca-Cola, in a Los Angeles Superior Court complaint charging that Coke reneged on an agreement to sell the home video company to him. According to the suit, Blay would have proffered \$7 million in cash and \$15 million in preferred stock in a new company Blay was creating for the pickup, Palisades Entertainment. That deal was later shuffled to apply \$10 million in cash against Coca-Cola's purchase of 15% of Palisades. Agreement is said to have been a handshake pact with Coke's Frank J. Biondi Jr., approved by the company's board but later called off by Biondi.

Edited by SAM SUTHERLAND and IRV LICHTMAN

## A&M Links With Canyon

**LOS ANGELES** A&M Records is the first major international licensor to Japan's Canyon Records, via a new distribution pact effective this week.

Under the deal, Canyon will oversee Japanese releases for A&M and Windham Hill product. A&M chairman Jerry Moss cites Bryan Adams, Sting, Joe Jackson, and Windham Hill's George Winston as acts firmly established in Japan.

Canyon will inaugurate the pact with Japanese releases by Jeffrey Osborne, 38 Special, Janet Jackson, Joan Armatrading, Chris DeBurgh, and, on Windham Hill, Shadowfax and William Ackerman.

Canyon Records is an affiliate of the Post/Canyon Group, which includes the Fuji television network, the Sankei Shimbun publishing combine, and Pacific Music Publishing. All divisions are owned by the Nippon Broadcasting System.

## U.K. Labels Square Off Over Boxer

BY PETER JONES

**LONDON** Frank Bruno, Britain's heavyweight boxing champion, is involved in a verbal bout between two record companies, EMI and Chrysalis.

EMI has released what it says is the official Bruno record, "Where's Harry?," on which the boxer is featured with BBC-TV sports commentator Harry Carpenter. Chrysalis has released "Bruno" by singer Johnny Wakelin.

Bruno, who meets Tim Witherpoon from the U.S. for the world title here July 19, is starring in a video

to promote the EMI record, together with the Contenders (Londoners Steve Overbury and Tony Morley), who wrote the song.

Mike Barrett, who is promoting the sold-out Bruno-Witherspoon fight at Wembley Stadium, is threatening legal action against the Chrysalis release.

"Song-pluggers are telling radio and television people that 'Bruno' has the boxer's official backing and that he'll be played into the ring with it," says Barrett. "We don't mind somebody else coming out with a record, but we're not having it misrepresented."

Barrett is also infuriated by the publicity handout for the Chrysalis release, which he says "shows a boxer purporting to be Bruno lying flat on his back with 'Bruno Total Knockout' printed on the sole of his boots. It's a disgraceful way to present our greatest sporting hero."

Chrysalis contender Johnny Wakelin has a strong track record for linking boxing with pop. In 1975, he reached No. 7 on the U.K. singles chart with his Pye release "Black Superman (Muhammad Ali)." The following year he hit No. 4 with "In Zaire," a single about Ali's title defense in that African nation.

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