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*Follows page 44*

VOLUME 98 NO. 29

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 19, 1986/\$3.50 (U.S.)

## NMS Eyes Big Turnout, But Aims For Personal Touch

BY LINDA MOLESKI

NEW YORK The seventh annual New Music Seminar, which kicks off here Sunday (13) at the Marriott Marquis Hotel, is going back to its roots with a "small is beautiful"

## Pet Shop Boys: How Opportunity Game Knocking

BY STEVE GETT

*This special report is the first in a continuing series examining the game plans employed in breaking new acts in 1986.*

NEW YORK It took the better part of two years before Pet Shop Boys finally hit No. 1 on Billboard's

## STRATEGY '86 BREAKING NEW ARTISTS

Hot 100 Singles chart with "West End Girls."

Along the way, the U.K. band hired new management before parting company with an independent label to join EMI's international roster.

A priority push by EMI America, boosted by strong initial support from MTV and various progressive radio stations, and swift acceptance at top 40 stations took "West End Girls" to the top of the U.S. charts in May.

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theme, says seminar organizer and co-founder Tom Silverman.

"Many started complaining that the seminar was getting so big that it was overlooking the small," says Silverman. "We're trying to bring back that one-on-one feeling." Toward that end, Silverman says, several panels, workshops, and conclaves with fewer panelists have been added to allow for more interaction.

Preregistration topped the 2,500 mark, exceeding last year's figure. Organizers say the meet, which has traditionally done a strong walk-up business, is expected to draw close to 5,500 attendees—including some 100 exhibitors.

Some of the major issues surrounding the four-day event include

*(Continued on page 87)*

## Adult Vid Firms: Business As Usual Meese Report 'Just A Lot Of Smoke'

BY TONY SEIDEMAN

NEW YORK The Attorney General's Commission on Pornography report will have little immediate impact on the adult video industry, say manufacturers and distributors, who see steady growth in spite of increasing political and legal pressures.

The 2,000-page report, released Wednesday (9), takes aim at sexually explicit material, including videotapes. It urges private action and the establishment of "citizen watch groups."

The study, commissioned by Attorney General Edwin Meese, also faulted local and federal prosecutors for not doing enough to penalize pornographers and suggested a major coordinated enforcement

push.

"The Meese Commission has just stated whatever they feel. The laws still have to be passed. They're just making recommendations about what they think should happen," says Russ Hampshire, president of adult-product manufacturer VCA.

"Right now I don't see a great impact other than just a lot of smoke," says Bruce Walker, general manager of adult-product distributorship Excalibur Video. "I'd say the Meese Commission is more a symptom than a cause of what's happening everywhere," says Walker. He says the heightened scope of anti-pornography activity is being generated more by the increased availability of X-rated product than by changes in the political environment.

"It's just that adult video is going

to be everywhere," he says. "When a guy from the Baptist Church goes in, he gets [upset], and he's seeing more and more of it every day," says Walker of adult material.

Although growth rates are not

*(Continued on page 81)*

## Video Dealers: Porn Debate Will Be Local Issue

BY EARL PAIGE

LOS ANGELES Despite the national attention generated by the Attorney General's Commission on Pornography, home video dealers expect the controversy to remain a localized issue.

While divided over the gravity of the issue for their individual operations, retailers surveyed agree that the pressure against X-rated product is already a familiar obstacle. The public concern over sensitive program content remains most evident at the state and local levels, although the potential for federal scrutiny can be seen in the report by Attorney General Edwin Meese's 11-member commission.

Universally, retailers say they are careful how they position X-rated product. The degree of sensitivity often is based on what is going on locally.

"Video stores are on their own," says Larry House, of Video Crossings in suburban Minneapolis. He says organized protective efforts by dealers are not always promising "because it's a matter of community standards."

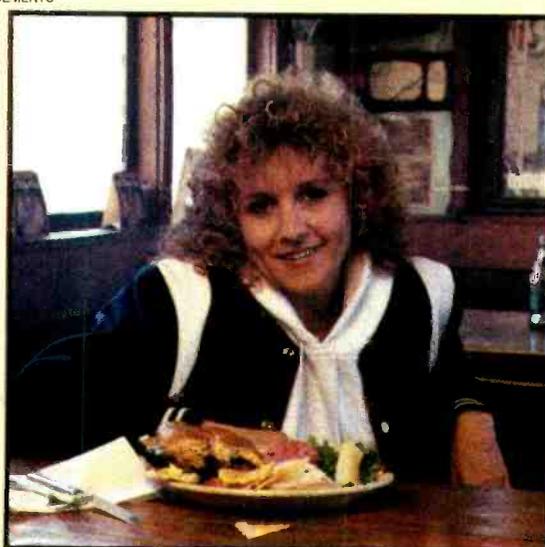
House says churches in his area

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FIRST WEEK — AOR BREAKER, R&R

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### THE REVENGE TOUR 1986

July 25	Portland, OR	Coliseum	Aug. 23	Toronto, CAN	Kingswood
July 26	Seattle, WA	Coliseum	Aug. 24	Clarkston, MI	Pineknob
July 28 & 30	Vancouver, B.C.	B.C. Place	Aug. 26	Holmdel, NJ	Garden St. Art
Aug. 1 & 2	Berkeley, CA	Greek Theatre	Aug. 27	Saratoga, NY	Performing Art
Aug. 4 & 5	Los Angeles, CA	Greek Theatre	Aug. 29	Mansfield, MA	Great Woods
Aug. 9	Costa Mesa, CA	Pacific Amph.	Aug. 30	Long Island, NY	Jones Beach
Aug. 11	Phoenix, AZ	Compton Terr.	Aug. 31	(Rain Date)	Jones Beach
Aug. 13	Salt Lake City, UT	Park West	Sept. 2	Cuyahoga Falls, OH	Blossom Music
Aug. 14	Denver, CO	Red Rocks	Sept. 3	Columbia, MD	Merriweather
Aug. 16	Houston, TX	S. Star Amph.	Sept. 5	Philadelphia, PA	Mann Music
Aug. 17	Dallas, TX	Reunion Star	Sept. 8 & 9	New York City	The Pier
Aug. 20	E. Troy, WI	Alpine Valley	Sept. 10	(Rain Date)	The Pier
Aug. 21	Hoffman Es, IL	Poplar Creek			

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# Indie Labels Climb Country Chart

## MTM, At No. 1, Leads Smaller Outfits

BY ANDREW ROBLIN

NASHVILLE For the first time in almost two years, an independently owned boutique label has captured the No. 1 spot on Billboard's Hot Country Singles chart. In addition, 13 other singles on small and independent labels appear on this week's country singles chart.

Judy Rodman's "Until I Met You" on Capitol-distributed MTM hits No. 1 this week. It is the first single on an independently owned label to claim the top spot on the chart since Jim Glaser's "You're Gettin' To Me Again" on Noblevision climbed to No. 1 for the week of Sept. 8, 1984.

Spokesmen for several of the charting independent labels cite more consistent chart methodology and increased indie label access to independent promotion as factors in their renewed chart strength.

"It's easier for indies to chart now," says Mike Borchetta, an inde-

pendent promoter working Rodman's No. 1 record and Little David Wilkins' No. 79 record, which is on the Jere label. He says that the major labels' decision to cut back on independent promotion has given a boost to the indie labels.

"If I had all the RCA and Columbia records, they'd be on my case to make sure their records came out on the charts ahead of the independents," says Borchetta. "Instead of calling stations for RCA, now I'm calling stations for independent labels."

Along with Rodman's No. 1, MTM has singles at No. 29, No. 60, and No. 62 on this week's country singles chart. Executives at MTM declined to comment for this story.

Gene Kennedy, president of Door Knob Records, which has consistently charted records over the past decade, agrees that it's now easier to chart country singles. "It seems to take fewer points to come on the chart now," says Kennedy. Door

Knob's current single, Perry LaPointe's "New Shade Of Blue," peaked last week at No. 64.

Kennedy says, however, that indies continue to face closed doors at most chart-reporting stations. "Too many of the stations have playlists of only 30-35 records," he says. "It won't get any easier for the indies until we get reporting stations with 50-song playlists."

Reporting stations hesitate to gamble with new acts, Kennedy says. "They figure if they just wait one week before they add the record, it'll lose its bullet and they won't have to play it."

Kennedy says LaPointe's single has performed best in North Carolina, Ohio, and Texas. He claims good sales figures for the single, but he will not divulge them. LaPointe's first album on Door Knob ships in six weeks.

Tommy Overstreet's "Next To You" on Silver Dollar Records holds

(Continued on page 81)



**Celebrity Bash.** Patti LaBelle and Lou Rawls gather with friends to display the plaques they received during the recent Music and Performing Arts Unit of B'nai B'rith's 22nd annual dinner dance in New York. LaBelle was honored with the organization's creative achievement award; Rawls picked up its humanitarian award. Pictured with the artists are, front row left, Valerie Simpson and Roberta Flack. In back are unit president Joe Cohen, Nick Ashford, Michael McDonald, and unit executive vice president and dinner chairman Norby Walters.

## Many Residents Fled Town, Customers Were Mostly Tourists

### N.Y.C. Stores Report Mixed Holiday Sales

BY GEOFF MAYFIELD

NEW YORK While the Statue of Liberty's 100th birthday party provided an obvious boom for this city's economy, the weekend drew mixed reviews from Gotham music dealers.

Two surprises punctuate New York's weekend overview. Staffers at the Wiz, with 14 area stores, were pleasantly surprised by what general manager Barry Bordin called "phenomenal business" during the holiday mayhem, while Tower Records' two stores experienced a dramatic drop compared to last year's July 4th numbers.

Debbie Morgan, general manager

for record departments at J&R Music World, located in the thick of downtown activities, says the store's business was up for the week overall, thanks in large part to tourist trade. But on Saturday (5), the only day it was open during the long weekend, J&R's business was down compared to typical Saturdays.

The New York Convention and Visitors Bureau estimates that more than 6 million people attended Liberty Weekend activities, scheduled throughout the Metro area July 3-6.

According to Jack MacBean, the bureau's vice president, Friday's celebration pulled "the biggest

crowd New York has ever seen." MacBean reports a 98% occupancy rate at area hotels.

Randi Swindel, East Coast regional manager for Tower and manager of the chain's downtown store here, says many New Yorkers fled the city to avoid the weekend hubbub. She cites that as one of the reasons why Tower's business was off last year's pace.

"The general thing I heard [from New York residents] was, 'I'm getting as far away from the city as I can,'" says Swindel. As for the influx of tourists, she says, "It didn't help. Our downtown store's business was down that Friday [4] by

(Continued on page 86)

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# Vista Has 'Ambitious' Release Schedule

## Santrizos Chief Of New Video Firm

BY TONY SEIDEMAN

NEW YORK Nicholas Santrizos, former president of Thorn EMI/Home Box Office Video, has been named president and chairman of Vista Home Video, a new subsidiary of the Vista Organization Ltd., a New York-based film production firm.

Two former Thorn EMI/HBO vice presidents are joining Santrizos at Vista: Jay Press, who will be vice president of marketing and sales, and Cathy McAdam, who will be vice president of promotion and merchandising.

Vista's first videocassette releases will probably come in October, with three more titles shipping by the end of 1986 and a movie a month shipping in 1987. The company will also release nontheatrical product, Santrizos says. "We're go-

ing to be looking for a diversified catalog as we did at Thorn EMI."

Santrizos' move was a quick one. His final day at Thorn EMI/HBO was July 4. "It meets a lot of things that I feel can be very productive in the home video field," he says of his reasons for joining up with Vista.

The Vista Organization has just launched a successful public offering that reportedly has raised more than \$60 million. Among the films the parent company has released are "Fright Night" and "The Falcon And The Snowman." Titles under production include "Night Flyers," "Remote Control," and "The Glass Menagerie," which stars Paul Newman.

Santrizos says Vista has a "pretty ambitious" production schedule, with "a couple of dozen" films slated for the next 24 months.

Besides releasing its own prod-

uct, Vista Home Video will be "going after effective and promotable titles from independent producers," Santrizos says. He doesn't fear a title glut will hurt Vista's chances.

"I'm confident of the fact that there appears to be a place in the market for effective marketing and effective titles that can be exploited to this marketplace," he says. Most other entertainment marketplaces are overpopulated anyway, says Santrizos. There are "probably too many books, too many records, too many everything."

Despite Vista having just started its home video division, the company will not be hiring a large number of new employees, Santrizos says, noting that Thorn EMI/HBO was always "thinly staffed" during his tenure.

The Vista Organization Ltd. was formed in 1984.



**Cruising EMI's Strip.** EMI America executives join Rounder Records principals for a joy ride in Los Angeles to celebrate their new association. Under the agreement, Rounder's commercially oriented acts will be distributed through EMI (see story, this page). In the front seat are, from left, Colin Stewart, EMI America vice president of marketing, and Rounder's Ken Irwin and Marian Leighton. In back are Frenchy Gauthier, EMI America's vice president of creative services; Mark Berger, vice president of business affairs; Dave Palacio, vice president of administration; Neil Portnow, vice president of a&r; and Rounder attorney Gerry Margolis. Standing is EMI America president Jim Mazza.

## Rudy Vallee, '30s Crooner, Dead At 84

LOS ANGELES Rudy Vallee, the crooner who extended a successful music career during the '30s into subsequent film and stage triumphs in later decades, died here July 3.

Vallee, 84, was arguably the first teen idol for America's music fans, achieving heartthrob stature among young female fans as early as 1930 via his NBC radio series. That prominence predated Bing Crosby's emergence as a crooner by several years. Frank Sinatra, who emerged in the early '40s, and Elvis Presley, whose national breakout came in 1956, were thus successors to Vallee's crown.

During a career that spanned more than five decades, the Maine native went on to movies, television, and theater, but his greatest influence was easily his vocal

style. Cultivating the appearance of a collegian (he attended the Univ. of Maine and later Yale), Vallee used a small megaphone to project his modest voice on such signature songs as "My Time Is Your Time," "The Vagabond Lover," and "The Whiffenpoof Song."

Born Hubert Pryor Vallee on July 28, 1901, the future teen idol started his musical career in his teens, learning piano, clarinet, drums, and saxophone. He used both his new first name and his sax style on the recordings of Rudy Wiedoeft. By 1920, Vallee was performing in a Portland, Maine, orchestra, and throughout college he worked with dance bands to earn expenses.

He also suspended his studies at Yale in 1924 to move to London, where he pursued a full-time musi-

cal career with the Hotel Savoy band. He returned to the university to receive his degree, but he performed throughout that period. By the late '20s, his singing as well as the familiar megaphone were part of his act.

Following stints with Vincent Lopez and Ben Bernie, Vallee formed his own eight-piece ensemble, eventually dubbed the Connecticut Yankees in an allusion to his New Haven college days. In 1928, Vallee and the band began performing over WABC.

By 1930, he was a major draw, and in 1932 his series, "The Fleischmann Hour," became radio's first variety series. By 1939, when that program left the air, Vallee had appeared in the first of what would be many films, but his luster as a crooner was already fading.

Vallee himself did not fade, however. In the early '40s, he emerged as a creditable light comedian in such screen comedies as "The Palm Beach Story" and "Happy Go Lucky."

He continued making films throughout the '50s, when he also made the move to acting roles on stage. Then, in 1961, he began what would prove a major comeback with his pivotal role in the Frank Loesser musical "How To Succeed In Business Without Really Trying" on Broadway. He repeated that role six years later for the film version of the hit show.

Vallee would continue making public appearances well into the '70s, although his film and TV work dried up.

Vallee, who died in his North Hollywood, Calif., home, reportedly of a heart attack, underwent surgery for throat cancer in March and subsequently suffered a stroke. Although married four times, he leaves no children.

**Sweet Sweetback's Wall Street song: Melvin Van Peebles plays his options ...see page 73**

## Executive Turntable

**RECORD COMPANIES.** CBS Records International in New York promotes **Thomas Munoz** to the newly created post of vice president of a&r development. He was president and managing director of CBS Records Brazil. Munoz will be succeeded by **Hans Beugger**, who was vice president of administration, Brazil.

**Jorge Pino** is appointed director of U.S. Latin Music for RCA/Ariola Records in Miami, Fla. He was director of the RCA label for RCA/Ariola Spain.

**Norman Epstein** is promoted to vice president of administration for MCA Records in Universal City, Calif. He was director of that area.



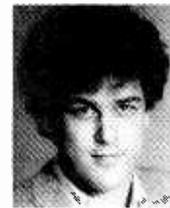
MUNOZ



BEUGGER



PINO



EPSTEIN

**James Phillips Little II** is named country promotion manager, South-west region, for CBS Records Nashville. He was upped from Oklahoma sales representative and will be based in Dallas.

Enigma Records in Los Angeles makes the following appointments: **Laura Annick** as director of international relations; **Bart Devaney**, manager of video promotion; and **Laura Hughes**, manager of retail promotion. Annick was head of LA International, an artist-management firm. Devaney was previously program director at KXLU. Hughes was an intern with the label.

Supertronics Records in New York names **Patrick Spencer** vice presi-



LITTLE



ANNICK



SPENCER



HALPER

dent and general manager as well as national promotion director. He was head of his own independent promotion and marketing company.

**DISTRIBUTION/RETAILING.** **Joe Pastorelli** becomes WEA's Seattle music sales representative. He was upped from national video coordinator in Burbank, Calif.

Blockbuster Management, a subsidiary of Blockbuster Entertainment in Dallas, appoints **Michael Varcoe** director of real estate. He will be responsible for setting up the Blockbuster Video stores in the Dallas/Fort Worth area.

**HOME VIDEO.** Pacific Home Video in Los Angeles appoints **Wendy Brickman** telemarketing manager. She was director of sales and marketing for Walker/Kramer & Associates.

**PUBLISHING.** **Pat Halper** joins MCA Music Publishing's Nashville office as manager of creative services. She was with Silverline/Goldline Music as professional manager.

**Dick Cooper** is named professional manager for Muscle Shoals Sound (Continued on page 80)

## Rounder And EMI Ink Deal Will Jointly Market New Acts

NEW YORK EMI America and Boston-based Rounder Records have formed a new association for the joint signing and marketing of acts on a worldwide basis. The arrangement is an expansion of an earlier collaboration that brought longtime Rounder artist George Thorogood to EMI for distribution and marketing.

The pact is designed to facilitate the development of new artists with major commercial potential. First artists signed under the deal are True Believers, whose debut album has just shipped. The signing of the Neville Brothers—whose most recent release was on the Rounder-distributed Black Top label—is expected to be announced shortly.

Rounder's new releases and its existing catalog of more than 600 albums will continue to be distributed independently. The deal does not affect Rounder Distribution, a separate distributing company that handles more than 200 independent labels.

Commenting on the expanded association, Jim Mazza, president of EMI America Records, says, "The EMI America/Rounder Records relationship has matured positively over many years of successful collaboration centered on the career growth of George Thorogood. This next step of growth is simply an extension and an expansion of our current successful and progressive working relationship. We welcome the executive and creative talent that Rounder brings to the world of EMI Music."

Adds Rounder co-founder and president Marion Leighton: "We've been discussing ways of working with EMI for at least a year now, but we wanted to first feel it could be done with absolutely no betrayal of our solid network of independent distributors. But simultaneously, we're looking forward to having the flexibility to develop selected acts via branch distribution channels."

FRED GOODMAN

POLYGRAM

→ "Mark King, you are a steamroller  
and you can find no work."?!!

German FANZINE, Jan 83, to LEVEL 42 bassist.

→ 3.5 years later the band have

steamed to worldwide sales of

over 2,000,000 albums. They've

driven their latest, 'WORLD

MACHINE', all the way to platinum.

Parking it alongside 3 golds

and 4 silvers. It seems Polydor

have got LEVEL 42 going... FLAT out.



PolyGram We give our artists the world.

POLYGRAM

# EMI To Release Catalog Material

## Includes Jan & Dean, Ike & Tina Turner

BY SAM SUTHERLAND

LOS ANGELES EMI America Records is delving into its Imperial, Liberty, Alladin, Sue, and Minit catalogs for a new series of retrospective albums that will highlight older rock, r&b, folk, and pop recordings.

The launch for the line of single-disc sets will revive the Legendary Masters concept and name first introduced by Imperial in 1968 when that label was owned by Liberty. That series was continued by United Artists Records following its acquisition of Imperial and Liberty in 1971, offering two-disc reissues and anthologies under that name.

The new Legendary Masters albums will focus on single-disc compilations devoted to specific styles associated with each of the catalog labels. Thus, the first release of five sets, set to ship the last week of July, will spotlight Aladdin, Imperial, Sue, Minit, and Liberty via vin-

tage tracks from each company's best-known acts.

Featured artists include Eddie Cochran, the Ventures, Jan & Dean, Bobby Vee, Louis Jordan, Amos Milburn, Shirley & Lee, Ernie K-Doe, Aaron Neville, Irma Thomas, Fats Domino, Roy Brown, Joe Turner, Inez Foxx, and Ike & Tina Turner. Albums have been digitally remastered from the original tapes.

According to John Guarneri, EMI America's a&r manager for talent acquisition, the decision to reactivate the concept was prompted by several factors. He cites ongoing success for catalog reissue projects through EMI in the U.K. as well as recent successes for sampler albums via jazz, fusion, and new age labels here as supporting the move.

"I'd been here about a year and realized we had a lot of good things in the catalog that hadn't been available," says Guarneri, who coordinates the line. "It's a lot of work, a

lot of research, and very time-consuming from an a&r standpoint, since I wasn't hired as an archivist. But this material represents the basis for modern rock'n'roll and pop as much as the catalogs of an Atlantic or a Stax."

Guarneri also believes the line will help broaden EMI America's own image, which has been dominated by its contemporary pop, rock, and r&b roster. As for the target audience, he hopes younger rock fans interested in the music's roots will be first to respond.

LPs and cassettes will feature 14 tracks each and carry a list price of \$8.98. Guarneri says compact disks will be added as capacity permits. Plans call for quarterly releases of five compilations, but the label also plans single artist anthologies from those vaults, which would be scheduled as ready.



**Back On The Scene.** CBS Records U.K. executives toast members of Spandau Ballet on their recent signing of a worldwide recording contract with the label. The group's first album under the new agreement is scheduled to be released later this year. Standing with the group members, from second left, are attorney Brian Carr; director of business affairs Richard Rowe; senior director of a&r Muff Winwood; and managing director Paul Russell. Seated in front is group manager Steve Dagger.

### Initial Release Of 12 Albums

## Moss Bows New Age Music

NEW YORK Moss Music Group has established a new age music division here, with an initial release of 12 albums due out in August.

Debuting in the inaugural release will be a new Moss label, Life Style, with seven titles. The remaining five come from Golden Voyage, a line exclusively distributed by Moss. Niko Joel Anduchich has been named a&r chief of the division.

Ira Moss, group president, says he hopes to reach many of the buyers that have re-entered the marketplace through an interest in jazz and environmental music, although some of the projects will make use of classical elements, as well. Classics have been the traditional thrust of Moss Music.

The label has engaged Rick Bleiweiss, head of Great Music Machine, as consultant to help promote the new age labels. Stimulating radio play will be his first priority,

says Bleiweiss, a former PolyGram executive.

Life Style will record its own material as well as license albums from independent sources, mostly European. Anduchich cites two in-house projects in the initial release that he expects the label to concentrate on. One, "Latitude," features duets by guitarists Ben Veerdery and Craig Peyton; the other, "Starting To Remember," features avant-garde computer/synthesizer performer Mic Holwin.

Among licensed albums that probe the kinship of jazz and new age, Anduchich points to "Pleasureland," a package featuring the German act Thilo von Westernhagen & Band.

Product will be released in all three configurations. List price for LPs and cassettes is \$8.98. Compact disks will be available in the fall, says Moss.

# CHART BEAT



by Paul Grein

**GENESIS'** "Invisible Touch" jumps to No. 1 on this week's Hot 100, while **Peter Gabriel's** "Sledgehammer" surges to No. 2. It's the first time that hits by a group and a former member of that group have held down the top two positions on the Hot 100. This almost happened in April 1970, when the **Beatles'** "Let It Be" was No. 1 and **John Lennon's** "Instant Karma" was No. 3.

"Invisible Touch" jumps to No. 1 more than two years after Genesis drummer **Phil Collins** first topped the chart with "Against All Odds." This marks the first time that a musician has first hit No. 1 as a solo artist and later with the group in which he rose to prominence.

It usually works the other way around, as **Yannis Petridis** of Athens reminds us. To cite the most recent case, **Patti LaBelle** and **Michael McDonald** hit No. 1 on their own years after they first topped the chart with **LaBelle** and the **Doobie Brothers**, respectively.

Other groups to hit No. 1 before solo artists who came from those groups include the **Four Seasons**, the **Beatles**, the **Supremes**, the **Temptations**, **Sonny & Cher**, **Simon & Garfunkel**, the **Lovin' Spoonful**, the **Jackson Five**, the **Osmonds**, and the **Commodores**.

**PATTI LABELLE'S** "Winner In You" jumps to No. 1 on this week's Top Pop Albums chart, becoming the third consecutive No. 1 album by a black female artist. It follows **"Whitney Houston"** and **Janet Jackson's** "Control."

This is the first time in album chart history that three black artists—or three female artists—have hit No. 1 in succession.

"Winner In You" is LaBelle's first album for MCA following a

long stint on Philadelphia International. It's the first time that an artist's debut release for a label has topped the chart since **"Heart"** scored last December. Three other label debut albums have reached No. 1 in the past 10 years: **George Benson's** "Breezin'," **John Lennon & Yoko Ono's** "Double Fantasy," and **John Fogerty's** "Centerfield."

Finally, "Winner In You" is

### Genesis, Gabriel top Hot 100

MCA's third No. 1 album in just over a year. It follows the soundtracks to "Beverly Hills Cop" and "Miami Vice."

**THE MOODY BLUES'** "Your Wildest Dreams" holds at No. 9 on this week's Hot 100, 21 years and three months after the group first cracked the top 10 with "Go Now." Only one group—the **Rolling Stones**—has had a longer span of top 10 singles. But not by much. The Stones first hit the top 10 in November 1964 with "Time Is On My Side" and did it most recently in May with "Harlem Shuffle." That's a span of 21 years and six months.

The Moodys are posted at No. 9 on the Top Pop Albums chart with "The Other Side Of Life." The group landed its first top 10 album in September 1970 with "A Question Of Balance." That span of 15 years and 10 months between top 10 albums is topped by only two groups: the **Stones** (21 years and five months) and **Jefferson Airplane/Starship** (18 years and 10 months).

**FAST FACTS:** **Lionel Richie's** "Dancing On The Ceiling" bows at No. 40 on this week's Hot 100. It's the first single to debut in the top 40 since Richie's "Say You, Say Me," which also entered at No. 40 last November.

**Timex Social Club's** "Rumors" on Jay Records this week becomes the first independently distributed single to top the Hot Black Singles chart since **New Edition's** "Candy Girl" on Streetwise in April 1983. "Rumors" is also No. 1 on the Hot Dance/Disco Club Play and 12-inch Singles Sales charts. On the Hot 100, it jumps to No. 28.

And last week, when **Simply Red's** "Holding Back The Years" topped the Hot 100, producer **Stewart Levine** returned to the top spot 18 years after he notched his first No. 1 with **Hugh Masekela's** "Grazing In The Grass." Only two producers have had longer spans of No. 1 hits: **Quincy Jones** (21 years and 11 months) and **George Martin** (20 years).

**WE GET LETTERS:** **Leroy Middleton Jr.** of St. Petersburg, Fla., notes that **Janet Jackson** and **El DeBarge** are the first ex-in-laws to have simultaneous top 10 pop singles. Jackson was once married to DeBarge's brother, James.

**Felix Zurmuhle** of Weiningen/Zurich, Switzerland, notes that two singles by Swiss acts are listed on the Hot 100 this week for the first time in history. **Double's** "The Captain Of Her Heart" jumps to No. 61, while **Krokus'** remake of **Alice Cooper's** "School's Out" drops to No. 97. Zurmuhle adds that the Double record—which is already in the top 10 on the Hot Adult Contemporary chart—is the highest-charting pop hit by a Swiss act to date.

And **Mike and Dave Weisberger** of New York note: "In the June 28 column, **Rob Hoerburger** listed three groups that have produced three (or more) top 10 acts: the **Beatles**, **Fleetwood Mac**, and **Genesis**. **Buffalo Springfield** also meets this criterion. **Stephen Stills** hit the top 10 with **Crosby, Stills & Nash**. **Neil Young** scored as a solo artist, and **Jim Messina** had a top 10 hit with **Loggins & Messina**."

## Major Labels File For Dismissal Of Isgro's Suit

LOS ANGELES Led by RCA Records and Arista Records, major label defendants in the multimillion-dollar antitrust action filed here by independent promoter Joe Isgro are seeking dismissal of the suit, claiming the complaint offers inadequate grounds for litigation.

Also moving for dismissal is the Recording Industry Assn. of America (RIAA), named as a principal defendant in the suit, filed by Isgro's attorneys April 30 in U.S. District Court here.

RCA and Arista filed a motion on June 30 asking Judge Consuelo B. Marshall to dismiss Isgro's suit, arguing that the 11-page complaint provides no factual basis for its allegations of federal and state anti-trust violations.

A&M Records, Capitol Records, Chrysalis Records, and MCA Records have filed "joinder" motions

attached to the other dismissal requests.

Despite its prominence in the suit, the RIAA contends that the organization is not specifically cited in Isgro's complaint and, as a trade association, has not conducted business directly with Isgro or other indie promoters.

According to Joel Schoenfeld, RIAA counsel, "One of the points we made in our joinder is that all of the allegations in the complaint are made against record companies, not against us as a trade association."

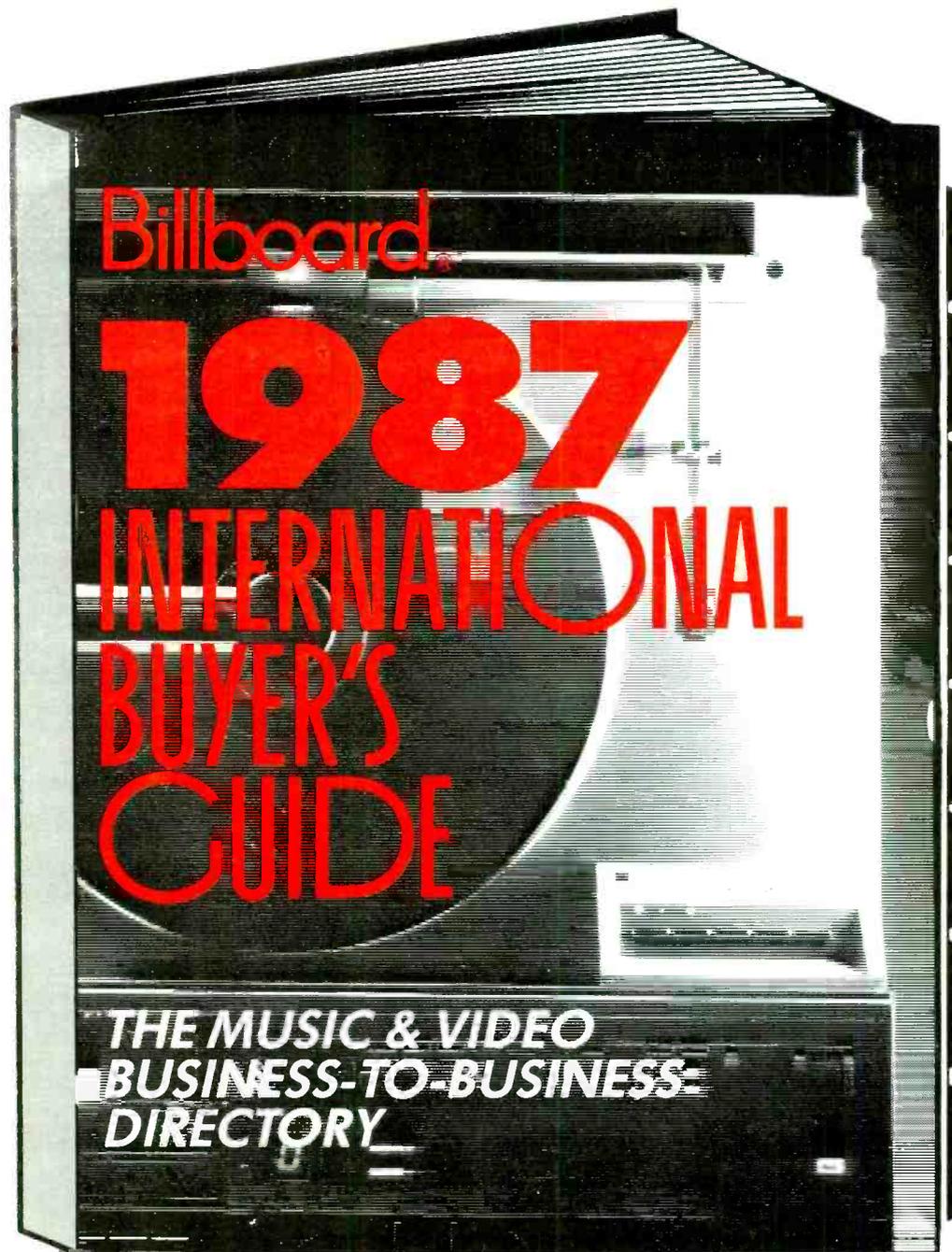
"Everything has to do with using, and now not using, the services of Isgro and his companies. We never used those services in the first place."

Meanwhile, PolyGram and the WEA label group, including Warner Bros., Elektra/Asylum, Atlantic, (Continued on page 86)

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# Royalty vs. Buyout

## LICENSING SONGS FOR VIDEOCASSETTE USE

**BY AL BRACKMAN**

Motion picture producers introduced the concept of "buyout for the world" (one-time payment) for rights to songs used in videocassettes because they contended that the manufacture, distribution, and ultimate sales were in an "experimental stage" that required large, speculative investments with no assurance of a profit.

On their part, copyright owners have always shown a willingness to reduce their entitlements during experimental stages in order to encourage the growth and development of new markets for their songs.

A recent Billboard story (June 14), however, appears to signal the end of the experimental stage as far as videocassettes are concerned.

We read that there are 4,500 home video dealers in West Germany alone. In 1985, retail sales there totaled \$240 million, equivalent to 75% of the German film market take. And that year there were 108 million prerecorded videocassette rentals in the market.

If we add to the prosperous activities in Germany sales and rentals of videocassettes in the rest of the world, it becomes evident that the experimental stage is successfully evolving into a multibillion-dollar industry.

With this in mind, it would seem especially appropriate that both videocassette producers and copyright owners of music re-evaluate past guidelines when negotiating copyright fees for song usage.

It's hard to believe that producers of videocassettes would deny music publishers and their writers an equitable share of the revenues derived from increasing global market activity. It is just as hard to believe that copyright owners would refuse to negotiate viable licenses that are fair to all.

In most territories outside the U.S., mechanical licensing societies

treat videocassettes much like LPs, audiocassettes and compact disks. Like them, they are products produced or imported in multiple quantities for retail sale to consumers. Most often videocassettes are sold through retail shops that handle recorded music.

Mechanical licensing agencies in these territories have determined that their publisher and writer members are entitled to royalties negotiated with the producer or importer. While the royalty rate may be different from the schedule for music re-

participate in the continuing sale of budget reissues, greatest-hits collections, or compilations designed for sale through television and/or direct mail?

If he guesses wrong on videocassette, the copyright owner may be denying himself the benefit of royalty payments in future years. Income from this source could eventually exceed the sums he now secures from phonograph recordings. By taking the wrong route he could erode the value of his catalog.

If videocassette producers are

sive right" to license mechanical usages in their territory.

While the prevalence of videocassette rental exploitation might seem to argue for a buyout, it should be remembered that there is often a large initial sale to stores and other outlets that rent rather than sell. Since there are so many outlets, sales to them may be large indeed, even if the film in the cassette is not a boxoffice success.

This is another factor in the equation that must be calculated, both by the copyright owner of the music and the producer of the film. The latter might find that the amount he would have to pay for a buyout could exceed the payments called for in a royalty deal.

If we look back at the "experimental stage" of sound movies in the '30s, we find that the original motion picture synchronization license provided for the use of a song in a film made for theatrical exhibition in theaters. Sometimes such licenses gave the producer the right to use the song in its film context in any device then known or created in the future.

Synchronization licenses issued to motion picture producers in the '30s and '40s must now be reviewed, because many of these films are now being released on videocassette for the first time. They are being reproduced in multiple copies for retail sale or rental. Copyright owners feel the release on video of such oldies entitles them to negotiate a new license.

Music publishers and videocassette producers must determine how they should negotiate in order to protect their own interests, but also provide both parties with a fair share of the action.

It would be a welcome development if such negotiations can be entered into in the same spirit as they have in territories outside the U.S. where licensing societies and videocassette producers or importers have worked out equitable arrangements.

### 'It's hard to believe that producers would deny copyright owners a reasonable share'



*Al Brackman is vice president of The Richmond Organization, a music publishing group based in New York.*

cordings, the payment is nevertheless based on the principle of a royalty fee rather than a buyout. The royalty principle prevails.

The copyright owner today must determine whether there is any incentive for him and his writers to sign a one-time buyout for the world. He must decide whether he wishes to share in any potential profits (through a royalty) or go the buyout route if he believes that videocassette sales will be minimal or insignificant.

The copyright owner might usefully reflect on what would have been the outcome if he had opted for buyout during the experimental stages in the development of audio recordings. What would be the value of his catalog today if he did not

concerned that payment of a royalty fee would endanger their growth potential, they need only look to the record company experience for reassurance. They will find that where less than the statutory rate was sought under certain circumstances, it was usually granted by copyright owners.

A similar relationship between videocassette producers and copyright owners could work to the benefit of both parties.

Even where a copyright owner might prefer to negotiate a one-time buyout deal, he may be unable to do so under terms of his agreements with his songwriters. The U.S. music publisher may also find that his contract with subpublishers abroad conveys to them the "sole and exclu-

### Letters to the Editor

**SYMPATHY HERE**

I get a kick from reading the complaints of the video dealers who think they're getting ripped off by the studios' practice of releasing major films to pay-per-view TV at the same time as home video.

If you dealers want to see a rip-off, go talk to a local movie-theater manager. He has to pay a huge guarantee up-front, plus a film-rental fee of at least 70% of ticket sales. You dealers buy the tape, pay for it once, and rent it forever.

A small-town theater like ours suffers even more. We have to wait three to six months to even play the major movies. Then we sit back and watch our profits go down the drain because our customers stay home knowing the videocassette will come out in a few weeks.

You video dealers should count your blessings.

Mike Blakesley, Co-owner  
Roxy Theatre  
Forsyth, Mont.

**REPREHENSIBLE BEHAVIOR**

I have long been a frequent buyer of imports, and it is my considered opinion that the behavior of the record labels seeking to keep them from this market is absurd. This is so because they are at least indirectly responsible for the popularity of imports by their frequent failure to present recordings in formats equally attractive to their foreign counterparts.

In England—and perhaps elsewhere in Europe—the 1983 "Genesis" album features custom label artwork, while the domestic edition carries only the standard green and red Atlantic label. Most people aren't likely to care, but those of us who are devoted fans and collectors of Genesis cannot possibly be satisfied with the American release.

All three of the studio albums by Marillion have gatefold sleeves on the British versions, with inner spreads that feature lyrics and artwork. In each case, Capitol Rec-

ords has marketed the U.S. versions of these albums in single-pocket sleeves.

My point is that in these cases as well as in many others, the American copyright owner has released a product which is in some way inferior to overseas counterparts. U.S. record companies are behaving in a reprehensible manner by trying to deny to those to whom it matters the opportunity to purchase superior imported recordings.

Mark J. Moerman  
San Jose, Calif.

**DANCE AID**

I once read somewhere that ideas are put into our heads by the Lord, and that we should act upon them. Well, an idea came to me while I was watching MTV's coverage of "Sports Aid," and I challenge the dance music industry to get involved and join me in an easy way to raise money for those in need.

We have thousands of locations in

discos and dance clubs around the world that will cooperate, if we only set a date and provide them with a box to put money into. Let them all lift glasses in a toast to help others in the world and donate the price of the drink to the cause. If it is promoted, the public will respond.

Rollow Mickle  
Osaka, Japan

*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.*

## Quality Is Key For CBS In Boston Format Shift May Up Summer Ratings

BY KIM FREEMAN

NEW YORK The "Q" in Boston's new set of calls, WMRQ, stands for "quality rock." That's the answer to an ongoing riddle surrounding the status of CBS's top 40 station WHTT Boston, which rolled out the new calls and format Monday (7).

WHTT has run a top 40 format for the last four years. But the station's 12-plus Arbitron share dropped from a 5.5 winter '85 book to a 2.8 in winter '86. The ratings decline sparked speculation on WHTT's status, and the mystery got hotter when CBS-FM Group PD Bob VanDerheyden left that post in March to take on WHTT's VP/GM duties. The Boston rumor mill spun faster when Barbara Temple was brought on board from her assistant PD gig at oldies-formatted WCBS-FM New York. She is now program director.

According to VanDerheyden, the core songs and artists for WMRQ's quality-rock roster were selected through extensive field and call-out research in the market. Some of the artists include Jackson Browne, Boz Scaggs, Crosby, Stills & Nash, the Alan Parsons Project, Loggins & Messina, and Rickie Lee Jones. VanDerheyden describes the music lineup as "nonirritating, melodic rock."

VanDerheyden says WMRQ could be described as a "soft AOR," but stresses that the "soft does not

mean tempo." The station's presentation, he says, "will be decidedly bright and uptempo."

In addition to those catalog artists, VanDerheyden says the WMRQ mix will incorporate new artists as well as album tracks from familiar acts. "We will actually listen to the music, which is terribly unique," he quips.

Aimed at a core audience of males and females aged 20 to 40, WMRQ's presentation will "be characterized by a high regard for the music, a lack of gimmickry, and respect for our audience," he says.

Much of that includes the incorporation of information feeds in the morning and afternoon shifts. WMRQ is promoting itself initially via print advertising. A billboard campaign is slated for the fall. On-air contests and promotions will not be part of WMRQ's "uncluttered" approach, VanDerheyden says.

According to program director Temple, WMRQ's air staff has been assembled from newcomers and WHTT survivors. (The 9 p.m. to 1 a.m. shift hasn't been filled yet.) With the format change, morning man Dave Otto resigned after just a few months there. Taking his place is Tom McKay, a former music and news director at KNX Los Angeles.

Following McKay in middays is WHTT's Johnny Dark, with Rick Hunter in from WCBS-FM New York to handle afternoons. WHTT

MD Chris Knight stays on board in that post, and assumes the evening slot. And Patty Harrison stays on board in overnights.

Debuting its new format just in time for the summer Arbitron sweep, WMRQ has some stiff competition. On the album rock front, there's local legend WBCN. While the spring results may change the picture, Infinity's WBCN continues to lead the market. But it has slipped in shares from a 9.4 last summer to a 6.8 in the winter '86 overall Arbitron results.

Some observers attribute WBCN's slippage to the arrival of First Media's classic rocker, WZLX (formerly WKKT). The outlet jumped from a 3.1 to a 5.0 share in the fall '85-winter '86 Arbitrons. VanDerheyden would not say what WMRQ's current-to-classics mix would be, so it's hard to tell whether WMRQ and WZLX will be direct competitors. WAAF Worcester, meanwhile, is thriving on a steady diet of progressive and harder rock'n'roll with a 3.3 winter share.

In the top 40 arena, Pyramid's WXKS, with its mix of pop and urban records and 6.4 share in the winter book, is being called the market's only true top 40. With a 2.6 winter share, WZOU is reportedly leaning on a heavier rock mix.

## OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### POP

WHTZ New York music director Frankie Blue says Lisa Lisa & Cult Jam's "All Cried Out" (Columbia) is one of the biggest response records this year. After three weeks on air, the song is No. 1 on phones, with calls flowing in from all demos, Blue says. On the sales side, the Timex Social Club's "Rumors" (Jay) is leading the pack, followed by Regina's "Baby Love" (Atlantic). Of the latter track, Blue says, "She sounds just like Madonna, which shouldn't be a problem." Speaking of Madonna, Blue says "True Blue" album cut "Jimmy Jimmy" (Sire) is "drawing huge phones." Another thorough album listening turned up Wham!'s "Where Did Your Heart Go" (Columbia). "This is just a really good record that sounds like a faster 'Careless Whisper,'" Blue notes. Meanwhile, the MD says "our audience told us to play" New Edition's "Earth Angel," from the "Karate Kid" soundtrack on United Artists/CBS. Requests for the remake were most likely generated by New Edition's recent Gotham concert appearance and the song's brief use in the film, Blue says. Finally, as "Rumors" runs its course, Blue calls attention to "Look At All Those Roaches" (Jay), a parody by Bobby, Jimmy & the Critters of the indie hit. "If you're playing 'Rumors,' this is a funny novelty," says Blue, who reports good listener reaction to the record after its test debut on the Z-Morning Zoo last week.

### BLACK/URBAN

At WRKS New York, PD Tony Gray is quick to praise Deniece Williams' "Wiser And Weaker" (Columbia). "This is a great song with really good vocals and an excellent dance track," Gray says of Williams' return to the scene. The PD calls Skipworth & Turner's "Can't Give Her Up" (Warner Bros.) a great followup to the act's dance hit of last year, "Thinking About Your Love." "This is in the same vein," Gray says, "upbeat, dance." And James Ingram's "Always" (Qwest/Warner Bros.) is one of Gray's priority picks. Meanwhile, Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent" (Polydor/PolyGram) has jumped into power rotation after three weeks of Kiss play.

### ALBUM ROCK

"You never know what Neil Young is going to come out with," says WNEW-FM New York PD Charlie Kendall of Young's spanking-new track, "Touch The Night" (Geffen). "It could have been banjo or whatever," he continues. "But this time he came out rocking, and it's very enjoyable. We went on it right out of the box." David Lee Roth gets more applause, with Kendall raving about his entire "Eat 'Em And Smile" (Warner Bros.) album. Track-wise, Kendall sees "Tobacco Road" "way out front," with "That's Life" and "I'm Easy" being more long-lifers. From Big Audio Dynamite, Kendall says the just-released "E=MC<sup>2</sup>" (Columbia) is "the song we wanted to play in the first place. It's very melodic, with great riffs." Kendall says he "can't get enough" of Alvin Lee's "Detroit Diesel" (21/Atco). From younger talent, Kendall says Bruce Hornsby's "Every Little Kiss" (RCA) "shows a lot of potential. I like the style of the song." Another promising contender on Kendall's list is Bricklin, with "Even When You're Done With Me" (A&M). "I've known these guys since I was in Philly [at WMMR], and they and their music have really matured."

### COUNTRY

Crystal Gayle's "Cry" (Warner Bros.) gets a rave review from WHN New York music director Pam Green. "I've never heard her sound better," says Green. "This really showcases her vocals, and it's an excellent remake." Rosanne Cash's "Second To No One" (Columbia) is a ballad that looks likely to do very well, says Green. That song proved itself during WHN's weekly "Make It Or Break It" feature, as did Tanya Tucker's "Just Another Love" (Capitol) a few weeks earlier. Meanwhile, Dwight Yoakam's "Guitars And Cadillacs" (Warner Bros.) is, in Green's estimation, a great followup to his last hit, "Honky Tonk Man."

KIM FREEMAN

## National Record Strength, Format Trends Are Featured Index Debuts: A Quarterly Monitor

NEW YORK National Music Index Inc., of Wichita, is aiming to ease the task of assessing records' national strength and national format trends. It offers programmers a new tool based on airplay monitors of format-leading stations in 13 markets.

Available for top 40, adult contemporary, and country outlets, the first edition of the Index ships later this month. It will be issued quarterly, based on six-day monitoring periods during the middle of each Arbitron sweep.

According to National Music In-

dex president Steve Allen Brooks, the service is being marketed to PDs and MDs as a guide to which records are getting what treatment from format leaders.

From the airplay monitors, the Index provides subscribers with playlist lengths, record rotations, and a complete list of the oldies each tracked station is airing. The music information is accompanied by format details on each monitored outlet, including positioning statements, promotions, special features, and "any quirks that might make that station success-

ful," says Brooks.

Each title appearing in the individual station monitors is cross-referenced on another list, which tracks the song's airplay frequency on all 13 outlets. According to Brooks, the Index is a good reference for programming recurrences and oldies.

Obviously, currents tracked during the monitoring period will no longer be currents when the reports are issued. However, Brooks says, the tracking on currents is useful to subscribers for watching format trends in playlist lengths, the number of records in power rotation, and rotation frequencies.

Top 40 stations monitored by skimmers in the Index's Spring '86 debut include WZGC Atlanta, WXKS Boston, WBBM-FM Chicago, KEGL Dallas, KRCY Denver, WCZY Detroit, KKBQ Houston, KHTR St. Louis, KIIS Los Angeles, WHTZ New York, WCAU Philadelphia, KMEL San Francisco, and WRQX Washington.

Leading Arbitron ranks in each  
(Continued on page 14)

Retailers are optimistic about cassette singles. See the Retailing section, page 45

## ...newsline...

**MICHAEL OSTERHOUT** takes on additional responsibilities as executive vice president of Edens Broadcasting. Osterhout continues as VP/GM at Edens' WRBQ-AM-FM Tampa. Edens also owns KOY-AM-FM Phoenix and WRVA/WRVQ Richmond.

**LONNIE GRONEK** returns to Malrite's WMMS Cleveland as general manager. He arrives from the local sales manager post at Malrite's WHTZ New York; he had been at WMMS before that. Gronek replaces Bill Smith, whose status at the outlet is pending.

**BILL STOEFFHAAS** is appointed general manager of Capitol Broadcasting's WMJJ Birmingham, Ala. He replaces Ray Quinn, who resigned recently after six years with the company. Stoeffhaas arrives from WMJK/WQUE New Orleans, where he was GM for three years.



WESTWOOD ONE RADIO NETWORKS PRESENT

# ICEHOUSE *in Concert*



See Icehouse on tour:

8/3	.....	San Francisco
8/4	.....	Los Angeles
8/7	.....	Denver
8/9	.....	Chicago
8/12	.....	Boston
8/14	.....	New York

The Westwood One Radio Networks are proud to present a very special edition of *In Concert*, featuring the hottest product out of Australia since the winged-keel, Icehouse. We caught their May 21 performance at The Tivoli, in Sydney, Australia, and now your listeners can catch them on your station during the week of July 21.

Icehouse's set includes their current hit "No Promises," along with several other songs off their newest album, *Measure For Measure*. Also included in the set are songs from previous albums including their hit "Icehouse."

To make sure your station has Icehouse *In Concert* for the week of July 21, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4006015 WWONE.



WESTWOOD ONE RADIO NETWORKS



**Excellent Positioning.** Poor ol' KIIS Los Angeles morning man Rick Dees finds himself surrounded by a bevy of beauties while broadcasting a week's worth of shows from Mazatlan, Mexico. Dees was joined south of the border by 300 KIIS listeners.



**Big Time Radio.** WAVA Washington unveils what it is calling the "world's largest radio" at the fifth annual Alexandria Red Cross Waterfront River Festival. The event drew more than 100,000 people to the banks of the Potomac River.



**KVET Food Fest.** KVET Austin personnel inspect the remains of the station's annual Cajun Fest, where numerous seafood platters went on sale for \$1.13, to correspond with the country outlet's dial position. Pickin' the bones, from left, are KVET personality David Meih, operations director Mike Carta, and afternoon driver Bob Pickett.



**K-Rockin' The Ramones.** WXRK New York's Vin Scelsa, center, and Marc Coppola, right, attempt to get a straight scoop from Ramones leader Joey Ramone during a lunchtime remote broadcast from Gotham's Lone Star Cafe.



**Kermit Meets The Duck.** WLIR Long Island assistant PD Larry "The Duck" Dunn snares an interview with Muppets creator Jim Henson, who dropped by the rocker to promote his new film, "Labyrinth." Standing, from left, are Henson's daughter and avid WLIR fan, Heather, Dunn; Kermit; Henson; and WLIR air talent Barry Ravioli.



**Fortune 500.** WSNE-FM Providence executives are greeted by ABC Entertainment Network personnel as the 500th affiliate in the web. Shown, from left, are WSNE general manager Bill Campbell; network director Diane Jennings; Marty Beck, CEO of WSNE owner Beckcross Communications; ABC VP/group director of adult networks Stu Krane; and Beckcross president Jim Champlin.



**On Top Of Things.** The WBLM Portland, Maine, crew relaxes with ZZ Top's Billy Gibbons following the band's concert in the area. Standing, from left, are WBLM music director Robbin Mathieu, promotion director Captain Ivy, Gibbons, and program director Jose Diaz.



WESTWOOD ONE RADIO NETWORKS PRESENT

# ROBERT PALMER LIVE

IN CONCERT • JULY 22



You and your listeners are gonna get what's comin' to ya the evening of Tuesday, July 22, when the Westwood One Radio Networks present Robert Palmer *live in concert* from the San Diego State University Amphitheatre. Riding the crest of his breakthrough album *Riptide*, Palmer will be performing a generous sampling of hits spanning his career, from *Sneakin' Sally Through The Alley* through *The Power Station* to his first Number One solo smash "Addicted To Love" and the current single "Hyperactive." *Robert Palmer Live In San Diego* – double fun for all from Westwood One. To get it on – your station, that is – contact your Westwood One Station Sales Representative now at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

# Peter Frampton

July 20



## THE KING BISCUIT FLOWER HOUR

Recorded live at the Garden State Arts Center during Frampton's current tour Premonition '86. Featuring his searing guitar on classics like "Lines On My Face" and "Do You Feel Like I Do," as well as songs from his new album "Premonition"

Upcoming Frampton dates:  
 July 21 Kansas City, KS • 23 Philadelphia • 25 Providence • 26 Portland, ME • 29 New Haven •  
 30 Mansfield, MA • August 1 Toledo • 2 Largo, MD • 5 New York • 7 Atlanta • 8 Daytona Beach •  
 11 Canandaigua, NY • 12 Saratoga • 14 Toronto

**America's Premier Concert Show**

To join the more than 250 stations carrying the Biscuit, contact Station Relations at DIR Broadcasting (212) 371-6850

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## Album Rock Chart Changes

**NEW YORK** Several improvements are being made in the Album Rock Tracks chart, effective with this issue and next week's issue.

Two of the top tracks will be highlighted each week, beginning immediately (see chart on next page). The Flashmaker is the highest-debuting track of the week. The Power Track is the track already on the chart that shows the largest increase in airplay over the previous week.

Effective with next week's chart, the tracks showing the greatest increases in airplay over the previous week will be awarded bullets. Until now, no bullets were awarded on the Album Rock Tracks chart.

The changes are part of Billboard's ongoing effort to include more useful information in all of its charts for radio programmers, retailers, record manufacturers, and other interested readers.

## INDEX DEBUTS

(Continued from page 10)

format determine which stations will be monitored, and the pool will change with Arbitron results. Each Index will include 10 stations in the top 10 markets. The remaining three stations will be pulled from variously ranked (11th-30th) markets according to the interest and needs of subscribers, he says.

Brooks, a 12-year programming veteran, began marketing the Index a month ago. He says the top 40 Index is off to a good start, with 20 subscribers.

Annual subscription rates for the quarterly top 40 report are \$2,200 for stations in the top 50 markets; \$1,800 for markets 50 to 100; and \$1,400 for markets below that. Brooks says prices for outlets in unranked markets will be worked out individually. All subscriptions are format and market exclusive for the year, with initial clients getting the first right of refusal at renewal time.

Brooks is offering charter-member price breaks to those subscribing before Aug. 1.

Stations monitored in the first AC report include WSB Atlanta, WROR Boston, WCLR Chicago, KVIL Dallas, KMJI Denver, WNIC Detroit, KFMK Houston, KUDL Kansas City, KOST Los Angeles, WLTW New York, WMGK Philadelphia, KIOI San Francisco, and WLTT Washington.

Country outlets monitored in the spring report include WHN New York, KZLA Los Angeles, WUSN Chicago, KSAN San Francisco, WXTU Philadelphia, WWWW Detroit, WBOS Boston, KIKK Houston, WMZQ Washington, KPLX Dallas, WKHX Atlanta, WIL-FM St. Louis, and KYGO Denver.

**KIM FREEMAN**

# VOX by Kim Freeman JOX

**GENE HARRIS** is promoted to program director at urban leader **XHRM** San Diego, a post made vacant by **Duff Lindsay's** move to **WHQT** Miami. Harris is a four-year **XHRM** veteran, moving up from the production director post. **Lee McCallum** remains as music director.

Former **WHTT** Boston morning man **Dave Otto** says he's already gotten several offers and will announce new plans very soon. **Otto** had only been at **WHTT** for about three months and opted to depart when the CBS outlet became "quality rock" **WMRQ** (see story, page 10). He moved to Beantown from the morning post at **KSDO-FM** San Diego.

**CHANGING JOBS** on a faster rotation was **Bill Gardner**, who left the PD/morning man post at **WLTF-FM** Cleveland after less than a week on the job. Most recently, **Gardner** had held the same double-duty post at **KIOI** San Francisco before **Smokey Rivers** arrived. Anyway, **WRMR/WLTF** operations manager **Dave Popovich** says **Gardner's** departure will push plans to open his own Radio Consulting Services Inc. back a bit. **Popovich** will stay at the **MOR/AC** combo through August, and in the meantime he is looking for a program director and a morning talent for **WLTF**.

**A BUNCH OF WMMS** Cleveland staffers returned home from their award-winning run at the **Bobby Poe** seminar (*Billboard*, July 12) to find more good news on their desks. To start with, music director **Kid Leo** is upped to director of music and creative services. And longtime "buzzard" **Denny Sanders** is promoted to assistant program director; he holds on to the evening shift.

Three-year-plus **WMMS-er** **Gina Iorillo** gets the nod as promotion coordinator. She was the promotion assistant. **Bonne Burke** comes on as publicity coordinator, with five years experience in that area.

Meanwhile, **WMMS** operations director **John Gorman** is seeking a PD/personality for **KWK** St. Louis, the top 40 outlet he consults through his **Gorman Media**. He needs a replacement for **Garry Mitchell**.

"I'm looking for someone who is innovative and creative," says **Gorman**. "Someone who could also handle afternoon drive—a personality and communicator." **Gorman** adds that top 40 experience is key, and album rock and/or adult contemporary familiarity will make applicants especially attractive.

**Scott Kramer** leaves his PD post

at top 40 outlet **WWTC** Minneapolis for the 9-noon shift at **KKFR** Phoenix. Many of you might know **Kramer** better for his work at **KDWB** Minneapolis, where he worked until a year ago.

**SCOTT JENKINS** arrives as afternoon man at **KPKE** Denver. He joins the top 40 from the same shift at neighboring **KIMN**... Also in the mile-high city, **Gary Parks** is getting comfortable as the new PD at Century's **WCZE**, a Format 41 outlet. **Parks** arrives from the same position at **WBNS-AM-FM** Columbus, Ohio... And, at country station **KAZY** Denver,

## Gene Harris takes over PD post at XHRM San Diego

**Zak Phillips** takes over the programming reins. It's a promotion from the acting PD gig for **Phillips**, who replaces **Chuck Browning**. **Browning** can now be found at **WIOQ** Philadelphia.

**FORMER TENNESSEE** governor **Ray Blanton** gets out of prison and on the air. On air, that is, at talk outlet **WLAC-AM** Nashville, where he will offer five-minute daily commentaries to be called "The Other Side Of The Issue." **Blanton** was released from prison recently after serving 22 months for mail fraud, extortion, and conspiracy.

Says **WLAC** general manager **David Manning**: "We at 1510 **WLAC-AM**, believing in the right of every individual, are willing to help Gov. **Blanton** become a contributing member of society once again."

**Blanton** declined to say what the station will pay him for his services. "They told me it was confidential. I don't know whether that was because they were embarrassed or whether I should feel embarrassed."

**WXRK** New York celebrates its first birthday as an album rocker Sunday (13)... Who says mothers and rock'n'roll don't mix? It ain't **WNEW-FM** New York, which recently awarded the seventh of eight Porsche 944s in its Key Music Marathon promotion to a 51-year-old mother of two. The winner, **Madeline Lotze**, says she's been listening to **WNEW** for 15 of its 18 years as a rocker. Speaking of 15 years, **WNEW** "Weekend Warrior" **Dennis Elsas** celebrated his 15th year with the station Friday (11).

Normally, space limitations

prevent us from discussing happenings at news outlets. But Saturday (5), we had the pleasure of catching **WINS** New York's **Paul Parker** in action while delivering live reports on the Great Blimp Race, part of the July 4 festivities. We shared passage with him on the Daily News New York harbor cruise and enjoyed watching him interview most of our shipmates.

**VANESSA BARRYER** is promoted to program director at urban outlet **KZEY** Tyler, Texas. She continues as music director and moves to the midday shift. She replaces **Ken Williams**, who now assumes **Barryer's** old afternoon shift.

**Barry Kaye** is promoted to PD at hit outlet **KHFI** Austin, where he continues as afternoon man... At country-formatted **KKTC** Brownfield, Texas, several personnel changes have come down the pike. First, **Josie Mata** arrives from Canyon, Texas, to handle the night shift. PD/OM **Jack Denver** has assumed the afternoon shift, allowing **Bud Andrews** to slip back into middays. And MD/assistant PD **Robin Jenkins** moves from nights to mornings.

More Texas toasts go to **Eli Molano**, who arrives at **KITY-FM** San Antonio as morning maniac. He ships in from **KRGV** Rio Grande Valley, where he came to bill himself as "the only living brain donor." Other news at **KITY** includes the recruit of **Carolyn Bacon** to assistant promotion and program director.

The last big-state update concerns the resignation of **KBAT** Midland/Odessa PD/morning man **Mark Lapidus**. He set up **KBAT's** current top 40/album rock hybrid and is now looking for a new programming challenge. He can be reached at (915) 689-7907.

**Chrysalis** national singles director **Charlie D'Atri** continues to patrol this column for absolute accuracy in all things pertaining to the logo. As such, we offer the belated report that **Chrysalis' Device** and bandleader **Holly Knight** were suite-side during the recent **Bobby Poe** Pop Music Seminar in Atlanta.

**PETE HARMON** returns to **KNX-FM** Los Angeles as midday man, a shift he'd chaired for the outlet in 1983. In the interim, **Harmon** worked on air at neighboring **KRTH**... Up the coast in San Jose, **Rich Amooi** arrives at hit outlet **KWSS** as a weekender. He left the evening shift at **KRFD** Marysville, Calif., where he was known as The Moo-Man.

Way up the coast in Seattle, **Mike Colvin** has left his night shift at **KZOK** after nine years with the album rocker. He is willing and ready to relocate and can be reached at (206) 747-2135.

**Adam Stubbs** is upped to assistant PD at AC outlet **WQPO** Harrisburg, Va. He's been the station's MD for a year and will assist PD **Brian Charette**... Top 40 station **KKRD** Wichita ups afternoon driver **Lyman Jones** to assistant PD.

# ALBUM ROCK TRACKS™

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

Products with the greatest airplay gains this week.

## Featured Programming

**THE PROGRESS OF** new age show "Musical Starstreams" is keeping pace with the growing popularity of the genre in general. The two-hour weekly show, produced in Mill Valley, Calif., is airing on 25 commercial outlets domestically and has just picked up its first foreign affiliate with PBTS Bangkok, Thailand. "Musical Starstreams" is represented outside the U.S. by Tom Rounds' Radio Express in Los Angeles. Travelers can also catch Starstreams on Continental Airlines' in-flight audio service.

According to the show's creator, producer and host **Frank Forest**, the show staged its first contest last month with a 50-album giveaway. The albums were supplied by Jem/Passport Records, which received 400 postcard entries after the broadcast, Forest reports. Affiliates can expect more promotions and contests on the show in coming weeks.

Radio Express also crops up in conjunction with NBC Radio Entertainment, which aired its first "Worldwide Album Party" Tuesday (8). The international edition of the monthly show featured questions from correspondents, programmers, and critics in Moscow, Tokyo, Sydney, Toronto, and Dubai of the United Arab Emirates.

The show, which featured Genesis, was produced by New York-based **Torus Communications** and aired internationally through NBC's link with Radio Express.

NBC Radio Entertainment's director of programming **Frank Cody** says the international input is part of the network's priority to incorporate exotic locales in its shows, a trend that is all the rage at local radio. "Besides being fun to listen to," says Cody, the foreign origins give affiliates "something easily promotable. You can say all week, 'Hey, we're going to take you to Montreux next week'."

Along the same lines, NBC's "The Jazz Show With David San-

born" will be following the musician on his current tour. The July 27 edition of the weekly, two-hour program will be recorded in Paris and will feature French jazz greats. And an early August edition will be recorded at the Montreux Jazz Festival in Switzerland.

Cody notes that the international angle also gives foreign affiliates extra motivation to participate. "It's like knitting everybody together," he says.

Other news from NBC includes three "best of" volumes of "Live From Walt Disney World," the net's monthly country show. Next weekend (18-20), the Judds and Exile will be spotlighted, with Gary Morris and Sawyer Brown on the audio stage Aug. 22-24, and the Bellamy Brothers and the Forester Sisters on Sept. 19-21.

**BARNETT-ROBBINS ENTERPRISES** of Encino, Calif., is preparing to expand its programming repertoire, reports executive vice president **Lance Robbins**. As such, the producer/syndicator will be looking for new staffers to handle clearances and sales. The company can be reached at (818) 788-2331.

**CBS Radioradio's "Rock Connections"** graduates from a summer series to a 52-week schedule. Clearances for the hour-long album rock show are in the 150 neighborhood, says a CBS spokesperson. Of course, **Goodphone Communications** chief **Mike Harrison** will continue as host. **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 18, **Ringo Starr**, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

July 18, **The Judds, Exile**, Live From Walt Disney World, NBC Radio Entertainment, one hour.

July 18-20, **Emerson, Lake and Powell**, Legends Of Rock, NBC Radio Entertainment, two hours.

July 18-20, **Lionel Richie**, Countdown America, United Stations, four hours.

July 18-20, **Juice Newton**, Country Today, MJI Broadcasting, one hour.

July 18-20, **A Tribute To Jimmy Dorsey**, The Great Sounds, United Stations, four hours.

July 18-20, **Wham!**- Featuring **George Michael**, Hot Rocks, United Stations, 90 minutes.

July 18-20, **John Conlee**, The Weekly Country Music Countdown, United Stations, three hours.

July 18-20, **The Hollies**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

July 18-20, **El DeBarge**, Rick Dees' Weekly Top 40, United Stations, four hours.

July 18-24, **Lionel Richie, Michael Sembello, Jane Weidlin, etc.**, Spirit Of Summer, CBS Radioradio, one hour.

July 18-24, **Cozy Powell**, Metalshop, MJI Broadcasting, one hour.



**Mayo Makes Fire.** WRKS New York vice president/general manager Barry Mayo poses with Manhattan borough president David Dinkins during a benefit roast in Mayo's honor. The roast was attended by many of Mayo's colleagues in the radio business and raised money for the Black Music Assn.

July 19, **Donovan**, Solid Gold Saturday Night, United Stations, five hours.

July 19-20, **John Sebastian, Ringo Starr**, Reelin' In The Years, Global Satellite Network, three hours.

July 19-20, **Sade**, On The Radio, NSBA, one hour.

July 19-20, **The Tokens**, Gary Owens Supertracks, Creative Radio Network, three hours.

July 20, **Bob Seger, Big Country**, Powercuts, Global Satellite network, two hours.

July 20, **Peter Frampton**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 20, **David Sanborn**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

(Continued on page 19)

Are you "hungry" for a sizzling summer sound ???

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Priscilla Wright

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FOR WEEK ENDING JULY 19, 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.

	NEW	TOTAL
91 REPORTERS	ADDS	ON
LIONEL RICHIE DANCING ON THE CEILING MOTOWN	43	43
MIKE & THE MECHANICS TAKEN IN ATLANTIC	14	39
G. LORING/C. ANDERSON FRIENDS AND LOVERS CARRERE	11	26
GRAHAM NASH SAD EYES ATLANTIC	10	10
MICHAEL MCDONALD SWEET FREEDOM (THEME FROM RUNNING SCARED) MCA	9	51

FOR WEEK ENDING JULY 19, 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	4	6	★★ NO. 1 ★★ GLORY OF LOVE (LOVE THEME/THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28662 1 week at No. One ◆ PETER CETERA	
2	1	1	13	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM ◆ THE MOODY BLUES	
3	2	2	13	NO ONE IS TO BLAME ELEKTRA 7-69549 ◆ HOWARD JONES	
4	4	3	14	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA ◆ BILLY OCEAN	
5	7	15	7	INVISIBLE TOUCH ATLANTIC 7-89407 ◆ GENESIS	
6	9	16	7	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814 JEFFREY OSBORNE	
7	8	14	6	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118 BILLY JOEL	
8	6	12	8	THE BEST OF ME ATLANTIC 7-89420 ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN	
9	16	21	6	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668 ◆ ROD STEWART	
10	19	20	6	THE CAPTAIN OF HER HEART A&M 2838 DOUBLE	
11	17	22	5	WORDS GET IN THE WAY EPIC 34-06120 MIAMI SOUND MACHINE	
12	11	9	17	HOLDING BACK THE YEARS ELEKTRA 7-69564 ◆ SIMPLY RED	
13	5	5	15	ON MY OWN ● MCA 52770 ◆ PATTI LABELLE & MICHAEL MCDONALD	
14	10	8	10	THAT'S WHY I'M HERE COLUMBIA 38-05884 JAMES TAYLOR	
15	21	23	6	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA ◆ JACKSON BROWNE	
16	12	6	14	LIVE TO TELL SIRE 7-28717/WARNER BROS. ◆ MADONNA	
17	15	11	12	IF YOUR HEART ISN'T IN IT A&M 2822 ◆ ATLANTIC STARR	
18	18	18	8	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN ◆ EL DEBARGE	
19	26	32	4	SWEET FREEDOM (THEME FROM RUNNING SCARED) MCA 52857 ◆ MICHAEL MCDONALD	
20	13	10	11	HEADED FOR THE FUTURE COLUMBIA 38-05889 ◆ NEIL DIAMOND	
21	14	7	12	A DIFFERENT CORNER COLUMBIA 38-05888 ◆ GEORGE MICHAEL	
22	22	24	8	LIKE A ROCK CAPITOL 5592 ◆ BOB SEGER & THE SILVER BULLET BAND	
23	20	13	14	ALL I NEED IS A MIRACLE ATLANTIC 7-89450 ◆ MIKE & THE MECHANICS	
24	27	28	6	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886 ◆ BANGLES	
25	31	39	3	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS. ◆ MADONNA	
26	38	—	2	TAKEN IN ATLANTIC 7-89404 MIKE & THE MECHANICS	
27	32	37	3	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903 ◆ BERLIN	
28	23	19	17	GREATEST LOVE OF ALL ARISTA 1-9466 ◆ WHITNEY HOUSTON	
29	34	—	2	ANYTHING FOR LOVE WARNER BROS. 7-28655 GORDON LIGHTFOOT	
30	25	25	15	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM ◆ LEVEL 42	
31	NEW▶	1		DANCING ON THE CEILING MOTOWN 1843 LIONEL RICHIE	
32	33	35	3	THIS IS THE TIME A&M 2839 DENNIS DE YOUNG	
33	39	—	2	HIGHER LOVE ISLAND 7-99545/WARNER BROS. ◆ STEVE WINWOOD	
34	24	17	11	THAT GIRL IS GONE WARNER BROS. 7-28892 DAVID PACK	
35	36	38	3	IS IT A CRIME PORTRAIT 37-06121/EPIC SADE	
36	NEW▶	1		FRIENDS AND LOVERS CARRERE 4-06122/EPIC GLORIA LORING & CARL ANDERSON	
37	28	27	12	THE LOVE PARADE REPRISE 7-28750/WARNER BROS. ◆ THE DREAM ACADEMY	
38	29	26	8	ONE WISH EPIC 34-05875 ◆ HIROSHIMA	
39	30	30	6	THE PRIDE IS BACK RCA 14384 KENNY ROGERS WITH NICKIE RYDER	
40	35	31	17	TAKE ME HOME ATLANTIC 7-89472 ◆ PHIL COLLINS	

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.

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Kiss And Say Goodbye, Manhattans, COLUMBIA
2. Afternoon Delight, Starland Vocal Band, WINDSONG
3. I'll Be Good To You, Brothers Johnson, A&M
4. Moonlight Feels Right, Starbuck, PRIVATE STOCK
5. Love Is Alive, Gary Wright, WARNER BROS.
6. Get Closer, Seals & Crofts, WARNER BROS.
7. Got To Get You Into My Life, Beatles, CAPITOL
8. Don't Go Breaking My Heart, Elton John & Kiki Dee, ROCKET
9. Rock And Roll Music, Beach Boys, BROTHER/REPRISE
10. Let Her In, John Travolta, MIDLAND INTERNATIONAL

## POP SINGLES—20 Years Ago

1. Hanky Panky, Tommy James & the Shondells, ROULETTE
2. Wild Thing, Troggs, ATCO
3. Red Rubber Ball, Cyrle, COLUMBIA
4. You Don't Have To Say You Love Me, Dusty Springfield, PHILLIPS
5. Paperback Writer, Beatles, CAPITOL
6. Strangers In The Night, Frank Sinatra, REPRISE
7. Along Comes Mary, Association, VALIANT
8. Little Girl, Syndicate Of Sound, BELL
9. Lil' Red Riding Hood, Sam The Sham & the Pharoahs, MGM
10. Hungry, Paul Revere & The Raiders, COLUMBIA

## TOP ALBUMS—10 Years Ago

1. Frampton Comes Alive, Peter Frampton, A&M
2. Wings At The Speed Of Sound, CAPITOL
3. Breezin', George Benson, WARNER BROS.
4. Chicago X, COLUMBIA
5. Fleetwood Mac, WARNER BROS.
6. Spitfire, Jefferson Starship, GRUNT
7. Beautiful Noise, Neil Diamond, COLUMBIA
8. Rock'n'Roll Music, Beatles, CAPITOL
9. Fly Like An Eagle, Steve Miller Band, CAPITOL
10. Rocks, Aerosmith, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
2. Strangers In The Night, Frank Sinatra, REPRISE
3. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
4. If You Can Believe Your Eyes And Ears, Mamas & the Papas DUNHILL
5. Lou Rawls Live!, CAPITOL
6. Dr. Zhivago, Soundtrack, MGM
7. Going Places, Herb Alpert & the Tijuana Brass, A&M
8. Wonderfulness, Bill Cosby, WARNER BROS.
9. The Sound Of Music, Soundtrack, RCA VICTOR
10. Midnight Ride, Paul Revere & The Raiders, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. Teddy Bear, Red Sovino, STARDAY
2. Golden Ring, George Jones & Tammy Wynette, EPIC
3. Say It Again, Don Williams, ABC/DOT
4. The Letter, Loretta Lynn & Conway Twitty, MCA
5. The Door Is Always Open, Dave & Sugar, RCA
6. When Something Is Wrong With My Baby, Sonny James, COLUMBIA
7. Vaya Con Dios, Freddy Fender, ABC/DOT
8. Is Forever Longer Than Always, Porter Wagoner & Dolly Parton, RCA
9. One Of These Days, Emmylou Harris, REPRISE
10. Rocky Mountain Music/Do You Right Tonight, Eddie Rabbitt, ELEKTRA

## SOUL SINGLES—10 Years Ago

1. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
2. Something He Can Feel, Aretha Franklin, ATLANTIC
3. Heaven Must Be Missing An Angel (Part 1), Tavares, CAPITOL
4. This Masquerade, George Benson, WARNER BROS.
5. Somebody's Gettin' It, Johnnie Taylor, COLUMBIA
6. Can't Stop Groovin' Now, Wanna Do It Some More, B.T. Express COLUMBIA
7. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL
8. Get Up Offa That Thing, James Brown, Polydor
9. Everything's Coming Up Love, David Ruffin, MOTOWN
10. Who'd She Coo, Ohio Players, MERCURY

# CAN YOU GET THE HITS?

More and more international hits are created in Europe. Whether it is A-Ha (Norway) or Falco (Austria); Blow Monkeys (UK) or Mai Tai (Holland); Double (Switzerland) or Jennifer Rush (Germany); Simply Red (UK) or Modern Talking (Germany); Opus (Austria) or Sandra (Germany), European acts hit the world!

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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

### 108 FM

**Boston** P.D.: Sunny Joe White

1	4	Janet Jackson, <i>Nasty</i>
2	5	Peter Gabriel, <i>Sledgehammer</i>
3	7	Genesis, <i>Invisible Touch</i>
4	9	Jermaine Stewart, <i>We Don't Have To</i>
5	6	The Moody Blues, <i>Your Wildest Dreams</i>
6	10	Rod Stewart, <i>Love Touch (Theme From "The Fixx, Secret Separation")</i>
7	10	Jeffrey Osborne, <i>You Should Be Mine (When I Hear, Nothin' At All)</i>
8	14	Billy Joel, <i>Modern Woman (From "Ruthi And The Revolutions, Mountains")</i>
9	18	Madonna, <i>Papa Don't Preach</i>
10	13	Giuffria, <i>I Must Be Dreaming</i>
11	11	Van Halen, <i>Dreams</i>
12	19	Belinda Carlisle, <i>Mad About You</i>
13	16	The Fixx, <i>Secret Separation</i>
14	15	Bob Seger & The Silver Bullet Band, <i>L</i>
15	22	Regina, <i>Baby Love</i>
16	20	Gavin Christopher, <i>One Step Closer To</i>
17	21	Robert Palmer, <i>Hyperactive</i>
18	26	Miami Sound Machine, <i>Words Get In The</i>
19	24	John Cafferty & The Beaver Brown Band, <i>Wham!, The Edge Of Heaven</i>
20	27	Peter Cetera, <i>Glory Of Love (Theme From "The Fabulous Thunderbirds, Tuff Enuff")</i>
21	25	Neil Diamond, <i>Headed For The Future</i>
22	23	GTR, <i>When The Heart Rules The Mind</i>
23	23	Queen, <i>A Kind Of Magic</i>
24	30	The Moody Blues, <i>Your Wildest Dreams</i>
25	31	Journey, <i>Suzanne</i>
26	32	John Eddie, <i>Jungle Boy</i>
27	33	Andy Taylor, <i>Take It Easy</i>
28	34	Icehouse, <i>No One Is To Blame</i>
29	35	DeVice, <i>Hanging On A Heart Attack</i>
30	35	Wham!, <i>The Edge Of Heaven</i>
31	EX	Barry Manilow, <i>I'm Your Man</i>
32	EX	Steve Winwood, <i>Higher Love</i>
33	EX	Culture Club, <i>Gusto Blusto</i>
34	EX	Jean Beauvoir, <i>Feel The Heat</i>
35	EX	David Lee Roth, <i>Yankee Rose</i>
A	—	Queen, <i>A Kind Of Magic</i>
A	—	Gwen Guthrie, <i>Ain't Nothing Goin' On</i>
A	—	Mary Jane Girls, <i>Walk Like A Man</i>
A	—	New Edition, <i>With You All The Way</i>
A	—	Joan Armatrading, <i>Kind Words</i>
EX	EX	Ocean, <i>I Wouldn't Lie</i>
EX	EX	Fine Young Cannibals, <i>Suspicious Mind</i>
EX	EX	Dennis DeYoung, <i>This Is The Time</i>
EX	EX	The Beach Boys, <i>Rock 'N' Roll To The Re</i>
EX	EX	Jermaine Stewart, <i>Do You Remember Me?</i>
EX	EX	Bonnie Tyler, <i>Loving You Is A Dirty J</i>
EX	EX	Double, <i>The Captain Of Her Heart</i>
EX	EX	Glass Tiger, <i>Don't Forget Me (When I</i>
EX	EX	Siouxsie and the Banshees, <i>Cities In</i>
EX	EX	AC/DC, <i>Who Made Who</i>
EX	EX	Bananarama, <i>Venus</i>
EX	EX	Michael McDonald, <i>Sweet Freedom</i>
EX	EX	Them, <i>Michael McDonald, Sweet Freedom</i>
EX	EX	Timex Social Club, <i>Rumors</i>

### 95 WPLJ-FM RADIO

**New York** P.D.: Larry Berger

1	3	Janet Jackson, <i>Nasty</i>
2	4	Simply Red, <i>Holding Back The Years</i>
3	2	Genesis, <i>Invisible Touch</i>
4	1	Patti LaBelle & Michael McDonald, <i>On</i>
5	5	El DeBarge, <i>Who's Johnny ("Short Circ</i>
6	9	Peter Gabriel, <i>Sledgehammer</i>
7	9	Madonna, <i>Papa Don't Preach</i>
8	8	Genesis, <i>Invisible Touch</i>
9	12	Lisa Lisa And Cult Jam, <i>All Cried Out</i>
10	15	Timex Social Club, <i>Rumors</i>
11	11	Howard Jones, <i>No One Is To Blame</i>
12	10	The Jets, <i>Crush On You</i>
13	13	Regina, <i>Baby Love</i>
14	17	Kenny Loggins, <i>Danger Zone</i>
15	10	George Michael, <i>A Different Corner</i>
16	24	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
17	18	Rod Stewart, <i>Love Touch (Theme From "</i>
18	19	The Moody Blues, <i>Your Wildest Dreams</i>
19	16	Whitney Houston, <i>Greatest Love Of All</i>
20	20	Pet Shop Boys, <i>Opportunities (Let's M</i>
21	14	Madonna, <i>Live To Tell</i>
22	25	Belinda Carlisle, <i>Mad About You</i>
23	27	Bananarama, <i>Venus</i>
24	EX	The Fabulous Thunderbirds, <i>Tuff Enuff</i>
25	EX	Billy Joel, <i>Modern Woman (From "Ruthi</i>
26	EX	— <i>Wham!, The Edge Of Heaven</i>
27	EX	— <i>Regina, Baby Love</i>
28	EX	— <i>John Eddie, Jungle Boy</i>
29	EX	— <i>Andy Taylor, Take It Easy</i>
30	EX	— <i>Icehouse, No One Is To Blame</i>
31	EX	— <i>DeVice, Hanging On A Heart Attack</i>
32	EX	— <i>Wham!, The Edge Of Heaven</i>
33	EX	— <i>Barry Manilow, I'm Your Man</i>
34	EX	— <i>Steve Winwood, Higher Love</i>
35	EX	— <i>Culture Club, Gusto Blusto</i>
A	—	— <i>Jean Beauvoir, Feel The Heat</i>
A	—	— <i>David Lee Roth, Yankee Rose</i>
A	—	— <i>Queen, A Kind Of Magic</i>
A	—	— <i>Gwen Guthrie, Ain't Nothing Goin' On</i>
A	—	— <i>Mary Jane Girls, Walk Like A Man</i>
A	—	— <i>New Edition, With You All The Way</i>
A	—	— <i>Joan Armatrading, Kind Words</i>
A	—	— <i>Ocean, I Wouldn't Lie</i>
A	—	— <i>Fine Young Cannibals, Suspicious Mind</i>
A	—	— <i>Dennis DeYoung, This Is The Time</i>
A	—	— <i>The Beach Boys, Rock 'N' Roll To The Re</i>
A	—	— <i>Jermaine Stewart, Do You Remember Me?</i>
A	—	— <i>Bonnie Tyler, Loving You Is A Dirty J</i>
A	—	— <i>Double, The Captain Of Her Heart</i>
A	—	— <i>Glass Tiger, Don't Forget Me (When I</i>
A	—	— <i>Siouxsie and the Banshees, Cities In</i>
A	—	— <i>AC/DC, Who Made Who</i>
A	—	— <i>Bananarama, Venus</i>
A	—	— <i>Michael McDonald, Sweet Freedom</i>
A	—	— <i>Them, Michael McDonald, Sweet Freedom</i>
A	—	— <i>Timex Social Club, Rumors</i>

### 100 WJLA-TV

**Washington** P.D.: Mark St. John

1	1	Janet Jackson, <i>Nasty</i>
2	6	Genesis, <i>Invisible Touch</i>
3	7	Peter Gabriel, <i>Sledgehammer</i>
4	5	El DeBarge, <i>Who's Johnny ("Short Circ</i>
5	9	Kenny Loggins, <i>Danger Zone</i>
6	8	Billy Ocean, <i>There'll Be Sad Songs (T</i>
7	2	The Jets, <i>Crush On You</i>
8	11	Boys Don't Cry, <i>I Wanna Be A Cowboy</i>
9	13	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
10	18	Berlin, <i>Take My Breath Away (Love The</i>
11	12	GTR, <i>When The Heart Rules The Mind</i>
12	16	Belinda Carlisle, <i>Mad About You</i>
13	16	The Blows Monkeys, <i>Digging Your Scene</i>
14	17	Rod Stewart, <i>Love Touch (Theme From "</i>
15	22	The Outfield, <i>All The Love In The Wor</i>
16	19	Jermaine Stewart, <i>We Don't Have To</i>
17	28	Madonna, <i>Papa Don't Preach</i>
18	20	Jeffrey Osborne, <i>You Should Be Mine (</i>
19	EX	— <i>Timex Social Club, Rumors</i>
20	EX	— <i>Pet Shop Boys, Opportunities (Let's M</i>
21	30	— <i>The Fabulous Thunderbirds, Tuff Enuff</i>
22	23	— <i>New Edition, With You All The Way</i>
23	25	— <i>Billy Ocean, There'll Be Sad Songs (T</i>
24	25	— <i>Van Halen, Dreams</i>
25	26	— <i>Gavin Christopher, One Step Closer To</i>
26	27	— <i>John Cougar Mellencamp, Rumbleseat</i>
27	29	— <i>Wham!, The Edge Of Heaven</i>
28	EX	— <i>Steve Winwood, Higher Love</i>
29	EX	— <i>Regina, Baby Love</i>
30	EX	— <i>Queen, A Kind Of Magic</i>
31	EX	— <i>Gloria Loring &amp; Carl Anderson, Friend</i>
32	EX	— <i>Lionel Richie, Dancing On The Ceiling</i>
33	EX	— <i>The Monkees, That Was Then, This Is N</i>
34	EX	— <i>Glass Tiger, Don't Forget Me (When I</i>
35	EX	— <i>Mary Jane Girls, Walk Like A Man</i>
36	EX	— <i>Van Halen, Dreams</i>
37	EX	— <i>The Outfield, All The Love In The Wor</i>
38	EX	— <i>Mike &amp; The Mechanics, Taken In</i>

### 100 WWSW-TV

**Miami** P.D.: Sonny Fox

1	2	Genesis, <i>Invisible Touch</i>
2	5	Kenny Loggins, <i>Danger Zone</i>
3	7	Janet Jackson, <i>Nasty</i>
4	9	Peter Gabriel, <i>Sledgehammer</i>
5	8	El DeBarge, <i>Who's Johnny ("Short Circ</i>
6	6	Belinda Carlisle, <i>Mad About You</i>
7	11	Jermaine Stewart, <i>We Don't Have To</i>
8	12	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
9	13	Madonna, <i>Papa Don't Preach</i>
10	21	David Lee Roth, <i>Yankee Rose</i>
11	3	Simple Red, <i>Holding Back The Years</i>
12	20	Timex Social Club, <i>Rumors</i>
13	16	Miami Sound Machine, <i>Words Get In The</i>
14	23	Rod Stewart, <i>Love Touch (Theme From "</i>
15	4	Billy Ocean, <i>There'll Be Sad Songs (T</i>
16	10	The Moody Blues, <i>Your Wildest Dreams</i>
17	28	Wham!, <i>The Edge Of Heaven</i>
18	25	Whitney Houston, <i>All At Once</i>
19	19	Andy Taylor, <i>Take It Easy</i>
20	EX	— <i>Lionel Richie, Dancing On The Ceiling</i>
21	6	Howard Jones, <i>No One Is To Blame</i>
22	22	Pet Shop Boys, <i>Opportunities (Let's M</i>
23	22	Steve Winwood, <i>Higher Love</i>
24	39	Bananarama, <i>Venus</i>
25	14	Patti LaBelle & Michael McDonald, <i>On</i>
26	25	GTR, <i>When The Heart Rules The Mind</i>
27	18	The Jets, <i>Crush On You</i>
28	EX	— <i>Berlin, Take My Breath Away (Love The</i>
29	EX	— <i>Billy Joel, Modern Woman (From "Ruthi</i>
30	EX	— <i>Regina, Baby Love</i>
31	EX	— <i>The Blows Monkeys, Digging Your Scene</i>
32	EX	— <i>Nu Shooz, I Can't Wait</i>
33	EX	— <i>John Eddie, Jungle Boy</i>
34	EX	— <i>Love And Money, Candy Bar Express</i>
35	EX	— <i>Chaka Khan, Love Of A Lifetime</i>
36	EX	— <i>Queen, A Kind Of Magic</i>
37	EX	— <i>Taffy, I Love My Radio (Midnight Rad</i>
38	EX	— <i>Mike &amp; The Mechanics, Taken In</i>
39	EX	— <i>Level 42, Something About You</i>
40	EX	— <i>Love And Money, Candy Bar Express</i>
41	EX	— <i>Jean Beauvoir, Feel The Heat</i>
42	EX	— <i>Mary Jane Girls, Walk Like A Man</i>
43	EX	— <i>Gavin Christopher, One Step Closer To</i>
44	EX	— <i>Van Halen, Dreams</i>
45	EX	— <i>The Outfield, All The Love In The Wor</i>

### 75.5 WLS-TV

**Chicago** P.D.: John Gehron

1	2	Simply Red, <i>Holding Back The Years</i>
2	4	Peter Gabriel, <i>Sledgehammer</i>
3	1	Janet Jackson, <i>Nasty</i>
4	1	Patti LaBelle & Michael McDonald, <i>On</i>
5	8	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
6	5	Genesis, <i>Invisible Touch</i>
7	13	Madonna, <i>Papa Don't Preach</i>
8	9	Kenny Loggins, <i>Danger Zone</i>
9	10	Billy Ocean, <i>There'll Be Sad Songs (T</i>
10	9	GTR, <i>When The Heart Rules The Mind</i>
11	17	Rod Stewart, <i>Love Touch (Theme From "</i>
12	17	The Fabulous Thunderbirds, <i>Tuff Enuff</i>
13	14	Madonna, <i>Live To Tell</i>
14	22	The Fixx, <i>Secret Separation</i>
15	20	GTR, <i>When The Heart Rules The Mind</i>
16	20	Billy Joel, <i>Modern Woman (From "Ruthi</i>
17	29	Steve Winwood, <i>Higher Love</i>
18	21	Howard Jones, <i>No One Is To Blame</i>
19	32	Belinda Carlisle, <i>Mad About You</i>
20	24	The Moody Blues, <i>Your Wildest Dreams</i>
21	24	Level 42, <i>Something About You</i>
22	31	Michael McDonald, <i>Sweet Freedom</i>
23	27	Pet Shop Boys, <i>Opportunities (Let's M</i>
24	29	The Blows Monkeys, <i>Digging Your Scene</i>
25	31	Whitney Houston, <i>Greatest Love Of All</i>
26	34	Klymaxx, <i>Man Size Love (From "Runnin</i>
27	35	Journey, <i>Suzanne</i>
28	35	Queen, <i>A Kind Of Magic</i>
29	41	The Outfield, <i>All The Love In The Wor</i>
30	41	John Cougar Mellencamp, <i>Rumbleseat</i>
31	39	Jeffrey Osborne, <i>You Should Be Mine (</i>
32	38	38 Spoon, <i>Like No One Else</i>
33	EX	— <i>John Waite, If Anybody Had A Heart</i>
34	EX	— <i>Lionel Richie, Dancing On The Ceiling</i>
35	EX	— <i>Mike &amp; The Mechanics, Taken In</i>
36	EX	— <i>Mary Jane Girls, Walk Like A Man</i>

### 75.5 WLS-TV

**Detroit** P.D.: Steve Weed

1	3	Genesis, <i>Invisible Touch</i>
2	4	Janet Jackson, <i>Nasty</i>
3	2	Billy Ocean, <i>There'll Be Sad Songs (T</i>
4	1	El DeBarge, <i>Who's Johnny ("Short Circ</i>
5	5	Bob Seger & The Silver Bullet Band, <i>L</i>
6	7	Peter Gabriel, <i>Sledgehammer</i>
7	9	New Edition, <i>With You All The Way</i>
8	8	The Fabulous Thunderbirds, <i>Tuff Enuff</i>
9	10	The Blows Monkeys, <i>Digging Your Scene</i>
10	17	Billy Joel, <i>Modern Woman (From "Ruthi</i>
11	6	The Jets, <i>Crush On You</i>
12	19	Kenny Loggins, <i>Danger Zone</i>
13	20	Jeffrey Osborne, <i>You Should Be Mine (</i>
14	11	Howard Jones, <i>No One Is To Blame</i>
15	24	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
16	12	Level 42, <i>Something About You</i>
17	26	Belinda Carlisle, <i>Mad About You</i>
18	30	Madonna, <i>Papa Don't Preach</i>
19	13	Simply Red, <i>Holding Back The Years</i>
20	23	Neil Diamond, <i>Headed For The Future</i>
21	16	Bangles, <i>If She Knew What She Wants</i>
22	35	Wham!, <i>The Edge Of Heaven</i>
23	25	Boys Don't Cry, <i>I Wanna Be A Cowboy</i>
24	28	GTR, <i>When The Heart Rules The Mind</i>
25	21	Rene & Angela, <i>You Don't Have To Cry</i>
26	14	Nu Shooz, <i>I Can't Wait</i>
27	28	The Fabulous Thunderbirds, <i>Tuff Enuff</i>
28	18	Madonna, <i>Live To Tell</i>
29	34	Michael McDonald, <i>Sweet Freedom</i>
30	32	Robert Palmer, <i>Hyperactive</i>
31	33	Pet Shop Boys, <i>Opportunities (Let's M</i>
32	32	Mike & The Mechanics, <i>All I Need Is A</i>
33	36	The Moody Blues, <i>Your Wildest Dreams</i>
34	40	Jermaine Stewart, <i>We Don't Have To</i>
35	37	The Outfield, <i>All The Love In The Wor</i>
36	EX	— <i>Klymaxx, Man Size Love (From "Runnin</i>
37	EX	— <i>DeVice, Hanging On A Heart Attack</i>
38	EX	— <i>Andy Taylor, Take It Easy</i>
39	EX	— <i>Gavin Christopher, One Step Closer To</i>
40	EX	— <i>Queen, A Kind Of Magic</i>
41	EX	— <i>Lionel Richie, Dancing On The Ceiling</i>
42	EX	— <i>Chaka Khan, Love Of A Lifetime</i>
43	EX	— <i>Freddie Mercury &amp; The New York Philhar</i>
44	EX	— <i>The Cure, Let's Go To Bed</i>
45	EX	— <i>Steve Winwood, Higher Love</i>
46	EX	— <i>David Lee Roth, Yankee Rose</i>
47	EX	— <i>Bananarama, Venus</i>

### 96 TIC-FM

**Hartford** P.D.: Gary Wall

1	1	Janet Jackson, <i>Nasty</i>
2	2	Peter Gabriel, <i>Sledgehammer</i>
3	3	Genesis, <i>Invisible Touch</i>
4	6	Kenny Loggins, <i>Danger Zone</i>
5	4	El DeBarge, <i>Who's Johnny ("Short Circ</i>
6	5	Billy Ocean, <i>There'll Be Sad Songs (T</i>
7	7	The S.O.S. Band, <i>The Finest</i>
8	8	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
9	10	Howard Jones, <i>No One Is To Blame</i>
10	12	The Moody Blues, <i>Your Wildest Dreams</i>
11	9	Simply Red, <i>Holding Back The Years</i>
12	14	Rod Stewart, <i>Love Touch (Theme From "</i>
13	15	Andy Taylor, <i>Take It Easy</i>
14	17	Belinda Carlisle, <i>Mad About You</i>
15	22	Steve Winwood, <i>Higher Love</i>
16	24	Jermaine Stewart, <i>We Don't Have To</i>
17	25	Madonna, <i>Papa Don't Preach</i>
18	18	Van Halen, <i>Dreams</i>
19	20	Pet Shop Boys, <i>Opportunities (Let's M</i>
20	21	Billy Joel, <i>Modern Woman (From "Ruthi</i>
21	24	Bananarama, <i>Venus</i>
22	26	Miami Sound Machine, <i>Words Get In The</i>
23	26	Jeffrey Osborne, <i>You Should Be Mine (</i>
24	29	Regina, <i>Baby Love</i>
25	28	The Outfield, <i>All The Love In The Wor</i>
26	33	Wham!, <i>The Edge Of Heaven</i>
27	31	DeVice, <i>Hanging On A Heart Attack</i>
28	30	Journey, <i>Suzanne</i>
29	EX	— <i>Lionel Richie, Dancing On The Ceiling</i>
30	EX	— <i>Klymaxx, Man Size Love (From "Runnin</i>
31	EX	— <i>Berlin, Take My Breath Away (Love The</i>
32	EX	— <i>Chaka Khan, Love Of A Lifetime</i>
33	EX	— <i>Timex Social Club, Rumors</i>
34	EX	— <i>Michael McDonald, Sweet Freedom</i>
35	EX	— <i>Them, Michael McDonald, Sweet Freedom</i>
36	EX	— <i>Glass Tiger, Don't Forget Me (When I</i>
37	EX	— <i>Whitney Houston, All At Once</i>

### 98! WCAU-FM

**Philadelphia** P.D.: Scott Walker

1	1	Peter Gabriel, <i>Sledgehammer</i>
2	3	Genesis, <i>Invisible Touch</i>
3	4	Kenny Loggins, <i>Danger Zone</i>
4	5	The Moody Blues, <i>Your Wildest Dreams</i>
5	8	Rod Stewart, <i>Love Touch (Theme From "</i>
6	9	Billy Ocean, <i>There'll Be Sad Songs (T</i>
7	7	GTR, <i>When The Heart Rules The Mind</i>
8	10	The Fixx, <i>Secret Separation</i>
9	12	Janet Jackson, <i>Nasty</i>
10	13	Peter Cetera, <i>Glory Of Love (Theme Fr</i>
11	16	El DeBarge, <i>Who's Johnny ("Short Circ</i>
12	19	Belinda Carlisle, <i>Mad About You</i>
13	15	Robert Palmer, <i>Hyperactive</i>
14	16	Pet Shop Boys, <i>Opportunities (Let's M</i>
15	7	Simply Red, <i>Holding Back The Years</i>
16	27	Madonna, <i>Papa Don't Preach</i>
17	20	David Lee Roth, <i>Yankee Rose</i>
18	20	

- 28 33 Double, The Captain Of Her Heart
- 29 16 Bob Seger & The Silver Bullet Band, L
- 30 35 Michael McDonald, Sweet Freedom (Them)
- A31 — GTR, When The Heart Rules The Mind
- A32 — Lionel Richie, Dancing On The Ceiling
- A33 — Mike & The Mechanics, Taken In
- 34 23 Prince & The New Power Generation, Mountain
- A35 — Glass Tiger, Don't Forget Me (When I
- A — The Monkees, That Was Then, This Is N
- A36 — Regina, Baby Love
- A — Device, Hanging On A Heart Attack



Houston P.D.: Paul Christy

- 1 1 Timex Social Club, Rumors
- 2 4 Peter Gabriel, Sledgehammer
- 3 13 Kenny Loggins, Danger Zone
- 4 8 Genesis, Invisible Touch
- 5 9 Peter Cetera, Glory Of Love (Theme Fr
- 6 3 Jermaine Stewart, We Don't Have To Ta
- 7 11 Rod Stewart, Love Touch (Theme From "
- 8 2 Howard Jones, No One Is To Blame
- 9 16 Belinda Carlisle, Mad About You
- 10 6 Billy Ocean, There'll Be Sad Songs (T
- 11 19 Madonna, Papa Don't Preach
- 12 5 Janet Jackson, Nasty
- 13 10 Simply Red, Holding Back The Years
- 14 22 The Blow Monkeys, Digging Your Scene
- 15 15 The Jets, Crush On You
- 16 7 The Moody Blues, Your Wildest Dreams
- 17 14 Billy Joel, Modern Woman (From "Ruthl
- 18 28 Steve Winwood, Higher Love
- 19 20 Bob Seger & The Silver Bullet Band, L
- 20 21 El DeBarge, Who's Johnny ("Short Circ
- 21 12 Madonna, Live To Tell
- 22 17 Van Halen, Dreams
- 23 23 The Fixx, Secret Separation
- 24 25 Wham!, The Edge Of Heaven
- 25 30 John Cougar Mellencamp, Rumplesat
- 26 27 EX Regina, Baby Love
- 27 21 Nu Shooz, I Can't Wait
- 28 21 EX Lionel Richie, Dancing on the Ceiling
- 29 30 EX Device, Hanging On A Heart Attack
- A — Bananarama, Venus
- A — Michael McDonald, Sweet Freedom (Them)
- EX EX GTR, When The Heart Rules The Mind
- EX EX Robert Palmer, Hyperactive
- EX EX Starship, Before I Go
- EX EX Gavin Christopher, One Step Closer To



Houston P.D.: John Lander

- 1 13 Madonna, Papa Don't Preach
- 2 2 Peter Gabriel, Sledgehammer
- 3 3 Kenny Loggins, Danger Zone
- 4 1 Timex Social Club, Rumors
- 5 12 Peter Cetera, Glory Of Love (Theme Fr
- 6 6 Howard Jones, No One Is To Blame
- 7 4 Simply Red, Holding Back The Years
- 8 5 Jermaine Stewart, We Don't Have To Ta
- 9 14 Rod Stewart, Love Touch (Theme From "

- 10 15 Belinda Carlisle, Mad About You
- 11 16 Pet Shop Boys, Opportunities (Let's M
- 12 7 Boys Don't Cry, I Wanna Be A Cowboy
- 13 8 Genesis, Invisible Touch
- 14 9 Billy Ocean, There'll Be Sad Songs (T
- 15 10 El DeBarge, Who's Johnny ("Short Circ
- 16 28 Gloria Loring & Carl Anderson, Friend
- 17 29 Berlin, Take My Breath Away (Love The
- 18 18 Andy Taylor, Take It Easy
- 19 11 Janet Jackson, Nasty
- 20 22 The Art Of Noise Featuring Duane Eddy,
- 21 24 Queen, A Kind Of Magic
- 22 23 The Moody Blues, Your Wildest Dreams
- 23 30 Bananarama, Venus
- 24 25 The Blow Monkeys, Digging Your Scene
- 25 17 Patti LaBelle & Michael McDonald, On
- 26 19 Whitney Houston, Greatest Love Of All
- 27 27 Van Halen, Dreams
- 28 20 The Jets, Crush On You
- 29 EX Jeffrey Osborne, You Should Be Mine (
- A30 — Wham!, The Edge Of Heaven
- A — The Fixx, Secret Separation
- EX EX GTR, When The Heart Rules The Mind
- EX EX The Fabulous Thunderbirds, Tuff Enuff
- EX EX Jean Beauvoir, Feel The Heat



Los Angeles P.D.: Mike Schaefer

- 1 1 Timex Social Club, Rumors
- 2 3 Belinda Carlisle, Mad About You
- 3 14 Stacey Q, Two Of Hearts
- 4 5 Peter Gabriel, Sledgehammer
- 5 2 Jermaine Stewart, We Don't Have To Ta
- 6 13 Madonna, Papa Don't Preach
- 7 4 Boys Don't Cry, I Wanna Be A Cowboy
- 8 8 Pet Shop Boys, Opportunities (Let's M
- 9 19 Bananarama, Venus
- 10 10 Trans-X, Living On Video
- 11 12 Kenny Loggins, Danger Zone
- 12 9 El DeBarge, Who's Johnny ("Short Circ
- 13 16 Genesis, Invisible Touch
- 14 22 Whitney Houston, All At Once
- 15 26 Wham!, The Edge Of Heaven
- 16 6 Billy Ocean, There'll Be Sad Songs (T
- 17 31 Regina, Baby Love
- 18 7 The Blow Monkeys, Digging Your Scene
- 19 20 Van Halen, Dreams
- 20 21 The S.O.S. Band, The Finest
- 21 23 Jeffrey Osborne, You Should Be Mine (
- 22 11 Janet Jackson, Nasty
- 23 18 Madonna, Live To Tell
- 24 17 Prince & The New Power Generation, M
- 25 30 Peter Cetera, Glory Of Love (Theme Fr
- 26 29 Rod Stewart, Love Touch (Theme From "
- 27 34 Icehouse, No Promises
- 28 35 Steve Winwood, Higher Love
- 29 EX Berlin, Take My Breath Away (Love The
- 30 EX Michael McDonald, Sweet Freedom (Them)
- 31 33 The Fixx, Secret Separation
- 32 EX Miami Sound Machine, Words Get In The
- 33 EX Billy Joel, Modern Woman (From "Ruthl
- 34 28 The Moody Blues, Your Wildest Dreams
- 35 32 Level 42, Something About You



San Francisco P.D.: Steve Rivers

- 1 1 Peter Gabriel, Sledgehammer
- 2 2 Timex Social Club, Rumors
- 3 3 Genesis, Invisible Touch
- 4 4 Belinda Carlisle, Mad About You
- 5 12 Peter Cetera, Glory Of Love (Theme Fr
- 6 6 Jermaine Stewart, We Don't Have To Ta
- 7 7 Jeffrey Osborne, You Should Be Mine (
- 8 8 Pet Shop Boys, Opportunities (Let's M
- 9 13 Berlin, Take My Breath Away (Love The
- 10 5 The Blow Monkeys, Digging Your Scene
- 11 11 Midnight Star, Headlines
- 12 15 Stacey Q, Two Of Hearts
- 13 18 Madonna, Papa Don't Preach
- 14 10 Janet Jackson, Nasty
- 15 19 Kenny Loggins, Danger Zone
- 16 16 Depeche Mode, A Question Of Lust
- 17 23 Bananarama, Venus
- 18 22 Michael McDonald, Sweet Freedom (Them)
- 19 24 Limited Warranty, Victory Line
- 20 20 The Fixx, Secret Separation
- 21 21 John Eddie, Jungle Boy
- 22 26 Wham!, The Edge Of Heaven
- 23 25 The Moody Blues, Your Wildest Dreams
- 24 29 Regina, Baby Love
- 25 27 Steve Winwood, Higher Love
- 26 33 Chaka Khan, Love Of A Lifetime
- 27 31 Double, The Captain Of Her Heart
- A28 — Prince, Anotherloverholenohhead
- 29 34 Nymaxx, Man Size Love (From "Running
- 30 9 El DeBarge, Who's Johnny ("Short Circ
- 31 EX Mary Jane Girls, Walk Like A Man
- A32 — Simply Red, Money (Too Tight To Menti
- A33 — Lionel Richie, Dancing on the Ceiling
- 34 35 Rod Stewart, Love Touch (Theme From "
- A35 — Miami Sound Machine, Words Get In The

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Signature \_\_\_\_\_



Life At The Top. WWDM-FM Columbia, S.C., program director Tony Dean, right, and news director Brenda Jones sample the high life while broadcasting a week's worth of morning shows from atop a local billboard.

## FEATURED PROGRAMMING

(Continued from page 16)

- July 21, **Eurythmics**, Rockline, The Global Network, 90 minutes.
- July 21-27, **Van Morrison**, Rock Over London, Radio International, one hour.
- July 21-27, **Reba McEntire**, Exile, Country Closeup, Narwood Productions, one hour.
- July 21-27, **Sting**, Rock Today, MJI Broadcasting, one hour.
- July 24, **Steve Winwood**, Live Album Party, NBC Radio Entertainment, one hour.
- July 25-27, **Rod Stewart**, Rick Dees' Weekly Top 40, United Stations, four hours.
- July 25-27, **.38 Special**, Hot Rocks, United Stations, 90 minutes.
- July 25-27, **Tony Bennett**, The Great Sounds, United Stations, four hours.
- July 25-27, **Gladys Knight & the Pips**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- July 25-27, **Eddie Rabbitt**, Country Today, MJI Broadcasting, one hour.
- July 25-27, **Crystal Gayle**, The Weekly Country Music Countdown, United Stations, three hours.
- July 25-27, **Dire Straits**, Profile '86, NBC Radio Entertainment, 90 minutes.

## Smaller-Market PDs Convene On Poe Panel

### Community Visibility Dominates Discussion

BY KIM FREEMAN

ATLANTA "The way to stay on top is to stay on the streets," said WKHI Ocean City, Md.'s J.J. McKay during a panel featuring small- and medium-market program directors at the recent Bobby Poe Pop Music Seminar here (Billboard, July 12).

Visibility and involvement in the market were the main topics discussed, but speakers covered a wide spectrum of issues germane to programmers in all markets, no matter what their size.

Picking up on the community-involvement theme, McKay noted that his stations keep track of closing times at Ocean City's night spots and send station representatives out to stock late-nighters with WKHI paraphernalia.

Much of the discussion was devoted to effective programming techniques that are feasible for stations with limited resources and staffs.

"We look to get the 'one-up' on everybody," said KDON Salinas, Calif.'s Kirk Clatt, adding that the station prefers to give away movie tickets all the time rather than sponsor one premiere periodically.

Clatt also emphasized the importance of getting listener participation. He explained how the station had drawn a lot of attention by taking audience polls on whether two girls should be allowed to attend their school prom together.

Clatt said KDON is heavily supportive of local bands and joked that

although some big name acts might pass KDON by, the area's more off-beat bands are always willing to make easily promotable, "exclusive" visits.

Bob Ralleigh of WHYY-AM-FM Montgomery, Ala., stressed the importance of gearing dayparts toward listening habits. At his station, he said, that recently involved giving away an office stereo system during middays on the assumption that listeners were tuned in at work.

On the subject of show preparation, WXLK Roanoke, Va.'s Russ Brown suggested heavy use of listeners. "They can be very funny," he said. "And they can usually get away with more than you can on air." Clatt asked whether too many call-in bits could turn off adult listeners of the morning show.

"You have to go after the available audience," continued Brown. "There is no hard, fast rule that says everybody [who calls in] goes on air. One key is to keep a variety of ages [on the phones]."

Clatt illustrated the need to count on listeners by recalling a recent morning bit on the aphrodisiac effect of asparagus. "It's amazing what people will do at 7 a.m.," Clatt said.

In an earlier panel, an attendee said that major-market programmers seem to make themselves more accessible to promotion people than medium- and small-market PDs. Most speakers denied the statement, but said that because they are responsible for so many

things, it is impossible for them to be available for every record call, especially when there are several calls for the same record.

Atco's Mark Nathan asked about record ID policies. Bob Lewis of WRVQ Richmond said, "You have to ID any new record, because every time you play one you are making your station unfamiliar for three to five minutes." Lewis said WRVQ uses special jingles to highlight new songs.

KDON's Clatt said back-sell IDs are more important than front-sells because that is when a listener's curiosity is at its peak.

Hitmakers' Barry Fiedel asked panelists how they felt about the increasing value being placed on their medium. "I see a lot of people getting into the business who have no business being in it because they don't care about it," said WKHI's McKay.

Some programmers said they don't think they are being properly rewarded for their contributions to the increasing dollar value of their stations. Most, however, noted that getting proper compensation is each individual's responsibility.

"You have to set up incentives for yourself," said Tom Taylor of WPST Trenton. When looking for a new post, Jerry Lousteau of KZZB Beaumont, Texas, said that "you should have a ratings incentive built into your contracts. But, make sure you are very familiar with the market you're going to before you set that up."

# Dave Edmunds Produces Success With 'Tuff Enuff'

BY STEVE GETT

NEW YORK Dave Edmunds is enjoying one of the busiest and most successful phases of his illustrious career.

The veteran Welsh musician's production of the Fabulous Thunderbirds' album "Tuff Enuff" has helped the Texas rockers enjoy huge chart success. British pop star Shakin' Stevens and boogie band Status Quo have also scored recent hits on the U.K. charts with Edmunds-produced releases.

## 'If the songs are good, I love being in the studio'

Future plans for the former Rockpile guitarist include production work with Jeff Beck, Canadian Juno Award-winners K.D. Lang & the Reclines, and, possibly, Glenn Frey.

In between production projects, Edmunds is in London recording a new solo album for Columbia, which he anticipates will emerge early next year.

"Making an album every year can sometimes get tedious," says Edmunds. "I missed out last year, which was nice because I felt I needed to do it. The last two albums I made were a bit conveyor belt, although I had a lot of fun working with [ELO's] Jeff Lynne on the last one.

## 'We're Rock Musicians With Pedigrees' Boys Don't Cry Want More

BY JIM BESSMAN

NEW YORK After hitting the upper reaches of the Hot 100 Singles chart with "I Wanna Be A Cowboy," the British group Boys Don't Cry is hoping for similar success with its self-titled debut album on Profile.

The band members are concerned, however, that the somewhat surprising success of their fresh-sounding, techno-western comic fantasy will lead people to assume that Boys Don't Cry is little more than a one-off novelty act.

"Basically we're rock musicians with very good pedigrees, and it's important that we do not get typecast because of 'Cowboy,'" says keyboardist Brian Chatton. "It represents only one-ninth of the album. The other songs are just as important, and we have to get that across."

The followup single, "Cities On Fire," should help establish the band on a more "mainstream rock level," says lead singer Nick Richards.

"When we formed we didn't want to come out with 10 tracks that sounded the same, like most bands," says Richards, who is also co-owner of London's Maison Rouge recording studio, where Level 42, the Psychedelic Furs, and Emerson, Lake & Powell have cut their

"Most of the time, though, it was a question of meeting deadlines for tours and things like that. This time I want to go into the studio when I've got some songs I'm really excited about."

Producing other acts has allowed Edmunds greater artistic freedom with his own music. "The production work I've been doing has kept me busy, so now I can afford to do my stuff the way I want to," he says. "It's a lot more fun, and I find I can get a lot more done in terms of coming up with ideas and experimenting."

Asked if he has a preference for producing other acts or recording his own songs, Edmunds says, "At the moment, I'm just having a great time doing a bit of both. I think I'm basically a studio creature, be it with whomever. If the songs are good, I love being in the studio, whether it's for myself or someone else."

Of his work with the Fabulous Thunderbirds, whom he first encountered when they opened for Rockpile on a U.K. tour, Edmunds says, "I'm very proud of that. We did the album a year ago, and the little record company they were with ran into trouble. They couldn't pay the studio bills, the hotels, me, or anything."

"We managed to finish the album, but then—of course—the studio wouldn't let the tapes go until they got the money. The T-Birds just worked, gigging anywhere so they could buy the tapes themselves and get the deal. The work paid

latest releases.

In his pre-Boys Don't Cry days, Richards was signed to RCA's U.K. division as a solo artist. He was also involved in studio work for the likes of Sad Cafe, Roy Wood, and Judy Tzuke.

In 1984, Richards teamed with fellow RCA solo artist Chatton, who had previously worked with Meat Loaf, Mike Oldfield, Jon Anderson, and Phil Collins.

After enjoying a minor hit in France with the single "Turn Over (I Like It Better That Way)," Richards and Chatton decided to seek a "band image rather than just a pop approach."

The duo enlisted drummer Jeff Seopardi, formerly with Sad Cafe and Chris Rea, guitarist Nico Ramsden, who also plays for Camel, and bassist Mark Smith. Richards says all of the members have solo song-publishing deals and write and record for other artists as well as Boys Don't Cry.

The name Boys Don't Cry was specifically chosen to make it hard to categorize the band, says Richards. The group records for Richards' Legacy Records in England but came to the attention of Profile when the Gotham-based independent label's a&r chief, Gary Pini, heard an import copy of "I Wanna Be A Cowboy" at a New York club.

(Continued on page 24)

off—they ended up with their biggest album ever."

Though he is not rushing to complete his next solo album, Edmunds says he does not like to risk losing spontaneity at the expense of striving for perfection.

"I'm obviously concerned with the end result of what I'm doing, but I do like spontaneity—otherwise I get bored quickly," he says. "On the other hand, I got into some pretty bad habits in the studio when

I was working with Rockpile. That was just a fun band, not a serious career move.

"Nick [Lowe] had some very strange ideas about producing records that sort of rubbed off on me. I do care about records, so I tend to try a little harder these days. But I still like spontaneity, so I try to keep the balance."

Edmunds says he has not seen former Rockpile bandmate Lowe for a long time, hinting that their

parting was not exactly painless. It was following the breakup of Rockpile in 1981 that Edmunds hired top New Jersey-based concert promoter John Scher as his manager.

"My accountant and I interviewed a lot of different people," says Edmunds. "John Scher was by far the one I was most impressed with, and I've never regretted it since."

Though Scher is actively involved (Continued on page 24)

## Sales Take Off For Rocket Man Tour; Van Halen Denies Doing Dirty Deeds

by Steve Gett

NEW YORK Elton John may have been clowning around when he donned a Ronald McDonald outfit for his cameo appearance at Wham!'s London farewell concert, but his upcoming North American tour is serious business.

The British superstar has set a new house record at Detroit's Pine Knob Amphitheater, where he kicks off the tour Aug. 15, selling 32,000 tickets within the first 24 hours of boxoffice activity.

Though a full itinerary has yet to be announced, Los Angeles-based tour producer Connie Papapas Hillman says John will be playing a minimum of 40 dates in the U.S. and Canada, mostly at major market outdoor venues and large indoor arenas.

"Elton will probably be on the road here until the second week of October," says Hillman. "He can't continue much longer because he starts an Australian tour on October 25, for which he's actually taking out a complete symphony orchestra."

Accompanying John on the U.S. dates will be an eight-piece band that includes his longtime guitarist, Davey Johnstone, and keyboardist Fred Mandel. There will also be a horn section.

Meanwhile, John is in Holland finishing a new album for Geffen, tentatively titled "Leather Jackets," which is set for early September release. The song "Heartache Around The World" will probably be issued as a single to coincide with the start of the tour.

As soon as the album is completed, John returns to London, where he plans to attend Prince Andrew's July 23 wedding.

DAVID LEE'S WRONG: "We have not, we are not, and we would not consider taking cheap shots at David Lee Roth by 'dragging' customized anti-Dave banners from gig to gig and displaying them to the fans.

"We don't own an orange marker, and besides, all of us forgot how to write years ago!"

That's the official response from the Van Halen camp following Mr. Roth's accusations that his former bandmates have been "dragging around a sign [in orange marker]

from city to city that says, 'Screw Dave Lee Roth'" on their sellout U.S. tour (Billboard, July 5).

Eddie and the boys add, "Without making a whole issue out of this, our consciences are clean—we don't play dirty. 1986 has been a great year for Van Halen, and we couldn't be happier. Dave's just released his album, and we wish him all the best."

For the record, sales of Van Halen's "5150" album have topped the 2.5 million mark. The group has just kicked off the second leg of its U.S. tour, selling out three shows in Los Angeles.

## ON THE BEAT

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

SHORT TAKES I: The Band (featuring Rick Danko, Levon Helm, Garth Hudson, and Jim Weider), Jesse Colin Young, Holly Near, Cheryl Wheeler, and Urban Blight are among the acts scheduled to perform July 26 at the Vineyard Peace Concert '86 at Martha's Vineyard, Mass. . . . Following his recent MTV guest VJ appearance with New York Yankees veterans Billy Martin and Bobby Murcer, Joe Piscopo appears this weekend (18-20) at the Sands Hotel in Atlantic City . . . Gregg Allman has signed with Epic and is set to record an album with Rodney Mills producing . . . Graham Nash is promoting his Atlantic solo release, "Innocent Eyes," on the road as special guest of Joan Armatrading through Aug. 26.

FEEL THE HEAT: Though the big-band/swing-style interlude (featuring a 15-piece all-female orchestra) midway through his recent concert at New York's Radio City Music Hall bordered on tedium, Robert Palmer turned on the heat during the second half of the set.

Outstanding renditions of "Some Like It Hot," "Johnny & Mary," and the System's "You Are In My System" saw Palmer performing with relentless energy. That he felt compelled to keep his

Italian designer suit on throughout the show was a mystery, though.

LISTEN UP: The sound is tougher, but the voice is unmistakable—the end result? A surefire hit. That's the verdict on Daryl Hall's new single, "Dream Time," which ships this week. RCA has serviced radio with a compact disk version of the song.

A sneak preview of the new Bon Jovi album, "Slippery When Wet," is positive indication that the group will establish itself as one of the major hard rock forces. Key radio cuts should be "You Give Love A Bad Name" and "Livin' On A Prayer."

SHORT TAKES II: "Great! Now she can support the old lady." That's what Starship's Grace Slick had to say about daughter China Kantner appearing as a guest VJ on MTV through the end of July . . . Following the "musical differences" departure of drummer A.J. Pero, Twisted Sister is off the road and ready to start thinking about a new studio album. A number of heavyweight producers are reportedly interested in working with the Long Island rockers . . . Reliable sources say David Bowie is gearing up for a major tour in '87 . . . New signings for Atlantic include the all-female trio Boomerang and the Ohio-based band Levert . . . German guitarist Michael Schenker has recorded some dynamic new material with vocalist Robin McAuley. Watch out for the self-titled "Mad Axeman" to return with a vengeance . . . R.E.M.'s new I.R.S. album is a must—check it out, pronto!

START THE PRESSES: The Billboard International Talent & Touring Directory is back by popular demand. The 1986-87 edition will be published in August and contains a complete soup-to-nuts listing of artists, management companies, agents, promoters, labels, and all major worldwide venues.

For information on late ad listings and how to order a copy, please call John Babcock Jr. at (212) 764-7748.

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# Talent in Action



**Rockin' Ronnie** Ronnie James Dio leads his group, Dio, through a performance at New York's Madison Square Garden.

## DIO

Madison Square Garden,  
New York  
Tickets: \$17.50, \$15.50

**PROPERTY DAMAGE** HAS become a major concern at heavy metal concerts, particularly at venues in the Northeast. Recognizing the problem, Dio front man Ronnie James Dio attempted to take a stand on the issue at this June 20 concert.

Before going on-stage, the singer delivered a plea over the PA system, asking fans not to cause trouble. That Dio made an effort to deal with rowdy crowd behavior was encouraging; he even threatened to turn on the houselights during the show.

Words were not enough, though. Despite repeated requests throughout the concert that the audience show restraint, Dio could not prevent an estimated \$55,000 worth of damage, caused primarily by flying seat cushions and fireworks.

On the musical front, Dio and his band—drummer Vinnie Appice, bassist Jimmy Bain, keyman Claude Schnell and new guitarist Craig Goldie—punched out an equally explosive set that boasted tunes from last year's album, "Sacred Heart," as well as staples like "Last In Line" and "Rock'n'Roll Children."

The main attraction of Dio's show, however, was an awesome stage set, which turned the evening into a medieval fantasy world. It featured an 18-foot-high, fire-breathing dragon, a castle with a drawbridge, mechanical knights in armor, a large crystal ball with video projections, and a barrage of laser beams and smoke.

It was a shame that fans were not satisfied with Dio's strong musical and visual presentation. Tearing up seats and generally causing havoc at venues is not the way to show appreciation.

LINDA MOLESKI

**JACKSON BROWNE**  
Brendon Byrne Arena, N.J.  
Tickets: \$16.50

**WATCHING AN ENTIRE** arena full of people rise instantly during catalog gems like "For Everyman" and "Late For The Sky" was a moving testimony to Jackson Browne's impact on his audience.

Equally interesting was watching the same crowd at this June 21 concert sit disturbingly still during much of his newer repertoire. The fans clearly preferred Browne's politics-of-the-heart songs to his just-plain political tunes. Admirably, Browne ignored the discrepancies in crowd reaction and delivered songs from each of the many chapters in his career with equal conviction.

The veteran's voice remains one of the most evocative in the business, and the force of his lyrics, both old and new, made for many powerful punches.

A multipanel screen behind Browne's band provided effective visuals throughout the show. Highlight slides in this approach ranged from the "house in the shade of a freeway" from "The Pretender" to hundreds of Third World faces during "Soldier Of Plenty."

Overall, the two-and-a-half-hour show had a relaxed, California feel to it, but things escalated to a frenzy during a five-song encore. Browne's ultimate show-closer, "Stay," with goofy chorus contributions from three of his roadies, was the trump card.

According to other reports about his current tour, the encore is a repeat for Browne and crew, but they pulled it off with a thrilling sense of spontaneity.

KIM FREEMAN

## LET'S ACTIVE

The Palace, Hollywood  
Tickets: \$12.50

**MITCH EASTER WANTS** his group, Let's Active, to sound big—really big—and his desire was fulfilled in this June 13 concert. Easter's latest supporting cast (guitarist/keyboard player Angie Carlson, bassist Dennis Ambrose, and drummer Eric Marshall, all new since the last tour, in spring of 1985) proved more than up to the task of matching the powerful sound Easter achieved on the recent "Big Plans For Everybody" album, which was essentially a solo effort.

Even the most winsome of Easter's clever, hook-laden songs, such as "Every Word Means No," benefited from this lineup's heavy metal

(Continued on next page)



Amusement Business®

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE GRATEFUL DEAD BOB DYLAN TOM PETTY & THE HEARTBREAKERS	RFK Stadium Washington, D.C.	July 6-7	\$2,132,700 \$20	108,235 130,000 sellout	Cellar Door Prods. John Scher Presents
BOB DYLAN THE GRATEFUL DEAD TOM PETTY & THE HEARTBREAKERS	Rich Stadium Buffalo, N.Y.	July 4	\$1,277,000 \$20	63,850 75,000	John Scher Presents Festival East Concerts
VAN HALEN BACHMAN-TURNER OVERDRIVE	The Forum Inglewood, Calif.	July 2, 3, and 5	\$823,059 \$17.50/\$16	50,016 sellout	Avalon Attractions
FARM AID II	Manor Downs Austin, Texas	July 4	\$810,000 \$20	40,500 sellout	in-house
THE GRATEFUL DEAD BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Rubber Bowl Akron, Ohio	July 2	\$690,180 \$20	35,292 38,000	Belkin Prods./John Scher Presents
VAN HALEN BACHMAN-TURNER OVERDRIVE	San Diego Sports Arena San Diego, Calif.	June 28-29	\$355,260 \$15.50	23,825 30,000	Avalon Attractions
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Alpine Valley Music Theatre East Troy, Wis.	June 27	\$288,152 \$20/\$17.50/\$11	23,184 20,000 sellout	in-house
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Joe Louis Arena Detroit, Mich.	July 5	\$258,989 \$15.50/\$12.50	17,542 sellout	G Street Express Stageright Prods. Taurus Prods.
GLADYS KNIGHT & THE PIPS LOUIE ANDERSON	Fox Theater St. Louis, Mo.	June 17-22	\$232,035 \$18.50/\$6.50	14,437 37,320	Fox Associates
JULIO IGLESIAS ROSEANNA BARR	PNE Coliseum Vancouver, B.C. Canada	June 26	\$229,884 (\$287,356 Canadian) \$23.50/\$22.50	12,768 sellout	Perryscope Prods.
JUDAS PRIEST DOKKEN	Reunion Arena Dallas, Texas	June 27	\$221,210 \$15.95	14,121 19,000	Stone City Attractions
BENSON & HEDGES ELECTRIC NIGHTS TOUR: THE POINTER SISTERS MAURICE HINES PATTI LABELLE AL JARREAU	Reunion Arena Dallas, Texas	June 29	\$219,852 \$17.50	13,636 sellout	Varnell Enterprises
BOB DYLAN TOM PETTY & THE HEARTBREAKERS THE GRATEFUL DEAD	Riverbend Amphitheater Cincinnati, Ohio	June 30	\$208,038 \$16.50/\$11.50	15,649 16,000	Nederland Organization Monarch Entertainment Bureau/John Scher Presents
EDDIE MURPHY THE WEATHER GIRLS	Met Center Bloomington, Minn.	June 29	\$198,870 \$15	13,507 sellout	Jam Prods.
STEVIE WONDER	ASU Activity Center Arizona State Univ. Tempe, Ariz.	June 30	\$188,552 \$18.50	10,192 14,170	Evening Star Prods.
BENSON & HEDGES ELECTRIC NIGHTS TOUR: THE POINTER SISTERS MAURICE HINES PATTI LABELLE AL JARREAU THE PAT HUNT BAND	The Summit Houston, Texas	June 27	\$161,245 \$17.50	10,856 sellout	Benson & Hedges
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Pavilion Chicago, Ill.	July 6	\$141,345 \$15	9,643 9,800	Jam Prods. G Street Express Stageright Prods.
OZZY OSBOURNE BLUE OYSTER CULT	Cal Expo Amphitheater Sacramento, Calif.	July 5	\$140,728 \$16.50	8,529 12,000	Bill Graham Presents
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Milwaukee Exposition & Convention Center & Arena Milwaukee, Wis.	July 2	\$137,396 \$14	10,102 10,800	Jam Prods. G Street Express Stageright Prods.
DEPECHE MODE BOOK OF LOVE	Greek Theater Berkeley, Calif. Univ. of California-Berkeley	July 5	\$131,750 \$15.50	8,500 sellout	Bill Graham Presents
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Riverfront Coliseum Cincinnati, Ohio	July 3	\$117,833 \$13.50	8,762 13,000	G Street Express Stageright Prods.
DEPECHE MODE BOOK OF LOVE	Shoreline Amphitheater Mountain View, Calif.	July 6	\$101,003 \$16.50/\$14.50	6,664 10,000	Bill Graham Presents
GALLAGHER RED HOT CHILI PEPPERS FISHBONE	Irvine Meadows Amphitheater Laguna Hills, Calif.	June 28	\$83,760 \$17.50/\$15.50/\$12.50	7,410 15,000	Avalon Attractions
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Louisville Gardens Louisville, Ky.	July 4	\$82,900 \$12.50/\$11.50	6,800 sellout	G Street Express Stageright Prods.
STARSHIP THE OUTFIELD	Riverfront Amphitheater Hannibal, Mo.	July 1	\$76,972 \$12.50/\$10	7,064 7,500	Lyng & Manis Entertainment
ANTONIO CARLOS JOBIM	Paul Masson Vineyards Saratoga, Calif.	June 19-22	\$75,000 \$18.75	4,000 sellout	in-house
THE MONKEES GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS THE GRASS ROOTS	Mud Island Amphitheater Memphis, Tenn.	July 1	\$70,896 \$14	5,064 sellout	Mid-South Concerts
RICKY SKAGGS JERRY CLOWER	Lanierland Music Park Cumming, Ga.	June 28	\$69,211 \$10.50	6,736 8,332	in-house
SARAH VAUGHAN	Paul Masson Vineyards Saratoga, Calif.	June 26-29	\$61,250 \$17.50	3,500 4,000	in-house
THE MONKEES THE GRASS ROOTS HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP	Frank C. Erwin Jr. Special Events Center Univ. of Texas at Austin Austin, Texas	June 26	\$59,793 \$13/\$12	5,006 6,182	in-house
THE RITZ 6TH ANNIVERSARY PARTY: CHUCK BERRY & RON WOOD	The Ritz New York, N.Y.	June 25	\$57,310 \$20/\$18.50	3,148 sellout	Monarch Entertainment Bureau/John Scher Presents
ENGLEBERT HUMPERDINCK JOHNNY DARK	Syria Mosque Pittsburgh, Pa.	June 27	\$54,589 \$18.75/\$17.75	2,912 3,500	DeCesare-Engler Presents

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**TALENT IN ACTION**

*(Continued from preceding page)*

crunch. Especially noteworthy was Marshall's booming drum work and Easter's inventive guitar playing.

Missing was the cover of Led Zepelin's "Dancing Days," reportedly featured in some shows on this tour, though the encore of Deep Purple's "Hush" nearly made up for it.

On the down side, the 1,300-capacity room, which was about three-quarters full on this evening, seemed less than an ideal setting. Some acts, especially such physically subdued ones as Let's Active, become distanced from the crowd in the open-floored Palace.

Ironically, the best venue for this big-sounding band would probably have been a smaller club.

STEVE HOCHMAN

**JANIS IAN**

*Beverly Theatre, Los Angeles  
Tickets: \$14.75*

**C**HILD PRODIGY Janis Ian returned to performing June 14 after a five-year absence, impressing a three-quarters-full house with her power, range, and unassuming but confident demeanor.

The singer/songwriter, having surprised the industry once before with a chart resurrection, is now signed to a publishing deal with MCA, and strong new material could lead to yet another comeback.

Backed by the accomplished trio of David Huff (drums), Chad Watson (bass), and David Arkenstone (keyboards, guitar, flute), Ian performed her songs on electric and acoustic guitar, as well as piano.

The upper-demo audience poured affection on the singer, yelling encouragement as if to an old friend. At first, Ian segued from song to song with no patter but soon realized that the fans wanted to hear her talk as much as they wanted to hear her sing. The autobiographical tune "Childhood Hero" did much to cement a personal rapport.

According to Ian, she had taken these years away from the boards to concentrate, with collaborator Rhonda Kye Fleming, on writing "commercial" songs. Smiling, Ian acknowledged failure in that goal by singing "Uncle Wonderful," a killer piece about incest and child abuse that "you'll never see on MTV," as she put it. The crowd was overwhelmed.

Ian presented her best middle-period work—"a bunch of really depressing songs," she called them—like "At Seventeen," "Jesse," and "In The Winter," but she declined to perform the high-school hit "Society's Child."

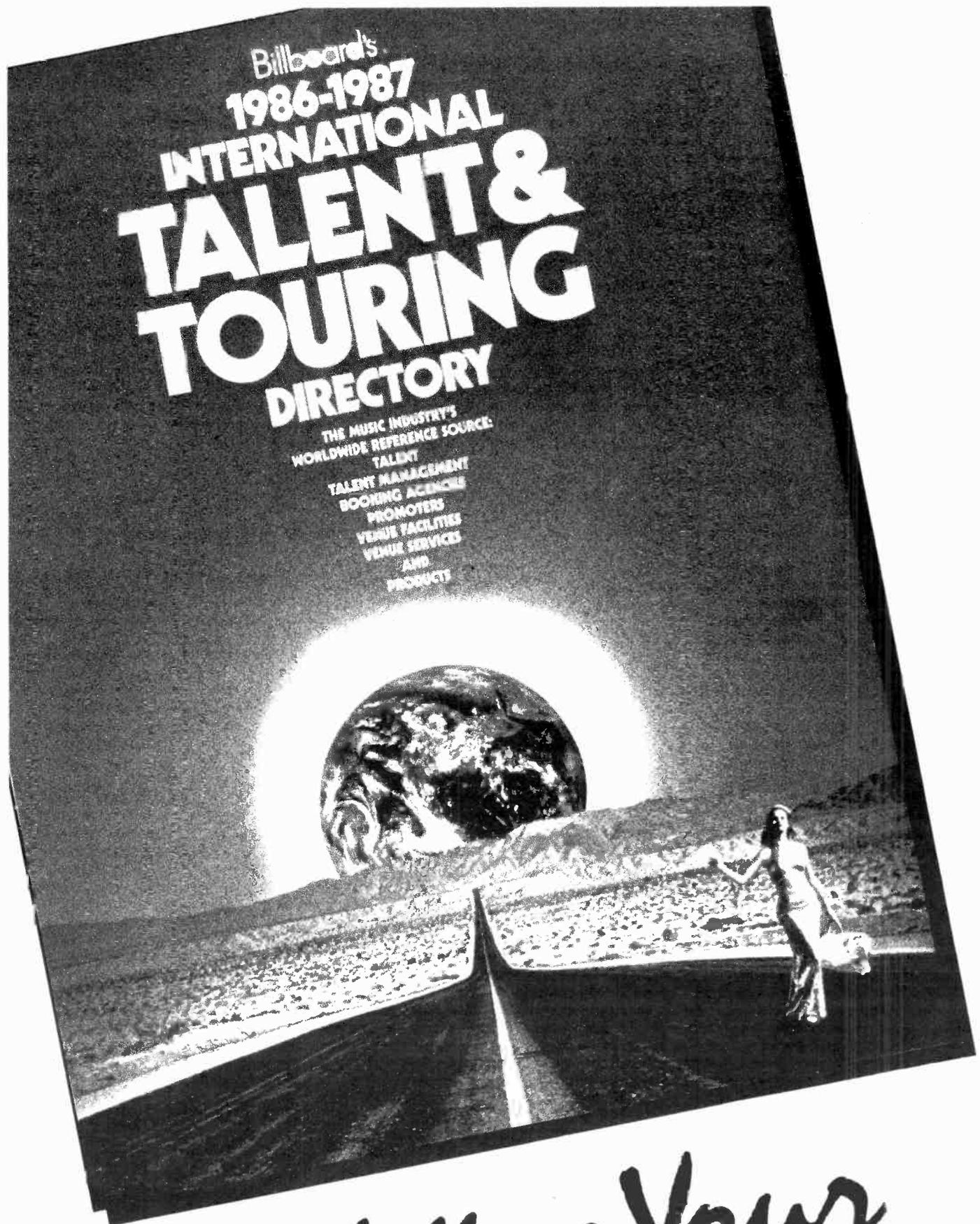
Instead, she closed the 90-minute set (and received her third standing ovation) with the optimistic love song "Some People's Lives." It was an upbeat indication that this artist has more to look forward to than she has to look back upon.

ETHLIE ANN VARE

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**T**HE POINTER SISTERS, fresh and frisky on the third date of their  
*(Continued on page 39)*



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# JVC Jazz Fest's Conservative Lineup Was A Financial Success

BY PETER KEEPNEWS

**NEW YORK** In its first year under JVC's aegis, the New York jazz festival, held June 20-29 at a variety of venues, was a modest financial success and a qualified artistic one.

JVC will return next year as sponsor, says festival producer George Wein. He adds that the scope of the event will be expanded, taking into account aesthetic as well as financial considerations.

The Japanese company's stake in the 1986 event was "not nearly what Kool's was" during the cigarette firm's five-year stint as sponsor, says Wein. But, he adds, "I think they understand the festival now, and I think they'll give us more support."

Wein acknowledges that the talent lineup for this year's festival was extremely conservative, with the emphasis on established names and historically oriented tribute concerts, which resulted in a noticeable shortage of younger and less-well-known musicians and of musical styles outside of the commercial jazz mainstream.

Attributing that situation primarily to economic constraints, Wein says, "I'm going to devote more time to younger artists and to the New York jazz community next year. It's important for us not to lose our credibility as a jazz festival."

Wein adds that he plans to use Town Hall, where he presented four concerts at this year's festival, as a

showcase for such acts.

Wein also says he hopes to present more pop-oriented concerts next year, noting the success of concerts this year starring singers Anita Baker and Natalie Cole. The latter, a tribute to Cole's father, Nat "King" Cole, also featured George Benson.

"I have to be concerned with filling the big halls," he explains. "Pop music has always been a part of the festival."

Financially, Wein says, the JVC Jazz Festival was "successful beyond my hopes," turning more of a profit than he had anticipated.

Avery Fisher Hall concerts by Ella Fitzgerald, Sarah Vaughan/Billy Eckstine, Mel Tormé/George Shearing, and Anita Baker/George Howard were complete sellouts. Two-concert stands at Avery Fisher by Miles Davis/Spyro Gyra and Natalie Cole/George Benson drew sellout crowds to the early shows.

Other concerts at Avery Fisher, Town Hall, the Beacon Theatre, and other venues did "average business," says Wein. The only real boxoffice

disappointment was the Avery Fisher concert teaming B.B. King and Andrae Crouch, which drew only half a house.

The two-day, all-star Jazz Kaleidoscope at the outdoor Saratoga Performing Arts Center in Saratoga Springs, N.Y., was "tremendously successful," Wein says, drawing a capacity crowd of close to 30,000 people on the festival's closing weekend.

"If it wasn't for Saratoga, [the festival] would have ended up losing money," says Wein.

Musically, the festival offered its share of pleasures but very few surprises. Among the highlights were:

- The New York debut of the Ganelin Trio, said to be the Soviet Union's leading jazz ensemble. An aggressively avant-garde group, the trio offered an hour of intense free-form improvisation at Town Hall on June 21, provoking a dramatically divided audience response.

- Herbie Hancock's June 22 Avery Fisher Hall performance. The veteran pianist played a fiery set of straight-ahead post-bop jazz with a

quartet in which saxophonist Branford Marsalis was featured.

- An excellent program of jazz films, put together by archivist David Chertok, June 23 at the 92nd St. Y.

- A few minutes of duets by Sarah Vaughan and Billy Eckstine. The two veteran vocalists shared the bill at Avery Fisher Hall on June 24 and concluded the evening by joining forces on three numbers.

- A rare appearance by Brazilian singer/songwriter Milton Nascimento, who electrified the Beacon Theatre audience on June 26 and 27. His show was enlivened by the presence of guitarist Pat Metheny.

- Town Hall concerts paying tribute to the veteran trumpeter Wild Bill Davison (the 80-year-old Davison was among the performers); pioneer pianist/composer Jelly Roll Morton; and Duke Ellington saxophonists Ben Webster, Johnny Hodges, and Harry Carney.

All told, however, it was an unimaginative festival, with few of the special concerts that have given the event its unique character in the past.



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## DAVE EDMUNDS

(Continued from page 20)

in putting on concerts, Edmunds says, "We have a very strong relationship, and there's certainly no conflict of responsibility with the work he does promoting concerts."

Since he has been managed by Scher, Edmunds has found himself working on a variety of projects aside from producing and recording albums. After putting together the soundtrack album for "Porky's Revenge" last year, Edmunds coordinated a Carl Perkins special for Cinemax that featured a rare appearance by George Harrison.

Because of his impressive track record, which also includes work with the now-defunct Stray Cats, Edmunds is constantly receiving of-

fers to produce artists, says Scher.

"Dave is very selective, though," he says. "You can't just get him to do something for the money or because it's a big artist."

Though he will not be touring un-

til after his album ships, Edmunds reunites with the Fabulous Thunderbirds for a one-time New Music Seminar gig Monday (14) at New York's Felt Forum.

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## BOYS DON'T CRY

(Continued from page 20)

"Gary was so enthusiastic that we figured if somebody wants something that bad, they'll work it," says Richards. "We didn't think anything would happen, but they did an incredible job."

Profile has made no secret of the fact that its success with "I Wanna Be A Cowboy" owes much to the independent record promoters it employed when the major labels' suspension and cutbacks of them resulted in drastic price cuts (Billboard, April 26).

The spaghetti-western-style video for the single came out in the U.S. after the song hit and helped only in "explaining" the record and band here, says Richards. He notes, however, that the videoclip has since been useful in breaking the record internationally.

Boys Don't Cry embarks on a two-month North American tour to promote its album at the end of July.

"We want to prove we're a real working band, not just a one-off with a novelty record and quick success—we're certainly not that at all," says Richards.

## The Smithereens Put All The Pieces Together

BY JEAN ROSENBLUTH

NEW YORK Persistence has finally paid off for the Smithereens. After years of playing small East Coast club dates, the New Jersey-based pop-rock band is primed for the big time with the release of its debut album, "Especially For You."

"We had been turned down by all the majors countless times," says lead singer/guitarist Pat DiNizio. "So I mailed a tape with just my phone number—no letter—to Enigma, one of the big independents."

In less than a week, DiNizio received a phone call from Scott Vanderbilt, then director of business affairs for Enigma. A longtime fan of the Smithereens, Vanderbilt had given play to the group's 1983 independently released EP, "Beauty And Sadness," when he was a college DJ. The critically acclaimed record sold only a few thousand copies in the U.S. but was the No. 1 selling import in parts of Europe.

In a sense, the group—which also includes drummer Dennis Diken, bassist Mike Mesaros, and guitarist Jim Babjak—has landed the major label deal it sought. Capitol distributes Enigma product, and under an arrangement worked out between the two labels, "Especially For You" may eventually be released on the Enigma/Capitol imprint.

The album, which features a duet with Suzanne Vega and keyboard playing by Marshall Crenshaw, was produced by Don Dixon.

"We sort of chose each other," says DeNizio of Dixon. "I'm kind of living in a shell; I wasn't really familiar with the work Don had done [for R.E.M. and other pop acts]. But he heard our tape and wanted to work with us, and we hit it off."

"Blood And Roses," a promo-only single, is a top add at many album rock stations. The song was featured on the soundtrack to the movie "Dangerously Close," which was a boxoffice dud. But, says DeNizio, "I don't think the failure of the movie has affected us at all. In fact, were it not for the film, we would never have made the 'Blood And Roses' video." Cannon Films, the producer of "Dangerously Close," financed the clip.

The video, which intercuts live performance shots of the band with movie footage, was in rotation on MTV for several weeks; it has just been replaced by a version without the "Dangerously Close" clips.

"We're very happy with the video," says DiNizio. "It captures the mood of the song, and it's not a sexploitation thing that has girls dancing around half naked."

The Smithereens are set to embark on their first nationwide tour, booked by the Premier agency. Tentative plans call for the group to open some arena-size shows.

DiNizio says the Smithereens won't go to pieces should their hot streak end. "I don't want to be anybody's idea of a next big thing. You really have to believe in what you're doing to keep at it for seven years with virtually no success."

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**Rappin' For Youth.** Kurtis Blow, former first lady Betty Ford, and Thomas Seessel, president of the National Council on Alcoholism, met to announce that the Harlem-born rapper has been named national spokesman for a multimedia public service advertising campaign to combat teenage alcoholism.

# Fats Rocks Back On Tour And HBO Ray And Jerry Lee To Sit In On Special

BY JEFF HANNUSCH

**NEW ORLEANS** After his 23 gold records and nearly 40 years in the business, few would object if Fats Domino took things a little easier these days. Though Domino admits, "I don't like to work as hard as I used to," the 58-year-old New Orleans legend has embarked on an ambitious two-month tour of North America and a one-hour HBO "Cinemax Sessions" special.

For the tour, Domino will be accompanied by an 11-piece orchestra under the direction of his old mentor, legendary New Orleans producer Dave Bartholomew. The band also features local r&b heavy-

weights Lee Allen, Irving Charles, Herb Hardesty, and Smokey Johnson. The tour started July 3 at Yankee Stadium as part of a post-game program which also featured Jerry Lee Lewis and a fireworks display. Domino now travels to Canada and then back to America for a total of 60 concerts.

His upcoming HBO special, "Fats Domino and Friends," will debut July 25. Appearing with him are Ray Charles and Jerry Lee Lewis. The show was taped in June at New Orleans' Storyville Jazz Hall and was produced by Bob Vernon, David McBurnett, and Rick Lazes. Besides playing an abbreviated program of his greatest hits, Fats has a jam session with the three pianists. "We strictly had fun," laughs Domino. "I've known Ray since 1953, when he played around New Orleans at the Dew Drop. I go pretty far back with Jerry Lee too. We used to play shows for Dick Clark in the '50s. I joked with both of them before we went on-stage. I said, 'You guys can do whatever you want and play as hard as you can, but this is my show and you're not supposed to show me up too badly.'

"When I was 9 years old, I used to deliver ice for an old man. When people asked him where I was, he'd say, 'Just find out who has a piano on Fats' route and that's right where you'll find him.' I hate to admit it, but now some days I don't even touch a piano."

Many people have been wondering when Domino is going to once again enter a recording studio and come out with a new album. Last year's duet with Doug Kershaw produced an enjoyable cover single of "My Toot Toot," but other than the collections of past glories, and the semi-legitimate, predictable live albums that have been released, it's been nearly a full decade since Domino has recorded a full album's worth of material.

"I've got an album recorded that's ready to go now," he says. "I wrote some new material that's on it and reworked some of my old tunes. I've got a song on there called 'I Got New Orleans On My Mind,' that really has the feeling of my old hits. I don't just want to sign a contract with the first company that comes along, because I'm trying to be a lot more careful about my business."

"In the past a lot of my old masters got sold and ended up on record companies I've never heard of. They change the cover, sell thousands of records, and I never see a penny from them. I've lost millions of dollars that way and I don't want it to happen again."



**Zoomin' You.** Aretha Franklin sparkles—literally—during her upcoming Showtime special, airing Friday (18).

## THE RHYTHM & THE BLUES

by Nelson George

**HELLO, FELLOW AMERICANS.** In this period of intense patriotism, it is the duty of us all to uphold our traditions. In that spirit, welcome to this summer's Rhythm & the Blues "yeah" and "nay" awards. When duty calls, we respond.

"Yeah" to **Anita Baker**. "Rapture" was already the best vocal album by a black pop singer since **Luther Vandross'** "The Night I Fell In Love" when Baker stopped by New York's Avery Fisher Hall three weeks ago. On that warm evening, the diminutive Elektra artist delivered one of the best live vocal performances in memory. This writer clearly wasn't alone in feeling that way. There were standing ovations after her fourth song, "Mystery," and her seventh, "You Better Watch Your Step." In fact, the nearly SRO crowd could easily have stood up for "You Bring Me Joy" and the other 10 songs of her joyous set. Baker has the remarkable ability to utilize jazz and gospel/soul phrasing within the context of a single song without affectation. The impact is great, without the sloppy grandstanding that sometimes passes for emotion on concert stages. The singer that came to mind while listening to Baker was **Dinah Washington**. Not because they sound similar, but because that wondrous vocalist was also able to tap into jazz and gospel with ease.

"Yeah" to **Mtume**. In interviews, this producer/artist has always been an iconoclast, blasting away at sacred cows and hypocrisy with humorous precision. Now that same insight is on his recently released album, "Theater Of The Mind." "New Face Deli" makes pointed fun of black stars who get nose jobs to cross over, while the "rap-a-song" "Deep Freeze" says the "truth's on strike" in the land of liberty and that behind the patriotic speeches, a lot of America is in pain. Mtume's trademark sensuality is apparent on "Body and Soul" and the brilliantly arranged remake of **Bootsy Collins'** early '70s ballad "I'd Rather Be With You," both sung with sexy grace by **Tawatha Agee**.

"Yeah" to the New York Times and critic **Stephen Holden** for picking up on the term "retronuevo," used in these pages a few weeks back to describe black artists creating exciting new music with an eye on tradition. Next stop for "retronuevo"? Maybe Webster's next edition.

"Nay" to **Prince** for "Under The Cherry Moon." The man's admirable. He takes chances, and he usually wins. This time he loses. Prince just doesn't have the technical skill to pull off the kind of campy, light

tone required. Nor did he have the experience to elicit consistent performances from his actors, including himself. In essence, this film needed less plot and more Prince as stage performer. One hopes that the pride of Minneapolis won't give up on filmmaking or acting after the critical barrage "Cherry Moon" is deservedly receiving. It does mean that the hometown boy needs to woodshed, choose a script that allows him more performance space, and let someone else direct. After all, even after "Cherry Moon," Prince is still batting .500 at the movies.

**SHORT STUFF:** Patti LaBelle's "Oh People" clip was directed by rock video heavyweights **Kevin Godley** and **Lol Creme**. That is a reflection

of how committed MCA is to keeping this vocalist at the top of the pop charts. The single was produced by **Richard Perry**. . . Is it a straight dance record or is it a rap record? No, it's two records in one. **Oran "Juice" Jones'** "The Rain" is a dance record with a rap, but not the kind of rap you'd expect from a Def Jam release. Another Def Jam record well worth a listen is "The Word" from the **Junkyard Band**, a go-go band composed of adolescents using garbage cans and other urban debris for percussion. . . Columbia has new product from two female vocalists, **Rebbie Jackson's** "Reaction" and **Deniece Williams'** "Weaker And Wiser."

**Patrick Spencer**, ex of RCA and his own indie promotion company, has joined Supertronics Records as vice president and general manager. . . **Freddie Jackson** has a new album coming in early September. . . **Aretha Franklin**, who recently canceled a series of concerts at New York's Radio City Music Hall with no explanation, will appear in a Showtime special July 18 at 10 p.m. The "Queen of Soul" has limited all concert dates to shows within driving distance of Detroit. She is currently cutting the **Rolling Stones'** "Jumpin' Jack Flash" with **Keith Richards** producing for the film of the same name, which stars **Whoopi Goldberg**. . . **Billy Ocean's** "Love Zone" album on Arista/Jive has gone platinum. . . "Melba's Love Songs," a syndicated television program hosted by **Melba Moore**, has been renewed for 52 weeks. The show, currently airing in 80 markets, is produced by M&M Productions. Moore is also preparing a one-hour music special, "Melba & Friends," for syndication. **Freddie Jackson** and **Kim Carnes** are the guests.

### In the spirit of July 4th, our 'yeah' and 'nay' awards



FOR WEEK ENDING JULY 19, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

			NEW	TOTAL
			ADDS	ON
			88	REPORTERS
LIONEL RICHIE	DANCING ON THE CEILING	MOTOWN	43	43
BILLY OCEAN	LOVE ZONE	JIVE	35	66
ME'LISA MORGAN	FOOL'S PARADISE	CAPITOL	24	47
JUICE	RAIN	DEF JAM	22	26
PRINCE	ANOTHERLOVERHOLENYOHEAD	PAISLEY PARK	21	26

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

### RETAIL BREAKOUTS

			NUMBER
			REPORTING
			132
			REPORTERS
G.GUTHRIE	AIN'T NOTHIN' GOIN' ON BUT THE RENT	POLYDOR	19
PIECES OF A DREAM	SAY LA LA	MANHATTAN	18
THE CONTROLLERS	DISTANT LOVER	MCA	16
STEVE ARRINGTON	HOMEBOY	ATLANTIC	14
THE JETS	PRIVATE NUMBER	MCA	12

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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	3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	4
2	1	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	3
3	5	VICIOUS RUMORS	TIMEX SOCIAL CLUB	1
4	9	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	2
5	4	MY ADIDAS	RUN-D.M.C.	5
6	6	NASTY	JANET JACKSON	10
7	11	WITH YOU ALL THE WAY	NEW EDITION	7
8	2	YOU DON'T HAVE TO CRY	RENE & ANGELA	14
9	7	HEADLINES	MIDNIGHT STAR	13
10	14	CLOSER THAN CLOSE	JEAN CARNE	6
11	15	BREATHLESS	MTUME	9
12	16	SWEET AND SEXY THING	RICK JAMES	8
13	10	I WOULDN'T LIE	YARBROUGH & PEOPLES	20
14	21	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	12
15	18	GIVIN' IT (TO YOU)	SKYY	11
16	17	MOUNTAINS	PRINCE & THE REVOLUTION	15
17	20	SWEETHEART	RAINY DAVIS	24
18	8	TELL ME (HOW IT FEELS)	52ND STREET	25
19	12	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	28
20	13	FUNKY BEAT	WHODINI	34
21	25	HOLDING BACK THE YEARS	SIMPLY RED	32
22	31	SWEET LOVE	ANITA BAKER	16
23	29	BURNIN' LOVE	CON FUNK SHUN	17
24	26	100 MPH	MAZARATI	19
25	30	ARTIFICIAL HEART	CHERRELLE	22
26	19	PEE WEE'S DANCE	JOESKI LOVE	33
27	28	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	27
28	38	RISING DESIRE	STEPHANIE MILLS	23
29	39	MINE ALL MINE	CASHFLOW	18
30	40	LIPS TO FIND YOU	TEENA MARIE	29
31	22	DO YOU STILL LOVE ME?	MELI'SA MORGAN	41
32	—	GIVE ME THE REASON	LUTHER VANDROSS	21
33	34	BABY LOVE	REGINA	30
34	24	FIRESTARTER	TEASE	46
35	36	JUST ANOTHER LOVER	JOHNNY KEMP	85
36	23	DIAL MY NUMBER	PAULI CARMAN	42
37	—	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	26
38	32	THE FINEST	THE S.O.S. BAND	50
39	—	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	39
40	—	LAND OF LA-LA	STEVIE WONDER	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	VICIOUS RUMORS	TIMEX SOCIAL CLUB	1
2	2	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	2
3	4	SWEET AND SEXY THING	RICK JAMES	8
4	5	CLOSER THAN CLOSE	JEAN CARNE	6
5	12	SWEET LOVE	ANITA BAKER	16
6	10	GIVIN' IT (TO YOU)	SKYY	11
7	6	BREATHLESS	MTUME	9
8	14	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	12
9	7	WITH YOU ALL THE WAY	NEW EDITION	7
10	16	MINE ALL MINE	CASHFLOW	18
11	8	MY ADIDAS	RUN-D.M.C.	5
12	21	GIVE ME THE REASON	LUTHER VANDROSS	21
13	18	BURNIN' LOVE	CON FUNK SHUN	17
14	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	3
15	13	100 MPH	MAZARATI	19
16	19	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	26
17	23	RISING DESIRE	STEPHANIE MILLS	23
18	20	ARTIFICIAL HEART	CHERRELLE	22
19	27	LAND OF LA-LA	STEVIE WONDER	31
20	11	HEADLINES	MIDNIGHT STAR	13
21	9	MOUNTAINS	PRINCE & THE REVOLUTION	15
22	25	LIPS TO FIND YOU	TEENA MARIE	29
23	26	SWEETHEART	RAINY DAVIS	24
24	35	SAY LA LA	PIECES OF A DREAM	36
25	22	BABY LOVE	REGINA	30
26	38	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	35
27	33	HOMEBOY	STEVE ARRINGTON	38
28	34	TEMPORARY LOVE THING	FULL FORCE	37
29	15	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	4
30	—	OH, PEOPLE	PATTI LABELLE	44
31	28	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	27
32	32	DO YOU REMEMBER ME?	JERMAINE JACKSON	40
33	—	ALL CRIED OUT	LISA LISA & CULT JAM & FULL FORCE	43
34	29	NASTY	JANET JACKSON	10
35	40	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	39
36	—	LOVE ZONE	BILLY OCEAN	47
37	39	CARME	ROCKWELL	48
38	—	SWEET FREEDOM	MICHAEL MCDONALD	45
39	37	HOLDING BACK THE YEARS	SIMPLY RED	32
40	17	TELL ME (HOW IT FEELS)	52ND STREET	25

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## 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
MCA	11
EPIC (5)	10
Tabu (3)	
Portrait (2)	
WARNER BROS. (3)	10
Paisley Park (3)	
Geffen (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (7)	9
Manhattan (2)	
ATLANTIC (6)	7
Omni (1)	
COLUMBIA (5)	7
Def Jam/Columbia (2)	
ARISTA (2)	6
Jive (4)	
ELEKTRA (3)	6
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (3)	6
Gordy (2)	
Tamla (1)	
POLYGRAM	5
Mercury (2)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
A&M	4
RCA (1)	3
Total Experience (2)	
PROFILE	2
SUPERTRONICS	2
BR-ROMA	1
Rendezvous (1)	
CRITIQUE	1
Critique/Golden Boy (1)	
FANTASY	1
First String (1)	
ISLAND	1
4th & B'Way/Checkpoint (1)	
JAY	1
MANHATTAN	1
P.J.R. (1)	
SRD	1
Ichiban (1)	
SELECT	1
SLEEPING BAG	1
STREETWISE	1
SUTRA	1
TOMMY BOY	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
19 100 MPH	(Assorted, BMI/Henry Sumay, BMI)	ASCAP CPP/ALM
35 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)	60 I'M HUNGRY FOR YOUR LOVE (Chris Craft, BMI/Supertronics, BMI)
43 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI/Mokojumbi, BMI) CPP	57 IS IT A CRIME (Silver Angel, ASCAP/Famous, ASCAP) CPP
97 ALL WE NEED IS TIME	(On Your Mark, ASCAP/Lunch Money, BMI)	72 JUMP BACK (SET ME FREE) (Beach House, ASCAP/Munich Madness, ASCAP)
79 ANOTHERLOVERHOLENOHEAD	(Controversy, ASCAP)	85 JUST ANOTHER LOVER (Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)
22 ARTIFICIAL HEART	(Flyte Tyne, ASCAP/Avant Garde, ASCAP)	31 LAND OF LA-LA (Jobete, ASCAP/Black Bull, ASCAP) CPP
78 AUTOMATIC BRAIN	(Temp Co., BMI)	82 LET ME BE CLOSER (Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)
30 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	95 LET'S GET STARTED (Bill-Lee, ASCAP/Bush Burnin', BMI)
76 BAMBAATAA'S THEME	(ATV, BMI)	90 LET'S GO ROCKING (TONIGHT) (Street Sounds, ASCAP/Maurice Starr, ASCAP)
39 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokojumbi, BMI/Willesden, BMI)	29 LIPS TO FIND YOU (April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Eliope, ASCAP) CPP/ABP
49 BORROWED LOVE	(Flyte Tyne, ASCAP/Avant Garde, ASCAP)	63 L.O.V.E. M.I.A. (Dazzberry Jam, ASCAP/Bedazzled, BMI)
9 BREATHLESS	(Mtume, ASCAP)	70 LOVE OF A LIFETIME (Garnson, ASCAP/WB, ASCAP/Jouissance, ASCAP)
17 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Vai-ie Joe, BMI)	26 LOVE THE ONE I'M WITH (A LOTTA LOVE) (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM
83 BURNING UP	(Boston International, ASCAP)	47 LOVE ZONE (Zomba, ASCAP)
56 BYE BYE	(Irvin Lee, BMI)	89 MAN SIZE LOVE (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)
58 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	18 MINE ALL MINE (Personal, ASCAP/All Seeing Eye, ASCAP)
48 CARME	(Jobete, ASCAP) CPP	15 MOUNTAINS (Controversy, ASCAP)
6 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	5 MY ADIDAS (Protoons, ASCAP/Rush Groove, ASCAP)
94 CRUSH ON YOU	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	10 NASTY (Flyte Tyne, ASCAP)
75 DANCING ON THE CEILING	(Brockman, ASCAP)	44 OH, PEOPLE (Broozerloones, BMI/Nonpareil, ASCAP)
42 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	28 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
55 DISTANT LOVER	(Jobete, ASCAP) CPP	74 ON LOVE (Zomba, ASCAP)
12 DO YOU GET ENOUGH LOVE	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart,	27 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)
68 OVER AND OVER	(MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP)	61 (POP POP POP POP) GOES MY MIND (Trycel, BMI/Fernciff, BMI)
81 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	65 PRIVATE NUMBER (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)
33 PEE WEE'S DANCE	(Vintertainment, ASCAP)	86 THE RAIN (Def Jam, ASCAP)
67 POINT OF NO RETURN	(Poolside, BMI)	88 RING RING (Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)
61 (POP POP POP POP) GOES MY MIND	(Trycel, BMI/Fernciff, BMI)	23 RISING DESIRE (WB, ASCAP/Zubaidah, ASCAP)
65 PRIVATE NUMBER	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	36 SAY LA LA (Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)
86 THE RAIN	(Def Jam, ASCAP)	93 SEX MACHINE (Dynatone, BMI/Unichappell, BMI)
88 RING RING	(Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)	69 SLEDGEHAMMER (Ciolfine, BMI/Hidden Pun, BMI)
23 RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)	87 THE SUN DON'T SHINE (Miami Spice, ASCAP)
36 SAY LA LA	(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)	8 SWEET AND SEXY THING (Stone City, ASCAP/National League, ASCAP) CPP
93 SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)	45 SWEET FREEDOM (THEME FROM RUNNING SCARED) (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP
69 SLEDGEHAMMER	(Ciolfine, BMI/Hidden Pun, BMI)	16 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
87 THE SUN DON'T SHINE	(Miami Spice, ASCAP)	24 SWEETHEART (Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)
8 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP) CPP	25 TELL ME (HOW IT FEELS) (Ackee, ASCAP)
45 SWEET FREEDOM (THEME FROM RUNNING SCARED)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP	37 TEMPORARY LOVE THING (Forcelul, BMI/Willesden, BMI)
16 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	4 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)
24 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	64 TILL THE END OF TIME (Keith Diamond, BMI/Willesden, BMI)
25 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	1 VICIOUS RUMORS (J.King IV, BMI)
37 TEMPORARY LOVE THING	(Forcelul, BMI/Willesden, BMI)	53 WHAT ABOUT ME (Living Disc, BMI)
4 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
64 TILL THE END OF TIME	(Keith Diamond, BMI/Willesden, BMI)	
1 VICIOUS RUMORS	(J.King IV, BMI)	
53 WHAT ABOUT ME	(Living Disc, BMI)	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.



**Signed On The Line.** Toasting the signing of songwriter Steve Davis to Screen Gems/EMI Music are, from left, Steve Singleton, professional manager; Fred Willms, president; Charlie Feldman, vice president; Davis; and Jack Rosner, senior vice president.

## Signs Spring Up At Fan Fair Billboards Popular During June Event

NASHVILLE This year's Fan Fair, which concluded June 14, brought not only a record attendance of about 22,000, but also the season's first surge of outdoor advertising of country music. June, when Fan Fair is held, and October, when a series of Country Music Month activities take place, are the top months for using billboards to advertise country music stars and product, industry officials say.

The largest country buyers in June for Lamar Advertising, a major outdoor-sign company here,

were CBS Records and the Statler Brothers. CBS bought 10 30-sheet boards for Willie Nelson's "The Promiseland" album, and the Statlers took 10 for their "Four For The Show" album.

The price for renting 10 boards, according to Lamar account representative Michelle Halle, is \$2,850.

### CBS and Statlers are top buyers

Production costs for the four-color posters on the boards raise the package price to about \$6,000, she says.

The Oak Ridge Boys, Loretta Lynn, Chet Atkins, and Eddie Rabbitt had billboards around the racetrack at the Tennessee State Fairgrounds where the Fan Fair label concerts are held. Unlike the Lamar

boards, which are rented for 30 days, the racetrack signs are rented by the year. Prices on these were not available.

According to Halle, the areas of highest concentration for country music billboards are on Briley Parkway, near Opryland; 12th, 21st, and Eighth avenues along the major tour-bus routes; on Charlotte, Church, and Broadway, for the downtown traffic; and in the suburban Rivergate area because of its proximity to the Twitty City/Music Village tourist attractions.

Halle says that Lamar's signboards are rented by BMI and ASCAP "four or five times a year," generally for congratulatory purposes.

Omni, the other large outdoor-sign company in Nashville, reports that it sold no country-music-related signs for June. EDWARD MORRIS

# NASHVILLE SCENE

by Gerry Wood



AUSTIN, Texas Long before the giant stage at Manor Downs Race Track came down—in fact, long before it went up—Willie Nelson was looking beyond Farm Aid II toward the next event. "Farm Aid III would necessarily have to be in Washington, right under the noses of all the people there," Nelson told Billboard. Since the primary goal of Farm Aid is to raise awareness of the farmers' plight and the policymakers reside in Washington, Nelson is on target.

Farm Aid III can benefit from lessons learned during Farm Aid II, mainly: Get that insurance in place before announcing the venue. The changes in site—from the Univ. of Texas football stadium to Southpark Meadows to Manor Downs—provided unwanted and unneeded confusion and a foreboding that the event might not come off. But under scorching Texas skies and a steady breeze, it drew more than 40,000 fans at \$20 a ticket, with the proceeds going to Farm Aid.

Slightly more than \$500,000 was pledged in telephone donations solicited during the VH-1 telecast of the event. That figure was far less than the \$9 million raised during the first Farm Aid concert, held last year, leaving Nelson and Farm Aid organizers "disappointed but happy." Several reasons were cited for the low amount, including the Statue of Liberty media blanket and the July 4th holiday weekend, never a prime TV-viewing period. The Nashville Network, the cable service that carried the first Farm Aid, has shown interest in carrying Farm Aid III. It'll be interesting to see the venue and date selected for the next effort to come to the aid of America's beleaguered farmers.

More than 70 acts, including some of the biggest names in the rock and country fields, gave their time and talent to the cause. The Beach Boys performing before Bloody Mary time was a sight to behold, as was Nelson harmonizing with the California group on "Help Me Rhonda." Nelson was on stage at 7 a.m., and he was there many other times during the long day of performances, including during the closing set, which went on until after 1 a.m.

Nelson's energy, talent, and concern for others were never more evident. The same was true of his persistence and dedication in pursuing this project to its conclusion through a treacherous path that made the staging of Farm Aid II a constant cliffhanger.

Those same qualities will ensure not only that there will indeed be a Farm Aid III, but that it will be better than Farm Aid II. And that's the word from Willie Nelson's Promiseland.

**NEWSNOTES:** Amy Grant has earned her second platinum album, this one for "Unguarded" . . . The

Country Music Foundation voted Willie Nelson its 1986 Roy Acuff Community Service Award winner . . . Musicvision has shipped more than 50,000 units of "Alabama: Greatest Video Hits." The company says that the average music video title sells fewer than 10,000 copies.

In his recent (and sixth) South Pacific tour, Charley Pride performed in 33 cities in 41 days . . . Gospel singer Sandi Patti drew more than 200,000 ticket-buyers in 35 cities during the spring edition of her "Let There Be Praise" tour . . . Earl Thomas Conley's Homecoming '86 concert in Portsmouth, Ohio, doubled last year's attendance. This year, 3,600 fans turned out to hear Conley and guest star Shelly West.

MTM's Judy Rodman and the Girls Next Door will be the featured artists at the Amusement & Music Operators Assn. exhibition and educational seminar in Chicago on Nov. 7 . . . To keep the plight of the American farmer in the public eye, Vern Gosdin has printed an appeal for Farm Aid contributions on the back cover of his upcoming "Greatest Hits" album.

Fame Music/Rick Hall Music has opened a Nashville office at 47 Music Square E. . . Brentwood Records And Publishing has changed its name to Brentwood Music Inc. . . Ken Mansfield is the newly named president of NEO Records in Nashville . . . Refuge Music Group, which comprises Refuge Records, Shadow Records, Fortress, and Pure Metal, has relocated its offices to Suite 110, 944 Marcon Blvd., Allentown, Pa. 18103-9509 . . . The annual Stars For Children concert, featuring Gary Morris, Judy Rodman, and Sawyer Brown, grossed a record-breaking \$335,000, according to the executive director of the Texas-based charity. Funds are used to fight child abuse.

**SIGNINGS:** Lacy J. Dalton to the Jim Halsey Co. for booking . . . Karen Taylor-Good to Essex Management . . . Janet Lynn Skinner to Rejoice Records . . . Doug Mays to Key West Records . . . Ded Engine to Black Dragon Records for European distribution of the "Ded Engine" album . . . Bobby Lee Morgan to Grace Reinbold for management . . . Bermuda Dunes artist A.J. Masters to Alvarez Guitars for endorsement of the DY156 Alvarez Yaire line . . . Brentwood Music to Ontario-based Master's Collection for record manufacturing and distribution in Canada . . . Doublespur to Maggie Cavender Enterprises for career coordination and management . . . Morgan Cryar to Paul Logsdon for booking . . . Body language specialist Jayne Lybrand to Top Billing for booking.

### Reflections on Farm Aid II and predictions for a sequel

### \$29.95 Video Will Include Judds, Tillis Ohio Jamboree On Tape

NASHVILLE The 10th annual Jamboree In The Hills, to be held in St. Clairsville, Ohio, this weekend (19-20), will be taped for home video distribution. The target release date is Labor Day.

According to J. Ross Felton, vice president, general manager, and producer of Jamboree In The Hills, the 75-minute video will feature selections from "virtually all" acts booked for this year's event. Those scheduled to perform at the outdoor concert are Lee Greenwood, the Oak Ridge Boys, Reba McEntire, Ronnie Milsap, the Judds, Gary Morris, Nicolette Larson, Mel Tillis, the Girls Next Door, Ray Stevens, Sawyer Brown, Billy "Crash" Craddock, the Nitty Gritty Dirt Band,

George Jones, and the Bellamy Brothers.

M.R.S. Enterprises of Beverly Hills, Calif., will produce the video, with Michael R. Shapiro acting as executive producer and M-J Lloyd as producer. Joshua White of the ABC "In Concert" series will direct, and Johnny Rosen of Nashville will record and remix the 24-track audio. Bill Berner will serve as lighting director. Seven cameras will be used.

The video will be available for \$29.95—in VHS and Beta—from the Jamboree U.S.A. Souvenir & Gift Shop and can be ordered over the phone by dialing 1-800-624-5456. The video will not be sold at any other retail outlets.

FOR WEEK ENDING JULY 19, 1986

## Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED			NEW	TOTAL
129 REPORTERS			ADDS	ON
ROSANNE CASH	SECOND TO NO ONE	COLUMBIA	46	56
TANYA TUCKER	JUST ANOTHER LOVE	CAPITOL	40	83
THE OAK RIDGE BOYS	YOU MADE A ROCK	MCA	36	67
E. RABBITT & J. NEWTON	BOTH TO EACH OTHER	RCA	35	75
DWIGHT YOAKAM	GUITARS, CADILLACS	REPRISE	28	98

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

RETAIL BREAKOUTS			NUMBER
44 REPORTERS			REPORTING
NITTY GRITTY DIRT BAND	STAND A LITTLE RAIN	WARNER BROS.	17
JOHN CONLEE	GOT MY HEART SET ON YOU	COLUMBIA	17
CARL PERKINS	BIRTH OF ROCK AND ROLL	AMERICA/SMASH	15
GIRLS NEXT DOOR	SLOW BOAT TO CHINA	MTM	12
RONNIE MILSAP	IN LOVE	RCA	9

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# JUDY RODMAN

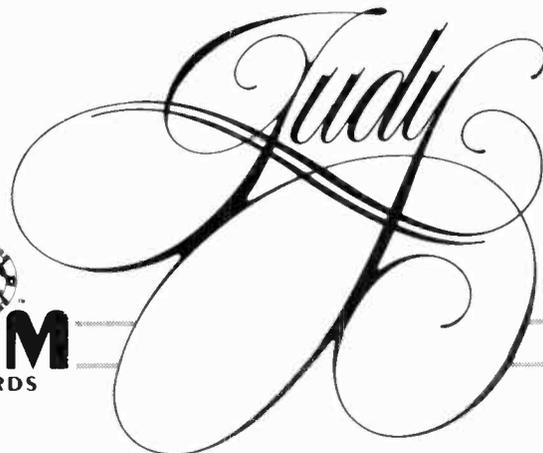
## Until I Met You

B-72065

# BILLBOARD



## From the LP



ST-71050



21 Music Square East  
Nashville, TN 37203

Distributed by Capitol

# Billboard® 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	16	<b>UNTIL I MET YOU</b> T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
2	3	4	13	<b>ON THE OTHER HAND</b> K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
3	5	7	15	<b>LOVE AT THE FIVE AND DIME</b> A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
4	6	8	13	<b>I WISH THAT I COULD HURT THAT WAY AGAIN</b> B.LOGAN (VANHOY, PUTMAN, COOK)	T GRAHAM BROWN CAPITOL 5571
5	7	11	10	<b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b> J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
6	8	10	12	<b>ALL TIED UP</b> B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
7	10	14	9	<b>ROCKIN' WITH THE RHYTHM OF THE RAIN</b> B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
8	11	12	11	<b>YOU'RE THE LAST THING I NEEDED TONIGHT</b> J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
9	13	16	11	<b>SAVIN' MY LOVE FOR YOU</b> M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
10	1	2	14	<b>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b> J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
11	16	18	10	<b>STRONG HEART</b> R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
12	18	21	10	<b>WILL THE WOLF SURVIVE</b> J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
13	17	22	10	<b>COUNT ON ME</b> J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
14	19	23	8	<b>HEARTBEAT IN THE DARKNESS</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS, R.SMITH)	◆ DON WILLIAMS CAPITOL 5588
15	22	25	9	<b>I'VE GOT A NEW HEARTACHE</b> R.SKAGGS (W.WALKER)	RICKY SKAGGS EPIC 34-05898
16	21	24	9	<b>ROLLIN' NOWHERE</b> J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
17	23	30	7	<b>DESPERADO LOVE</b> C.TWITTY,D.HENRY,R.TREAT (M.GARVIN, S.JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
18	24	29	8	<b>SOMETIMES A LADY</b> P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	EDDY RAVEN RCA 14319
19	25	31	8	<b>A FRIEND IN CALIFORNIA</b> M.HAGGARD,R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
20	26	32	6	<b>COUNTRY STATE OF MIND</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
21	4	6	15	<b>NIGHTS</b> E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
22	15	17	11	<b>SHAKIN'</b> R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
23	9	9	14	<b>SOMEBODY WANTS ME OUT OF THE WAY</b> B.SHERILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
24	27	33	10	<b>OLD VIOLIN</b> S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
25	30	37	6	<b>GOT MY HEART SET ON YOU</b> B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
26	31	38	5	<b>STAND A LITTLE RAIN</b> M.MORGAN,P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
27	14	1	16	<b>EVERYTHING THAT GLITTERS (IS NOT GOLD)</b> K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
28	35	43	4	<b>LITTLE ROCK</b> J.BOWEN (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
29	34	42	6	<b>SLOW BOAT TO CHINA</b> T.WEST (M.RAGOGNA)	◆ GIRLS NEXT DOOR MTM 72068/CAPITOL
30	33	41	7	<b>THAT'S HOW YOU KNOW</b> E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
31	12	13	13	<b>GOTTA LEARN TO LOVE WITHOUT YOU</b> B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
32	40	54	3	<b>IN LOVE</b> R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
33	41	46	7	<b>WITH YOU</b> E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14371
34	37	44	7	<b>BIRTH OF ROCK AND ROLL</b> C.MOMAN (C.PERKINS, G.PERKINS)	CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
35	43	51	6	<b>WORKING CLASS MAN</b> W.ALDORIDGE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
36	20	5	16	<b>OLD FLAME</b> R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
37	44	53	5	<b>TEN FEET AWAY</b> B.MEVIS (T.SEALS, B.SHERILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
38	48	60	3	<b>LONELY ALONE</b> J.L.WALLACE,T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
39	49	58	4	<b>ALWAYS HAVE ALWAYS WILL</b> N.WILSON (J.MEARS)	◆ JANIE FRICKE COLUMBIA 38-06144
40	54	—	2	<b>GUITARS, CADILLACS</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
41	29	20	14	<b>RENO BOUND</b> J.E.NORMAN,SOUTHERN PACIFIC,B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
42	32	28	12	<b>TIE OUR LOVE (IN A DOUBLE KNOT)</b> D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
43	28	19	17	<b>READ MY LIPS</b> P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
44	52	59	5	<b>GUITAR TOWN</b> E.GORDY, JR., T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52856
45	36	15	17	<b>LIVING IN THE PROMISELAND</b> W.NELSON (D.L.JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
46	56	64	4	<b>I WANNA HEAR IT FROM YOUR LIPS</b> R.C.BANNON (E.CARMEN, D.PITCHFORD)	LOUISE MANDRELL RCA 14364
47	63	—	2	<b>JUST ANOTHER LOVE</b> J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
48	55	63	4	<b>TOO LATE</b> T.SKINNER,J.L.WALLACE (T.CERNEY, N.MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
49	46	47	6	<b>THE PRIDE IS BACK</b> R.LOOK,M.BLATTE (M.BLATTE, L.GOTTLIEB, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	38	36	9	<b>LOVE WON'T WAIT</b> L.BUTLER,J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
51	68	—	2	<b>BOTH TO EACH OTHER (FRIENDS &amp; LOVERS)</b> R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
52	60	73	3	<b>NOTHIN' VENTURED NOTHIN' GAINED</b> B.MAHER,D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
53	42	27	18	<b>DRINKIN' MY BABY GOOD-BYE</b> J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
54	71	—	2	<b>YOU MADE A ROCK OF A ROLLING STONE</b> R.CHANCEY (C.WATERS, K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
55	59	70	3	<b>BOTTLE OF TEARS</b> G.WATSON,L.Booth (J.ALLEN, J.PASQUALE, D.LAY)	GENE WATSON EPIC 34 06057
56	51	55	6	<b>NEXT TIME</b> G.DAVIES,P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
57	NEW	—	1	<b>SECOND TO NO ONE</b> D.MALLOY (R.CASH)	◆ ROSANNE CASH COLUMBIA 38-06159
58	45	26	15	<b>BACK WHEN LOVE WAS ENOUGH</b> S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
59	69	74	3	<b>I KNOW LOVE</b> D.EDMONDS (B.NEARY, J.PHOTOGL0)	EVERLY BROTHERS MERCURY 884 694 7/POLYGRAM
60	39	39	10	<b>TWO TOO MANY</b> T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72064/CAPITOL
61	73	—	2	<b>HONEYCOMB</b> G.MORRIS,B.ALBERTINE,S.SMALL (B.MERRILL)	GARY MORRIS WARNER BROS. 7-28654
62	75	—	2	<b>YOU CAN'T STOP LOVE</b> J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071
63	67	72	4	<b>ROCKIN' IN THE PARKIN' LOT</b> C.HARDY (R.BAILEY, M.WILLIAMS)	RAZZY BAILEY MCA 52851
64	53	57	5	<b>LOVE IS THE ONLY WAY OUT</b> B.T.JONES,R.E.BALL (P.NELSON, G.NELSON, L.BOONE)	WILLIAM LEE GOLDEN MCA 52819
65	47	35	10	<b>EVEN COWGIRLS GET THE BLUES</b> C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
66	87	—	2	<b>FARTHER DOWN THE LINE</b> T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
67	72	77	3	<b>I THOUGHT I'D ABOUT HAD IT WITH LOVE</b> J.LEO,B.BECKETT (M.BROWN, B.N.CHAPMAN)	PAM TILLIS WARNER BROS. 7-28676
68	82	—	2	<b>THE DARK SIDE OF TOWN</b> H.SHEED (SETSER, SEALS, GRAY)	DOBBIE GRAY CAPITOL 5596
69	66	45	21	<b>HONKY TONK MAN</b> P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
70	61	48	19	<b>LIFE'S HIGHWAY</b> T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
71	58	50	12	<b>BOARDWALK ANGEL</b> N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
72	62	56	8	<b>BLUE SUEDE BLUES</b> K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
73	85	—	2	<b>SOLDIER OF LOVE</b> D.MALLOY (R.BRANNAN, A.CRAWFORD, D.MALLOY)	BILLY BURNETTE MCA/CURB 52852/MCA
74	74	75	4	<b>NEXT TO YOU</b> B.MILSAP,R.DILLARD (J.FULLER)	TOMMY OVERSTREET SILVER DOLLAR 70002
75	NEW	—	1	<b>WOMAN OF THE EIGHTIES</b> S.SILVER (D.FARGO)	DONNA FARGO MERCURY 884 712-7/POLYGRAM
76	NEW	—	1	<b>THE PAGES OF MY MIND</b> B.SHERILL,R.CHARLES (B.HILL, JR.WILDE)	RAY CHARLES COLUMBIA 38-06172
77	50	34	19	<b>MAMA'S NEVER SEEN THOSE EYES</b> J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
78	83	84	3	<b>WHAT YOU DO TO ME</b> G.FUNDIS (J.HALL, J.HALL)	NEW GRASS REVIVAL EMI-AMERICA 8329
79	86	—	2	<b>LADY IN DISTRESS</b> D.WILKINS (D.WILKINS, D.BARTON)	LITTLE DAVID WILKINS JERE 1003
80	NEW	—	1	<b>SUSIE'S BEAUTY SHOP</b> J.KENNEDY (T.HALL)	TOM T. HALL MERCURY 884 850-7/POLYGRAM
81	81	82	3	<b>GUILTY EYES</b> M.SHERILL (B.MASON, J.MCBRIDE)	DARLENE AUSTIN CBT 4146
82	57	40	10	<b>ANYTHING GOES</b> JIM ED NDRMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
83	65	67	5	<b>THE THINGS I'VE DONE TO ME</b> R.BAKER (B.CANNON, D.LOWERY, J.DARRELL)	JIM COLLINS TKM 111216
84	NEW	—	1	<b>GOOD AND LONESOME</b> D.CHAMBERLAIN (C.PUTMAN, B.JONES, R.HELLARD)	THE LOWES SOUNDWAVES 4775/NATIONWIDE SOUND
85	78	61	7	<b>WAS IT JUST THE WINE</b> V.GOSDIN,R.J.JONES (V.GOSDIN, B.CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
86	64	68	5	<b>NEW SHADE OF BLUE</b> G.KENNEDY (J.BURTON, F.HORTON)	PERRY LAPOINTE DOOR KNOB 86-249
87	NEW	—	1	<b>BIDDING AMERICA GOODBYE</b> C.E.HOWARD (J.O'HARA)	BRUCE HAUSER & THE SAWMILL CREEK BAND COWBOY 45-202
88	92	—	2	<b>DREAM LOVER</b> S.BUCKINGHAM (B.DARIN)	RICK NELSON EPIC 34-06066
89	70	49	18	<b>REPETITIVE REGRET</b> R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
90	76	62	19	<b>TIL I LOVED YOU</b> T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
91	84	65	16	<b>SUPER LOVE</b> B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05860
92	80	66	22	<b>WHOEVER'S IN NEW ENGLAND</b> J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	◆ REBA MCENTIRE MCA 52767
93	88	76	23	<b>ONE LOVE AT A TIME</b> J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
94	77	69	5	<b>YOU LOOK LIKE THE ONE I LOVE</b> T.CHOATE,D.WILSON (R.VAN HOY, D.ALLEN)	THE OSMONDS EMI-AMERICA/CURB 8325/EMI-AMERICA
95	79	52	9	<b>DANGER LIST (GIVE ME SOMEONE I CAN LOVE)</b> M.DANIEL, L.EVERETTE (J.MELLENBAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
96	93	90	12	<b>TODAY I STARTED LOVING YOU AGAIN</b> E.HARRIS,P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
97	90	78	8	<b>DOCTOR'S ORDERS</b> J.KENNEDY (B.CHANNEL, K.KANE, R.BOURKE)	MEL MCDANIEL CAPITOL 5587
98	89	71	20	<b>HAPPY, HAPPY BIRTHDAY BABY</b> R.MILSAP,T.COLLINS,R.GALBRAITH (M.SYLVIA, G.LOPEZ)	RONNIE MILSAP RCA 14286
99	94	81	5	<b>ALL THE WAY</b> R.PENNINGTON (J.VAN HEUSEN, S.CAHN)	RAY PRICE STEP ONE 355
100	97	92	9	<b>WHO'S LEAVING WHO</b> J.WHITE (J.WHITE, M.SPIRO)	◆ ANNE MURRAY CAPITOL 5576

○ 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	2	ON THE OTHER HAND	RANDY TRAVIS	2
2	3	UNTIL I MET YOU	JUDY RODMAN	1
3	4	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	4
4	6	LOVE AT THE FIVE AND DIME	KATHY MATTEA	3
5	10	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	5
6	7	ALL TIED UP	RONNIE MCDOWELL	6
7	11	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	8
8	12	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	7
9	13	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	9
10	1	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	10
11	18	COUNT ON ME	THE STATLER BROTHERS	13
12	17	WILL THE WOLF SURVIVE	WAYLON JENNINGS	12
13	21	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	15
14	16	STRONG HEART	T.G. SHEPPARD	11
15	27	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	14
16	19	OLD VIOLIN	JOHNNY PAYCHECK	24
17	22	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	16
18	24	SOMETIMES A LADY	EDDY RAVEN	18
19	15	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	27
20	36	DESPERADO LOVE	CONWAY TWITTY	17
21	30	A FRIEND IN CALIFORNIA	MERLE HAGGARD	19
22	5	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	23
23	14	SHAKIN'	SAWYER BROWN	22
24	37	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	20
25	9	NIGHTS	ED BRUCE	21
26	25	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	42
27	20	OLD FLAME	JUICE NEWTON	36
28	28	LIVING IN THE PROMISELAND	WILLIE NELSON	45
29	—	THE PRIDE IS BACK	KENNY ROGERS WITH NICKIE RYDER	49
30	—	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	29
31	23	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	53
32	26	READ MY LIPS	MARIE OSMOND	43
33	—	WOMAN OF THE EIGHTIES	DONNA FARGO	75
34	31	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	92
35	38	SUPER LOVE	EXILE	91
36	40	ALL THE WAY	RAY PRICE	99
37	32	ANYTHING GOES	GARY MORRIS	82
38	—	DOCTOR'S ORDERS	MEL MCDANIEL	97
39	—	BIRTH OF ROCK AND ROLL	CARL PERKINS	34
40	—	GOT MY HEART SET ON YOU	JOHN CONLEE	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	UNTIL I MET YOU	JUDY RODMAN	1
2	3	ON THE OTHER HAND	RANDY TRAVIS	2
3	5	LOVE AT THE FIVE AND DIME	KATHY MATTEA	3
4	7	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	5
5	6	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	4
6	9	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	7
7	10	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	8
8	8	ALL TIED UP	RONNIE MCDOWELL	6
9	14	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	9
10	15	STRONG HEART	T.G. SHEPPARD	11
11	1	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	10
12	18	WILL THE WOLF SURVIVE	WAYLON JENNINGS	12
13	17	COUNT ON ME	THE STATLER BROTHERS	13
14	19	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	14
15	21	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	16
16	22	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	15
17	23	DESPERADO LOVE	CONWAY TWITTY	17
18	24	SOMETIMES A LADY	EDDY RAVEN	18
19	25	A FRIEND IN CALIFORNIA	MERLE HAGGARD	19
20	26	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	20
21	4	NIGHTS	ED BRUCE	21
22	16	SHAKIN'	SAWYER BROWN	22
23	29	GOT MY HEART SET ON YOU	JOHN CONLEE	25
24	31	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	26
25	11	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	23
26	33	LITTLE ROCK	REBA MCENTIRE	28
27	13	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	31
28	30	OLD VIOLIN	JOHNNY PAYCHECK	24
29	34	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	29
30	32	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	30
31	12	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	27
32	39	IN LOVE	RONNIE MILSAP	32
33	37	BIRTH OF ROCK AND ROLL	CARL PERKINS	34
34	40	WITH YOU	VINCE GILL	33
35	—	WORKING CLASS MAN	LACY J. DALTON	35
36	—	TEN FEET AWAY	KEITH WHITLEY	37
37	—	LONELY ALONE	THE FORESTER SISTERS	38
38	20	OLD FLAME	JUICE NEWTON	36
39	—	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	39
40	—	GUITARS, CADILLACS	DWIGHT YOAKAM	40

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## 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)	17
MCA/Curb (5)	
WARNER BROS. (11)	14
Reprise (2)	
Warner/Curb (1)	
CAPITOL (8)	13
MTM (3)	
Capitol/Curb (2)	
COLUMBIA	9
POLYGRAM	8
Mercury (6)	
America/Smash (1)	
Compleat (1)	
EPIC	7
EMI-AMERICA (2)	3
EMI-America/Curb (1)	
ATLANTIC/AMERICA	1
CBT	1
COWBOY	1
DOOR KNOB	1
JERE	1
MTM	1
NATIONWIDE SOUND	1
Soundwaves (1)	
ORLANDO	1
SILVER DOLLAR	1
STEP ONE	1
TKM	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
99 ALL THE WAY	(Maraville, ASCAP)	
6 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI) HL	
39 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP)	
82 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
58 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
87 BIDDING AMERICA GOODBYE (THE AUCTION)	(Cross Keys, ASCAP)	
34 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
72 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
71 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
51 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP)	
55 BOTTLE OF TEARS	(Grand Coalition, BMI/Fur Fly, ASCAP)	
13 COUNT ON ME	(Statler Brothers, BMI)	
20 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
95 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
68 THE DARK SIDE OF TOWN	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)	
17 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
97 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP) CPP/HL	
88 DREAM LOVER	(Screen Gems-EMI, BMI/Hill & Range, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI)	
53 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	
65 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
27 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI) HL	
66 FARTHER DOWN THE LINE	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
19 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
84 GOOD AND LONESOME	(Tree, BMI/Cross Keys, ASCAP)	
25 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
31 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
81 GUILTY EYES	(April, ASCAP/Monk Family, BMI/19th Street, BMI)	
44 GUITAR TOWN	(Goldline, ASCAP) HL	
40 GUITARS, CADILLACS	(Coal Dust West, BMI)	
98 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
14 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
10 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
61 HONEYCOMB	(Golden Bell, ASCAP)	
69 HONKY TONK MAN	(ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL	
59 I KNOW LOVE	(Warner-Tamerlane, BMI/Nearysong, BMI)	
67 I THOUGHT I'D ABOUT HAD IT WITH LOVE	(Bama Boy, BMI/Warner-Elektra-Asylum, BMI/Uncle Artie, ASCAP)	
46 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Pitchford, BMI)	
4 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP) HL	
32 IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI) CPP	
15 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI) HL	
47 JUST ANOTHER LOVE	(WEB IV, BMI)	
79 LADY IN DISTRESS	(David Wilkins, ASCAP)	
70 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
28 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
45 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
38 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
3 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
64 LOVE IS THE ONLY WAY OUT	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)	
50 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
77 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI) HL	
86 NEW SHADE OF BLUE	(Chip 'N' Dale, ASCAP/Door Knob, BMI)	
56 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
74 NEXT TO YOU	(Hitop, BMI/MCA, BMI) HL	
21 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
5 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL	
52 NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL	
36 OLD FLAME	(Englishtown, BMI)	
24 OLD VIOLIN	(Dwight Manners, BMI)	
2 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
93 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
76 THE PAGES OF MY MIND	(April, ASCAP/Welbeck, ASCAP)	
49 THE PRIDE IS BACK	(Kool Koola, BMI) CPP	
43 READ MY LIPS	(MCA, ASCAP) HL	
41 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
89 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
63 ROCKIN' IN THE PARKIN' LOT	(Razzy Bailey, ASCAP/Cavesson, ASCAP) CPP	
7 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
16 ROLLIN' NOWHERE	(Timberwolf, BMI)	
9 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
57 SECONO TO NO ONE	(Chelcalt, BMI/Atlantic, BMI)	
22 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
29 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
73 SOLDIER OF LOVE	(DeDave, BMI/Malven, ASCAP/Cotton Patch, ASCAP)	
23 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
18 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
26 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL	
11 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswaid, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
91 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP/HL	
80 SUSIE'S BEAUTY SHOP	(Hallnote, BMI)	
37 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
30 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
83 THE THINGS I'VE DONE TO ME	(Sabal, ASCAP/Sheddhouse, ASCAP/Micropterus, ASCAP/Jimmy Darrell, BMI)	
42 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP) HL	
90 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
96 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI) HL	
48 TOO LATE	(Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP) HL	
60 TWO TOO MANY	(Lawyers Daughter, BMI)	
1 UNTIL I MET YOU	(King Coal, ASCAP)	
85 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
78 WHAT YOU DO TO ME	(Siren Songs, BMI)	
92 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC) HL	
190 WHO'S LEAVING WHO	(Youngster, GEMA/Edition Sunrise/BMI) CPP	
12 WILL THE WOLF SURVIVE	(Davnice, BMI/No K.O., BMI/Bug, BMI)	
33 WITH YOU	(Benefit, BMI)	
75 WOMAN OF THE EIGHTIES	(Prima-Obnna, BMI)	
35 WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)	
62 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
94 YOU LOOK LIKE THE ONE I LOVE	(Unichappell, BMI/VanHoy, BMI/Music Corp. Of America, BMI/Possey, BMI)	
54 YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP)	
8 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.

# NSAI Schedules One-Day Seminar

NASHVILLE Nashville Songwriter Assn. International (NSAI) will hold its sixth annual seminar here Saturday (19) at Belmont College. In addition to a series of lectures and panel discussions for songwriters, the NSAI will cap the day with a songwriters' showcase at Vanderbilt Plaza.

The three morning sessions will begin at 8 a.m., and each will be conducted twice. These sessions are "The Craft Of Lyric Writing," conducted by Sheila Davis, author of the book with that title; "Crafting The Music," by songwriters Bob DiPiero and Thomas Cain; and "Growing In Your Career," featuring a

panel of songwriters, including Woody Bomar, Layng Martine, Patti Ryan, John Jarrard, and Thom Schuyler.

From 1:30-3:45 p.m., registrants can have their songs critiqued. This session will be followed by a legislative update on matters affecting songwriters.

The final panel, to be held after dinner, will feature Nashville's "Young Turks," an informal group of song pluggers from various publishing companies. The panel will be moderated by Lewis Anderson and will be comprised of Doug Casmus, Bobby Cottle, Pat Halper, Doug Howard, Brian Robinson, and Brian

Rawlings.

Among the songwriters who will perform at the Vanderbilt Plaza ballroom, beginning at 8:30 p.m., are Otis Blackwell, Roger Murrah, Walt Aldridge, Bruce Channel, Joe South, Dobie Gray, Karen Staley, Jeff Pearson, Patti Ryan, Bill Rice, Sharon Rice, and Lewis Anderson. WSM-FM DJ Cathy Martindale will be MC.

Prices for the educational sessions, show, and meals are \$70 for NSAI members and \$100 for others. Tickets for the show are only \$10 each. Additional information is available from the NSAI office at (615) 321-5004.

# Tie-In With United Stations Radio Special CBS, K-Mart Stage Skaggs Contest

NASHVILLE As part of a tie-in with the United Stations radio special "Ricky Skaggs, The Great Entertainer," which aired July 4-6, CBS Records and K-Mart are conducting The Great Ricky Skaggs Giveaway sweepstakes.

To enter, participants must mail their name and address and the title of the second cut on side two of Skaggs' "Live In London" album to United Stations. Entries must be postmarked by July 21.

The top prize is a CD player and Skaggs' complete Epic catalog of six albums. A Skaggs tour jacket is second prize, and the 25 third-prize

winners will receive autographed posters.

To boost the visibility of Skaggs products in K-Mart, Handelman Distributors has created specially marked header cards, and Epic has provided posters and flats.

**Street Pulse Group surveys the habits of video consumers in 'On Target' ... see page 45**

FOR WEEK ENDING JULY 19, 1986

# Billboard® TOP COUNTRY ALBUMS™

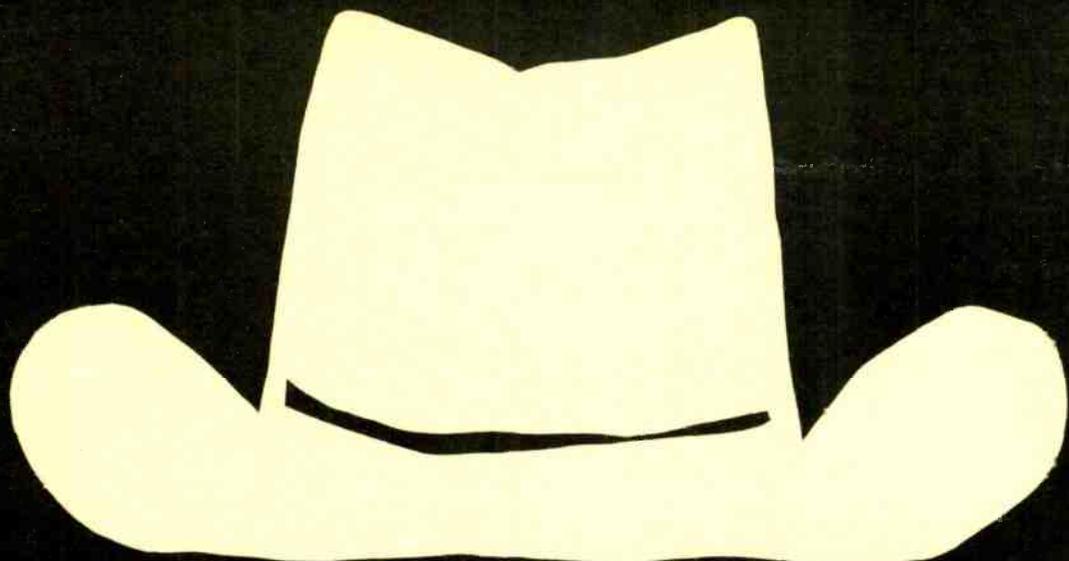
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	3	6	GEORGE STRAIT MCA 5750 (8.98)	2 weeks at No. One #7
2	4	14	4	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	1	14	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	2	2	17	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
5	5	5	35	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	6	11	EDDIE RABBITT RCA AHL 1-7041 (8.98)	RABBITT TRAX
7	11	8	20	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
8	7	4	15	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
9	8	10	21	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
10	10	7	15	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
11	13	11	13	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
12	9	9	19	JOHN CONLEE COLUMBIA FC-40257	HARMONY
13	14	15	6	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
14	17	19	5	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
15	12	12	42	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
16	16	13	35	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
17	18	17	24	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
18	19	42	5	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH B30 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
19	21	38	4	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
20	22	22	16	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
21	23	18	11	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
22	25	30	6	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
23	24	25	16	JUDY RODMAN MTM 71050 (8.98)	JUDY
24	15	16	40	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
25	20	20	60	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
26	26	27	38	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
27	34	24	42	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
28	30	47	3	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
29	29	46	87	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
30	27	26	35	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
31	28	23	40	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
32	36	41	61	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
33	32	31	19	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
34	38	39	8	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
35	31	29	74	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
36	37	57	5	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
37	42	36	62	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
38	41	28	60	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	32	11	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
40	46	55	69	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
41	40	33	44	EXILE EPIC FE40000	HANG ON TO YOUR HEART
42	74	54	428	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
43	NEW ▶		1	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
44	48	69	3	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
45	47	64	21	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
46	52	62	19	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
47	53	45	118	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4939 (8.98) (CD)	ROLL ON
48	39	43	49	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
49	55	63	3	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
50	33	21	19	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
51	59	65	62	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
52	49	37	31	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
53	58	59	114	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
54	45	48	34	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
55	54	40	45	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
56	51	34	55	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
57	56	49	6	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
58	65	71	7	PAKE MCENTIRE RCA AFL 1-5809 (8.98)	TOO OLD TO GROW UP
59	43	44	7	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
60	68	53	227	ALABAMA ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
61	63	61	44	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
62	70	70	4	RICK NELSON EPIC FE 40388 (8.98)	MEMPHIS SESSIONS
63	61	52	174	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	66	68	3	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
65	64	50	252	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
66	57	58	8	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
67	50	51	17	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
68	67	73	18	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
69	NEW ▶		1	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
70	72	60	13	RAY PRICE STEP ONE SOR 9 (8.98)	PORTRAIT OF A SINGER
71	RE-ENTRY			THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
72	RE-ENTRY			THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
73	60	66	226	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
74	71	—	7	THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN
75	62	67	30	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS

○ 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.

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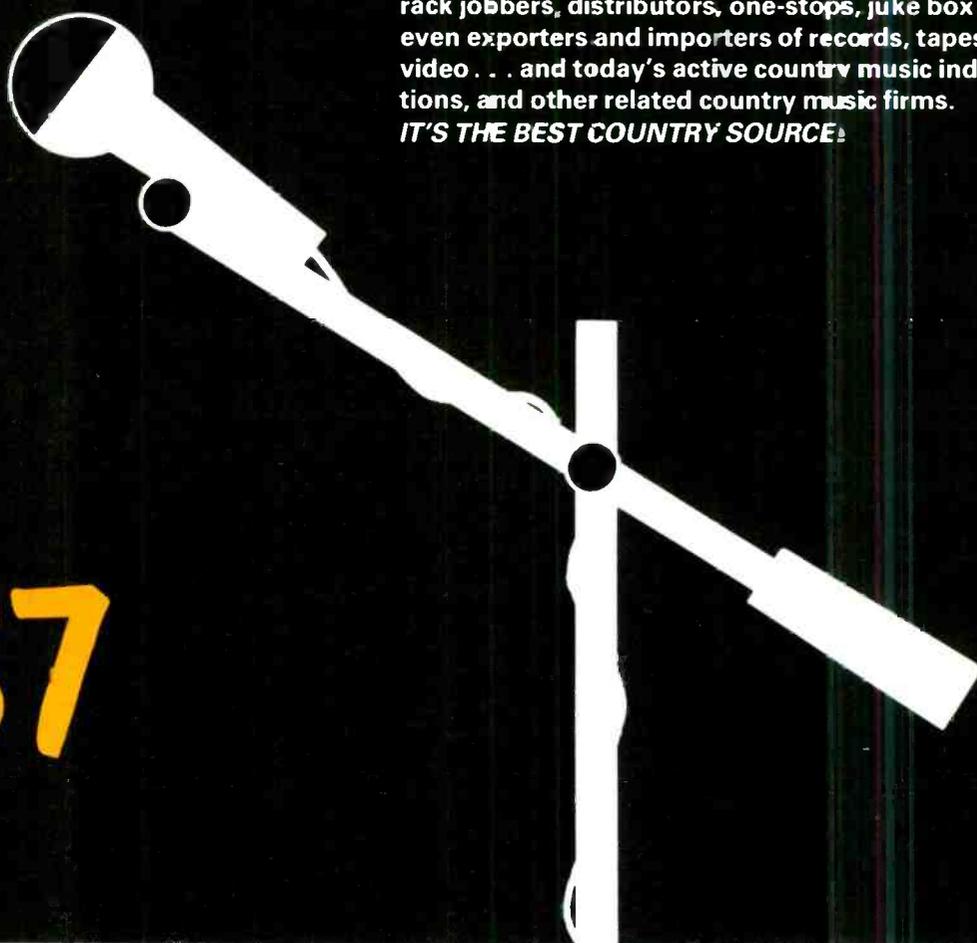
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# TOP CLASSICAL ALBUMS™

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	22	★ ★ NO. 1 ★ ★ HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 10 weeks at No. One VLADIMIR HOROWITZ	
2	2	16	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	4	18	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	3	16	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
5	5	16	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
6	12	6	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
7	6	10	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
8	8	8	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
9	7	88	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	28	4	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
11	9	12	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
12	14	6	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
13	11	10	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
14	10	14	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
15	15	20	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
16	16	6	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
17	13	40	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
18	18	6	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
19	26	4	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
20	17	64	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
21	19	56	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
22	20	20	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
23	23	72	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
24	24	12	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)
25	25	16	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
26	22	10	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
27	27	18	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	21	32	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
29	31	50	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
30	30	18	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
31	29	154	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
32	37	46	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
33	33	344	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
34	34	14	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
35	35	92	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
36	36	56	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
37	32	10	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
38	RE-ENTRY		OFFENBACH: LA BELLE HELENE ANGEL DSB-3981	JESSYE NORMAN
39	39	14	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS
40	40	20	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



**INTERNATIONAL AWARDS:** The album coupling Emil Gilels recordings of the Beethoven Piano Sonatas Nos. 1 & 2, which was to be part of a complete cycle of the sonatas by the late Soviet pianist for Deutsche Grammophon, is one of three productions that shared top honors in the International Record Critics Awards sponsored by High Fidelity Magazine.

The others are Teldec's recording of Mozart's "Abduction From The Seraglio," conducted by Nikolaus Harnoncourt, and Harmonia Mundi's "Xerse," directed by René Jacobs.

Results of the 19th annual competition were announced following the opening concert last week of the Mostly Mozart Festival in New York. Eight music critics from as many countries, who chose the winners from some 50 final entries, were on hand when the winning albums were disclosed. Unlike past competitions, final deliberations were held in the U.S. this year. Ted Libbey of High Fidelity was president of the selection jury.

At least three albums receive awards, and jurors have in the past honored more. An effort is made to ensure that single-disk albums are included in the final nominations so that more modest productions may compete with glamorous opera productions.

Announced at the same time were the two albums that shared this year's Koussevitsky International Record Award. Chosen for top honors were the CBS Masterworks album that contains the Witold Lutoslawski Symphony No. 3, played by the Los Angeles Philharmonic under Esa-Pekka Salonen; and Marc Kopytman's "Memories," with the Jerusalem Symphony Orchestra led by Gary Bertini. Latter album is on the Jerusalem label.

The Koussevitsky awards are reserved for first recordings of works for orchestra and carry a cash prize of \$3,000. They're given jointly by High Fidelity and

the Musicians Club of New York.

**BOOKLET ECONOMIES:** The PolyGram labels are gradually adopting the all-purpose booklet for use in multi-CD/LP/cassette sets. The booklets, sized for compact disk, are now figuring more widely in the other configurations, held in specially molded containers in the off-size boxes. Each booklet, of course, breaks down tables of contents in all three formats.

## Emil Gilels, the late Soviet pianist, won top IRCA honor

The most recent album containing the multipurpose booklet is Andras Schiff's "Well-Tempered Clavier," Vol. 1, on London. Another recent one is the complete digital set of the Beethoven symphonies by Herbert von Karajan and the Berlin Philharmonic on DG. It was the latter label that pioneered the concept in its "Don Carlos" opera set some months back.

**PASSING NOTES:** Winner of the International Violin Competition of Indianapolis this year will have the opportunity to play on the "Kreisler" Guarneri, one of the most valuable instruments in the world. The violin is in the permanent care of the Library of Congress and will be loaned to the competition to serve as the centerpiece of a special Fritz Kreisler exhibit.

During the run of the competition, the violin will be played by Michaela Martin, a gold medalist in 1982. On Sept. 21, it will also be played by the winner of this year's quadrennial contest at the final awards ceremonies. Sixty violinists from 20 countries are entered in the competition.

# LATIN NOTAS

by Enrique Fernandez



**AMERICAN LABELS WITH Latin divisions are commonplace, but a Latin label with an Anglo division? The Miami-based Sonotone Music Corp., a recent entry into the U.S. Latin market from Venezuela, now has an "American-Anglo" division for the U.S. dance market.**

The new division will be headed by dance music producer Ray Martinez, who holds the title of "Anglo product manager." Sonotone is headed by general manager Jose Manuel Pagani and product manager Jorge

## Sonotone Music is a Latin label with an Anglo division

**A. Jure.**

In the past two years the label has become a major vehicle for the promotion of Venezuelan talent. In particular, Sonotone, which is tied to a Venezuelan television enterprise that exports shows to the U.S., has successfully exploited the sure-fire hit potential of telenovela (Spanish-language series) theme songs.

The U.S. licensee for PolyGram Latin product, Sonotone boasts that it has "transcended the status of an independent label into what could be called a major label." In any case, this new label has become a force to be reckoned with in the market.

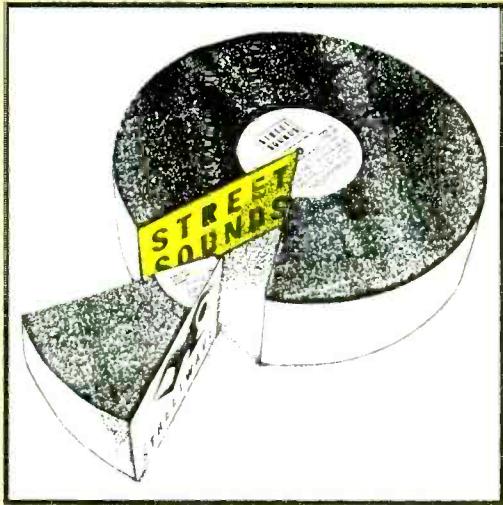
**AT AN UNUSUALLY HEATED** press conference in New York, Dominican merengue star Fernandito Villalona defended his shift to a non-Dominican promoter, Ralph Mercado, the famous salsa promoter, and an

American dance/funk producer, James Mtume. Dominican journalists from New York and the Dominican Republic were on hand to question Villalona about his severing ties with Jose Tejada, the New York-based Dominican promoter who has played a key role in the ongoing merengue boom.

Though his answers were measured and polite, Villalona seemed to express a certain bitterness about his relationship with Tejada, whose career, according to the singer, was "in its dusk." When asked whether his shift to electronically oriented dance productions would mean less work for musicians, Villalona replied that it was time to modernize and that those who could master the new technologies would always have jobs.

**ONE OF THE TOPICS MOST DISCUSSED** at the Villalona reception was the ongoing rivalry between salsa and merengue. New York salseros are feeling the crunch from the Dominican music boom and, in the capital of salsa, that feels like an invasion. But salsa is alive and well in San Francisco, where the Institute for Salsa & Jazz Development is sponsoring a bash called Salsa Expo '86. The four-day affair will include films, panels, and, of course, salsa. Lots of local salsa, because in San Francisco the music thrives: Benny Velarde y Super Combo, Orquesta Sabor, Patricia Thumas y Bahia, Salsa Caliente, Ceci Chevere & Salsa Motions, Maria Medina Serafin y Sinigual, and Francisco Aguabella & his Latin Jazz Ensemble.

The festival is sponsored by the city of Oakland and private sponsors. Information is available at (415) 436-8396 or 832-1944.



# GET A PIECE OF OUR ACTION

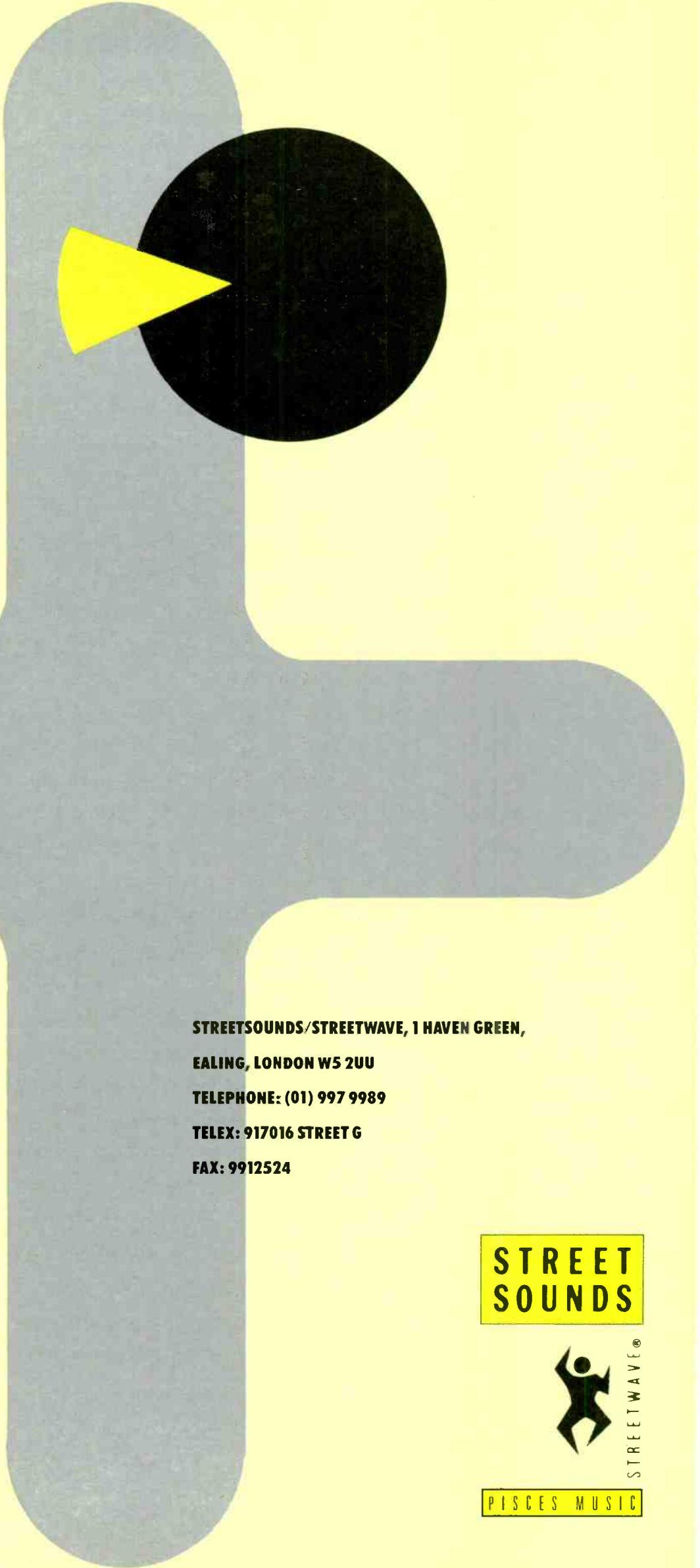
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# HOT DANCE/DISCO

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	7	5	RUMORS/VICIOUS RUMORS JAY 001/MACOLA 1 week at No. One	TIMEX SOCIAL CLUB
2	1	5	8	SLEDGEHAMMER (REMIX) GEFLEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
3	2	4	10	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
4	5	8	7	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.	ERASURE
5	7	12	6	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE
6	15	40	3	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
7	10	20	5	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
8	11	29	4	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
9	19	25	4	NO PROMISES (REMIX) CHRYSALIS PROMO	◆ ICEHOUSE
10	4	2	11	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
11	13	19	5	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
12	20	37	3	WHO'S JOHNNY (REMIX) GORDY PROMO/MOTOWN	◆ EL DEBARGE
13	17	21	6	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
14	24	30	4	ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY
15	6	1	10	BABY LOVE ATLANTIC 0-86813	◆ REGINA
16	21	24	6	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS
17	9	10	10	I'M YOUR MAN (REMIX) RCA JD-14330	◆ BARRY MANILOW
18	23	31	4	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
19	28	42	3	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
20	12	16	9	100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
21	26	34	4	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
22	8	3	11	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
23	30	35	4	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE
24	36	48	3	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
25	NEW ▶	1	1	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	NU SHOOZ
26	16	18	8	STARGAZING VANGUARD SPV 90	ALISHA
27	29	33	6	INSIDE TRACK POW WOW WOW 407	NADEEN
28	NEW ▶	1	1	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS
29	32	32	6	WINNER IN YOU (LP CUTS) MCA MCA5737	PATTI LABELLE
30	25	23	7	SUSPICIOUS MINDS (REMIX) I.R.S. 23626/MCA	◆ FINE YOUNG CANNIBALS
31	14	11	9	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	◆ GAVIN CHRISTOPHER
32	22	15	7	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
33	27	27	7	STRANGE LANGUAGE COLUMBIA PROMO	DEBORA IYALL
34	45	—	2	I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014	JANICE CHRISTIE
35	44	47	3	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
36	42	—	2	UNDERGROUND (REMIX) EMI-AMERICA V-19210	◆ DAVID BOWIE
37	34	36	6	I WOULDN'T LIE (REMIX) TOTAL EXPERIENCE TED1-2633/RCA	YARBROUGH & PEOPLES
38	NEW ▶	1	1	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA
39	46	—	2	DANCIN IN MY SLEEP NIGHT WAVE NWDS-2001	SECRET TIES
40	NEW ▶	1	1	CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY
41	18	9	9	AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
42	NEW ▶	1	1	FOURTH RENDEZ-VOUS DREYFUS/POLYDOR 885 045-1/POLYGRAM	JEAN-MICHEL JARRE
43	48	—	2	HANGING ON A HEART ATTACK (REMIX) CHRYSALIS 4V9-43007	◆ DEVICE
44	NEW ▶	1	1	LOVE IMPERSONATOR ME TROPOLIS MET 570/EMERGENCY	SONIA SOMNER
45	33	14	11	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
46	NEW ▶	1	1	BAMBAATAA'S THEME TOMMY BOY TB 879	AFRIKA BAMBAATAA
47	47	—	2	E=MC2 (REMIX) COLUMBIA 44-05909	BIG AUDIO DYNAMITE
48	NEW ▶	1	1	DANCE WITH ME ATLANTIC 0-86806	ALPHAVILLE
49	RE-ENTRY	—	—	POWER'S IN YOUR MIND JUMP STREET JS 1003	YANG
50	50	50	3	CENTRAL LINE FLEETWOOD FW 005	LEVEL 3

12 INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	8	RUMORS/VICIOUS RUMORS JAY 001/MACOLA 3 weeks at No. One	TIMEX SOCIAL CLUB
2	3	9	5	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
3	5	7	9	BABY LOVE ATLANTIC 0-86813	◆ REGINA
4	4	8	8	SLEDGEHAMMER (REMIX) GEFLEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
5	6	32	3	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
6	2	3	12	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
7	9	12	6	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
8	8	6	12	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
9	18	17	8	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.	ERASURE
10	12	15	7	I'M YOUR MAN (REMIX) RCA JD-14330	◆ BARRY MANILOW
11	23	—	2	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE
12	21	28	3	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
13	14	11	7	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
14	7	5	15	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
15	13	14	9	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
16	10	2	15	THE FINEST TABU 429-05364/EPIC	◆ THE S.O.S. BAND
17	19	24	6	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
18	15	16	8	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
19	25	26	5	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q
20	17	20	8	I WANNA BE A COWBOY PROFILE PRO-7084	◆ BOYS DON'T CRY
21	22	23	8	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS
22	16	21	6	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
23	26	19	6	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE
24	31	31	7	PEE WEE'S DANCE ELEKTRA 0-66850	◆ JOESKI LOVE
25	29	29	4	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
26	20	10	14	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
27	11	4	12	LIVE TO TELL SIRE 0-20461/WARNER BROS.	◆ MADONNA
28	35	37	23	(YOU ARE MY) ALL AND ALL (REMIX) SLEEPING BAG SLX-17	JOYCE SIMS
29	28	30	5	LIPS TO FIND YOU EPIC 49-05376	◆ TEENA MARIE
30	27	33	21	SWEETHEART SUPERTRONICS RY 013	◆ RAINY DAVIS
31	34	—	5	DANCE WITH ME ATLANTIC 0-86806	ALPHAVILLE
32	24	13	15	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
33	50	—	2	YOU MAKE ME FEEL SO GOOD (REMIX) SIRE 0-20474/WARNER BROS.	BOOK OF LOVE
34	NEW ▶	1	1	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
35	NEW ▶	1	1	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS
36	37	49	3	BYE-BYE 4TH & B WAY BWAY 424/ISLAND	JANICE
37	RE-ENTRY	—	—	CLOSER THAN CLOSE OMNI 0-96816/ATLANTIC	JEAN CARNE
38	44	46	3	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
39	40	27	11	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
40	32	34	12	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
41	47	—	2	PASSION FROM A WOMAN (REMIX) EPIC 49-05390	KRYSTOL
42	42	—	2	LOVE CAN'T TURN AROUND HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
43	NEW ▶	1	1	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	NU SHOOZ
44	39	—	6	DANCIN IN MY SLEEP NIGHTWAVE NWDS-2001/NIGHT WAVE	SECRET TIES
45	38	38	3	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019	◆ GAVIN CHRISTOPHER
46	30	18	11	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	◆ VARIOUS ARTISTS
47	NEW ▶	1	1	UNDERGROUND (REMIX) EMI-AMERICA V-19210	◆ DAVID BOWIE
48	46	—	2	CAN'T LIVE IMPORT (ARS BELGIUM)	SUZU Q
49	NEW ▶	1	1	POWER'S IN YOUR MIND JUMP STREET JS 1003	YANG
50	NEW ▶	1	1	FOURTH RENDEZ-VOUS DREYFUS/POLYDOR 885 045-1/POLYGRAM	JEAN-MICHEL JARRE

**BREAKOUTS**

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

1. KIND WORDS (AND A REAL GOOD HEART) (REMIX) JOAN ARMATRADING A&M
2. SWEET & SEXY THING (REMIX) RICK JAMES GORDY
3. JUMP BACK WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT CRIMINAL
4. DO YOU REMEMBER ME? (REMIX) JERMAINE JACKSON ARISTA
5. BURNIN' UP (REMIX) MICHAEL JONZUN A&M
6. NO MONEY DOWN (REMIX) LOU REED RCA
7. YOU & ME SIMPHONIA COTILLION
8. RAISING HELL (LP CUTS) RUN-D.M.C. PROFILE
9. FEEL THE HEAT (REMIX) JEAN BEAUVOIR COLUMBIA
10. PEOPLE OF ALL NATIONS SHAWN CHRISTOPHER D.J. INTERNATIONAL

**BREAKOUTS**

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

1. PAPA DON'T PREACH MADONNA SIRE
2. SWEET & SEXY THING (REMIX) RICK JAMES GORDY
3. JUMP BACK WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT CRIMINAL
4. HOW CAN WE BE WRONG TRINERE JAMPACKED
5. RISING DESIRE/I HAVE LEARNED TO RESPECT THE POWER OF LOVE STEPHANIE MILLS MCA
6. NURSERY RHYMES L.A. DREAM TEAM MCA

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

# Dance TRAX



by Brian Chin

**W**ARMEST GREETINGS to Class of '86 New Music Seminar. We hope your stay in New York is productive and instructive. Just by way of orientation, from our specialized perspective: New York, admittedly, is pretty strange at the moment. Three formerly or potentially important clubs, Danceteria, Irving Plaza, and The World, are now shuttered, and there's still no clear single center of style elsewhere in clubland right now (none, that is, that has the trendsetting power of, for example, the early '80s Roxy/Funhouse scene).

While we held sincere hopes in January that New York radio might turn around a bit, for the good of residents as well as visitors, it turns out to have been a false alarm. The remnants of urban contemporary—which, we now can see, peaked as a New York phenomenon in 1982—are smothered in corporate r&b. And on a national basis, need more be noted than the fact that in the top 50 of the Hot 100 chart last week, only five records by black artists were bulleting?

This, however, only means that attendees and those interested in clubs and club music have their work cut out for them. Clubs are still the only places where accidents happen, where the DJs and club crowds use recorded music as an intensive, foreground experience. And their constant self-creation and re-creation keeps the clubs by definition in the vanguard of pop. More than ever, it's important that DJs

and record-makers take the longer view of where clubs fit into pop music. Preserving the freedom of DJs to play (and report) what they, as creative individuals, choose, is the most critical issue now in dance music.

**NEW RECORDS:** A new Madonna record can't be anything but an event: "True Blue" (Sire), of course, has special significance as her first self-production, shared, on various cuts, with Stephen Bray and Patrick Leonard. "Where's The Party" is rather slight but an obvious pick, down the line, as a single. Even more compelling, on early listens: "True Blue," which suggests of all things Vogue's "Dancin' The Night Away," and the similarly girl-group-like "Jimmy Jimmy," hi-tech pop for rock dance floors. Other possible cuts that could be strengthened through imaginative remixes: "Love Makes The World Go Round," and "Open Your Heart." Now we're set for the next two years...

**SINGLES:** Chaka Khan's "Love Of A Lifetime" (Warner Bros.) puts her voice onto a Scritti Politti record; wicked rhythm again propels a bright and beautiful production by Arif Mardin, with Scritti's Green Gartside and David Gamson... Skipworth & Turner's "Can't Give Her Up" (Warner Bros. U.K.) is in on import, just beating its U.S. release. Nourishing, and solidly grooving with a deadly hook, exactly as last year's hit had been; two mixes are provided, one by Bruce Forest, and a bassier version by Bacho Mangual, who mixed the initial "Thinking About Your Love"... Doug E. Fresh's "All The Way To Heaven" (Reality/Fantasy) is snazzier and jazzier, further into go-go, to make up for the loss of key rapper Slick Rick from the Get Fresh Crew. Art of Noise and Full Force are key influences here and on several other new raps.

**NEW YORK SOUL:** The Cut's "Kindness For Weakness" (Supertronics) has an atypical lead guitar break; otherwise, it's a midtempo

groove taking its cue mainly from Colonel Abrams' soulful, cautionary love songs... Debby Blackwell's "Once You Got Me Going" (Jump Street) produced by Bob & Lola Blank of the New York studio, brings the street grit of the Aleems' productions to a female record; credits list Leroy Burgess, among others. Blackwell turns in another on-the-edge performance, a la Billie... Subject's "Celebrate" (Pow Wow) is a top-notch tribal groove, hypnotic with its drifting, 10-minute instrumental... Young & Co.'s "Such A Feeling" (The Sound Of London) sports retro-style, street-corner vocalizing; otherwise, its most prominent hook is the loud click track. Larry Patterson mixed.

From the majors in that vein: Bobbi Humphrey's "No Way" (Mercury) was produced by Ralph MacDonald jazz/funk in a Patrice Rushen-like mode, but with acoustic instruments, and a guest shot by Stevie Wonder... Deniece Williams' "Wiser And Weaker" (Columbia) borrows a lot of New York-style mix tricks through the Thompson/Barbeiro mix; Williams, surprisingly, even conforms her singing somewhat to the raunchier feel.

Coming this week (or next): Cameo's "Word Up" (Atlanta Artists) which has at least the pop potential of "Let It Whip"... Coincidentally, the Dazz Band debuts on Geffen with "L.O.V.E. M.I.A." which makes reference to all of their big hits; most interesting aspect is the dub version, done by Chicago's Farley "Jackmaster" Keith... Gwen Guthrie's Polydor album is by all accounts a solid one, with a lovely soul update of Bacharach/David's "Close To You" and a variety of good originals... Full Force's "Full Force Get Busy 1 Time" and a new 'D' Train album are imminent from Columbia.

**MORE DANCE NOTES:** Trend-watchers will be interested to note that the high-tempo nature of a lot of Chicago and New York dance music is bringing on a slight revival of disco, for records that have the right atmosphere. Steve Armani's "Don't Say It's Over" (Nuance) crosses the Chicago "house" records with the funky disco of the late-'70s Canadian productions (which still are cranked out on the fly in high volume, if you check the import shops)... Donna Garaffa's "I Got You Covered" is similar disco-oriented stuff, at midtempo pace (Tremper, through FastFire), pop and funk and dance at once, with crossover possibilities, and a nice piano breakdown... Atlantic, by the way, is still batting 1.000 with its pop-disco signings: Stacey Q. enters the pop chart, a spiritual successor, you might say, to Nu Shooz and Regina.



**Winwood's Fabulous Jam.** After making his first U.S. stage appearances in 11 years—jamming with the Fabulous Thunderbirds and Stevie Ray Vaughan during their recent show at New York's Pier 84—Stevie Winwood, center, takes time out with Vaughan, left, and brother Jimmy Vaughan of the Thunderbirds. (Photo: Chuck Pulin)

## Talent in Action

(Continued from page 23)

summer tour, worked a predominantly white crowd of 8,800 to well-behaved rapture on June 10.

Sparked by an expert six-piece band, Ruth, Anita, and June cavorted in well-rehearsed choreography before a cleverly layered set, offering a dab of country in the sexy "Slowhand," a smidgen of bebop in Ruth's '40s medley, and their main selling point—hi-tech dance rock—in a spangled, glittering "Neutron Dance" and an aerobic "Twist My Arm."

In the obligatory solo turns, gospel lover Ruth did Andrae Crouch's "All The Way" with sizzle. And the way Anita did "Salt Peanuts," you could have sworn Dizzy Gillespie had given her private bebop lessons. June was the only one to come up short, with a perfunctory, glitzy version of Huey Lewis' "The Heart Of Rock And Roll," which she performed in a gold miniskirt and matching Tina Turner wig.

Despite some Borscht Belt touches—their languorous, sexy "I'm On Fire" was too long and unnecessarily showy, and the patter seemed contrived—the show had energy, captivating the crowd from the "I'm So Excited" beginning to "Jump (For My Love)."

El DeBarge acquitted himself well in a brief set that began tentatively but ended strongly. He applied his rangy voice to such old family hits as "All This Love" and "Who's Holding Donna Now?" beautifully.

DeBarge's rendition of Sly & the Family Stone's "Thank You For Talkin' To Me Africa" was a tough, welcome surprise, and his new "Secrets Of The Night" and current hit, "Who's Johnny?" suggested that with a little seasoning (and a livelier band) he'll do fine on his own.

CARLO WOLFF

**FATS DOMINO  
JERRY LEE LEWIS  
RAY CHARLES**

Storyville Jazz Hall, New Orleans  
Admission: By invitation

**BILLED AS** Fats Domino & Friends, this June 5 concert, orga-

nized for an upcoming HBO/Cinemax special presentation, did not provide any musical milestones. But the concept and stylistic comparisons among Domino, Jerry Lee Lewis, and Ray Charles were intriguing.

Domino's piano and vocal style have changed little over the years, and his band—many members of whom actually played on his original recordings—played faithful arrangements with enthusiasm and polish.

During Domino's opening set, he reeled off an abbreviated program of greatest hits that included "I'm Ready," "My Girl Josephine," "Walking To New Orleans," and the inevitable "Blueberry Hill." He ended with his tour de force, "When The Saints Go Marching In."

Looking fit and trim, Lewis all but scorched the piano with his rocking signature "Great Balls Of Fire." Lewis' regular band was augmented by blues guitar legend Roy Gaines and Rolling Stones picker Ron Wood.

Gaines provided some slashing guitar passages, but Wood seemed more interested in lighting cigarettes and preening for the camera.

Lewis confirmed his country roots with "She Still Comes Around (To Love What's Left Of Me)" before pulling out all the stops with "Whole Lot Of Shakin' Going On."

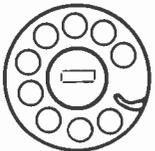
Although Ray Charles might not be as dynamic a showman as either Lewis or Domino, he is the type of stylist who lets his music speak for him. "I Got A Woman" had Charles off to a good start, followed by a splendid, emotion-charged "Drown In My Own Tears." Charles' performance concluded with a spirited "Hit The Road Jack," with the Raylettes providing the perfect vocal foil.

For the finale, musical conductor Paul Shaffer coordinated a staged "jam session" with the three keyboard greats. The jam included a loose version of "Ain't Gonna Be Your Lowdown Dog No More."

JEFF HANNUSCH

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**BeatBreaker II:  
the newest tool  
for hot-mix DJs  
... see page 64**

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL	TITLE
1	2	15	LARRY CARLTON MCA 5689	★ ★ NO. 1 ★ ★ ALONE/BUT NEVER ALONE <small>1 week at No. One</small>
2	1	19	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
3	5	5	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
4	3	71	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
5	4	13	DAVID BENOIT SPINDLETOP STP 104 ROUNDER (CD)	THIS SIDE UP
6	7	11	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND
7	10	11	MILTON NASCIMENTO POLYDOR 827638-1 (CD)	ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)
8	8	19	JOHN SCOFIELD GRAMAVISION 18-8508-1 POLYGRAM	STILL WARM
9	6	13	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
10	13	9	JONATHAN BUTLER JIVE J18-8408 ARISTA	INTRODUCING JONATHAN BUTLER
11	11	15	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
12	12	9	LYLE MAYS Geffen GHS 24097/WARNER BROS	LYLE MAYS
13	9	11	PAT METHENY/ORNETTE COLEMAN Geffen GHS 24096/WARNER BROS	SONG X
14	38	3	SPYRO GYRA MCA 5853	BREAKOUT
15	15	7	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
16	20	3	YELLOWJACKETS MCA 5752	SHADES
17	17	11	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
18	19	35	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
19	14	29	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
20	24	5	SPECIAL EFX GRP A-1025	SLICE OF LIFE
21	21	7	AHMAD JAMAL ATLANTIC 81645	ROSSITER ROAD
22	25	3	FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121/CAPITOL	DOUBLE TAKE
23	23	27	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
24	18	29	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
25	16	11	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
26	26	9	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
27	27	9	IVAN LINS PHILIPS 822672-1/POLYGRAM (CD)	JUNTOS (TOGETHER)
28	29	7	CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME
29	28	11	DAMON RENTIE TBA TB 212/PALO ALTO	DESIGNATED HITTER
30	NEW ▶		SHADOWFAX WINDHAM HILL WH-1051/A&M	TOO FAR TO WHISPER
31	NEW ▶		JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
32	NEW ▶		LESLIE DRAYTON & FUN ESOTERIC ER 1004	WHAT IT IS, IS WHAT IT IS
33	33	3	MAKOTO OZONE COLUMBIA FC 40240	AFTER
34	22	41	WYNTON MARSALIS COLUMBIA FC 40009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
35	37	3	ROB MULLINS RMC 1006	NITE STREET
36	31	27	VARIOUS ARTISTS GRP A-1023 (CD)	GRP LIVE IN SESSION
37	NEW ▶		WILLIAM ACKERMAN WINDHAM HILL WH-1050/A&M	CONFERRING WITH THE MOON
38	NEW ▶		BILLY COBHAM GRP A-1027	POWER PLAY
39	39	3	WALLY BADAROU ISLAND 90475 ATLANTIC	ECHOES
40	NEW ▶		THE MICHEL PETRUCCIANI TRIO BLUE NOTE BST 85124/CAPITOL	PIANISM

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

## JAZZ BLUE NOTES

by Peter Keepnews



THE SOUND OF saxophones, trumpets, trombones, and percussion instruments is being heard in small jazz clubs all over New York City, following a state Supreme Court judge's ruling that the city has no right to specify what instruments can and can't be played in such establishments.

On June 26, Justice David B. Saxe declared that the 25-year-old provision of the city's cabaret law limiting live "incidental music" at venues not licensed as cabarets to string and/or keyboard instruments was unconstitutional. Local 802 of the American Federation of Musicians had taken the city to court, claiming that the provision was unfairly depriving hundreds of musicians of work. Saxe struck down the limit on the types of instruments allowed, but not the limit of three musicians.

### New York is no longer a no-drums-allowed town

Three days after Saxe's ruling, the City Council fell into line, unanimously passing an amendment to the provision that eliminates all reference to specific instruments but maintains the three-musician limit. The amendment had been proposed three years ago by Councilwoman Ruth Messinger (Blue Notes, July 5).

The two most prominent venues affected by the ruling are the Angry Squire and the West End Café, two of the oldest established jazz clubs in Manhattan. Both rooms had been violating the cabaret law with impunity for years but were caught in a crackdown earlier this year and forced to restrict themselves to

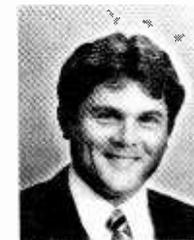
pianos, basses, and guitars.

Appropriately, one of the first musicians booked into the West End following the Supreme Court and City Council moves was vibraphonist Warren Chiasson—who had been one of the parties in the class action suit filed by Local 802 against the city.

**FESTIVAL UPDATE:** The first annual Las Vegas Jazz Festival, set for Oct. 3-5 at the Silver Bowl, is a festival with a difference. Unlike most such events, the Las Vegas bash is a benefit, with the organizers promising that 95% of all net proceeds will go to a coalition of missing-children and child-protection organizations. No performers have been announced yet. Original plans called for the festival to be held on Memorial Day weekend; a scheduling conflict with other charity events, notably Hands Across America, is the official reason for the postponement. . . . The people who handle publicity for Lionel Hampton would like the world to know that the legendary vibraphonist/bandleader hasn't let fear of terrorism keep him off the festival circuit. He went ahead with a 21-city tour of Europe in May and is back on the Continent this month for several major summer festivals. . . . The schedule has been announced for this year's Newport Jazz Festival, sponsored by the ubiquitous Japanese electronics giant JVC and produced by the equally ubiquitous George Wein. Among the artists on the Rhode Island bill for Aug. 23-24 are Miles Davis, Gerry Mulligan, David Sanborn, Wayne Shorter, Natalie Cole, and—a nice touch—avant-garde saxophonist Bennie Wallace leading a band that includes New Orleans funkmeister Dr. John on piano.

## GOSPEL LECTERN

by Bob Darden



SOME MEMBERS OF the recording industry were taken aback when Word Records was awarded the project that would eventually become "They Come To America," the official album of the Statue of Liberty/Ellis Island Foundation Inc. Word, after all, was reportedly pitted against 38 major labels for the benefit album.

But Word senior vice president Dan Johnson, who was the one who took the initial proposals to Hamilton Projects, the official licensing company for the Statue of Liberty restoration fund, said Word actually had an advantage when competing with the industry giants.

"I hear that our proposal was the only one that got to the statue people in the end," Johnson says. "I think one of the reasons was that neither gospel music nor patriotic music are bound by any one musical style. I understand that a lot of the proposals were trying to make the statue album—and patriotism—country or classical or r&b. We are experts in all musical styles."

"Secondly, I think they recognized our relationship on one side with ABC/Capitol Cities and with A&M Records on the other side."

The end result is not a gospel album, and Sandi Patti is the only gospel artist who ended up being featured on the album. Other artists who donated their time and talents included Leonard Bernstein and the New York Philharmonic, Betty Buckley, Bill Champin of Chicago, Glen Campbell, Marie Osmond, the late Kate Smith, Willie Nelson, and others.

After the proposal was accepted, Johnson says he contacted Sheldon "Butch" Curry of 19th Street Productions to handle the production chores.

"I thought about our own a&r people first, but quickly realized that none of them really had the time

to devote to a focused effort," Johnson says. "We'd worked with Butch before, and Butch had once before on an earlier visit to Waco expressed a similar desire for a patriotic effort. It helped that he was in Nashville, but the most important reason was that he caught the idea. Without him, the project would not have happened."

Johnson and Curry began by identifying certain styles they wanted on the album, then they contacted artists in those styles. It turned out to be a painstaking process.

### 'They Come To America' has many musical styles

"It got to be fun at the end," Johnson says. "We'd find one or two doors closed in our faces, then somebody's offhand mention of somebody else's name would lead us to another artist where the answer would be an instantaneous 'Yes.'"

In its earliest stages, Johnson says "They Come To America" started out as a publishing project to draw attention to a host of good songs written by inside writers. In the end, though, the artists used songs from a variety of sources.

Because "They Come To America" marks Kate Smith's last project, Johnson says "God Bless America" takes on a special poignancy. He insisted the song be on the album, although the emphasis was on new material.

# Free Magazines Help Customers Track Clips

BY CHRIS MORRIS

LOS ANGELES Free in-store publications, running the gamut from newsprint inventory listings to slick color periodicals, are being used by video retailers to help information-hungry consumers keep track of the daunting number of new videocassette releases.

Both mom-and-pop stores and large chains have taken on the giveaway magazines, which can be customized with the dealer's logo, as a

## 'It's a way to build awareness of what's on the market'

sales tool.

"It's an inexpensive way to give something to the consumer, to build an awareness of what's on the market," says Ray Burgess, owner of two Astro Video stores in Holyoke, Mass., which carry Coming Attractions, an in-store monthly.

"It lets our members know what the new releases are," says Amy Scaglione, product coordinator for the 181-store, Ohio-based Camelot Music chain, which carries the tab-

loid Take One in all 81 of its full-line video outlets.

"We've gotten positive feedback from customers," says Joe Medwick, director of marketing for Sacramento, Calif.-based Tower Video, which carries Coming Attractions. "It serves [customers] who want something free to look at at home."

Although this arena of customer service is still a small one, the in-store magazine pack will expand late this summer with the near-simultaneous arrival of Videopreview and Video Review's Previews.

Coming Attractions, a slick-paper, four-color monthly published by Convenience Video Corp. of Jersey City, N.J., has been in video stores for nearly two years. The magazine, which runs between 30 and 50 pages, claims a circulation of 425,000 copies each month in over 1,700 retail outlets.

Besides a listing of new-product releases by genre, Coming Attractions includes a feature section with articles by "name" entertainment writers like Judith Crist, Rex Reed, and Liz Smith. Still, publisher Katherine Connolly sees its function as primarily an informational one.

"The focus of the magazine is to provide a guide to the home video marketplace," Connolly says. "It is based on an emphasis on listings rather than in-depth editorial."

According to Connolly, 15% of the monthly press run is direct-mailed to consumers via their local video clubs, while the remainder is distributed in-store.

Coming Attractions provides a blank space on its cover for a store's custom logo and bulk mail information.

Take One, a four-color newsprint video guide created by Falcon Publications Inc. of Little Rock, Ark., has grown over the course of five years and now claims a monthly circulation of 800,000 copies in 2,400 retail outlets.

Rather than offering a compre-

hensive listing of new releases, the eight-page magazine concentrates on selected major titles.

Like Coming Attractions, Take One can accommodate a store's logo. Publisher Skip Kays explains that Take One is offering even more customized options to meet the needs of retailers.

"We will let [the retailer] have the entire back page and a logo on the front cover for orders of 2,500 copies," he says. "We will make separate press runs for anyone ordering over 500 copies."

The advantage of near-total customization is offered by Video List,

which the Entertainment Publishing and Marketing Corp. of New York says has a client base of 400 retail outlets.

The 100,000-circulation, free tabloid is a two-part publication: an editorial section, called Video List Monthly, is wrapped around a store's inventory listing. Two spot colors highlight the newsprint format.

"Video List started out as a way to make a few extra bucks as a printer and became an obsession," says Simeon Haritos, company president.

(Continued on page 43)

FOR WEEK ENDING JULY 19, 1986

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	2	42	<b>PINOCCHIO</b> ♦	Walt Disney Home Video 239	1940	29.95
2	1	5	<b>ALICE IN WONDERLAND</b> ▲ ♦	Walt Disney Home Video 36	1951	29.95
3	3	42	<b>DUMBO</b> ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	5	5	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b>	Walt Disney Home Video 63	1968	14.95
5	4	5	<b>WINNIE THE POOH AND TIGER TOO</b>	Walt Disney Home Video 64	1974	14.95
6	7	37	<b>ROBIN HOOD</b> ♦	Walt Disney Home Video 228	1973	29.95
7	12	4	<b>MICKY KNOWS BEST</b>	Walt Disney Home Video 442	1986	14.95
8	11	42	<b>THE CARE BEARS MOVIE</b> ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
9	10	4	<b>WINNIE THE POOH AND THE HONEY TREE</b>	Walt Disney Home Video 49	1965	14.95
10	9	5	<b>THE IMPORTANCE OF BEING DONALD</b>	Walt Disney Home Video 443	1986	14.95
11	14	14	<b>RAINBOW BRIDE AND THE STAR STEALER</b>	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
12	6	14	<b>THE SWORD IN THE STONE</b>	Walt Disney Home Video 229	1963	79.98
13	13	19	<b>HUGGA BUNCH</b>	Children's Video Library Vestron 1513	1985	29.95
14	8	14	<b>SESAME STREET PRESENTS: FOLLOW THAT BIRD</b> ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
15	16	17	<b>VELVETEEN RABBIT</b>	Family Home Entertainment F1173	1985	14.95
16	18	18	<b>VIDEO-A-LONG MICKEY'S DISCOVERY SERIES</b>	Walt Disney Home Video 335	1986	14.95
17	21	34	<b>DAFFY DUCK: THE NUTTINESS CONTINUES...</b> ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
18	17	38	<b>BUGS BUNNY'S WACKY ADVENTURES</b> ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
19	25	18	<b>VIDEO-A-LONG WINNIE THE POOH</b>	Walt Disney Home Video 336	1986	14.95
20	23	19	<b>VIDEO-A-LONG THE DISNEY CLASSICS</b>	Walt Disney Home Video 337	1986	14.95
21	15	33	<b>PETE'S DRAGON</b> ▲ ♦	Walt Disney Home Video 10	1977	29.95
22	19	2	<b>THUNDERCATS: THE GHOST WARRIOR, VOL. 5</b>	Family Home Entertainment F2-184	1985	19.95
23	20	6	<b>MY LITTLE PONY: ESCAPE FROM CATRINA</b>	Children's Video Library Vestron 1403	1986	19.95
24	24	20	<b>IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRIDE AND FRIENDS</b>	Children's Video Library Vestron 3105	1985	59.95
25	22	8	<b>BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL</b>	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95

● 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.

## Couple Opens 2nd Tape Outlet Pizza Is Hot At D.J.'s

BY JOHN SIPPEL

LOS ANGELES The Dublinos—longtime retailers of records, tapes, video, and musical instruments in Temecula, Calif.—are mixing movie cassettes and pizza in their second D.J.'s outlet, which opened June 15.

"We thought the marriage of home video and pizza was a natural when we thought about it six months ago," says Cheryl Dublino, who, with husband Jim, opened the first D.J.'s eight years ago.

The new store is a 1,000-square-foot version of the larger original outlet, which is located five minutes away. Along with video and audio software, both stores carry a limited number of Sharp, RCA, and Quasar VCRs for sale and rental, along with some personal stereo and component systems.

The Dublinos opened the new store with more than 1,000 home video titles. In addition to movies, D.J.'s stocks kid video, exercise tapes, and music video titles.

The new D.J.'s will be next door to Scarcella's Pizza, and each store will have a separate front entrance as well as an interior adjoining French door. The two businesses use jointly owned cars to deliver pizza and home video movies, which can be ordered through a common phone number.

Temecula, which is about halfway between Los Angeles and San Diego, was a community of about

10,000 with no full-line music outlets when the Dublinos opened their first store there in 1976. Co-partners were Jim's brother, Dom, and Dom's wife, Marie. The Dublino brothers wanted to get off the Vegas and Tahoe lounge circuit, where they led an act called The Fun Factory.

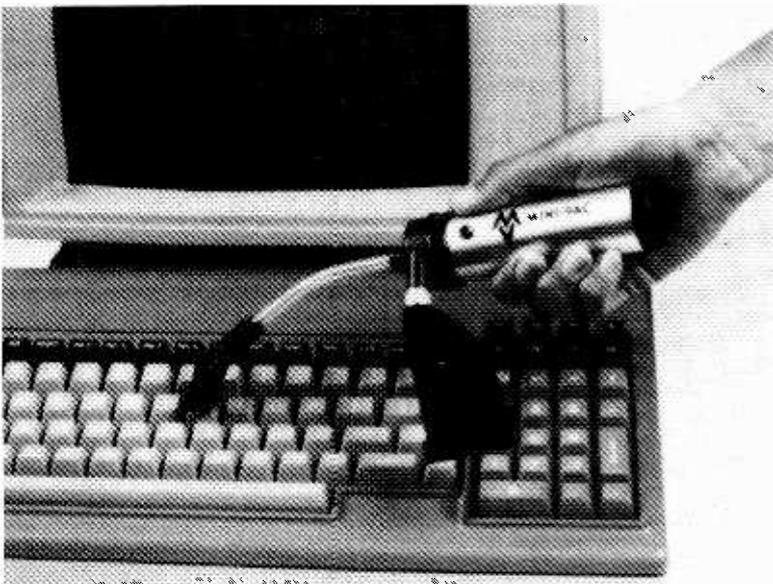
"It was a struggle the first two years," says Cheryl. "The fellows taught music. We plowed all our profits into putting more inventory into the downtown store."

The turning point came in early 1981, when the two families took a gamble and opened a 3,000-square-foot room in a local shopping center. "The four of us had confidence in video," says Cheryl. "We knew we would need more space. We added 40 movie titles to start. Now we carry 6,000 units, encompassing maybe 3,500 different titles. Today video is 70%-75% of our gross. We do maybe 5% of that in sales. We went after club members. We get \$25 annual dues, which enables a member to rent for \$2 a day."

She credits computerization with much of their success: "Bonafide Management Systems in Reseda, Calif., provided our computer software program. D.J.'s has 2,800 members. We owe our growth to the computer." The new store also uses the computer system.

D.J.'s buys its audio software from Abbey One-stop, while its video is purchased from Metro of La Mesa.

# Video retailing



The Mini-Vac, which can be powered either by battery or AC power sources, removes dust and debris from VCRs, stereo systems, home computers, and other sensitive electronic equipment.

## Video Plus

BY EDWARD MORRIS

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.

ON OCT. 1, Memtek Products (212/586-9092) will unveil its "Go With The Pros" sports sweepstakes to promote the Memorex Pro Series Plus, Pro Hi-Fi, and Pro Cam lines of blank videotapes. The contest will end Jan. 31, 1987. Sweepstakes players need only rub off three boxes from game cards in specially-marked, Pro-series packages to determine if they have won and what their prize is.

There are five grand prizes. Each offers a trip to any professional sports championship (in the U.S.) the winner chooses. Included in the prize are roundtrip airfare for two, hotel accommodations, and event tickets. In addition, 100 first-prize winners will each be given \$100 cash, and 500 second-prize winners will be given a Memorex Pro-series videotape of their choice.

Memtek now has on the market its Memorex Safeguard System VHS Video Head Cleaner. The device is a wet head cleaner that uses a woven laminated material to lock in particles cleaned from the head and prevent them from being redeposited. According to the product literature, the cleaning material will not shed and will reach the full half-inch width of the videotape path, including the audio, control track, and erase heads. Suggested retail price: \$15.99.

Beginning this month, 3M (212/546-2258) will be offering in selected markets "An Amazing Era," a 25-year video history of the New York Mets. The hour-long tape features team highlights, as well as introductions and guest appearances by New York celebrities. "An Amazing Era" is available in New York-area retail outlets and from selected mass merchandisers. It is also being sold at merchandise stands at the Mets' home games. Extensive local advertising and p-o-p material (in-

cluding counter cards and window posters) are promised to support the release. In Beta or VHS, the tape's suggested retail is \$19.99.

From Mini-Vac (818/244-6777) comes a miniature vacuum cleaner for removing dust and debris from VCRs, stereo units, and other delicate electronic mechanisms. The Mini-Vac, which retails for \$19.95, has two interchangeable wands, two fine-bristle brushes, and a cloth vacuum bag. It will run on either DC or AC power.

## NEW VENDING MACHINE DUE FROM ILL. FIRM

BY MOIRA MCCORMICK

CHICAGO A new video rental/sales machine that features a 12-inch color monitor for viewing movie trailers is scheduled to hit the market by Nov. 1.

The unit will function similarly to an automatic banking machine and can stock as many as 660 Beta and VHS cassettes.

The V600 machine is the product of Video Express Inc. (VEI), based in Inverness, Ill. The company was founded by William S. Janney—a veteran of publishing, oil, and consultancy businesses—and his longtime assistant, Heidi Geisler.

Janney says he conceived of the idea of a video vending machine before he was aware that any were available. After examining several such machines, he sought professional assistance to help make his product smaller and more efficient than those already in existence.

Janney hired engineer Harlan Babcock (who is now executive vice president of the company) to come up with a design that utilized computerized robotics technology and was based on Janney's concept of semicircular internal cartridges for storing the cassettes. Additional design contributions were made by shop foreman Scott Carlson.

(Continued on page 49)

FOR WEEK ENDING JULY 19, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	2	6	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
3	3	10	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
4	4	12	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
5	5	4	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
6	6	8	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
7	7	9	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
8	8	4	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
9	9	7	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
10	NEW►		A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
11	10	14	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
12	12	5	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
13	11	5	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
14	14	11	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
15	15	8	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
16	13	13	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
17	18	3	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
18	17	25	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
19	19	19	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
20	20	18	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
21	16	5	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
22	22	23	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
23	23	25	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
24	25	15	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
25	21	11	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
26	28	18	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
27	26	9	MY CHAUFFEUR ●	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
28	36	3	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
29	40	2	REVOLUTION	Warner Bros. Inc. Warner Home Video 11532	Al Pacino	1985	PG
30	33	6	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
31	24	14	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
32	NEW►		THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
33	31	7	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lil'yan Chauvin Gilmer McCormack	1984	R
34	27	23	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
35	34	36	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
36	37	10	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
37	30	7	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
38	38	15	YEAR OF THE DRAGON ▲◆	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
39	29	13	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
40	35	21	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13

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### MAGAZINES TRACK CLIPS

(continued from page 41)

The publication grew out of Haritos' web press business, which printed a number of custom video store catalogs. When catalog clients requested a way of incorporating feature articles into their publications, the idea for Video List Monthly was born.

"It's the most inexpensive way to communicate on a mass level," Haritos says. "There is also the opportunity of vast tailoring, and we can update things very quickly."

Although Haritos' customers were initially mom-and-pop retailers, he now services chains. U.S. Vending also distributes Video List at its video-vending-machine sites.

The two new arrivals in the in-store magazine trade will both be four-color glossy magazines.

Hudson Publishing's Videopreview (the magazine's logo is typographically distinct from Commtron's in-house publication of the same name) will debut Aug. 1 with a 52-page issue.

Each issue will include descriptions of over 100 video programs, a celebrity cover story, a genre feature, and an interview with a producer, director, or star of a made-for-video program. Hollywood Reporter entertainment columnist Robert Osborne will be among the contributors.

According to Videopreview editor Wolf Schneider, circulation for the premiere issue will be 1 million.

"We are looking for the large retail chains committed to sell-through," Schneider says.

According to Videopreview publisher Bill Slapin, Applause Video, Crazy Eddie's, and Video Shack are among the retail chains already committed to the magazine.

Slapin says that the Los Angeles-based magazine's retail clients will support it by buying four pages of ad space each month.

"We've chosen not to logo the magazine on the front," Slapin says. "I think it cheapens the product. The ad pages give [the retailer] a presence in his marketplace."

Slapin says that a retailer carrying the magazine must commit to distribution of 10,000 copies a month.

Although Videopreview will be free to the consumer in most locations, it will bear a \$1.95 recommended cover price. "It will be merchandised by the retailer the way he sees fit," Slapin says.

Video Review's Previews debuts in September from Viare Publishing, the New York firm that also publishes the newsstand magazine Video Review.

According to publisher Jeffrey Zink, the 32-page monthly will include capsule listings of 80 to 100 films, celebrity profiles, a quiz and puzzle page, and top 10 video picks by "Entertainment Tonight" movie critic Leonard Maltin.

**Street Pulse Group surveys the habits of video consumers in 'On Target' ... see page 45**

# THEY'RE BACK AND THEY'RE MAD!



An army of the undead.  
Time couldn't stop them.  
Death couldn't stop them.  
**REVENGE NEVER DIES...**

Starring

**MAXWELL CAULFIELD**  
(Grease II, The Colbys)

**NICHELLE NICHOLS**  
(Star Trek)

**LEVAR BURTON**  
(Roots)

**AVAILABLE ON  
VIDEOCASSETTE  
AUGUST 27, 1986**

**EMBASSY HOME ENTERTAINMENT**  
1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067  
A UNIT OF *The Coca-Cola Company*

Artwork and Design  
© 1986 Embassy Home Entertainment  
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National Captioning Institute.  
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## Blacklist Action Instituted By ViDA

BY FRANK LOVECE

NEW YORK What may be the first computer blacklist of recalcitrant video consumers is being circulated in the New York City area by a for-profit organization representing more than 350 local video stores.

The 14-month-old Video Dealers Assn. (ViDA), based in Brooklyn, publishes a biweekly newsletter listing the names of nearly 5,000 customers retailers say have swindled them.

"We're not an association per se," notes ViDA co-founder Art Lieberman.

**'It's up to each store to put names on or take them off the list'**

man. "We're not state- or federally chartered as a nonprofit organization. We're a business that collects and disseminates lists of customers who've allegedly beaten video stores in terms of rented tapes or not paying late charges.

The ViDA roster listed, as of late June, 336 stores belonging to approximately 250 individual owners. The company also maintains a computerized database listing more than 1,600 of what Lieberman estimates as the roughly 2,000 member and nonmember video stores in New York City, western Long Island, and lower Westchester County. Such chains as Tower Video and the Wiz have not yet signed up. Lieberman says ViDA currently concentrates on "mom-and-pop" stores.

The newsletter "Tracks" contained, as of late June, 4,777 names which Lieberman claims represent \$1 million in nonpayments. Aside from the consumer blacklist, the newsletter runs local trade features and advertising, mostly from regional wholesalers, but also from some program-suppliers.

The ViDA consumer list, unlike those of credit-reference companies, is unregulated—a point Lieberman concedes has caused problems. "It's really up to each store to put names on and also take them off. We get irate calls from consumers asking, 'What's my name doing on that list? I'm all paid up,' and then we'll call the store and they'll say, 'Oh, yeah. We forgot.'"

In many communities, retailers protect themselves by requiring a full-cost deposit for rented tapes, or a signed credit-card slip that by customer choice is either destroyed or kept on file against future rentals when a tape is returned. According to Lieberman, however, "Most of the stores in the outer [nonManhattan] boroughs don't require deposits; they just sell memberships and essentially trust you." Banks, he asserts, try to inhibit the credit-card slip practice since they make no money on uncompleted transactions. "Generally," says Lieberman, "banks are refusing

(Continued on page 48)

**\$29<sup>95</sup>**  
U.S. Suggested  
Retail Price



MEATLOAF heats up the stage with steamy renditions of his classic hits such as "Paradise By The Dashboard Light," "All Revved Up With No Place To Go," "Bat Out Of Hell" and many other scorching hits!

**NATIONAL RELEASE DATE: August 13, 1986**



© 1986 Vestron MusicVideo  
60 Long Ridge Road  
P.O. Box 4000  
Stamford, CT 06907

VHS: MA1053; Beta: MB1053; 60 Minutes.



# NEW TALENT



## *Will The Third World Be The Talent Pool Of The Future?*

By STEVE GETT

**T**he ongoing success of established acts—many of whom are now enjoying multi-platinum sales—together with a marked conservatism in radio programming has made it harder than ever for U.S. record companies to promote newly-signed artists.

Pet Shop Boys, Simply Red, Nu Shooz, the Dream Academy, the Jets, and the Outfield head the list of new talent that has enjoyed its first taste of success at the top end of the U.S. charts thus far in 1986.

That four of these acts are U.K.-based, proves

that Britain's music scene is still a major trendsetting force for the rest of the world.

"The U.K. continues to be very much a breeding ground for new artists," says Neil Portnow, EMI-America's vice president of a&r. "On the English music scene there is a rapid turnover in terms of producing and releasing records. The market has a great appetite for new ideas."

It was during a trip to Britain last fall that Portnow discovered Pet Shop Boys, though he acknowledges that the act had already been signed by EM's U.K. division.

"I went over to London to review some of the acts that were being developed," says Portnow.

"At the time, there was no Pet Shop Boys album—all I got to hear was a one-cut demo. But it was a project I immediately felt strongly about and I thought it would be well-suited to our roster mix in the States."

Six months later, Pet Shop Boys' debut single, "West End Girls," reached No. 1 on Billboard's Hot 100 Singles chart. The band's first album, "Please," has become one of the year's top-selling releases.

Discussing EMI-America's gameplan for breaking Pet Shop Boys in the U.S., Portnow says, "Firstly, the fact that 'West End G-1s' was already

*(Continued on page N-5)*

## FEATURING THE WORLD OF DANCE MUSIC

# NU SHOOZ

ARE DANCING ON AIR!

**"I CAN'T WAIT"**

- #1 CLUB PLAY CHART
- #2 HOT BLACK SINGLES
- #3 HOT 100 POP CHART
- #3 IN 12" SALES

NU SHOOZ WAS A SHOE-IN WITH THEIR FIRST SMASH HIT, "I CAN'T WAIT" (7-89446). CLOSE AT ITS HEELS IS THE FOLLOW-UP SINGLE, "POINT OF NO RETURN." BOTH ARE FROM THEIR NEW ALBUM, POOLSIDE (81647). WITHOUT A DOUBT, NU SHOOZ IS THE HOTTEST NEW GROUP OF THE YEAR!

PRODUCED BY JOHN SMITH & RICK WARITZ

ON ATLANTIC RECORDS & CASSETTES



© 1986 Atlantic Recording Corp. ● A Warner Communications Co.

# Labels Say New Acts Are Caught Between Rock And A Hard Place—Radio

## *Will Next Wave Be Old Wave With A Haircut?*

By STEVE GETT

**T**hat it has become increasingly difficult to break new talent is no secret within the music industry. Breaking new rock acts has become something of a nightmare.

During the first six months of this year, rock heavyweights like Journey, Van Halen, Bob Seger, the Rolling Stones, the Moody Blues, 38 Special, Peter Gabriel, Ozzy Osbourne, and Judas Priest all released albums, making it harder than ever for new acts to surface.

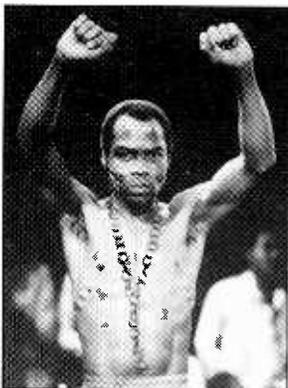
Tight radio formatting is a major problem. "Radio stations have become quite conservative in the way they approach records," says Derek Shulman, vice president of a&r for PolyGram.

"With the big releases, they seem to be playing a lot more tracks on regular rotation, as opposed to just one cut," says Shulman. "That leaves less room for new acts to be added, so it takes a lot longer to get them on radio."

During the past six months, the balance of acts

*African, Brazilian, Latino, Reggae*

## THIRD WORLD BULLETIN: Long Fuse Burns Shorter For Explosive Talent



Fela Anikulapo Kuti



Ruben Blades

By CHRIS MCGOWAN

**N**ineteen eighty-six will see a number of musicians from Africa, Jamaica, Brazil, and Latin America touring the U.S. or releasing LPs here for the first time. Some are pursuing success in a particular field—such as reggae or salsa—while others are chasing crossover breakthroughs. Those from countries such as Jamaica and Nigeria have a marketing advantage in regard to the latter goal, in that English or English dialect is either their first or second native language. But certain crossover artists from other countries will be making amends for that: Panama's Ruben Blades is currently cutting an English-language LP and Brazil's Gal Costa is rumored to have one in the works.

### AFRICA

Fela Kuti—who has achieved widespread national publicity in magazines such as Newsweek—is the most colorful and charismatic international music

*(Continued on page D-15)*

featured on Billboard's Album Rock Tracks chart has swung heavily toward the established names. Though 1986 has seen chart breakthroughs for the likes of INXS, the Fabulous Thunderbirds, and Robert Palmer, these acts can hardly be described as newcomers to the scene.

Mike & the Mechanics, Emerson, Lake, & Powell, and GTR look set to be among the top rock successes of '86 but, not to discredit their music, these "new" acts are essentially offshoots of bands that made their mark in the '70s.

With seasoned performers enjoying continued success, new rock bands have basically found themselves having to ensure that their product has strong commercial potential.

The difficulties in securing radio airplay has forced many acts to incorporate urban/dance rhythms and synthesizers into their music, while mellowing their overall sound—often in the form of straight ballads—to garner attention.

Particularly affected by the necessity of a "commercial sound" are hard rock and heavy metal bands. "Look at how so many of them have had to soften their sound," says one top manager. "A group's music becomes mellower, but they're still not priorities at the label, and in the process they often end up losing their hardcore following."

Touring still remains a key breaking factor for new hard rock acts, but they must be prepared to log at least six-to-eight months on the road to promote their product—if indeed they are fortunate enough to land opening slots on major tours.

Hard rockers like Dokken and Metallica have enjoyed strong album sales this year with the support of heavy touring schedules.

Video is certainly a useful tool for new rock talent in terms of gaining visibility. An artist like MCA's

*(Continued on page D-14)*

## New Talent '86



Sigue Sigue Sputnik



Simply Red



Metallica

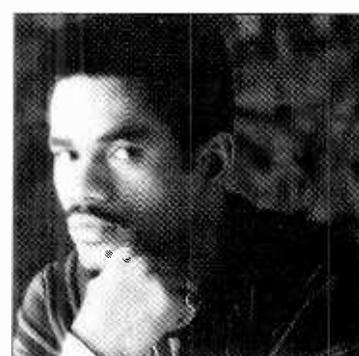
## Black Breakouts: It's All In The Family



Ca\$hflow



Mazarati



Colonel Abrams

By NELSON GEORGE

**N**ew talent is the lifeblood of the industry." Heard that one before? Thought so. But, hey, that cliché does have some validity. Young, and sometimes not so young, rookie recording artists add a fresh (even stoopid fresh!) burst of energy onto the scene, exciting record buyers with their sounds and style, and often shifting the sound of music into unexpected directions.

Nineteen eighty-six has already produced a slew of surprises. Who knew a white duo from the Northwest would create one of the spring's most infec-

tious grooves? But Nu Shooz's "I Can't Wait" on Atlantic was just that. Or that some singer with a name like a Jewish military man would instead be the most successful rough voiced vocalist since Teddy Pendergrass. But Col. Abrams's "I'm Not Gonna Let (You Get the Best of Me)" had folks comparing the MCA single to "Bad Luck." Or that a rap album "reduced" to lean b-boy minimalism would make Run-D.M.C. and Whodini look over their shoulders? But some kid named LL Cool J on Def Jam Records turned out inner city radios.

Family groups, long a staple of black music, ac-

*(Continued on page D-17)*

# Radio Seeks More Label Promotion Of New Artists To Close Familiarity Gap

By KIM FREEMAN

**A**walk around radio playlist land of late in a pair of Nu Shooz could take you up to Level 42 at the Timex Social Club, where you might find the Pet Shop Boys training Simply Red and Falco to play the Outfield with a Miami Sound Machine.

In other words, contemporary radio continues to count on new blood to stay healthy, just as new artists count on radio to get healthy. That tenet of the radio and records relationship will never change, but there would be little to write about if everybody on both sides were getting everything they wanted from the romance.

Guess what? . . . Radio still wants more in the way of promotional support on new artists, and labels still want more in the way of promotional support from radio.

Cutbacks in the use of independent promoters brought about the most dramatic change in the dealings between radio and record labels. In addition to adding manpower to promotion departments, the cut backs have spurred labels to continue sharpening and broadening their own campaigns to radio.

By most accounts, breaking a new act at radio is no more or less difficult this year than in recent years. "It's all in the set up," says Chrysalis senior director of national promotion Daniel Glass. Like most labels, the "set up" at Chrysalis is a simple phrase for marketing tactics that make radio and its listeners familiar with artists before they hit the airwaves.

First off, it's worth reminding readers that radio is a *business*, and an increasingly high-ticket one at that. The advertising revenues that keep a station on the air are contingent upon the station's ability to draw and maintain the largest listenership possible.

As Glass explains it, "The whole premise of top 40 radio is to play the 40 'best of.' The 40 best records, white, black or reggae." As such top 40 programmers do face a risk in airing new artists.

"Being in radio, I love new music," says WBZZ Pittsburgh program director Nick Bazoo. "But, looking at it from the listener's standpoint, there are very few people who say, 'Gee, I hope they're playing something I've never heard before on the radio.'" Bazoo compares it to television, where "people turn it on to see their favorites. People basically don't like change."

With that philosophy, Bazoo says he'd prefer to "take shots breaking one or two artists a month." That range gives the PD plenty, perhaps too much, product to choose from. "The number of new artists

*(Continued on page D-13)*



Charlie Sexton



The Replacements

## VIDEOCLIPS: Still Creating Success Stories 'Overnight'

**D**espite recent criticisms of the efficacy of videoclips as marketing tools, video remains an essential promotional strategy for new acts. Indeed—because of tight radio formats and the current lack of independent promotion—videoclips may be more important than ever before for emerging talent.

Says Arma Andon, Columbia Records vice president of product development, "I don't think video has declined in importance at all in regard to new and developing artists. It's one thing to get the record on the radio—still the single most important aspect of our business—but it's also important to establish an image and get it across to the audience."

As for the number of new artist videos being made, Andon adds, "We're obviously being more judicious in our thinking, but we're taking every record on a case-by-case basis." Andon cites the Hooters, the Bangles and the Outfield as three Columbia acts that video helped recently.

Adds Ben Brooks of GBO, an independent promo-

tion firm, "I think videoclips are as important as they ever were for exposing new artists. But maybe in many cases video is good for new artists and not as good for the well-known acts who don't make very good videos. It can be harmful for them."

"A lot of new artists are not able to get a shot on radio right now because of the limits of promotion. I think it might be wise for some of the record companies to make videos for these artists and get a lot of video broadcast play. I suppose it depends how long the lack of independent promotion goes on, but new groups have to have some kind of exposure."

Some say that the reported decline in fourth-quarter MTV ratings was not significant. "My feeling is that the Nielsen ratings were not reflective of the actual viewership of MTV and they don't reflect the impact that MTV has on sales. We know through our research that MTV and the other video programs are still being watched by the audience that we want to reach. A lot of kids, especially, watch MTV and Nielsen is more concerned with an adult audience," says Laurel Sylvanus, Warner Bros. manager of video promotion.

Sylvanus says that videoclip production is in fact up 70% for Warner Bros. and affiliated labels (excluding Geffen) from the same time last year. "And I would say that 50% to 70% of those are for new artists or artists that are not in the Top 20 on the Billboard charts."

"We feel video is an important factor in breaking new artists." Sylvanus cites Scritti Politti, Dream

*(Continued on page D-17)*



Husker Du



Jean Beauvoir



Steve Earle



The Jesus & Mary Chain



Violent Femmes

## TALENT

(Continued from page N-1)

a great international success was a good tool. We weren't that far behind in releasing it, but it had gone to No.1 in England and a number of European countries by the time we put it out. So we started off with a great story to tell.

"Secondly, we felt we had something that was different, strange, kind of quirky and out of the norm. And I think radio welcomed the sound because it was so fresh. We were able to promote Pet Shop Boys in multi-formats. We not only took it Top 40, but also to the black and dance charts. So it was pretty unique."

Video exposure definitely helped Pet Shop Boys, says Portnow. "But radio went on 'West End Girls' straight away," he adds. "So, although the video helped to give the group visibility, it was really a combination of video and radio that broke the band. You can't really point the finger at one specific thing."

Just how much effect the major labels' recent cutbacks and suspension of independent promotion has had on new tal-

ent breakthroughs is not easy to determine.

"At the moment, there may be a certain amount of confusion and indecision at radio as to who to listen to, and who to take advice from," says Portnow. "That happens after there's been a set way of working and then comes a period of change. But that change has not prevented the ability for an act like Pet Shop Boys to surface. They hit No.1 right in the middle of the indie thing."

Another British act that surfaced in the midst of the independent promotion controversy was Simply Red. The Manchester-based band has registered significant U.S. chart impact with its debut Elektra album, "Picture Book," which features the hit single, "Holding Back The Years."

Pamela Burton, Simply Red's U.S. manager, attributes the group's success to "a great debut album, a brilliant single and timing, vis-a-vis Elektra's determination in breaking records without independents."

Though management companies have begun to take a more active role in hiring independent record promoters, Burton says she has not sought outside help because of her

faith in Elektra. Managers who have employed the indies say rates have been cut drastically in recent months.

Lower prices have also enabled independent record companies to afford indie promotion. Cory Robbins, head of the New York-based Profile label, says hiring indies was a key factor behind the success of "I Wanna Be A Cowboy" by Boys Don't Cry, which he originally licensed last August from Legacy Records, a small U.K. label.

"We first put it out last October, but it was about five months before it took off," says Robbins. "When the major labels stopped employing indies, we were able to start using them and they were very effective. There's no way the record could have happened without indies."

"I Wanna Be A Cowboy" was one of five independent label singles charting on Billboard's Hot 100 during the second week of June. "It's unbelievable that indie companies can control 5% of the pop chart," says Robbins, whose label has also enjoyed continued success with Run-D.M.C.

Most independent record companies agree, however, that they still face an uphill struggle without major label distribution. "It gets harder and harder for us," says top New York club DJ/remix master Freddy Bastone, who heads the Metropolis label and is the a&r representative for the Gotham-based Emergency Records.

"With a few exceptions, you can generally go so far before you need a major to take a record that step further," says Bastone. "A few years ago, independent labels had a strong handle on the dance scene, but more and more of the majors got into it, which made it tougher."

"Then the majors picked up on the independents' success with rap. So, in the end, you find yourself constantly having to look for something new."

"I Can't Wait," by Nu Shooz, is a recent example of a major

## New Talent '86

label dance hit. Originally available on import, Atlantic acquired the record after observing a strong street/club buzz and took it to No.3 on the Hot 100.

Widespread distribution for the major labels does not, of course, guarantee immediate success with their new talent.

Breaking the Outfield, the Bangles, and the Hooters necessitated patience and fierce determination on Columbia's part. Similarly, MCA had to engage in an extensive campaign with the Jets.

Warner Bros. enjoyed an instant hit with the Dream Academy's "Life In A Northern Town" earlier this year, but has had to maintain a heavy promotional drive to ensure that the British group does not become a one-hit-wonder. Aside from continuing to work the Dream Academy, the label has also been supporting acts like Honeymoon Suite, Husker Du, and Dwight Yoakam.

The fact remains, however, that an increase of new talent breakthroughs would be wel-

comed by our industry.

"So many hit singles are coming from established acts, that there seems to be very little space for new acts to break in, unless they have a novelty song, a very strong ballad, or a real hot dance song," says Fran Musso, senior director West Coast merchandising and publicity for Chrysalis Records.

Aside from radio airplay, video exposure and touring are the essential tools in breaking new artists, says Musso. "You need to have visibility. But, more often than not, video seems to take a look at what radio is doing, so it's a kind of Catch 22-type situation. Being able to tour also depends on chart action, so you really have to try to get everything to kick in."

Noting that Chrysalis spent the first half of 1986 developing bands like Icehouse, the Art Of Noise, and Wild Blue, Musso says, "It might take longer to break new acts, but I think labels are still definitely open to getting new talent across."

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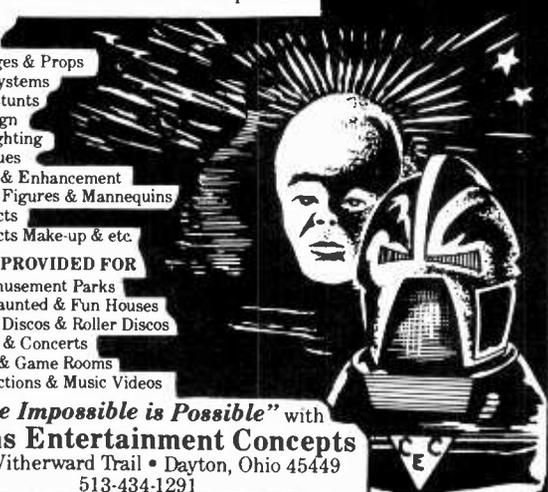
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## SET FOR WORLD DOMINATION!

By BRIAN CHIN

**H**ow wonderful, when you think of it, that a part of the business which considers itself unfor- givably boring at the moment—just happens to be leading the pack in pop music . . .

If dance music was ever set for world domination, this is its time. The ears not only of dancers and lis- teners, but also of producers, artists and the music industry at large are all cocked toward that huge speaker pumping out the boom-boom, and the suc- cess stories mount. All of them attest to the broad appeal of dance music as well as the power and foresight of a club/retail/radio network that's accu- mulated almost 15 years of hitmaking:

- Nu Shooz! In January, "I Can't Wait" was just another import knocking around the shops, ad- mired for its bizarre and daring sampled overdubs. By March, it was a Hot 100 entry, destined for the top 3.

- Pet Shop Boys! "West End Girls," a cult club hit that was locally monstrous as a radio and retail



Fat Boys

sleeper, looked like another passing oddity of mid- size magnitude when its original version on Bobcat ran its course. Little did we know . . .

- Falco! "Rock Me Amadeus" arrived in the clubs a year before its domestic release; again, we thought it had run its full course.

- Phyllis Nelson! Lisa Lisa & Cult Jam with Full Force! Alisha! Rainy Davis! Joyce Sims! Magazine

60! These acts delivered a combination of street grit and across-the-board appeal in the most tena- cious of hits—never getting high up the black or pop charts but staying for weeks and months on end, proving themselves in a scattered pattern, but convincingly, with radio programmers all around the U.S.

But recent individual hits are only the back end, so to speak, of this self-perpetuating phenomenon. A look down the pop charts turns up artist after art- ist first buzzed about in the clubs: Orchestral Ma- noeuvres in the Dark; Billy Ocean; Simply Red; Mi- ami Sound Machine; Simple Minds; Psychedelic Furs; S.O.S. Band; Level 42—and let us not for- get!—Madonna. It's a musically all-inclusive list of younger names, and when established artists from Springsteen to Judas Priest start commissioning extended-mix treatments, it's clear that the idea of clubs as a medium and launching pad not only for records but also for production talent, for entire la- bels, has sunk in pretty thoroughly. Every hit tells a

*(Continued on page D-9)*

## Labels Plot Year In Inches—12-Inch Singles

By STEPHANIE SHEPHERD

**C**ritics predicted that the 12-inch single would never last, that it was merely a fad that accom- panied the disco era. Today, that fad is strong enough to support a larger number of releases than ever before in its history. Its success is a classic so- ciological case study of a product which was invent- ed to meet the demands of a specialized few, name- ly nightclub DJs who needed a method to bypass the awkward and tedious necessity of mixing seven- inch singles together in order to extend a record. Consumer demand for the long remixed versions of a song brought the commercial 12-inch into exis- tence. Independent labels achieved the most suc- cess in this area because of their ability to respond immediately and their willingness to experiment. In 1979, when the major labels glutted the market with an abundance of mediocre product, the bot- tom fell out of the market and many labels aban- doned the dance market.

The 12-inch didn't go away; it came back stron- ger than ever, and the majors couldn't allow this medium for breaking new artists to go unnoticed forever. Currently, they consider 12-inch singles a tool to broaden the base of an established artist or build the groundwork for pop and black crossover. Preoccupation with this often leads to an unrealistic demand for chart positions rather than concentrat- ing on product fill and the creation of retail market for the format. This is not to say they have not re- cognized radio's insistence on chart reports, but rather that they continue to believe that charting alone will magically create hits. Following a philoso- phy of supporting what sticks after a massive re- lease, they are once again glutting the market, rather than being selective. This has made life all but impossible for independent labels who cannot com- pete dollar for dollar with promotion and advertis- ing budgets, thus becoming lost in the shuffle on anything but the obvious hit.

A look at several specific labels provides perspec-

tive on the general outlook toward 12-inch product as well as some of the directions the companies have plotted for the coming year.

Arista has had a spectacular year, with Aretha Franklin's platinum album, Whitney Houston's de- but at over 5.6 million units, Whodini's "Escape" (Jive/Arista) holding the record for best selling rap album of all time at over 900,000 units and the current "Back In Black" gold within six weeks of re- lease. While radio's immediate acceptance of "Free- way Of Love" created initial demand for the single, strong remixes of "Who's Zoomin' Who" and "An- other Night" kept interest up and greatly aided sell- through of the album.

Astutely, the label picked up Expose's "Point Of No Return" after it broke in Miami and sold over 130,000 copies nationally. Dance department head Dave Jurman expounds a strong commitment to dance music: Arista supports record pools that work with radio and retail and break new music. He cites video, packaging, special mixes and simulta- neous release to clubs and radio as important fac- tors in the success of the 12-inch.

Atlantic maintains a strong presence in the 12- inch market. "I Can't Wait," by Nu Shooz, "Dancing In The Key Of Life" by Steve Arrington, and Phil Col-

*(Continued on page D-11)*

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### SIMPHONIA "YOU AND ME"

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### FIRE ON BLONDE "STOP AND THINK"

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Produced by Derek Nakamoto

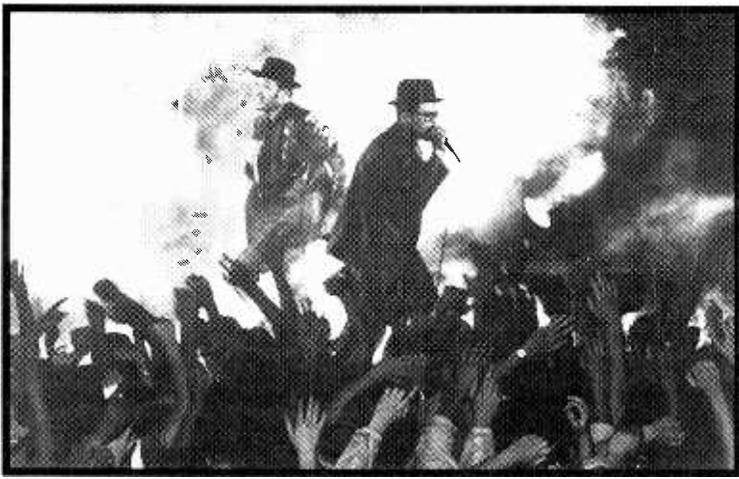
# DANCE

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Run-D.M.C.



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## Club Play Helps Support New Acts Audiences Applaud 'Track Dates'

By DAVID PEASLEE

**F**or many new artists, the nation's dance clubs continue to be recognized as the most effective means of supporting and developing their careers. However, in recent conversations with club operators, artists, and management throughout the country, the long proven ability of the clubs in this capacity of artist exposure and development is one that continues to be ignored by an industry that, in their view, often treats dance clubs and dance music as the industry's stepchildren.

At the same time however, it is also apparent from talking to these individuals that in many markets, the dance music industry has never been stronger or more advantageously positioned to promote and establish new and upcoming acts. Perhaps one of the most beneficial developments has been the increasing acceptance by many clubs and audiences of the artist's "Track Date." Once almost completely limited to clubs in New York and Los Angeles, and elsewhere almost exclusively restricted to the underground "gay club" network, the acceptance of track dates in such previously inaccessible and now thriving club markets as Boston, Texas, Ohio, Philadelphia, and Chicago has greatly increased the potential reach of many new acts, helping to expose to these markets many first-time recording artists who would otherwise have found it cost-prohibitive to appear.

In fact, the recent resurgence in popularity of dance-oriented recordings and the success of such new dance-oriented acts as Miami Sound Machine, the Pet Shop Boys, Whodini or LL Cool J, as well as such previously dance-oriented acts as Madonna, can largely be attributed to this new market accessibility. Promoter Al Murphy, who handles such clubs as New Jersey's Zanzibar, Baltimore's Odells and Washington's Clubhouse, credits club play and artist club performances with the emergence of several major new acts—noting that it was the audience demand created by those appearances and the resultant sales and radio requests that helped "break" such major dance acts as Col. Abrams, Jocelyn Brown and Anthony Malloy. Clubhouse owner Aundrea Scott agrees, saying that for many new acts, club exposure is often the only means of introducing that act in many markets since dance clubs are often the only entertainment format willing to take a chance on a new, unproven act.

In Los Angeles, DJ and club operator Mark Bowman of Santa Monica's Club 321 takes an even more emphatic position, referring to club performances as "promotion for which the artist is paid," saying that often a live appearance by an artist in a club can be a more effective means of establishing

that artist's identity with the public than even radio play. Also holding this position is Cara Lewis at the Norby Walters Agency who maintains that by performing in clubs and establishing an identity for itself on the strength of its first record, an artist also helps assure audience interest in their followup releases. Lewis says that the popularity and success of such current headliners as New Edition, Run-D.M.C. and the rap acts, was built and established upon their early performances on the club circuit.

Of course, in many markets, radio has also begun to recognize the ability of club appearances in generating interest in an artist. In addition to the positive impact of commercial airtime which is often purchased by the club to support the artist's appearance (which such club operators as New York club owner Steve Juliano of Bentleys/Silver Shadow) maintain is an essential part of artist promotion in helping to connect the hit song with the often unknown artist name, many radio stations have begun a policy of additional promotion ranging from ticket and record on-air giveaways to occasional live broadcasts of featured shows.

Most successful at this type of joint promotion are such markets as New York, where radio station WBLS regularly broadcasts from the Red Parrot; Washington, where WHUR and WDJY have frequently aired artist interviews with locally featured acts; and Los Angeles, where, in addition to joint promotions between various clubs and radio stations KDAY, KJLH and Power 106, Club 321 has maintained a highly popular Friday night live-broadcast series on WDAY. Even more successful is Florida, which is probably the nation's most responsive dance market. Promoter Mario Alian says that these radio/club promotions have become so popular that clubs such as The Banana Boat, Backstreet,

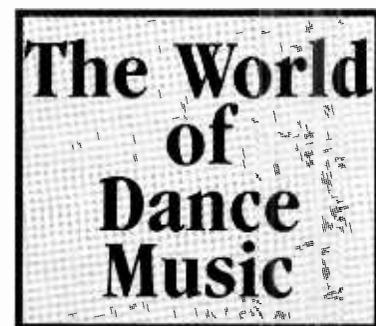
and the Copa, which often do joint promotions with stations WHKT and WTHM, have begun to demand market exclusivity on featured artists to capitalize on this promotional effectiveness.

Yet even without radio support, club appearances and visibility can establish new acts and generate record sales. In Chicago, probably the nation's least radio-responsive market, strong club play has made that city one of the nation's major import 12-inch retail markets and helped establish the "Chicago Sound" of such local labels as DJ International. In other markets, rap recordings by artists such as Joeski Love and Scholly D, as well as underground dance releases by Dhar Braxton and Billie, often become major retail items on the basis of club play alone.

In fact, one of the major complaints of most club operators concerns the lack of support they perceive to exist on the part of artists, management and labels to the network that initially supported their careers. Citing the difficulty of obtaining return engagements from popular artists, Clubhouse owner Scott denounces the disrespect often shown the clubs by major labels and artists once national airplay and recognition is achieved. In New York, Rooftop owner Robert "Gusto" Wells says that even in the more "roots-oriented" rap and street market, many acts, once they have obtained even only one or two hits recordings, often decline to return to the very places that supported their early and less successful efforts. Pointing to the success enjoyed by such "in-house" club labels as the Island-distributed Paradise Garage Records and Sal Abbatiello's Disco Fever, Wells asks if it isn't time for the clubs to use their unique understanding of audience preferences and promotional expertise to develop their own production and management teams. His organization recently started this with such acts as Reality's the Disco Four and the MCA rap duo the Classical Two and which, given the increased acceptance of dance product and the growing promotional clout of the nation's dance clubs, is a development that if adapted by the clubs on a larger scale could well have a major impact on the local and national music scene.



Sylvester produces background vocals for his upcoming album with Jeannie Tracy, Tramaine and Lynette Hawkins at Berkeley's Starlight Studios. (Photo: Bob Timm/Hot Wax Music).



# Studio Remixers: From Club DJs To Innovators

By BRIAN CHIN

**S**tudio mixing, one of the first realistic career diversifications available to a club DJ, has become pervasive in the record industry. Originally an elaborate edit and EQ process—revolutionary nonetheless when one considers such milestone records as Gloria Gaynor's "Never Can Say Goodbye" (and most of Tom Moulton's mid-'70s re-creations) or Walter Gibbons' treatment of Double Exposure's "Ten Percent"—"mixing" has developed much further, to the point of extensive overdubs supervised (and sometimes written and performed) by the mix consultants, with the addition of tracks, most often on keyboards and percussion, making up as much as 40% of the (re)finished record.

In a nutshell, from Shep Pettibone: "'Remix' is not even the word anymore." But whatever the word may be (or turn out to be) it's one that's used more frequently as a standard step in the post-production or marketing stage of a record's life.

The tools of the trade have made a huge range of effects more easily achievable—but nowadays, the input of studio remixers is just as much musical as technical. And remixing becomes a springboard not only to production (as in the cases of Jellybean Benitez, Mark Kamins, Duane Bradley, Nick Martinelli, Tim Regisford/Boyd Jarvis, Sergio Munzibai/John Morales and Francois Kevorkian among others) but also to songwriting.

Just a couple of the recent prime re-cuts: Nu Shooz' disarming "I Can't Wait," with its attention-getting Emulator melodies and sampled breaks added by Holland's Pieter Slaghuis; and Phyllis Nelson's "I Like You," greatly augmented—also with a hookish Emulator part—by Shep Pettibone.

Development on that level has underscored the fact that studio mixing has always been an art as well as a science. "Music is something you feel. Mixing is not just putting a stack of computers on; people want to feel the music too," says Steve Thompson.

Thompson, who partners with Michael Barbiero, is a fan of the AMS, a digital delay/reverb unit that retains information; it was used to store fragments of Aretha Franklin's vocal on the "Another Night" remix, and sync them to other instruments playing on the track. Conceivably, it would make it possible to sync entire vocal performances, word by word, onto other rhythm tracks.

Both Bruce Forest and Freddy Bastone praise the Publison, a Japanese device described by Bastone as having capabilities for "a million things, flanging, delays, sampling." Forest also says that something as basic as the SSL console itself should be considered an invaluable tool because of its automated memory, which can save inestimable amounts of time in recovering a mix: "It knows exactly where you were."

Of course, certain other basics also still apply: Bastone summarizes his technique as simply "taking a record and listening to it for a week; researching before going in, rather than doing it on the spot." Forest adds: "The song is, of course, the most important thing, but my main concern is to make a record walk, move across the room, as Phil Ramone put it once—make it flow and bounce." Producer/a&r man Timmy Regisford says, "It comes with feeling; you have to approach every record accordingly."



Emu System's Emulator II



From left: Andrew Kipnes, Steve Thompson, Michael Barbiero, and Mick Jagger.



Jellybean Benitez



From left: Sergio Munzibai and John Morales.

"Dynamics—how things pop out at you," is Shep Pettibone's definition of a mix's improvements to a track. Steve Thompson elaborates: "Certain records have light hooks; expanding and creating hooks in the record, and enhancing what they basically had," is his job description.

Playing around with a producer's or writer's work has been a traditionally sticky subject: engineer/producer Mark Berry says, "I really try to keep overdubs to a minimum; I'm not off on some ego tangent." He finds mixing still a rather thankless task, considering the benefit that the right remix can have and has had on artists' careers. Steve Thompson, on the other hand, has found artists fairly receptive in discussing his proposed changes to a track: "If you're going to change it, explain it . . . they wrote it; they'll have to live with it the rest of their lives. Ninety percent of the time, if a mix is released, it means they liked it."

Mixers are themselves becoming more adept musically, to the point of songwriting—Thompson for a period of years already, Berry and Pettibone after being encouraged by other writers in the basis of the music they were already adding to their mixes.

Of equal note: As surely as the ease of use of studio hardware has put sophisticated processing

power into the hands of DJs, it has also encouraged the coming of remix specialists not from club DJ backgrounds but from pure engineering experience: these include, besides Berry, Michael Brauer, John Potoker, and Rod Hui, and the whole posse at Unique Records, including Tom and Chris Lord-Alge and Steve Peck.

In a surprising division of labor, numerous edit specialists, including cutmasters the Latin Rascals and the Diamond II have emerged, along with the dozens of DJs whose credits are just beginning to show up on independent and major label releases.

Additionally, a&r people have begun going into the studio to remix their own labels' outputs: most regularly, MCA's Louil Silas Jr. and PolyGram's Tony Prendatt, following the precedent set by Robert Wright of RCA some years back.





Full Force is, from left, Shy Shy, Gerry, Paul Anthony, Curtis, Bow-Legged Lou, and B-Fine.

## The World of Dance Music

me—not as a 'black' or 'dance' artist but just as a major artist."

Even the British "soul" market—as the devotees of disco/dance music there would have it—is "more open to new things," than the comparable American environment, in the assessment of producer Mantronix, who says that "Ladies" and Bassline" (performed with M.C. Tee as Mantronix) were "not huge in America." In the U.K., they were No. 1 and No. 3, respectively, in the 12-inch sales charts based on stores specializing in disco.

Of course, the reverse flow—international product into the U.S.—continues on a weekly basis, as DJs make weekly spot checks of import shops to sample the latest European releases, and in the process, lay groundwork for pop and black hits of the months to come.

As a footnote, another American creation, the 12-inch single and the idea of serial remix releases was leveraged far more actively in the international market, especially in Britain, where strategically-timed remixes were released to force re-orders by stores, re-purchase by consumers, thereby maintaining chart position. The most creative of these came out of PWL Productions, whose Stock/Aitken/Waterman studio team re-released a series of records by Princess and O'Chi Brown in essentially reproduced form, borrowing the rhythms from other current club hits: "Chief Inspector," "Alice, I Want You Just For Me!" and "Set It Off."

Otherwise, the remixes that appeared in the U.K. market often bore the names of American consultants: M&M; Shep Pettibone; Timmy Regisford; Mark Berry, Nick Martinelli. (British DJs themselves specialized instead in "mega-mixes," edit-medleys also used as B-side marketing tools.) But, like many of the artists arriving on the U.K. charts, studio mixers too were often of greater public note abroad than here.



Whistle

## INTERNATIONAL INTERPLAY IN THE DANCE MUSIC BOOM

By BRIAN CHIN

The face of international pop music is changing. And it's the sound of the American street that's helping to create it. In one of the sadder ironies surrounding pop music, there is a growing list of American performers and producers whose work is receiving a wider hearing abroad than in America.

Just in the last six months, Col. Abrams, Whistle, Mantronix, Joyce Sims, Dhar Braxton, the Concept, Full Force, Aurra, and Cherrelle were among a host of Americans whose records showed up higher on pop charts in Britain and elsewhere in Europe than on the corresponding U.S. chart.

Despite the obvious distressing implications attached to that fact, it's become one that shouldn't be ignored by anyone making dance music. Interest in American dance music is running high overseas—and it may well be that in the inevitable next wave of British and European pop to hit the States, it's these artists who'll be called major influences, just as the more hardcore makers of rock'n'roll were given more credit by the British invaders of the '60s than the "popular," toned-down teen idol vocalists who were wiped off the charts at the time. (Example: Simply Red's first single was a cover of



Mantronix

an urban contemporary hit mid-charted in 1982 by the Valentine Brothers, "Money's Too Tight (To Mention).")

For U.S. clubs, it means that they are more than ever, the proving ground not only for America but also for the world. For U.S. labels of any size, there are opportunities to be had in the international licensing of product that are more accessible now than ever before, for the producer or entrepreneur willing to do the legwork and research involved.

Even records that haven't surfaced substantially on the U.S. black chart—Thomas & Taylor's "You Can't Blame Love;" Russ Brown's "Gotta Find A Way;" the Concept's "Mr. DJ;" and such obscurities as Frankie Kelly's "Ain't That The Truth" and Lonnie Hill's year-old "Galveston Bay"—seem to have an even chance at the sales-based British pop charts.

Col. Abrams notes that his experience with the pop audiences of Britain, Ireland and Germany (where the single "Trapped" went top 10) will be evident in his new work. "I've learned that people are people. The next album will take a lot of inspiration from how I've appreciated them appreciating



Right:  
Joyce Sims  
Far right:  
Lovebug Starski



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## TOP DANCE ARTISTS 12-INCH SALES

The following is a recap chart of the top dance artists in terms of 12-inch singles sales during the eligibility period of Aug. 25, 1985 to June 21, 1986.

1. MIAMI SOUND MACHINE (2) Epic
2. PRINCE & THE REVOLUTION (5) Paisley Park
3. COLONEL ABRAMS (3) MCA
4. PHYLLIS NELSON (1) Carrere
5. STEVIE WONDER (2) Tamla
6. MADONNA (3) Sire
7. ARETHA FRANKLIN (3) Arista
8. NU SHOOZ (1) Atlantic
9. JANET JACKSON (2) A&M
10. DOUG E. FRESH & THE GET FRESH CREW (1) Reality
- ALISHA (2) Vanguard
- VAL YOUNG (2) Gordy
- RENE & ANGELA (2) Mercury
- READY FOR THE WORLD (2) MCA
- LISA LISA & CULT JAM WITH FULL FORCE (2) Columbia
- JOCELYN BROWN (1) Warner Bros.
- CHERRELLE WITH ALEXANDER O'NEAL (1) Tabu
- TRAMAINE (1) A&M
- PET SHOP BOYS (2) EMI-America
- FALCO (2) A&M
- PATTI LABELLE & MICHAEL MCDONALD (1) MCA
- JENNIFER HOLLIDAY (2) Geffen
- TRINERE (1) Jampacked
- STARPOINT (1) Elektra
- PRINCESS (2) Next Plateau
- ABC (2) Mercury
- (1) Import (Neutron, U.K.)
7. JOYCE SIMS (1) Sleeping Bag
28. FIVE STAR (2) RCA
29. GRACE JONES (1) Manhattan Island
30. PATTI AUSTIN (2) Qwest
31. THE S.O.S. BAND (1) Tabu
32. JAMES BROWN (1) Scotti Bros.
33. WHITNEY HOUSTON (1) Arista
34. DEBBIE HARRY (1) Geffen
35. TEARS FOR FEARS (2) Mercury
36. THE FLIRTS (2) CBS Associated
37. A-HA (1) Warner Bros. (1) Import (Warner Bros.)
38. MORRIS DAY (1) Warner Bros.
39. DEAD OR ALIVE (2) Epic
40. KRYSTAL DAVIS (1) Urban Rock



Lisa Lisa & Cult Jam



Janet Jackson

## DOMINATION

(Continued from page D-2)

story.

In the dance field, "new talent" can mean anyone from artists and producers to the DJs who've become mix consultants and producers, or even small-label entrepreneurs. It also refers, by implication, to continuing stylistic development of production and mixing specifically for clubs—which goes hand in hand with technological advancements and the learning curves of producers and studios.

Out of all these variables comes the pop charm of "I Can't Wait"; the fierce dance power of "Jump Back (Set Me Free)" and "Shadows Of Your Love"; the astonishing new levels of artistry arising in rap; the increasing profile of British black music; the renewed activity of independent labels since early 1986; the periodic renewal of all the permutations of dance music, from high-energy disco to Philly-beat; the inevitable dabblings of almost every kind of pop artist in dance music.

Disco, as we knew it through the eyes of mass media, seemed to be a culture, whose symbols included, uh, white linen suits and razor blade necklaces. Perhaps dance music could still be described as a lifestyle, but for those most involved with the creation, marketing and selling of it, that lifestyle is one of increasing professionalism and business perspective.

Music is boring? Radio is tired? DJs aren't breaking enough new records? Yes and no: these are the perennial complaints of a part of the industry that demands high excitement every weekend, where every second of a four-to-ten-hour night has to prove itself in dance floor traffic. In the part of the music industry where ears—the ears of the public and of DJs—count most of all, the standard of entertainment demanded by everyone involved will always be high: that's a guarantee that clubs will always be a source of acid-tested, proven music, ready to break in the pop marketplace.

## TOP DANCE ARTISTS CLUB PLAY

The following is a recap chart of the top dance artists receiving club play during the eligibility period of Aug. 25, 1985 to June 21, 1986.

1. COLONEL ABRAMS (3) MCA
2. ARETHA FRANKLIN (4) Arista
3. ABC (3) Mercury (1) Import (Neutron, U.K.)
4. READY FOR THE WORLD (2) MCA
5. STEVIE WONDER (2) Tamla
6. TOTAL CONTRAST (3) London
7. VAL YOUNG (2) Gordy
8. JANET JACKSON (3) A&M
9. PRINCE & THE REVOLUTION (3) Paisley Park
10. THE FLIRTS (2) CBS Associated
11. ALISHA (2) Vanguard
12. SIMPLY RED (2) Elektra
13. J.M. SILK (2) D.J. International
14. DIANA ROSS (2) RCA
15. JENNIFER HOLLIDAY (2) Geffen
16. EVELYN "CHAMPAGNE" KING (2) RCA
17. FIVE STAR (3) RCA
18. JOCELYN BROWN (1) Warner Bros.
19. GRACE JONES (1) Manhattan Island
20. TRAMAINE (2) A&M
21. PET SHOP BOYS (2) EMI-America
22. THE POINTER SISTERS (2) RCA
23. NU SHOOZ (1) Atlantic
24. SHEILA E. (1) Paisley Park
25. ANTHONY & THE CAMP (1) Warner Bros.
26. PHYLLIS NELSON (1) Carrere
27. MIAMI SOUND MACHINE (2) Epic
28. THE JETS (2) MCA
29. BLANCMANGE (1) Sire
30. LEVEL 42 (1) Polydor
31. O'CHI BROWN (1) Mercury
32. E.G. DAILY (1) A&M
33. WHITNEY HOUSTON (2) Arista
34. BRONSKI BEAT (2) MCA
35. L.I.F.E. (1) Dance-Sing
36. EL DEBARGE WITH DEBARGE (1) Gordy
37. SYLVESTER (1) Megatone
38. LISA LISA & CULT JAM WITH FULL FORCE (1) Columbia
39. FALCO (1) A&M
40. STARPOINT (2) Elektra



Aretha Franklin

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JULY, 1986

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"OBNOXO-AGGRESSIVENESS"  
THE BRAND-NEW  
TECHNIQUE TO GET YOUR  
VIDEO PLAYED IN CLUBS  
AND YOUR RECORD  
PLAYED ON THE RADIO

HOW TO CHANGE YOUR HAIRCUT  
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## LABELS

(Continued from page D-2)

lines' "Sussudio" are examples of their commitment to dance product. Larry Yasgar says that expansion in all genres will continue, noting that simultaneous shipment of domestic and import releases is planned so that sales won't be lost due to poor timing.

MCA's track record speaks for itself: their contributions this year have included "Axel F."/"New Attitude" by Harold Faltermeyer & Patti LaBelle, "Trapped" and "I'm Not Gonna Let" by Col. Abrams, "Crush On You" by the Jets, "Oh Sheila" and "Digital Display" by Ready for the World, "On My Own" by Patti LaBelle & Michael McDonald, and "Cool It Now" and "A Little Bit Of Love" by New Edition.

At RCA, Steve Stoff says that

the label may be signing more "one-offs" and taking a good look at international product available for licensing. The label already holds good market share with successes such as Five Star's "All Fall Down," "Dare Me" by the Pointer Sisters, "All Of Me For All Of You" by 9.9 and "We Built This City" by Starship.

Sell-through is the most important factor at A&M, according to Ray Smith. The past year has been one of the best ever for the label, averaging over 50,000 units on all 12-inch releases. Smith's orientation is toward the street, and making records happening there first. Top sellers include "Fall Down" by Tramaine, "Don't You (Forget About Me)," by Simple Minds, "Rock Me Amadeus" by Falco, "What Have You Done For Me Lately" by Janet Jackson, and "Silver Shadow" by Atlantic Starr.

Lisa Lisa & Cult Jam with Full Force's "Can You Feel The Beat" was a turning point for the dance department at Columbia. The acquisition of Def Jam also afforded the label the opportunity to get into the street and hip-hop areas. According to Gail Bruesewitz, the label is developing acts in the urban, dance-rock and Hi-NRG areas.

Craig Kostich at Warner Bros. says the most complete and integrated dance department in the business. WB's urban contemporary department serves as a farm area for new talent, utilizing every possible alternative method to break new acts while interfacing with the corporate structure for support. Not only does WB have the largest in-house staff of any major; they also have a high level of interdepartmental cooperation with the black music and album radio staffs, press and video departments and sales staff. Among the diverse artists handled in the past year: Jocelyn Brown, Jennifer Holliday, Anthony and the Camp, Prince, A-Ha, Morris Day, Chaka Khan, Madonna, ZZ Top, Scritti Politti, and Depeche Mode.

Capitol, EMI-America and Manhattan have made a mutual decision to appoint Rusty Garner as the head of their newly formed dance department. He will report to the vice presidents of promotion at all three labels and also be involved with a&r, production and mixes.

According to Danny Glass, Chrysalis will be taking a more aggressive stance in the dance area in the coming year. Significant dance records in the past year included "19" by Paul Hardcastle, "Legs" and "Peter Gunn" by Art Of Noise, and the No. 1 pop hit "The Power Of Love," by Huey Lewis & the News.

"Thinking About Your Love" by Skipworth & Turner, "Padlock" by Gwen Guthrie and "Loveride" by Vikki Love were 1985 standouts for 4th and Broadway, which will continue as the r&b/dance arm of the Island organization. Bobby Ghossein says that the label's focus will be developing album artists such as Mildred Scott. Acts with immediate pop crossover potential will be released through Island, while Antilles will serve as the outlet for more left-field artists.

Indie leader Tommy Boy has



Fine Young Cannibals

structured an innovative deal with Warner Bros. wherein the major has first option on all albums, from which an act the likes of the Force MD's can benefit from promotion and marketing. Tommy Boy retains the right to release 12-inch product through independent distribution. This gave the label access to the Latin/urban market with pop crossover TKA's "One Way Love." President Monica Lynch plans to seek more progressive new sounds, targeting a young audience who are still the most active record buyers.

Profile maintains a consistent flow of releases with a growing list of pressing/distribution deals (including Sea Bright, Blue Chip and Shattered), and has its first top 20 pop hit, the 300,000-selling "I Wanna Be A Cowboy" by Boys Don't Cry. At the same time, Run-D.M.C.'s "My Adidas" 12-inch has sold over 250,000 units, with the "Raising Hell" album shipping gold. Robbins intends to continue in the street-rap direction, as well as expanding into hard core and other forms of underground rock.

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# RADIO

(Continued from page N-4)

out there has doubled or tripled in the last year," he says. "I don't think it's fair to the artists or to radio." Bazoo's biggest gripe is that labels are issuing more records than they can realistically work, an approach he describes as "throwing them at the wall to see which one will stick."

Last year, Bazoo was encouraged by Arista's multi-media campaign behind Whitney Houston. Bazoo saw it as a sign

that labels might be looking toward more long-term strategies on artist development. Bazoo says his hopes were not fulfilled, and today sees a limited amount of long-term commitment to artists.

The risk to listenership in leaning on product by unproven acts is a very real consideration to any programmer. But, KZZP Phoenix PD Guy Zapoleon sees a peer pressure problem keeping some programmers from being more adventurous with music by new acts.

"I think the whole industry

needs to go into a re-education process," he says. At radio, that applies to music add policies. "I have a funny feeling," says Zapoleon, "that (programmers) either don't do the right kind of research, or don't give it enough credence."

Zapoleon cites a "real lack of confidence" with programmers who put more faith in national charts than in local research. "Big programmers want to look like heavies," an image not achieved by "adding these off the wall records," says Zapoleon.

Like other top 40 stations, KZZP's adds are heavily based on sales and request figures. According to Zapoleon, there are too many programmers who wait for a new record to crop up in those research guides. Zapoleon says a minimum of four listens to each new release is the first and most important deciding factor behind a KZZP add. Herein lies the difference between a station that "plays the hits" and one that "makes the hits."

Chrysalis' roster of new artists includes Device, Icehouse and Art Of Noise, a trio that fits pretty nicely into the pop/rock genre. Glass says the Carolinas, Seattle/Portland and the New England have proved especially receptive markets to this genre. In approaching any market, however, the promotion executive returns to the set-up philosophy.

"It's more important than ever to go to top 40 with a really significant base," Glass says. "People want validations." A Chrysalis campaign to achieve "major familiarity in the marketplace," includes "clubs, press, word of mouth, listening parties, in-store appearances," Glass explains. "It's extensive pre-sell."

All those elements are just what programmers are asking for as support behind a new artist. At the bigger labels, however, the amount of that support depends upon the artists' position on in-house priority schedules.

"A lot of it comes down to breaking an act versus breaking a record," says Atco's national singles director Mark Nathan. "I don't have anything bad to say about the way radio is programming. It's as open as it has been in the last 10 years."

In the developing artist category, Atco is currently working Limited Warranty, a pop/rock band with a building radio base in the midwest. Nathan says he's convinced the band will break, whether that happens on their first single, "Victory Line," or their third.

"There is reason for me to

believe that if a record is a hit, it's going to come home," Nathan says. "Very few get lost."

One of Limited Warranty's biggest early supporters was Dave Anthony, program director at KDWB Minneapolis. Anthony is quite positive about the flow of new artists of late, and says that long range support on these acts has been "very satisfactory" for the most part.

Once a programmer decides to get behind a new act, there are several tactics available to get listeners on the band wagon.

At KDWB, Anthony says, "The theory is to tweak their attention with liners that will help sell the record." The ability to promote new records is a big asset to overall programming, says WBZZ's Bazoo.

"That's why we limit the amount of (new acts) we do play," Bazoo explains. "We want to make a big deal about it." Those content of those liners again gets down to the amount of promotional support supplied by labels. KKBQ Houston PD John Lander says, "I didn't even know who Level 42 was after I'd had them on my playlist for two weeks."

In addition to bio material, Lander calls for more promo visits. "A station can feel more intimate about an artist they've shaken hands with," he says. "That's just a fact of nature." Lander also calls for a "more acute awareness of the marketplace" to labels working new talent. "It's your basic sales philosophy: finding out what our needs are."

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## ROCK

(Continued from page N-3)

Charlie Sexton has benefitted from widespread exposure on MTV and other video shows.

Most artists, managers, and label executives agree that the real power for new talent breakthroughs lies with radio.

"You can have a great video, but if radio doesn't kick in, then it's not going to help you that much," says one record company staffer, who complains that MTV has veered away from its original focus on "being the first to pick up on what's new and exciting. Take a look at how many times a day they now play Whitney Houston videos."

MTV and the video shows do, however, provide an invaluable service for bringing new talent to the public's attention. An extremely positive video outlet is MTV's two-hour Sunday night show, "120 Minutes," which is geared toward new artists.

And with the music press in the U.S. playing a far less important role in breaking artists than it does in England, MTV must be praised for its ongoing news service, which provides artist profiles, tour news, and information regarding record releases.

But none of this has much bearing on the depressing state of U.S. rock radio. It has become harder and harder to hear fresh and exciting music.

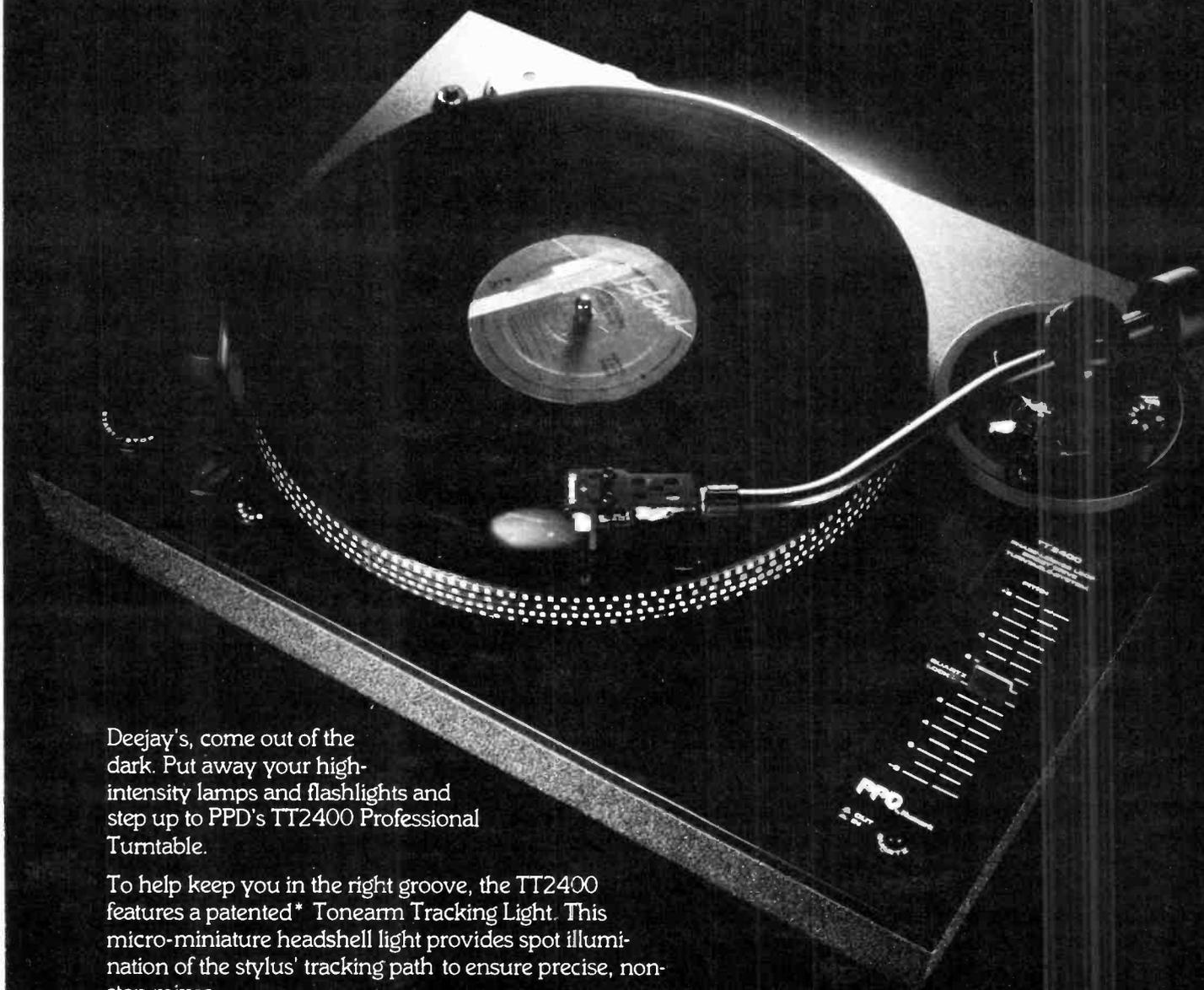
Radio stations are clearly much happier to either play the safe established acts, or rely on golden oldies from bands like Pink Floyd, the Doors, and Led Zeppelin. And how many times can anyone hear "Stairway To Heaven" over the airwaves?

But, in fairness, radio programmers aren't entirely to blame since Madison Avenue ad agencies continue to focus their revenues toward the 25-plus baby boom demographic in America. This forces programmers to go with the tried and trusted, rather than take chances.

College radio and stations like the Long Island-based WLIR and KROQ in Los Angeles do offer new, alternative sounds, and more of these outlets would certainly be welcomed. It will also be interesting to determine the effect of a new Dallas-based satellite radio network, which is currently being set up and plans a hard rock-only format.

But, in the meantime, what does the future hold for new rock talent? Those prepared to compromise by adhering to the formula of three-and-a-half minute songs, with singalong hooks, will probably have a shot. As for the rest . . . who can tell?

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## BULLETIN

(Continued from page N-3)

star to appear in many years.

Kuti—a 47-year-old African superstar from Nigeria—is the inventor of “Afrobeat,” a compelling fusion of African rhythms, jazz overtones and James Brown funk. Singing in an English patois, he rails against political chicanery and government corruption in his homeland. “Music is the weapon of the future,” Kuti has proclaimed. But Kuti is not only a crusader delivering a strong message over driving rhythms; he is also a sybaritic mystic with a harem of 27 wives. He is hard to pigeonhole—musically or philosophically—but he is ideal copy for the American media.

Long a thorn in the side of

the Nigerian government, Kuti was jailed in September, 1984, on apparently trumped-up currency smuggling charges. It was on the eve of his first U.S. tour in nearly 18 years, and Capitol had just released three of his albums. Two years later, Kuti is out and ready to storm America.

He appeared June 15 at the Amnesty International concert at Giants Stadium and his new label—Celluloid Records—plans to release two new Kuti singles this month. “One of them, ‘Mr. Follow Follow,’ has already been played by Jed the Fish on KROQ Los Angeles,” says Viola Galloway, Celluloid West Coast rep.

“If he tours in the U.S. with a band, it will be quite an event,” adds C.C. Smith, host of KCRW Los Angeles’ “The African Beat” show. In the U.S., a coun-

try where image is often more important than music, Kuti—with his outspoken politics, personal charisma and adventurous lifestyle, not to mention highly danceable music—may find the mass popularity that eluded his fellow Nigerian, King Sunny Ade. C.C. Smith also points to Chief Commander Ebenezer Obey (Juju music) and Sonny Okosun (funk/high-life Afro-pop) as two other breakout possibilities. Obey toured the U.S. in April and May.

Toure Kunda—the nucleus of which is three brothers from Senegal—mixes Senegalese music (especially Djamba Dong initiation music), reggae and Caribbean rhythms in a very infectious blend, and could be another leader of an African invasion of dance music. They have already had a top 20 al-

bum in France and in 1985 Celluloid Records brought out their first U.S. releases: “Amadou Tilo,” “Casamance Au Clair De Lune” and “Live Paris-Ziguinchor.”

### BRAZIL

Milton Nascimento, Fafa de Belem, Ivan Lins, Joao Bosco, Gal Costa, and Gilberto Gil are all cited as Brazilian musicians to watch in 1986 by Sergio Mielniczenko, host of “The Brazilian Hour,” a syndicated radio show on 35 U.S. stations.

On Nascimento—known to U.S. jazz fans for his work on Wayner Shorter’s 1975 LP “Native Dancer”—Mielniczenko says, “It’s not Milton’s first time in the U.S., but it has been many years since he was last released here, on A&M. PolyGram has just put out ‘Meetings And Farewells’ and this may really be the right time for Milton to be released in America.”

If he breaks in America, it will be a commercial acceptance that is long overdue. Nascimento can pull 80,000 to stadium shows in Brazil, is well known in Europe, and could be viewed as Brazil’s equivalent of Stevie Wonder—for his remarkable melodic sense, his mixture of romantic and socially conscious lyrics, and his rich fusion of diverse rhythms and styles. In Nascimento’s case, the mixture includes jazz, rock, samba, bossa nova, Iberian, and Andean influences.

Nascimento’s current Polydor release is already climbing the charts (as is that of his countryman Ivan Lins’ “Juntos”), and this year he is making his first concert appearance in many major U.S. cities, including Los Angeles.

Gal Costa—who is probably Brazil’s top female singer—is gaining increasing airplay (singing in Portuguese, as does Nascimento), and may break out on both the jazz and pop charts if she releases an RCA English-language LP, as is rumored to be in the planning stage.

Djavan is another Brazilian artist who has gained increasing radio play in the last year, on stations such as KUTE Los Angeles. “We’ve had great success in the last 12 months with cuts by Djavan, Gal Costa, Ivan Lins and Fafa de Belem,” says KUTE music director Harry Gandy.

### LATINO

There are several established Latin stars who are readying to assault the U.S. non-Hispanic market. Elektra’s Ruben Blades—a Panamanian salsa star—is recording in English under the moniker “Panama Blades.” He has gained

considerable media exposure of late with his starring role in “Crossover Dreams” and his appearance on the “Sun City” record and video. His last album—“Escenas/Scenes”—was sung in Spanish and hit No. 3 on the Billboard Salsa/Tropical chart.

Paraguay’s Perla, formerly of RCA, lives in Brazil and records for Nova Copacabana. She sings in Spanish, Portuguese, Italian, and English, and hopes soon to cut an English-language album to introduce her romantic ballads—spiced with a little rock—to the U.S. market.

New Latino stars singing in Spanish include: Los Bukis, Lisette, Yolandita Monge, Manoella Torres, Jose Luis Rodriguez, Pimpinela, and Jose Luis Perales of Discos CBS; Hansel Y Raul, Emmanuel, Lucia Mendez, Isabel Pantoja and Milly, Jocelyn Y Los vecinos of RCA; Lunna of Telerecord; Ednita Nazario of Discos Melody; Wilkins of Masa Records; and Maggy of Private Ranch Records.

### REGGAE

In reggae, the crossover success of Bob Marley may soon be replicated by two Jamaicans who were closely associated with him: his son Ziggy and his fellow bandmember (from 1963-74) Bunny Wailer.

The Melody Makers (Ziggy, who is lead singer and major writer, his brother Steve and his sisters Sharon and Cedella) earned a Grammy nomination for their EMI-America album “Play The Game Right.” 17-year-old Ziggy sounds uncannily like his father and is just as political in his lyrics.

“He’s got all of that momentum of his father’s organization behind him,” says Roger Stefens, host of The Reggae Beat, a nationally syndicated radio show that is heard on 35 stations. “He really wants to do it, he’s very serious and he’s mature beyond his years.”

“Bunny Wailer also wants to finish the work that Bob left behind. And his going on the road should kick reggae back up to that stadium level that Bob had achieved. Bunny is capable of filling vast halls.

“These people—Bunny and Ziggy and the Melody Makers—can reach the audience that Bob reached. I think they’re the ones worth watching in reggae.”

*CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Dance Editorial Coordinator, Brian Chin; Design, Miriam King; Cover, Douglas Brian Martin, Design & Direction.*

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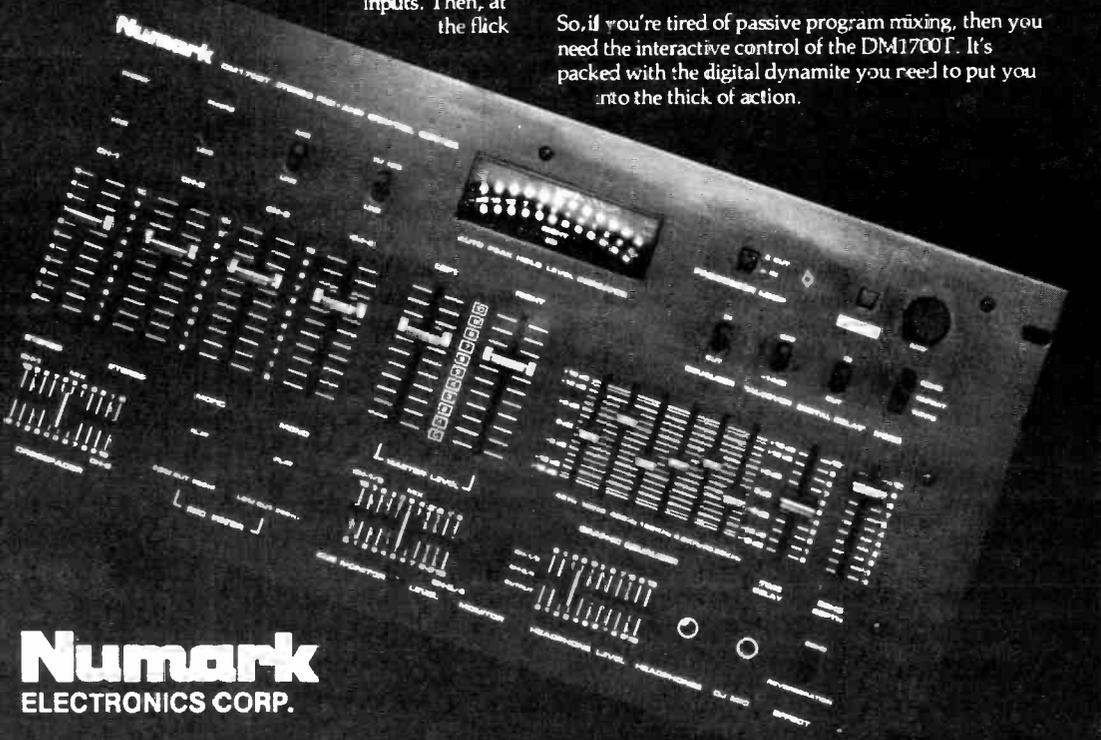
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## VIDEO

(Continued from page N-4)  
Academy, A-Ha and Honey-  
moon Suite as acts that have  
benefited greatly from video in  
the last 12 months. "Video  
gives you a broader base of ex-  
posure, to see these artists and  
what they're about. It gives you  
an instant recognition factor of  
an artist."

Stephanie Kobzeff, who han-  
dles video promotion at Geffen  
Records, agrees that videos  
have not declined in signifi-  
cance for new artists. Kobzeff  
says that the Models were  
greatly aided by their "Out Of  
Sight, Out Of Mind" videoclip.

## BLACK

(Continued from page N-3)  
counted for many of the year's  
top records. The hi-tech black  
pop of the Jets ("Crush On  
You," "Curiosity") on MCA  
and Five Star ("Let Me Be The  
One," "Love Take Over"), the  
gospel-pop of Qwest's Winans  
and the gutsy vocals of Mala-  
co's Rose Brothers all enriched  
black radio playlist. A looser  
sort of family, the family of  
Minneapolis funk, expanded  
with the introduction of A&M  
(and Jesse Johnson's) Tamara  
& the Seen and Mazarati  
("100 M.P.H.") continued to  
grow. Out of Brooklyn Colum-  
bia's Full Force developed their  
own "one big family" concept,  
writing hits for Lisa Lisa & Cult  
Jam and U.T.F.O. as well as  
creating their critically ac-  
claimed debut.

In the wake of Sade and  
Whitney Houston's break-  
throughs one shouldn't over-  
look the Top 10 hits of Cap-  
itol's Meli'sa Morgan ("Do Me  
Baby," "Do You Still Love  
me?"), Motown's Val Young  
("Seduction"), and the dance  
floor favorites of Supertronic's  
Rainy Davis ("Sweetheart")  
and Jive's Precious Wilson ("I'll  
Be Your Friend").

Several male singers, famil-  
iar to record buyers but in a  
difference context, made en-  
couraging solo debuts, includ-  
ing Morris Day on Warner  
Bros., El DeBarge on Motown,  
songwriter-producer Paul Lau-  
rence on Capitol, session key-  
boardist Wally Badarou on Is-  
land, and Paul Carmen, ex-of  
Champagne, on Columbia. Mo-  
town's Troy Johnson, Colum-  
bia's Johnny Kemp, the Larry  
Blackmon produced band Ca\$hflow on PolyGram, Vinter-  
tainments' rapper Joeski Love,  
and Epic's Tease all started  
their careers with airplay and  
sales.

This isn't all the good new  
black talent available to record  
buyers, but it is a sample of  
some of the faces to have  
emerged recently.

"A lot of video stations were  
playing it before you even  
heard it on the radio. I think  
video had a big part in breaking  
them in the U.S."

But strategy is important.  
"You have to think about tar-  
geting an audience and mar-  
keting the video before you ac-  
tually do it. You have to think  
more about who exactly you're  
going to be aiming it at, what  
consumer you're going for, be-  
fore you shoot the clip."

What seems to be happening  
now at many labels is that vid-  
eos are being more carefully  
planned, rather than discarded  
as promotional tools. "While  
there's been some mention of a  
slowdown, I don't think it'll be  
anything drastic or that new  
artists will stop having videos,"  
says Mitch Rowen, editor/pub-  
lisher of the CVC Video Report,  
a bi-weekly video programming  
guide.

"If it wasn't an important  
factor, you wouldn't be seeing  
videos by new artists. I've yet  
to see one release a record  
without a video. What we will  
see is probably just less videos  
by each artist," adds Rowen.

On new or relatively new arti-  
sts who have been benefited  
dramatically in 1985 or 1986  
from videos, Rowen says, "Vid-  
eo helped Whitney Houston,  
the Pet Shop Boys, Robert Tep-  
per and—currently—Jean  
Beauvoir and the Jets. And I  
think Janet Jackson really in-  
creased her exposure with her  
two videos."

Les Garland, MTV senior vice  
president of programming,  
cites A-Ha, Mr. Mister, the  
Hooters, the Pet Shop Boys,  
GTR, INXS, Jean Beauvoir, and  
the Fabulous Thunderbirds as  
reaping great benefits from  
video in the last 12 months. He  
says that John Eddie ("Jungle  
Boy") and Crowded House are  
two new hot video acts.

"I believe that doing good  
videos for new talent is just as  
important as doing good mus-  
ic. Equally important. In the

current marketplace, I don't  
think superstar status is possi-  
ble without the use of promo-  
tional video. I really believe  
that," says Garland.

Garland says that MTV has  
taken recent steps to showcase  
new talent. 1986 saw the  
launching of the MTV New  
Faces promo, which runs for  
30 to 60 seconds, eight times  
daily, and features excerpts of  
eight to 10 new bands. And,  
also launched this year on MTV  
was "120 Minutes," two hours  
of new musical acts that airs  
Sundays at midnight (New  
York time). "We wanted to re-  
establish with our viewers that,  
yes, this is the place where you  
come to watch new music."

Video may also be essential  
to breaking new acts for another  
reason: the expectations of  
the Video Generation. "The

kids that you're breaking rec-  
ords to now—a lot of them  
have grown up with MTV and  
are used to having it around.  
So videos are something they  
want and they'll continue to de-  
mand," says Mitch Rowen.

At the very least, in regard to  
new artists, video has found its  
own secure place in the promo-  
tional spectrum and is vitally  
important in 1986 as an ave-  
nue of exposure for new and  
unknown talent.

CHRIS MCGOWAN

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**RUNAWAY(LOVE REMIX)** ALSO INCLUDED THE SINGLES **HURRICANE,**  
**DON'T PRETEND TO KNOW** AND **GOODBYES**

TURN IT ON AVAILABLE ON LP AND CASSETTE

CASSETTE CONTAINS TWO BONUS EXTENDED TRACKS NOT AVAILABLE ON LP  
**MY FORBIDDEN LOVER** AND **RUNAWAY(WITH MY LOVE)**

**BOULEVARD RECORDS**

BLLP-1 / BLC-1

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# Retailers Boost Cassette Singles

## A New Format Encores As Vinyl Fades

BY GEOFF MAYFIELD

**NEW YORK** Although previous efforts to launch the cassette single stalled, retailers say this year's attempts by labels to revive the configuration are meeting with greater consumer response.

Dealers cite several reasons for cassette singles' stronger showing:

- The continuing dominance of cassette sales over vinyl, along with the increased penetration of port-

**'The time is now; put them out with regular cassettes and they will sell themselves'**

ble and Walkman-type cassette players.

- Compatible demographics between cassette consumers and dance-music devotees.

- Added value—with longer programs and the inclusion of material unavailable on other recordings.

Geffen recently released a cassette single of Peter Gabriel's "Sledgehammer," and Arista is soliciting accounts with a similar offering for Whodini's "One Love." CBS revived the format during the winter with Wham!'s "I'm Your Man," followed shortly by EMI America's dance-mix cassette of the Pet Shop Boys' "West End Girls."

Among the leading cheerleaders for the cassette single is Brian McEvoy—record buyer for the 77-store Wall To Wall Sound & Video/Listening Booth—who has been pushing labels to market such cassettes since the fourth quarter of last year.

"The time is now," says McEvoy. "There couldn't be a riper time. With summertime and people outside, people want cassettes. Put the

cassette single out with your regular cassettes and they'll sell themselves."

"I think they'll sell," agrees George Buzzard, president of the seven-store Buzzard's Nest web in Columbus, Ohio. "They're picking up the best hits and the price is better. Every day we get customers complaining that they can't get the 12-inch mixes on cassette. A lot of people who like dance music also like cassettes, and they've been taping 12-inch singles themselves."

Wall To Wall's McEvoy says that labels have been reluctant to embrace this once-failed concept. "Labels are inhibited. When you mention cassette singles to them, they say that everyone's afraid to buy them. There's just some education needed. If you can't sell a Peter Gabriel with a hit single and tracks from different records, you've got a problem."

He says his stores pushed 700 pieces of the Gabriel title in less than four weeks, and he says the Wham! cassette single—which drew mixed reviews from other retailers—ended up doing more than 2,500 units for Wall To Wall's chains.

Scott Taylor, 12-inch singles buyer for Dallas-based, 79-store Sound Warehouse, has also had success with recent cassette singles—particularly with Wham! and the Pet Shop Boys—but he thinks the product offers more potential than has been realized thus far.

"We bought them and they did real well as long as the records were hot, but it seems like they died sooner than a record would," says Taylor of the Wham! and Pet Shop Boys releases. "The problem is consumer awareness. I don't think they know to look for singles on cassette. I've always thought they were a good idea. In general, cassettes are starting to take over vinyl."

Also encouraged is Jim Thompson, senior product manager for the 126-store Record Bar chain, based in

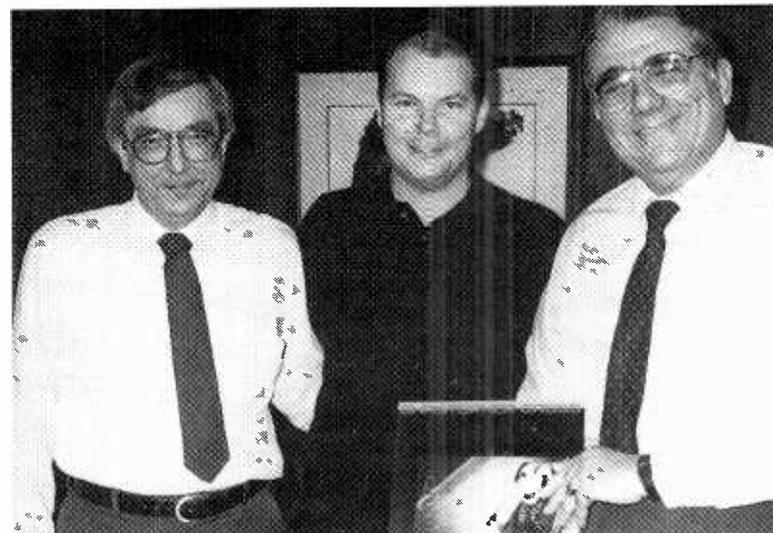
Durham, N.C.

"When it was first tried it wasn't handled real well," says Thompson. "The cassette market wasn't there yet; it was a little too early. Plus now the labels are putting extra music on them. They're really treating them more like an EP."

"Paul Hardcastle's '19 Minutes Of 19' was the first one we tried that did phenomenally well for us. We're still carrying it and we're still going through 30 a week; altogether we've done about 10,000. That was the one that opened our eyes a little bit."

Like Wall To Wall, Thompson says the Bar is displaying cassette singles with cassette albums. "We're also cross-merchandising them with 12-inch singles. Based on

(Continued on page 47)



**Christopher Runs Across Lieberman's Racks.** During a promotional tour, Warner Bros. recording artist Christopher Cross visits executives at the Minneapolis headquarters of rackjobber Lieberman Enterprises. From left are Van Vanyo, Lieberman's vice president of purchasing and buying; Cross; and president David Lieberman.

# ON TARGET

by Mike Shalett

**I**T'S BEEN A while since we've looked at the record store customer in relation to his or her video habits.

Over the past year, many record retailers have joined their competitors in a sojourn into the video rental and video sale arena. How is our customer doing?

In a recent survey, conducted at a record store that does not now sell or rent video product, we found that 83% of the customers rented videos at least occasionally. Forty percent of the sample said they rented at least once a week. Married customers tended to rent slightly more often than other video customers.

When asked specifically about their most recent rental, 60% said they had rented a title that we classified as a catalog movie. We used that terminology for any rental not found in the Billboard Top 50 Video Rentals chart from the same time period as the survey. We used the actual title of the film they had rented for categorization purposes. That leads us to believe it is still very difficult for today's video customer to get hold of all the "hot" current titles they want but that they will still rent classic or catalog videos.

Once again it is married consumers who tend to rent more of the catalog titles. Single folks, being younger, tend to rent more current titles. Frequent renters, who have a better chance at finding new titles, probably move to catalog because they've already seen all of the newer releases.

When asked about privileges they received as a member of a video club, the most popular special was "rent one, get one free." Club members also cite the fact that they don't have to leave a deposit.

What are people paying for memberships these days? For a

majority in this market it was free or less than \$10.

When we asked the people in our sample what kind of videos they were renting, the mix they described was 3 to 1 current films to catalog/classic movies, which indicates that titles have a longer shelf life than we sometimes credit them with. Men seemed less aware of the time a film had been out than women. Kid video also shows up well with many record consumers

## Record retailers are joining their competitors in the video arena

who are married and have children.

When we gave our presentation on video at the 1984 National Assn. of Recording Merchandisers convention, we reported that more than 51% of the record consumers we had surveyed at that time said they owned a VCR.

Today, two-thirds of our VCR customers say they've owned a machine more than a year, with nearly 40% saying they've owned one for more than two years. Look for these techno-comfortable record consumers to be at the leading edge of 8mm video! It is also interesting to note that 20% of these video actives already own a second video machine.

These folks don't buy blank tape frequently. However, when they buy it, they buy in bulk. Their loyalty is predominantly to brand.

Men tend to be more brand-conscious, while women tend to be more price-conscious. The older the active consumer is, the more likely he/she is to be brand-conscious.

Only 28% of the sample said they

had ever bought a prerecorded videotape. That percentage was higher among our older and married actives.

What did they buy? An even split on classic/catalog and current movies was mentioned by 40% of the folks who said they did buy. Another 19% mentioned music videos, while 12% touted children's videos. There was no one in our sample who mentioned instructional videos. Ten percent mentioned exercise videos.

The average price point for collectible videos was in the vicinity of \$29.99. More than one-third of our buyers were "collectors," while 22% said they had bought their "favorite movie." Twelve percent said they bought for their children.

Among those who don't buy video, the reason cited most often was that prerecorded video is too expensive. Other key reasons were that they could rent everything they wanted to see and that they could tape off cable television.

*"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.*

## Japan Giant To Act Through Angstrom Nagaoka Enters U.S. Market

**LOS ANGELES** Nagaoka, reportedly Japan's largest audio-cartridge and accessories manufacturer, with more than 80% of that market, is making a strong bid for U.S. market share through its recently developed arm, Angstrom Associates USA Inc.

Founded in 1985, the exclusive importer of Nagaoka product is a U.S. subsidiary of 7-year-old Angstrom Associates Canada.

Product offerings include audio, tape, video, and compact disk accessories, as well as phono cartridges. In addition, Angstrom imports Toshiba EMI compact disk software.

Company president Derek Thomas, a former marketing manager for Discwasher and export sales manager for Jensen, says the Lewiston, N.Y., company is eyeing record chains as well as consumer electronics outlets. Already in place is a na-

tional web of sales-rep companies and direct dealer marketing.

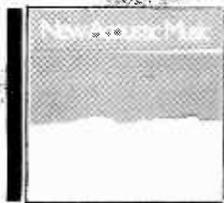
Among dealer programs offered are a twice-yearly rebalancing policy, low-freight minimums, the ability to "cherry pick" the product lines, and a toll-free telephone number.

Currently, the company is offering four compact-disk-care products, seven audiotape- and videotape-care products, four sound-improvement products, three headphones, and six record-care products.

At the recent Consumer Electronics Show in Chicago, the firm introduced a spring-loaded, open-storage system, which holds 15 compact disks, the Flex Keeper, at \$14.95; a radial compact disk-cleaning system at \$19.95; and an easy-access CD storage case called the CD Safe-Case.

JIM McCULLAUGH

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## N.Y. OUTLETS CAN BLACKLIST

(Continued from page 44)

to allow credit cards to a store with 'video' in its name.

A spokesperson for the nonrevolving charge-card company American Express disputed Lieberman's point, while noting that the firm does not condone using Amex slips for uncompleted transactions.

"About 400 names go on every month and about 20 names go off," says Lieberman. New stores signing on, he notes, often submit 300 to 400 names compiled over years. ViDA supplies a standardized form for what Lieberman refers to as the "N.G. [no-good] List."

An "affiliated" attorney, Mitchell

Kaufman, represents about two-thirds of ViDA's members, says Lieberman. "Individual action in small-claims court isn't effective for the time and trouble involved," he adds. "In civil court, you're allowed to bunch up cases." Kaufman receives a percentage of monies recovered, says Lieberman, and pays ViDA a referral fee.

Aside from membership fees, which are \$150 annually for a primary store and \$25 annually for additional stores, ViDA generates income from newsletter ad revenues, from the legal referral fees, and for optional store-inventory computerization at

\$20 an hour. ViDA also rents its 1600-store list. "We just did a deal with Wise," says Lieberman. "They want to put chips and popcorn in all these stores."

Lieberman, who describes himself as a former film reviewer, pianist, singer, and the associate publisher of a short-lived city magazine called "Brooklyn," co-founded ViDA in May 1985 with partner Santiago Toribio. Their company employs five people. It is not, Lieberman insists, in competition with the established organizations: the Video Software Dealers Assn. and the American Video Assn.

FOR WEEK ENDING JULY 19, 1986

# Billboard® TOP COMPACT DISKS™

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				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
				★★ No. 1 ★★			
1	1	1	44	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON	13 weeks at No. One	
2	3	11	3	PETER GABRIEL GEFREN 2-24088/WARNER BROS	SO		
3	2	2	59	DIRE STRAITS WARNER BROS 2-25264	BROTHERS IN ARMS		
4	4	3	7	VAN HALEN WARNER BROS 2 25934	5150		
5	<b>NEW</b>		1	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH		
6	5	4	8	THE MOODY BLUES POLYDOR 829179-2 POLYGRAM	THE OTHER SIDE OF LIFE		
7	6	5	24	HEART CAPITOL 46157	HEART		
8	7	8	60	PHIL COLLINS ATLANTIC 2 81240	NO JACKET REQUIRED		
9	13	17	4	GTR ARISTA ARCD 8400	GTR		
10	10	13	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304 EPIC	TUFF ENUFF		
11	12	15	10	JANET JACKSON A&M CD 5106	CONTROL		
12	11	12	14	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP		
13	<b>NEW</b>		1	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL		
14	14	18	4	BOB JAMES & DAVID SANBORN WARNER BROS 2 25393	DOUBLE VISION		
15	8	6	15	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK		
16	9	7	9	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO		
17	19	19	4	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE		
18	18	10	60	PINK FLOYD HARVEST CD 46001 CAPITOL	DARK SIDE OF THE MOON		
19	15	14	7	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS	PARADE		
20	16	23	9	JOE JACKSON A&M CD 6021	BIG WORLD		
21	20	9	16	ROBERT PALMER ISLAND 2 90471 ATLANTIC	RIPTIDE		
22	21	16	28	SADÉ PORTRAIT RK 40263/EPIC	PROMISE		
23	26	—	2	BOB SEGER & THE SILVER BULLET BAND CAPITOL 46195	LIKE A ROCK		
24	24	—	2	38 SPECIAL A&M 5115	STRENGTH IN NUMBERS		
25	17	24	10	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS		
26	22	20	47	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
27	23	22	15	STEELY DAN MCA MCAD 5570	DECADE		
28	27	25	4	JACKSON BROWNE ASYLUM 960457 2/ELEKTRA	LIVES IN THE BALANCE		
29	<b>RE-ENTRY</b>			FALCO A&M CD 5105	FALCO 3		
30	<b>NEW</b>		1	NEIL DIAMOND COLUMBIA CK 40368	HEADED FOR THE FUTURE		

				CLASSICAL™			
				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	1	1	24	BACHBUSTERS TELARC 80123	3 weeks at No. One DON DORSEY		
2	2	2	60	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER		
3	4	4	17	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
4	3	3	15	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)		
5	5	5	12	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS		
6	8	10	5	BACH MEETS THE BEATLES PRO ARTE CDD 211	JOHN BAYLESS		
7	7	7	25	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
8	6	6	60	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
9	9	8	60	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
10	10	9	60	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
11	14	20	4	TELARC SAMPLER # 3 TELARC 80103	VARIOUS ARTISTS		
12	11	11	49	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)			
13	13	14	60	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS		
14	22	—	2	CELEBRATE AMERICA PRO ARTE CDD 263	HOUSTON SYMPHONY		
15	12	12	38	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)		
16	15	15	13	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)			
17	17	16	8	PLEASURES OF THEIR COMPANY ANGEL CDC 47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING			
18	16	13	60	BERNSTEIN: WEST SIDE STORY DG 415 253 TE KANAWA, CARRERAS (BERNSTEIN)			
19	18	17	9	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS		
20	20	18	60	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412 244	NEVILLE MARRINER		
21	19	19	60	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)		
22	21	21	6	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)			
23	24	24	60	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
24	23	22	60	BEETHOVEN: SYMPHONY NO. 9 DG 410 987	BERLIN PHILHARMONIC (KARAJAN)		
25	25	25	60	TELARC SAMPLER # 2 TELARC 80102	VARIOUS ARTISTS		
26	26	23	11	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)			
27	27	27	3	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL CDC-47395	THE EMPIRE BRASS		
28	28	28	60	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932 BERLIN PHILHARMONIC (KARAJAN)			
29	<b>NEW</b>		1	BEAUTIFUL DREAMER LONDON 417 242	MARILYN HORNE		
30	29	29	23	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER		

# New Releases

## ALBUMS

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

### POP/ROCK

**DETEENTE**  
**Recognize No Authority**  
 LP Metal Blade/Restless 72152 1/\$8.98  
 CA 72152 4/\$8.98

**EFFIGIES**  
**Ink**  
 LP Restless 72132 1/\$8.98  
 CA 72132 4/\$8.98

**FLOTSAM & JETSAM**  
**Doomsday For The Deceiver**  
 LP Metal Blade/Restless 72130 1/\$8.98  
 CA 72130 4/\$8.98

**JOHNNY "C"**  
**Soul'd Out**  
 EP Sugar Hill SH-9101/\$6.98  
 CA SH-C-9101/\$6.98

**JIMI LALUMIA & THE PSYCHOTIC FROGS**  
**Greatest Hits—Live! At Max's Kansas City**  
 CA Rather Rude 100/Jem/no list

**MUMMY CALLS**  
**Mummy Calls**  
 LP Geffen GHS 24071/WEA/\$8.98  
 CA M5G 24071/\$8.98

**FRANK TOVEY**  
**Snakes And Ladders**  
 LP Sire 1-25483/WEA/\$8.98  
 CA 4-25483/\$8.98

### COMPACT DISK

**BEETHOVEN**  
**Symphony No. 7 and No. 2**  
 Lovro Von Maticic & NHK Symphony Orchestra  
 CD PCM Digital CO-1002/Denon/no list

**BRAHMS**  
**Symphony No. 1**  
 Lovro Von Maticic & NHK Symphony Orchestra  
 CD PCM Digital CO-1003/Denon/no list

**BRUCKNER, ANTON**  
**Symphony No. 8 In C Minor**  
 Lovro Von Maticic & NHK Symphony Orchestra  
 CD PCM Digital CO-1001/Denon/no list

**JERRY GARCIA, DAVID GRISMAN, PETER ROWAN**  
**Old And In The Way**  
 CD Rykodisc USA RCD 10009 AAD/no list

**MATACIC, LOVRO VON**  
**Symphonie Der Kontrationen**  
 Lovro Von Maticic & NHK Symphony Orchestra  
 CD PCM Digital CO 1004/Denon/no list

**RAVEL, KODALY**  
**Sonata For Violin & Violoncello; Duo, Op. 7, For Violin & Violoncello**  
 Jean-Jacque Kantorow, Mari Fujiwara

CD PCM Digital CO 1005/Denon/no list

**DAVE STEWART, BARBARA GASKIN**  
**Up From The Dark**  
 CD Rykodisc USA RCD 10011 AAD/ADD/no list

**TCHAIKOVSKY, PROKOFIEV**  
**Piano Concerto No. 1, Piano Concerto No. 3**  
 Jon Kimura Parker, Andre Previn, Royal Philharmonic Orchestra  
 CD Telarc Digital 80124/no list

**VARIOUS ARTISTS**  
**Denon New Releases Classical Sampler 1986-87**  
 CD Denon GES-9105/no list

**VARIOUS ARTISTS**  
**Denon Jazz Sampler, Volume 1**  
 CD Denon GES-9107/no list

**STEVE WINWOOD**  
**Back In The High Life**  
 CD Island 2-25448/WEA/\$15.98

### BLACK

**FULL FORCE**  
**Full Force Get Busy 1 Time!**  
 LP Columbia BFC 40395/CBS/no list  
 CA BCT 40395/no list

**KRYSTOL**  
**Passion From A Woman**  
 LP Epic BFE 40362/CBS/no list  
 CA BET 40362/no list

**MISSION**  
**Mission**  
 LP Columbia BFC 40222/CBS/no list  
 CA BCT 40222/no list

**WORLD CLASS WRECKIN CRU**  
**Rapped In Romance**  
 LP Epic BFE 40324/CBS no list  
 CA BET 40324 no list

### COMEDY

**JUSTIN WILSON**  
**Goin' Fishin', Not For Cajuns Only, Vol. 2**  
 LP Great Southern GS 11015/\$8.98  
 CA GS 11015/\$8.98

### GOSPEL

**DOYLE LAWSON & QUICKSILVER**  
**Beyond The Shadows**  
 LP Sugar Hill SH 3753/\$8.98  
 CA SH-C-3753/\$8.98

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

## HOME VIDEO

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

### FILMS

**ALL THE KING'S MEN**  
 Broderick Crawford, Mercedes McCambridge, John Ireland  
 ♠♥ RCA/Columbia 30588/Pioneer/\$29.95

**AWAY ALL BOATS**  
 Jeff Chandler, George Nader, Richard Boone  
 ♠♥ Universal/MCA Home Video/\$59.95

**BRAZIL**  
 Jonathon Pryce, Robert DeNiro, Michael Palin, Katherine Helmond  
 ♠♥ Universal/MCA Home Video/\$79.95

**CRIMES OF PASSION**  
 Kathleen Turner, Anthony Perkins  
 ♠♥ Image i-5026/Pioneer/\$34.95

**THE DEVIL'S SON-IN-LAW**  
 Rudy Ray Moore  
 ♠♥ Active Home Video A553/\$49.95

45/85

**Peter Jennings, Ted Koppel**

♠♥ Vestron Video 6500/\$99.95

**GIRLS OF THE COMEDY STORE**  
 Pam Matteson, Shirley Hemphill, Karen Haber  
 ♠♥ Lightning Video 9031/\$59.95

**LA CAGE AUX FOLLES 3**  
 Michel Serrault, Ugo Tognazzi  
 ♠♥ RCA/Columbia 30645/Pioneer/\$29.95

**LT. ROBIN CRUSOE, U.S.N.**

Dick Van Dyke, Nancy Kwan, Akim Tamiroff

♠♥ Walt Disney Home Video/\$69.95

**MACARONI**

Jack Lemmon, Marcello Mastroianni

♠♥ Paramount LV1937/Pioneer/\$29.95

**MOON PILOT**

Tom Tryon, Brian Keith, Edmond O'Brien

♠♥ Walt Disney Home Video 262/\$69.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CASSETTE SINGLES

(Continued from page 45)

what we've seen they'll sell in both places."

With Whodini's LP standing at No. 12 on Record Bar's top sellers list, and dance music accounting for many of the chain's Top 10 sellers, Thompson says he is buying the "One Love" cassette single "fairly aggressively. We'll open with five or so per store and we're expecting to reorder by the end of the first week."

As for Gabriel, he says, "It's just now hitting. We're getting some stores ordering quantities that indicate they'll be carrying it 10 or 15 pieces deep."

He says the chain also did "very good numbers" with Wham!, in the neighborhood of 30 to 60 units per week. But Thompson still sees room for growth. "There's a lot of confusion about it from a marketing and merchandising standpoint. We're looking at it as pretty much a catalog item."

"There're really not enough of them around to merchandise, and that's too bad because they really do have a chance," says Lory Shaw, a buyer for the 41-store Music Plus chain in Los Angeles.

Shaw says the firm has carried all four of this year's cassette singles, but only Wham! and Gabriel were bought as new releases. She said Wham!'s mix did real well because it was unavailable on any other recording.

The chain stocked roughly five per store of Gabriel's cassette single, and Shaw says it's moving "about 25 a week." By comparison, Shelly Tucker, another Plus buyer, says their stores are going through about 100 units per week on the 12-inch vinyl "Sledgehammer." She says that in light of the fact that consumer awareness of the cassette single is still developing, the taped version has made a decent showing. And based on the chain's success with rap music, Shaw is optimistic

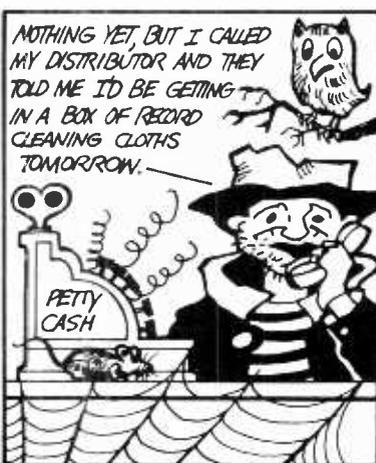
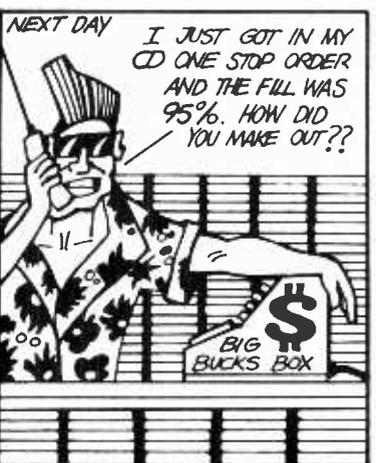
about the potential for the Whodini release.

Though earlier attempts at this format failed to get off the ground—including a Go-Gos' "cassingle" from A&M/I.R.S. and WEA releases by Bootsie's Rubber Band and Devo—dealers say that the labels apparently have learned from their mistakes because this year's efforts offer the consumer more reason to ante up.

Both the Whodini and Gabriel cassette singles contain some 30 minutes of music, with the same pro-

gram repeated on both sides. Whodini's release, packaged in a specially designed long box, showcases three different mixes of "One Love" plus a "mega-mix" medley of earlier hits. Gabriel's tape has two versions of "Sledgehammer," along with the previously unavailable "Don't Break This Rhythm" and an '85 remix of "I Have This Touch."

Retailers are also attracted to the configuration's lower price points. With a \$4.98 list, consumers can tap into a hit-driven market for less than the cost of a cassette album.



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## Bleecker Bob's Offers Punk, Metal N.Y. Rock Mecca Opens L.A. Branch

BY CHRIS MORRIS

LOS ANGELES Bleecker Bob's, the Greenwich Village record shop that has been a mecca for music buffs and collectors for nearly two decades, now has a sister store in Los Angeles.

Located on trendy Melrose Avenue, the L.A. Bleecker Bob's opened in April. Like its New York counterpart, the 1,800-square-foot store caters to record collectors, punk rock and new wave enthusiasts, and heavy

metal fans.

Owner Bob Plotnik, who oversees the new establishment by splitting his time between coasts, defines his business as selling "trend-setting records that make a statement."

Plotnik, who grew up in the Boyle Heights neighborhood in L.A. before moving east, cites both personal and business reasons for starting up his second store.

"I like it out here," he says. "I like the climate, the old cars, the art deco architecture. But also, the music scene has moved back to L.A. There are more venues and more up-and-coming bands. The radio situation is better out here because of diversification."

Plotnik also detected a void in the L.A. retail marketplace. "Nobody was selling good rock'n'roll from the '50s to the '80s. Most sell just what [new-wave-oriented FM station] KROQ plays."

A similar hole existed in the New York retail scene when Plotnik, then a 17-year-old record collector, started up the original Bleecker Bob's in 1966.

"The music scene was happening in New York. We had the Bitter End, the Cafe Au Go Go," he says. "All the kids were hanging out in the Village, and there were no record stores in

the Village. A big market was untapped."

Plotnik's Los Angeles outlet is approximately the same size as the 20-year-old Village store and is stocked similarly.

Approximately 13,000 LPs are in stock. Empty sleeves are kept in the bins, with disks behind the counter to prevent pilferage.

LPs represent 90% of the stock; "hard to find" CDs and cassettes make up 10%. "Most of what I sell doesn't come in CD," he says.

He further breaks down his stock as 60% import and 40% domestic. Only 20% of his stock is new product, with 80% catalog titles.

The stock is divided evenly between alternative rock'n'roll and mainstream material, although Plotnik says, "I try to keep the mainstream stuff collectible—like a Madonna picture disk, for example."

Heavy metal, which takes up 60% of the space in Plotnik's New York store, is also well-represented in the Melrose Avenue shop, but Plotnik says that the hard rock audience hasn't discovered it yet.

"I have the largest heavy metal section in L.A., but the heavy metal kids don't come down here," he says. "We get kids who like art music and hardcore punk."



**Tower Walks On The Wild Side.** The jury favored Lou Reed (seated, right) when the veteran RCA artist supported his "Mistrial" album with an in-store stop at Tower Records' downtown store in New York. More than 500 fans attended the afternoon session. Seated with Reed is WNEW-FM announcer Ken Dashow. Standing, from left, are Alan Grunblatt, RCA product director; Bob Riifici, regional sales director; Kenny Altman, Tower assistant manager; and Larry Palmacci, RCA branch marketing manager.

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FOR WEEK ENDING JULY 19, 1986

# Billboard TOP COMPUTER SOFTWARE™

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	1	1	11	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator				•					
	2	3	37	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
	3	2	21	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•						
	4	9	9	PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•						
	5	6	37	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•			•		
	6	18	13	WIZARDS CROWN	SSI	Action Adventure Game	•		•						
	7	10	45	JET	Sublogic	Flight Simulation	•	•	•						
	8	5	27	KARATE CHAMP	Data East	Action Arcade Game	•		•						
	9	14	66	SARGON III	Hayden	Chess Game	•		•	•	•				
	10	4	19	HARDBALL	Accolade	Baseball Game	•		•						
	11	20	3	U.S.A.A.F.	SSI	Simulation Game	•	•	•						
	12	13	11	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game	•	•	•						
	13	RE-ENTRY		KING'S QUEST II	Sierra On-Line	Adventure Game	•				•				
	14	15	15	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•	•	•						
	15	RE-ENTRY		FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•						
	16	RE-ENTRY		FLIGHT SIMULATOR	Microsoft	Simulation Package	•		•	•					
	17	11	21	KUNG FU MASTER	Data East	Action Arcade Game	•		•						
	18	RE-ENTRY		BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•						
	19	RE-ENTRY		F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game	•	•	•	•			•		
	20	NEW▶		INFILTRATOR	Mindscape	Helicopter Flight Simulator				•					

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●—DISK ◆—CARTRIDGE ★—CASSETTE

## Grass Route

BY LINDA MOLESKI

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

THE SEVENTH ANNUAL New Music Seminar is under way this week (13-16) at New York's Marri-

ott Marquis Hotel. And with an expected 5,000 attendees, it's NMS's largest and most promising confab yet.

As in the past, this year's event has plenty to offer indies, particularly new or improved panels and workshops focusing on indie concerns. The seminar also provides participants with the opportunity to network and meet with many of the industry's top people.

Some of the hot topics expected to be discussed at this year's event include the current climate for indies and what their survival means to the majors, according to Tommy Boy chief/NMS partner Tommy Silverman. Silverman says these issues and others will be addressed in the "Indie/Major Face Off" and "Independent Labels" panels.

The former will feature Stiff's Dave Robinson, Fantasy's Phil Jones and Profile's Cory Robbins, as well as spokesmen from major labels. Tommy Boy's Rick Dutka will moderate. The latter will feature Tee Vee Toons' Steve Gottlieb, Rounder's Bill Nowlin, Celluloid's Jean Karakos, Sleeping Bag's Will Sokolov and Landmark's Pat Monaco. Billboard's Fred Goodman will moderate.

But sure to be this year's most talked about panel is "A Million Dollars Worth Of Mistakes," in which indie veterans Silverman, Sunnyview's Henry Stone, Alligator's Brue Iglauer, Omni's Alan Rubens, and Criminal's Arthur Baker will share their experiences with those who are new to the business.

Equally important to the four-day conference are the NMS trade show and label showcases. Although attendees don't have to venture too far to find the trade floor, the showcases will take place at various venues around the big city.

Some of the labels participating: Celluloid with the Golden Palominos; Profile with Run-D.M.C.; Rock Hotel (Profile) with Celtic Frost, D.O.A. and Rogue Male; Rounder with Kristy Rose & The Dying Breed; Relativity with Scruffy The Cat, Dancing Hoods, Raunch Hands, and Bleached Black; SST with Saccharine Trust and Leaving Trains. See you there!

## TAPE VENDING MACHINE

(Continued from page 42)

The finished V600 is 6 feet 8 inches tall, 3 feet deep, and 4 feet wide, and it occupies 12 square feet of floor space. It holds 660 Beta and VHS titles, and Janney says it is "instantly convertible to 8mm" if and when that need arises.

Its etched stainless-steel facade features a moving LED display sign, a 12-inch color preview monitor, a 9-inch video monitor that displays operating instructions, and stereo speakers that broadcast a synthesized voice. A magnetic credit and debit card swipe, receipt printer, three-button selection pad, in-and-out tape port, and \$1 and \$5 bill acceptor with automatic stacker allow customers to complete their transactions.

The unit rolls on locking wheels and is equipped with an alarm system in case of vandalism. It is also, according to Janney, "glitch-free."

"An outside service organization we employ can have a machine back on line within a couple of hours anywhere in the country," he says.

A customer of the V600 begins his transaction by following the instructions on the display terminal. He inserts a major credit card or Video Express card into the card swipe and chooses a title using the three selection buttons, which move the cursor up and down the menu on the video screen.

After money is fed into the bill

acceptor, a three-axis robot mechanism pulls the desired cassette and dispenses it through the tape port, along with a receipt showing the date, time, and due date. Transaction time is projected to take less than one minute, and the entire operation can be done with one hand—a plus for package-laden customers, according to Janney.

In addition, if the machine is out of a particular title, it can inform

### 'The VDM doesn't have to threaten store owners'

the customer of the location of the nearest V600 that does have the desired tape.

When a tape is returned, the machine reads the coding on it so that the robotic arm can return it to its proper place. This prevents the renter from replacing the prerecorded tape with a blank. If the renter has kept the tape longer than the two days allowed, the machine will not accept the returned cassette until the extra fee has been paid. If the cassette is not returned within five days, the V600 automatically bills the customer's credit card for the tape's full retail amount.

According to Janney, V600 personnel will be able to create an in-

ventory tailored to the needs of the market area by utilizing the machine's data base. Janney says Video Express computer programmer Greg Zurick is continually developing the V600's existing technology, which will help VEI create targeted advertising and promotional campaigns within the V600's respective customer bases.

Janney says the V600 will retail for \$15,000, but that prospective clients can rent, lease, or take out the machines on consignment from American Leasing.

He plans to market the V600 in areas where "there's no available video outlet," such as factories, hospitals, military bases, shopping malls, airports, train stations, fast-food outlets, hotels, motels, apartment buildings, universities, even movie theaters—and also in existing video stores in order to alleviate service crunch on hit titles.

"The advent of the VDM [video dispensing machine] doesn't have to pose a threat to video store owners," says Janney. "It can serve as a satellite extension of the video store, expanding, if not augmenting, video outlets. And it will help make software more available. All it will do to the video retailer is offer a new method of dispensing tapes. Every progressive store will want one. And with the constant occurrences of robbery in mom-and-pop stores, the machine would provide another form of safeguarding."

Janney says the V600 will also offer music cassette tapes for sale only, another feature he sees as increasing the profit center for the machine owner.

Janney says the V600 can be used as an incentive-giver in locations such as factories, military bases, and fast-food outlets. Increased worker production can be rewarded with free rentals; fast-food outlets can give out a token good for money toward a tape purchase with cumulative food purchases of a certain amount.

He says VEI plans to set up regional distributors. "We'll probably need five or less to handle the 50 states," he figures, "but that's up for conjecture." The cassettes themselves will be provided "through a variety of sources," according to Janney. The main supplier will most likely be VEI itself. "We'll supply the tapes if the people want them," he says, "either through a company we'll form ourselves or one we'll associate ourselves with."

A completed model of the V600 is scheduled to be assembled by September and will be commercially available no later than Nov. 1, according to Janney. A research and development firm, which Janney says he cannot name because of contractual agreements, is manufacturing the machine as well as doing field-testing, marketing, and distribution.

"The VDM's time has come," says Janney. He dispenses with the doubts raised by a number of observers about the viability of the machines by saying, "The market acceptance for automated banking machines was terrible initially. Now they're all over the place."

# ...newslines...

**BUZZARD'S BASH:** Buzzard's Nest Records, with six stores in Columbus, Ohio, and another in nearby Lancaster, used the Fourth of July weekend to kick off its 15th-anniversary celebration. Chain president George Buzz says a monthlong sale will offer "specials right across the board," involving all labels, with heavy radio advertising providing much of the campaign's muscle. "Every station will be saturated," he says.

**HARMONIOUS RESULTS** were achieved by Harmony House's 19 stores when the Troy, Mich.-based chain repeated its Motor City Tune Up Sale in June. The annual event coincides with the conclusion of the company's fiscal year. "It helps clear out our stores and our warehouse a little bit, and it gives our customers some nice discounts," says merchandising manager Chuck Papke, who adds that all stores rang up healthy numbers. He says the sale's generous markdowns—like \$2.00 off all \$5.98 list titles and \$3.00 off all \$8.98 titles—prompted customers to "go a lot deeper" into their wallets and pocketbooks.

**ENGLAND'S CHARLY RECORDS** and its U.S. distributor Street Level Trading celebrated a year in business together by plugging into July Fourth festivities with an in-store promotion at Tower Records stores. The reissue label hyped its red, white, and blue rockabilly, r&b, and jazz oldies product with a giveaway of catalogs, cassettes, promo packs, and coupon redemption discounts.

**TONY BENNETT** hit the in-store circuit again, with a July 3 stop at Music Plus' Ventura Blvd. outlet in Studio City, Calif. George Chronis, spokesman for the Los Angeles chain, says that more than 300 fans braved sweltering temperatures to meet the legendary crooner, thanks in part to support from radio station KJOI. But the big story for the day was the sale of Bennett product. Congested store conditions often stymie sales at in-store appearances, but Chronis reports the store pumped more than 200 units of the singer's return recording. Lithographs of some Bennett artwork were given away to customers.

CHRIS MORRIS and GEOFF MAYFIELD

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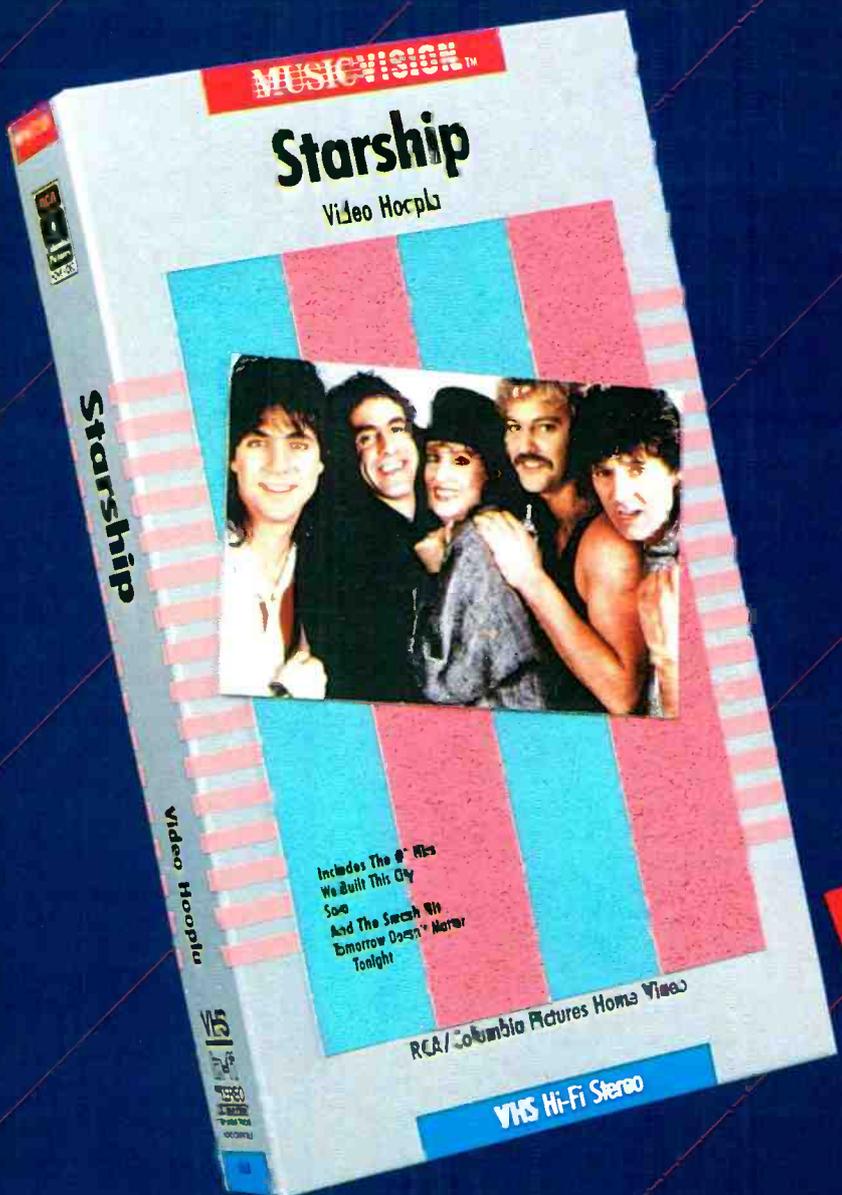
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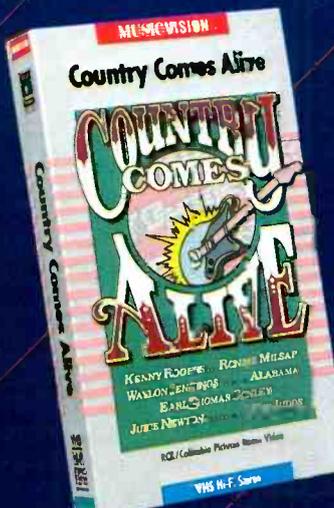
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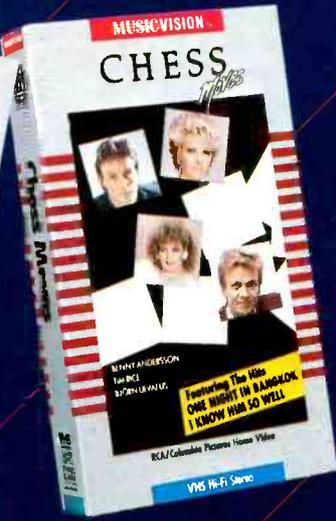


### Whodini BACK IN BLACK

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Suggested retail price.\*



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# ...newsline...

**PRICE CUTS** are in store for three major Media Home Entertainment titles. "Halloween," "A Nightmare On Elm Street," and "C.H.U.D." are all getting dropped to \$19.95. Date for the low tag to take effect is Aug. 6, and Media says the reduction will hold "indefinitely." The titles are three of Media's biggest performers.

**A NEW CHILDREN'S** division is being established by Heron Communications, owner of Media Home Entertainment. "Hi-Tops" is the division's name. It will be run by Wendy Moss, formerly of Family Home Entertainment. Moss' title will be vice president of sales and marketing. Also on staff will be Nancy Steingard, who will be vice president of programming and production. Hi-Tops program categories will include feature films, animation, and educational and informational product.

**EUROPE IS THE LATEST** market targeted for software development by Sony Corp. Sony has established Sony Video Software Europe, which will be modeled after successful ventures in the U.S. and Japan. Sony has become adept at picking up worldwide rights for programming, some of which will be funneled into the European venture. Sony says the three software companies will work closely together. In the U.S., Sony Video Software Co. has just released a Video 45 of the group "Heart," which includes the hits "What About Love," "Never," "These Dreams," and "Nothin' At All." The program will run for 18 minutes and sell for \$16.95.

**THE DE LAURENTIIS** Entertainment Group is the latest major production company to cut a deal with Vestron Video. The two companies have made a six-picture agreement. Titles included are "Tai Pan," a film version of the James Clavell best seller, "The Bedroom Window," which stars Steve Guttenberg, Elizabeth McGovern, and Isabel Huppert, "Evil Dead II," "Rampage," which is based on a William Friedkin novel, "Training Exercises," and "Nutty Professor II," a sequel to the 1963 Jerry Lewis film which also stars Lewis.

**EPI HAS** formed a new children's label, Children's Video Recess. Initial releases will be the 39 half-hour episodes of Fantasy Theatre, which offers such tales as "Tom Thumb," "Rip Van Winkle," and "The Tales Of Aesop," for a list price of \$9.95. On another note, EPI is putting out a video board game called "Sex Trap," which contains not X-rated but "wink-of-the-eye" material. A narrator and couple demonstrate moves and strategies which will help consumers respond to such instructions as "kiss eyelids and work down to chest," and "nibble thighs."

**CHAMPIONS OF SPORTS** is the name of an eight-title, under-\$10 series coming out from Goodtimes Home Video Corp. Four programs are being released initially, spotlighting Bjorn Borg, Sugar Ray Leonard, Gary Carter, Bill Rodgers, and Alberto Salazar. Other athletes who will be showcased include Julius Erving, Joe Montana, Wayne Gretzky, and Willie Shoemaker.

**THE NEW YORK YANKEES** are coming to cassette via Rhino Video, which is releasing "Baseball—The Yankee Way," an educational title filmed in 1965 during spring training. Among the Yankees giving pointers are Mickey Mantle, Roger Maris, Whitey Ford, Yogi Berra, Bobby Richardson, and Elston Howard. Rhino's other titles for this month take a slightly different tack. One is "Sleazemania—The Special Edition," a \$19.95 film which features scuzzy highlights from the likes of "Flesh Merchants," "2,000 Maniacs," and "Orgy Of The Dead." "Mondo Elvis," a program which looks at the cults and cultish behavior centered on Elvis Presley, is another title.

**OTHER RHINO** programs include "Weird Cartoons," a collection of de-dented animation, "Destination Nicaragua," an educational film narrated by Tyne Daly, and "Saturday Night Serials," a collection of old-time serials.

**OVER \$600,000** is being spent by Karl/Lorimar Home Video in its latest ad campaign for "Jane Fonda's New Workout." Print is the selected medium, with ads on display in People, Us, Self, Glamour, Shape, American Health, and Working Woman. Karl/Lorimar says the reason for the campaign is a desire to strengthen the position of the "New Workout" in the pantheon of Fonda titles and to help pull the program through retail video outlets.

**VIRGINIA WADE** goes on video via Vision Media. The company has just finished its first title, "Tennis: Workout To Win, with Virginia Wade." Production on the title will be done by Joe Conforti's J.C. Productions, whose main experience has been in television commercials.

**RACK JOBBER** Entertainment Rentals has been purchased by The Video Department, a new company headed by two people closely associated with Entertainment Rentals: Ian McFall, who was president, and Matthew X. Garvey, who was a major shareholder. **TONY SEIDEMAN**

## Children's, Exercise Product Involved Congress Licenses Embassy Titles

BY TONY SEIDEMAN

**NEW YORK** Mass-merchandise distribution expert Congress Video has licensed 14 children's and exercise videos from Embassy Home Entertainment.

The deal is the second of its type; earlier this year, Kartes Video Communications licensed more than 25 titles from Paramount Home Video and MCA Home Video.

The difference between the deals is that almost all of the Kartes titles were feature films, and the Congress programs are nontheatrical.

Congress made the deal for a number of reasons, says head Tim Fry. Chief among them were the quality of the Embassy product and the desire for a higher profile among indie mass-market-oriented manufacturers, he says.

According to Embassy president of sales Rand Bliemiester, "We did the deal because Congress has a demonstrated track record selling product

to the mass merchants." Says Bliemiester: "It's a very competitive business, and we believe that we need to exploit all potential avenues of distribution to all valid retail channels."

While Embassy has marketed the programs at prices in the \$24.95-\$39.95 range, Congress will be selling them at two price points: \$14.95 and \$19.95. Congress will put the programs on sale July 30.

The children's titles involved in the deal are, in the \$14.95 category, "Alice Through The Looking Glass," with a running time of 72 minutes and starring Ricardo Montalban and Nanette Fabray, and "The Littlest Angel," 77 minutes, with Tony Randall and Connie Stevens.

In the \$9.95 price category, Congress will be marketing three volumes of fairy tales and several other pieces of product. The first fairy tale volume contains "Cinderella," "Magic Pony," "The Frosty Giant," "The Curious Tiger," and "The Beauty And The Beast." The second includes

"Snow White," "The Emperor's New Clothes," "The Twelfth Month," "The Happy Prince," and "The Three Wishes." The third contains "Little Red Riding Hood," "The Golden Goose," "The Wild Swans," "Lake Of The Rainbows," and "The King's Ears." All run for about 55 minutes.

The other children's titles are "Here Comes The Grump," 60 minutes; "Christmas Racoons," 30 minutes; "Tukiki And His Search For A Merry Christmas," 30 minutes; and two 30-minute episodes of the animated show "The New Three Stooges."

The exercise tapes will both be marketed at \$9.95. One is a weight-lifting program titled "Pump It," and the other is titled "Texercise" and stars Irlene Mandrell.

Fry says Congress chose its program categories because "the two greatest-selling parts of the sell-through market are children's and exercise video." He claims his company's "Total Body Workout" has moved 150,000 units.

FOR WEEK ENDING JULY 19, 1986

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	3	★ ★ NO. 1 ★ ★ THE #1 VIDEO HITS	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	2	5	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
3	3	5	IMAGINE	Picture Music Intl. Sony Video Software RO429	John Lennon	1986	D	29.95
4	8	3	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
5	5	5	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
6	4	33	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
7	9	33	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
8	RE-ENTRY		LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
9	10	9	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
10	6	21	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
11	7	21	PORTRAIT OF AN ALBUM ●◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
12	17	37	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
13	12	13	SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
14	RE-ENTRY		ARENA	Picture Music Intl. Thorn/EMI/HBD Video TVF2789	Duran Duran	1985	LF	29.95
15	RE-ENTRY		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
16	11	27	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
17	NEW ▶		FUEL FOR LIFE	CBS Inc. CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
18	14	5	DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
19	15	35	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
20	16	5	HEAR N' AID, THE SESSIONS	Sony Video Software RO428	Various Artists	1986	D	16.95

● 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.

## Home Vision Has Titles In Art, Music, Dance, Literature Firm Targets Retail In Pitching Fine Arts

BY MOIRA McCORMICK

CHICAGO A fine arts home video manufacturer here provides sell-through incentives for specialty retailers by selling product directly to them, passing along a 30% to 35% margin.

Home Vision, sister company of the major nontheatrical film distributor Films Inc., was founded last fall and recently made its first test mailing, according to president Gale Livengood. The company is readying its first catalog, due in August, which will include 120-150 titles dealing in art, music, dance, and literature. Most are priced at \$39.95, with two-cassette packages priced at \$59.95.

According to Livengood, Home Vision is working on a three-pronged marketing campaign. The first prong is direct mail, which is already in operation out of a Boston office. "We've just done a test mailing on our 'Story Of The Symphony' series," says Livengood. The series consists of six 90-minute cassettes featuring Andre Previn and the Royal Philharmonic.

Home Vision is also marketing to schools, libraries, colleges, and universities. "We have public performing rights on our product line," says Livengood, "and these institutions can purchase the rights to show it, as long as they don't charge admission."

But Home Vision's primary marketing thrust is toward retail. Livengood has engaged the consulting services of Brad Burnside, proprietor of two-unit Video Adventure in Evanston (and a nominee for the board of the Video Software Dealers Assoc.) to put together a suc-

cessful retail plan. "Our intention is to establish retail outlets in major markets, to develop a quality innovative program for retailers interested in upscale marketing and sell through," says Livengood.

"Most dealers are interested in selling 'Rambo,' so we want to help them pinpoint their upscale clientele, developing sell-through via extra points and point-of-purchase material."

Video Adventure's Burnside has had a great deal of success marketing fine arts product to his own customers. Over a year ago, he did a market survey in conjunction with the Kellogg School of Management which determined that 33% of his customers would spend money on arts cassettes. He created a separate fine arts display section, and within six to eight months, he says, "Those revenues went from 3% to 12%."

In assisting Home Vision with its retail plan, Burnside says he wants to help independent video retailers avoid the impending shakeout. Burnside says he and Home Vision are offering their sell-through program for fine arts "for the dealer who's asking, 'What can I do to differentiate myself from Joe's Video, how can I protect myself from a shakeout, generate profit, and attract new customers?'"

Among the elements of the program are the direct-selling policy, 100% return privileges, and retailer "education" via brochures and other materials. "The catalog is structured so that it is informative to retailers who don't know much about the subject, without being insulting to people who do know every opera ever written. We are also working

on showing the retailers how to contact their local arts community for co-promotion ideas," says Burnside.

Home Vision's product line comprises a wide spectrum of programming on the arts. "Fifty percent of our collection is contemporary," notes Livengood.

Home Vision is a licensee of National Video Corp. (NVC), RM Arts (a German company which produces programming for the BBC), and Women in Arts, among other production firms. NVC's operas and choral works, which are also available through Thorn/EMI, are being released with subtitles and libretto by Home Vision.

"We've just received a package of 22 new programs from NVC, with 19 operas and three ballets, which we are releasing gradually," says Livengood.

Home Vision's next release package includes four operas: "Andrea Chenier," "Carmen," "Don Carlo," and "Eugene Onegin." Also included is "American Ballet Theatre in San Francisco."

Other ballet product includes programs from the Royal Danish Ballet and New York City Ballet, with 30 dance titles expected by August. Also in Home Vision's collection is a series of six programs focusing on artist Georgia O'Keeffe, Mary Cassatt, Louise Nevelson, Andrew Wyeth, Jack Levine, and Paul Cadmus.

Literary titles include documentaries on leading authors, all of which were produced by RM Arts.

## Paramount Sets 2nd Summer Promotion

NEW YORK Paramount Home Video has scheduled its second promotion of the summer season, putting 26 titles on sale in a campaign called The Real Adventure Is At Home.

Summer Savings was the title of the company's earlier promotion. It took place in early June and was targeted more at retailers and distributors than at consumers. Wholesale prices were cut for a short period.

Paramount decided the time had come for Adventure because, says vice president of sales Eric Doctorow, "One of the keys to maintaining an ongoing sell-through market is making sure there is an ongoing flow of quality product at low sell-through prices. We felt this was a good time of year to introduce a number of new titles and repromote a number of catalog [programs]."

That the promotion will take place during the summer-doldrums period won't be a problem, he says.

Seven titles in the new promotion have never been released before. The rest will be repriced for the promotion. Order date for Adventure is Aug. 6; ship date is Aug. 20. Program prices will range from \$19.95 to \$24.95.

The newly released titles in the promotion are "Bad Company,"

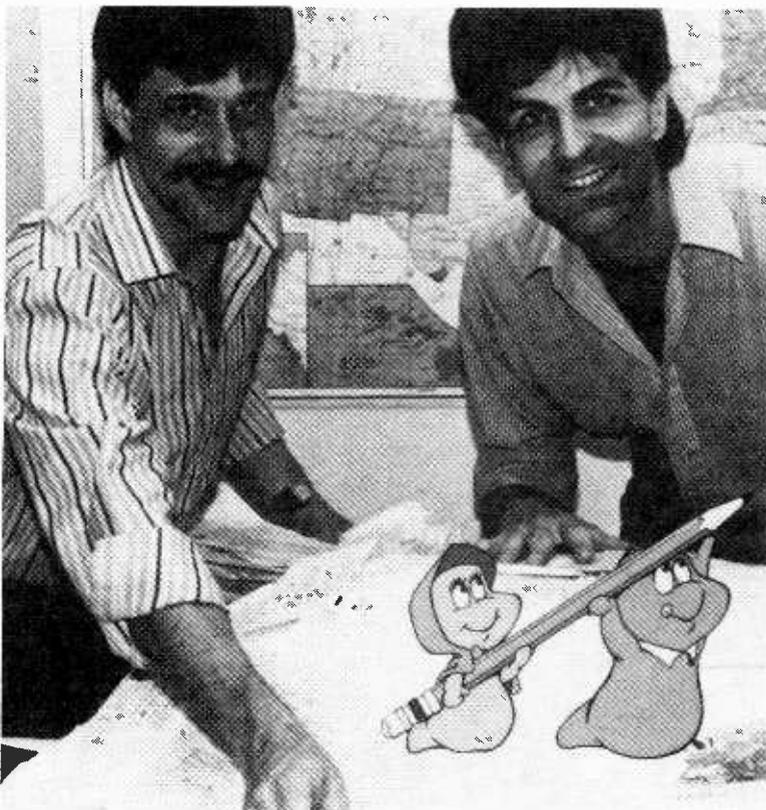
"Badge 373," "Framed," "Funeral In Berlin," "The Molly Maguires," "Murphy's War," and "Nevada Smith." All will be priced at \$24.95.

Catalog titles that will be repriced to \$24.95 are: "Black Sunday," "Escape From Alcatraz," "Gallipoli," "The Hunter," "Hustle," "The Longest Yard," "Marathon Man," "Serpico," "Three Days Of The Condor," and "True Grit."

Coming out at \$19.95 are "Donovan's Reef," "Downhill Racer," "El Dorado," "King Of The Gypsies," "The Parallax View," "Shane," "The Shootist," "To Catch A Thief," and "The White Dawn."

Support of the promotion will include standard-issue point-of-purchase materials, including three posters, and advertisements in trade and video buff books as well as specially targeted co-op funds.

Much of the burden of reaching consumers will rest at the retailer and distributor level, Doctorow says. "For sell-through promotions, creating pull-through consumer advertising is important to establish sales momentum, and we look to our distributors to develop local sell-through advertising campaigns with their retailers to create this kind of pull-through momentum," he says. TONY SEIDEMAN



**Underground Animation.** Russ Jarros, left, and Jerry Reynolds, creators of the animated video characters the Mirthworms, are about to dig into two of their creations, Crystal Crawler and Bert Worm. Jarros and Reynolds also produce the Mirthworm programs. The second Mirthworm film, "A Mirthworm Masquerade," will be released by Family Home Entertainment in September.

## Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

IMAGINE: A LASER-READ disk medium that offers digital audio, still and moving pictures, graphics and data-storage capacity, and compatibility with computer hardware systems. In the future? No, here today. It's called the laser videodisk. And in yet another case of reinventing the wheel, scientists and engineers are trying to stuff the same capabilities onto the videodisk's popular little brother—the compact audiodisk.

The plans go by various acronyms, usually but not always with hyphens after the CD part. One of the first to be discussed by engineers was CD-ROM, a CD containing computer "read-only memory" (ROM). The idea was to create a computer-storage medium more durable and capacious than the common, everyday floppy disk and much cheaper than the industrial-level hard disk. CD-ROMs, still in development, are designed to store a massive 540 megabytes—540 million bytes—of digital data. Sanyo says it has already begun taking orders for CD-ROMs, and JVC is hot on its heels.

The next to be discussed were CD

media devoted to graphics and to car navigational systems working in conjunction with satellites. More recently, CD-V—for CDs with digital audio and up to 10 minutes of moving video—has been bandied about. PolyGram Records is spearheading CD-V program development; the ubiquitous idea of video jukeboxes is spurring it along. Yet most of the brainpower these days is going to still another cutting-edge application, this one devised jointly by the electronics/communications giants Sony and PolyGram-parent Philips: CD-I.

The "I" refers to "interactive," which in this case is a catch-all term for audio and massive amounts of computer data on a single CD. It also implies compatibility with computers in a way that could theoretically turn your CD player into the household brain and relegate your personal computer to signal-routing.

Ironically, much of this sounds like the past repeating itself: Many models of laser videodisk (LV) players have come equipped with computer-output jacks for the last couple of years. Moreover, whatever capabilities the CD offers, the LV at least matches and often surpasses. Laser videodisks with both video and accompanying digital audio have been around for over a year, and the new Pioneer CD-LV player at \$900 suggested retail lists for the

same price as many of the first CD-only players.

CD has, however, two advantages that give impetus to CD-I research: At 4.75-inch diameter, CDs are smaller than 8- or 12-inch videodisks; while LVs certainly might be down-sized, that likely means redesigning hardware. Yet looming larger in CD's favor is an advantage that has nothing to do with technology: With a worldwide CD-player population in the millions, CD hardware is far more plentiful than LV. The Electronic Industries Association figure for 1985 CD sales to U.S. dealers alone is 966,000. This is far more than the estimated total installed base of LV and CD-LV players here.

The entrenchment of CD hardware is doubly significant since, according to CD manufacturers, many of the CD players already in the home are CD-I ready and can readily be adapted to accept CD-Is. If true, this means CD-I research was already far along virtually from the beginning of CD itself.

It was only months ago, however, that Philips and PolyGram set up a CD-I programming venture called American Interactive Media (AIM). AIM's aim is to echo the successful 1983 launch of CD itself, which came to market with both barrels—hardware and software—blazing.

## Carolco Buy-In Brings Changes To NCB Group

NEW YORK NCB Entertainment Group has just felt the impact of Carolco's purchase of a \$25 million share of the company, with an estimated 50 people let go.

"There have been substantial cuts," says Peter Hoffman, president of Carolco Pictures Inc. Describing the trims as "streamlining," he says, "Most of it will come back once we build the revenue base."

The chops were necessary because NCB chief Noel Bloom's "overhead was too high for the revenue he had," Hoffman says.

The home video industry is in for some major changes, says Hoffman. The business is "going to see maturation," especially at the retail level, with increased distribution through mass merchandisers, rack-jobbers, and convenience stores.

Although these shifts may produce short-term turmoil, Hoffman says, "Home delivery of filmed entertainment is going to be the dominant after-market for theatrical films for the foreseeable future."

So as Carolco "expands our production area into distribution, we feel home video is the biggest area" in terms of longterm opportunities.

Carolco/NCB will not engage in the prerelease rights buys that have characterized the purchasing habits of so many indies, Hoffman says. "We're not interested in buying long lists of unproduced titles for 5 or 6 million [dollars] a clip," he says. Finding product is not the problem. "The question is what do we have to pay."

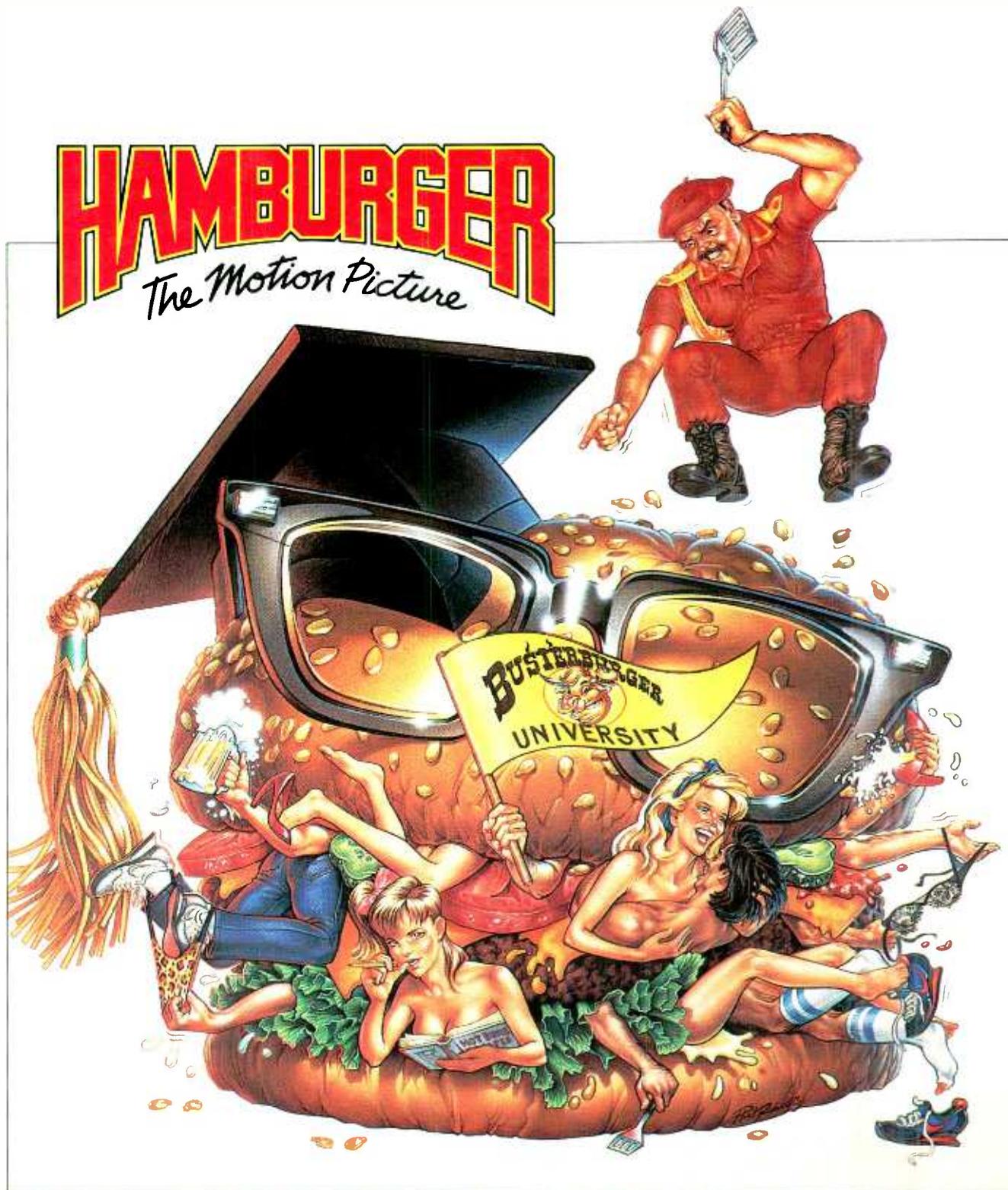
Carolco has produced such hits as "First Blood," and "Rambo: First Blood Part II," but Hoffman acknowledges the total number of releases the company puts out is small. "We're going to be actively acquiring product, no question about it." He looks for a total of 24 to 48 features a year.

Acquisition is one of the most difficult parts of the home video business, because it represents a company's biggest capital expenditure, Hoffman says. Adding to the intensity is the increasing sophistication of product owners. "Now they understand the business, so it's a rational world where you have to take some risks."

As for home video manufacturers, "There's no question it's a big period of consolidation," Hoffman says. "Without very substantial backing, I don't see how a company can survive." Made-for-home-video movies don't work, Hoffman claims. "You have to have theatrical producers and theatrical product, and that's what works in home video."

Hoffman would not say what percentage of NCB Entertainment his company bought with its \$25 million. Some details of the deal won't be settled until the end of the month, he says. Hoffman says the top executives in the firm will be staying. He also says he looks forward to working with NCB Entertainment head Bloom, whom he describes as a "pioneer."

TONY SEIDEMAN



## A comedy that really cooks.

Here's a sexy comedy that serves up lots of meat, hot buns, and bone-tickling fun. With a special treat: Randi Brooks, of "Last Precinct" fame, bares all as a professor's kinky wife with insatiable appetites.

Your customers will eat this one up. From the makers of "Hot Dog, The Movie," which topped the video rental charts for 10 weeks last year. Now they're ready for a second course, hot off the grill. Get your orders in by July 31.

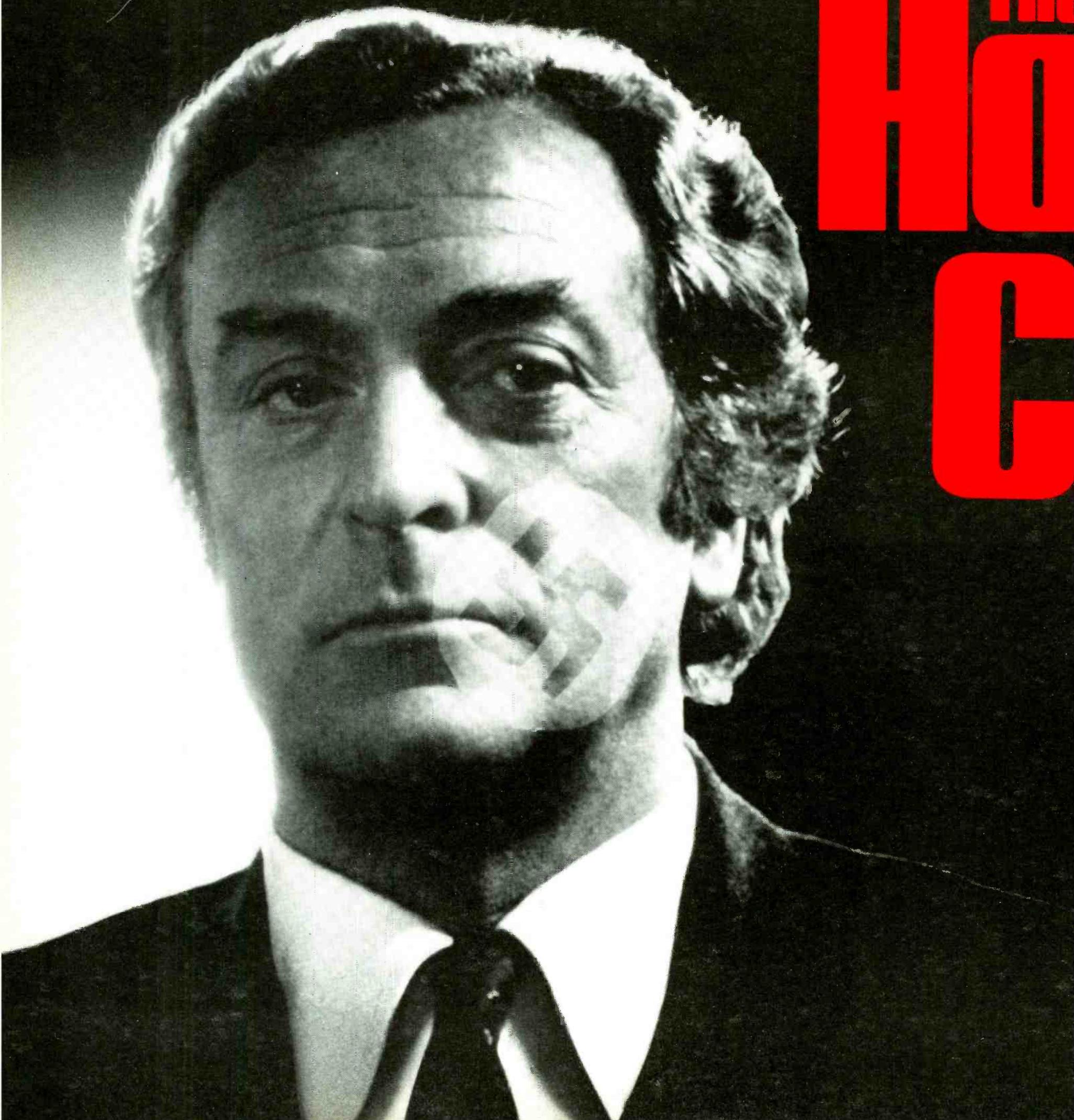
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Los Angeles, California

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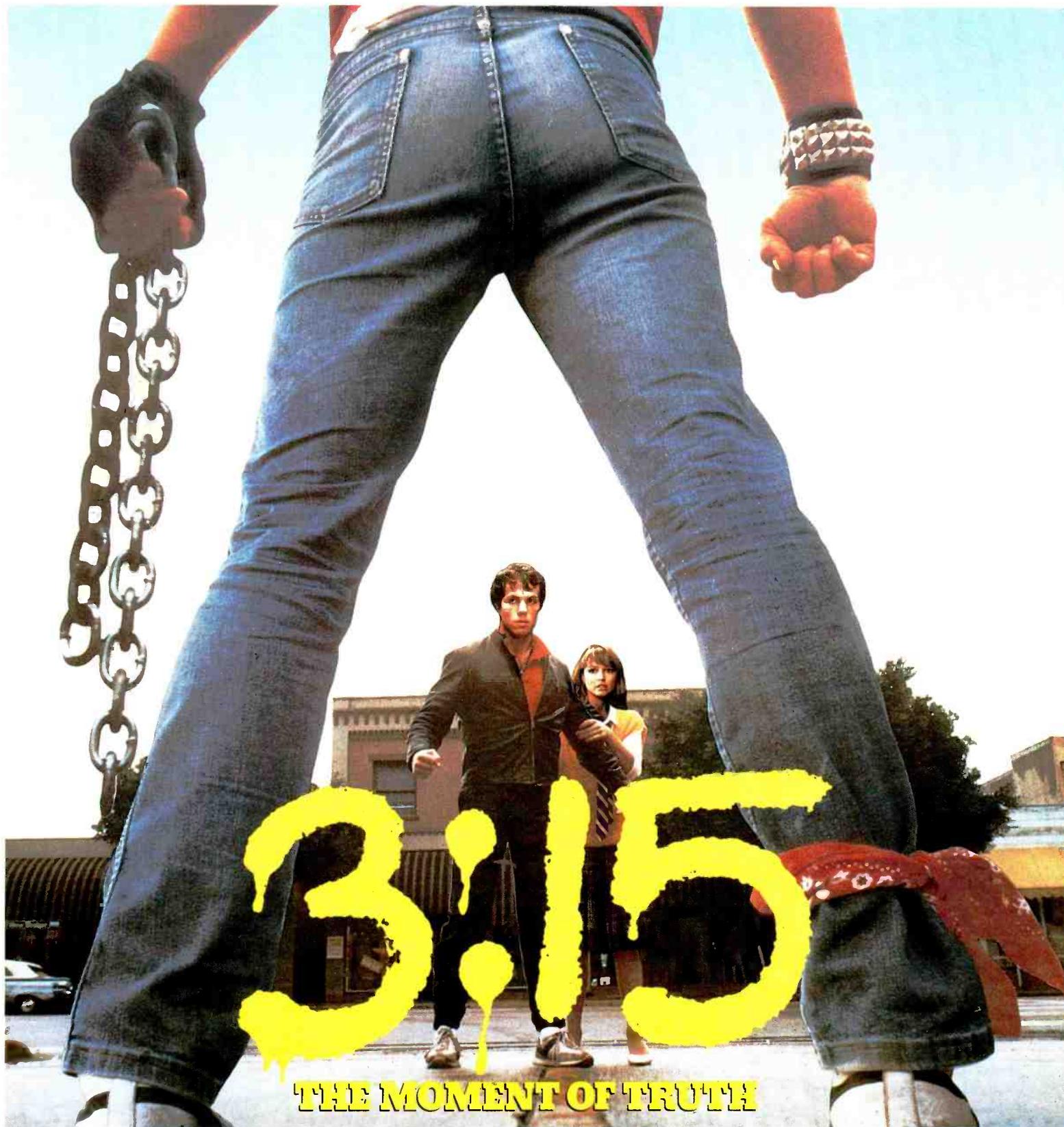
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**»THE HOLCROFT COVENANT«**

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Director of Photography GERRY FISHER BSC. Co-Producer OTTO PLASCHKES Executive Producer MORT ABRAHAMS Music by STANISLAS Based on the novel by ROBERT LUDLUM  
Screenplay by GEORGE AXECROD and EDWARD ANHALT and JOHN HOPKINS Produced by EDIE and ELY LANDAU Directed by JOHN FRANKENHEIMER

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At Lincoln High, the first thing you learn is to stay alive.

Gang warfare, and hard drugs are required courses at Lincoln High. That's what Adam Baldwin ("Ordinary People" and "My Bodyguard") and beautiful Deborah Foreman ("Valley Girl" and "Real Genius") must learn, the hard way.

The lesson begins promptly at 3:15, and it's real murder. Don't miss the final explosive showdown. **Available on videocassette**

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

## Golf Release Makes Putting Less 'Mystical'

BY JIM BESSMAN

SOUTHAMPTON, N.Y. Ben Crenshaw was still perturbed over the double bogey at 15, which wiped out his eagle on the preceding hole. But even so, he was excited about his just-released "how to" videocassette on putting. Crenshaw discussed the video in the press tent following completion of his third round at the U.S. Open here.

The video, "Ben Crenshaw: The Art Of Putting," is the first to be released by HPG Home Video, which is the new video arm of the Holden

**'It's really just rolling a ball toward an object'**

Production Group, a Dallas television production company specializing in sports programming for cable and broadcast TV. The 40-minute program sells for \$49.95 and is initially available by mail order only.

Crenshaw said that while there are a number of golf instructionals already on the market, none has focused specifically on putting, "the most mystical part of the game." He said his goal in writing the script and in demonstrating the material was to keep the program light, entertaining, and, especially, not boring.

"I reduced my own camera appearances to keep it moving and kept it at no more than 40 minutes so no one would go to sleep," said Crenshaw, noting that the cassette was divided into brief "chapters" broken up further by analyses of putting by golf legends through inserts of archival footage. Additionally, the tape includes a lengthy excerpt of a old putting lesson film by Bobby Jones, Crenshaw's acknowledged golf hero, as well as applicable quotes from Jones' writings on the subject.

"Mr. Jones' writing was so great and made so much natural sense," continued Crenshaw. "He kept everything simple, and that's the reason why I say that putting is an art, not a science. If you reduce it to scientific terms, it gets mechanical and contorted and you freeze up, when it's really just rolling a ball toward an object."

Crenshaw is therefore flexible in his teaching approach, offering numerous techniques for viewers to adopt as they see fit. "I'm not a person to preach, and the last thing I want to do is tell people what they should do," he said, noting that the program ends with a funny string of outtakes showing him miffing his putts as well as lines. "I've definitely had my lapses, and I'm glad we put some of them in."

The tape, however, begins with CBS-TV supplied clips of some of his most famous putts—those which won him the Masters champi-

(Continued on page 58)

# “When I Grow Up...”



Playing “grown-up”: One of the joys of childhood. Dressing in “grown-up” clothes, walking in “grown-up” shoes, and mocking “grown-up” words.

But everyday, children are stricken with the most dreaded of all “grown-up” diseases—cancer. And their games are ended.

To too many of these children, playing “grown-up” will never be anymore than that—playing. Many of these

children won't even play “grown-up” again.

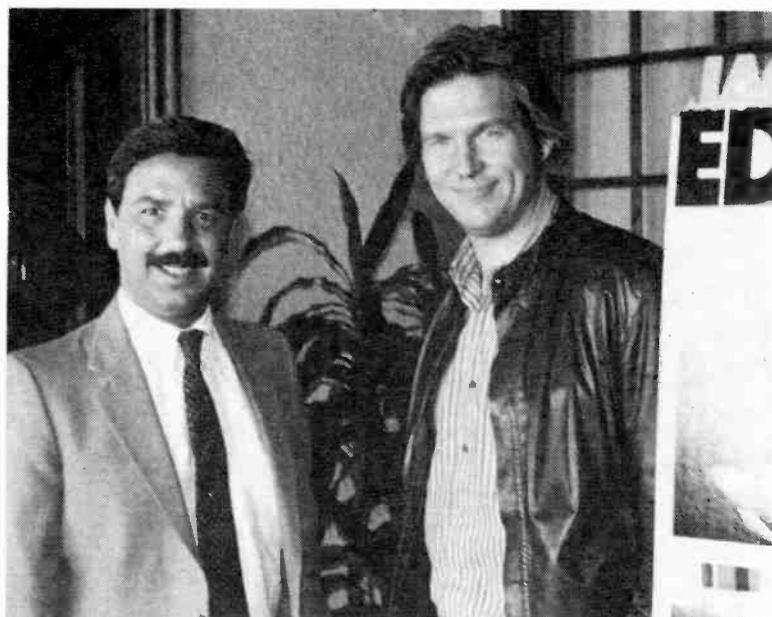
At St. Jude Children's Research Hospital, we're fighting to put an end to this senseless loss, and we're working toward a day when no innocent “grown-up” will lose her life to cancer.

To find out how you can help in this desperate

struggle, write to St. Jude, 505 North Parkway, Memphis, TN 38105, or call 1-800-238-9100.



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*Danny Thomas, Founder*



**Sharp Release.** Gary Khamar, left, senior vice president of RCA/Columbia Pictures Home Video, chats with actor Jeff Bridges during a party celebrating the release of the movie "Jagged Edge" on videocassette.

## Gold & Platinum Awards Exceed 1985 June Certifications Up

NEW YORK Recording Industry Assn. Of America gold and platinum certifications for June exceeded or equaled those of the year before for the first time in 1986, with eight gold and six platinum awards granted. Last June eight titles were certified gold and four platinum by the RIAA.

Year-to-date numbers for 1986 continue to come in considerably weaker than '85. So far this year 54 gold and 33 platinum certifications have been granted; by this time last year, 72 gold and 45 platinum certifications had been handed out.

The numbers in the non theatrical category are even weaker. June saw only one non theatrical award granted, a platinum to MCA Home Video's "Miami Vice." Last year, June saw five golds and one platinum certification awarded. Year-to-date for 1986, nine titles have been certified gold and eight platinum. By the end of June 1985, 81 titles

had been certified gold and 31 platinum.

Six of the eight titles that won gold also won platinum. Vestron Video dominated the gold category, taking home four, and tied with MGM/UA Home Video in the platinum arena at two each.

The Vestron platinum winners were "Once Bitten," and "To Live And Die In L.A." MGM/UA's platinum winners were "Year Of The Dragon," and "Invasion U.S.A." Other platinum winners were New World Video's "Black Moon Rising," and MCA Home Video's "Back To The Future."

Gold certifications were granted to "My Chauffeur," "Twice In A Lifetime," "To Live And Die In L.A.," and "Once Bitten," from Vestron; "Invasion U.S.A.," and "Year Of The Dragon," from MGM/UA; "Black Moon Rising," from New World Video; and "Back To The Future" from MCA Home Video.

### HPG GOLF RELEASE

(Continued from page 56)

onship in 1984. Crenshaw added that the tape's production location—Tucson National Golf Club—is also the site of his 1971 NCAA triumph.

According to Crenshaw, the Tucson course kicked in production expenses in return for promotional consideration. Filming took place in November and December, with HPG president Mickey Holden producing.

In Dallas, HPG's director of marketing Kathy McDonald said the tape will be sold first through a direct-mail promotion advertised on the ESPN and CNN cable networks. She added that HPG has a mail-order brochure campaign underway.

Following its focus on the mail-order market, HPG plans to have the Crenshaw title available at retail by Christmas at traditional video outlets as well as golf pro shops, sports equipment stores, and upscale de-

partment stores. Promotional cover posters are being printed and additional p-o-p material is being designed.

McDonald said that a public relations campaign will include a satellite-delivered video press release and that Crenshaw will be available for interviews and appearances in support of his product. She adds that HPG hopes to release three more titles by the end of the year and that two will similarly feature noted sports figures. However one of the projected releases for the year will be a Mexican cooking instructional.

HPG, which anticipates sales of "Ben Crenshaw: The Art Of Putting" to total 25,000-40,000 units within two years, plans to release five new titles each year after completing its initial release schedule.

Crenshaw finished the U.S. Open tied for fourth.

FOR WEEK ENDING JULY 19, 1986

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	37	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	3	51	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	2	6	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
4	5	29	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
5	4	48	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
6	6	6	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
7	7	218	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	12	6	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
9	8	50	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
10	11	33	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
11	NEW▶		A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R	79.95
12	21	37	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
13	9	4	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
14	13	12	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
15	24	34	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
16	18	36	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
17	15	5	AUTOMATIC GOLF ▲	Video Associates VA39	Bob Mann	1983	NR	14.95
18	22	85	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	17	38	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
20	16	10	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
21	19	19	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
22	26	4	WRESTLEMANIA 2	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
23	10	11	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
24	35	3	WHITNEY HOUSTON THE #1 VIDEO HITS	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
25	23	13	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
26	14	36	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
27	25	16	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
28	27	10	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
29	28	70	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
30	29	25	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
31	RE-ENTRY		CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98
32	30	2	20,000 LEAGUES UNDER THE SEA ◆◆	Walt Disney Home Video 15	James Mason Kirk Douglas	1954	G	29.95
33	20	48	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
34	36	33	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
35	32	5	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R	79.95
36	39	14	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
37	38	119	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
38	37	28	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
39	34	21	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
40	31	4	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	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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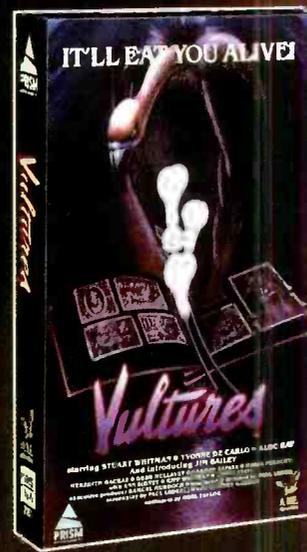
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# VSDA

**WITH BILLBOARD'S VSDA ISSUE!**

# MTV Awards Semi-Finalists Are Announced

NEW YORK Semi-finalists in the third annual MTV video music awards have been announced by the 24-hour music channel. The nominations are the result of the first phase of a three-part voting process.

Award winners will be announced during the awards ceremony on September 5. This year's show will be telecast live from two locations—the Paladium, here, and the Universal Amphitheater in Los Angeles—with satellite pickups from additional locations worldwide. Ten artists will perform during the program, including Tina Turner, Whitney Houston, and Mr. Mister.

The semi-finalists in the general (nontechnical) category are:

• **BEST VIDEO:** A-Ha, "Take On Me"; AUAA, "Sun City"; David Bowie & Mick Jagger, "Dancing In The Streets"; Dire Straits, "Money For Nothing"; Godley & Creme,

"Cry"; Robert Palmer, "Addicted To Love"; Prince & the Revolution, "Kiss"; Rolling Stones, "The Harlem Shuffle"; Talking Heads, "Road To Nowhere"; ZZ Top, "Rough Boy."

• **BEST MALE VIDEO:** Bryan Adams, "Summer Of '69"; Phil Collins, "Take Me Home"; Bryan Ferry, "Slave To Love"; John Cougar Mellencamp, "ROCK In The USA"; John Cougar Mellencamp, "Rain On The Scarecrow"; Robert Palmer, "Addicted To Love"; Prince & the Revolution, "Kiss"; Bruce Springsteen, "Glory Days"; Sting, "If You Love Somebody, Set Them Free"; Sting, "Russians".

• **BEST FEMALE VIDEO:** Kate Bush, "Running Up That Hill"; Aretha Franklin, "Freeway Of Love"; Whitney Houston, "How Will I Know?"; Whitney Houston, "The Greatest Love Of All"; Janet Jackson, "What Have You Done For Me Lately?"; Grace Jones,

"Slave To The Rhythm"; Madonna, "Live To Tell"; Madonna, "Dress You Up"; Sade, "The Sweetest Taboo"; Tina Turner, "We Don't Need Another Hero."

## Nominees for Best Video include ZZTop, Stones, Prince

• **BEST CONCEPT VIDEO:** A-Ha, "Take On Me"; AUAA, "Sun City"; Dire Straits, "Money For Nothing"; Godley & Creme, "Cry"; Rolling Stones, "The Harlem Shuffle"; Sting, "Russians"; Talking Heads "Road To Nowhere"; Talking Heads, "And She Was"; ZZ Top, "Rough Boy"; ZZ Top, "Sleeping Bag."

• **BEST GROUP VIDEO:** A-Ha,

"Take On Me"; AUAA, "Sun City"; Dire Straits, "Money For Nothing"; INXS, "What You Need"; Prince & the Revolution, "Raspberry Beret"; Rolling Stones, "The Harlem Shuffle"; Talking Heads, "Road To Nowhere"; Talking Heads "And She Was"; Tears For Fears, "Shout"; ZZ Top, "Rough Boy."

• **BEST STAGE PERFORMANCE:** Bryan Adams & Tina Turner, "It's Only Love"; Dire Straits, "Money For Nothing"; Dire Straits, "Walk Of Life"; INXS, "Listen Like Thieves"; Huey Lewis & the News, "The Power Of Love"; Madonna, "Like A Virgin"; Madonna, "Dress You Up"; Billy Ocean, "When The Going Gets Tough, The Tough Get Going"; Robert Palmer, "Addicted To Love"; Pete Townshend, "Face The Face"; Paul Young, "I'm Gonna Tear Your Playhouse Down."

• **BEST NEW ARTIST:** A-Ha, Jimmy Barnes, Dream Academy, the Hooters, Whitney Houston, Pet Shop Boys, Scritti Politti, Simply Red, Charlie Sexton.

• **BEST OVERALL PERFORMANCE:** AUAA, "Sun City"; David Bowie & Mick Jagger, "Dancing In The Streets"; Dire Straits, "Money For Nothing"; Whitney Houston, "How Will I Know?"; Robert Palmer, "Addicted To Love"; Prince & the Revolution, "Kiss"; Prince & the Revolution, "Raspberry Beret"; Bruce Springsteen, "Glory Days"; Sting, "If You Love Somebody, Set Them Free"; ZZ Top, "Rough Boy."

The nominees in the above categories were selected by more than 1,700 members of the record and music video industries, choosing from 717 videos which were acquired and exhibited by MTV from May 2, 1985 to May 1, 1986.

## For 'Howard The Duck' Clip Dolby In Director's Chair

BY ETHLIE ANN VARE

LOS ANGELES Multitalented artist/producer Thomas Dolby is the veteran director of four music videos—three of his own and one for Yellow Magic Orchestra's Yuichi Sakamoto. Now, working on the \$180,000-budgeted clip for Lucasfilms' "Howard The Duck," Dolby has a chance to stretch his directorial muscle.

With the new project, however, came a host of creative challenges. Dolby wrote several songs for Cherry Bomb, the film's fictional rock group, fronted by actress Lea Thompson. He also conceived fresh expository plot material for the video in order to make the clip serve as a minimovie.

"A lot of people are starting to attempt to use plot and dialog in videos," Dolby says. "The drawback is that a lot of musicians don't really cut it when it comes to speaking dialog. It's a luxury for me that I've got real actors from the movie to deal with."

The clip will be released this month, about three to four weeks in advance of the film's debut. The video is a co-venture involving Lucasfilms, soundtrack label MCA, and

film distributor Universal. Lime-light's Simon Fields produced. The song, "Howard The Duck," one of a possible four singles from the soundtrack album, was co-written by Dolby, George Clinton, and Allee Willis.

"Both of them [Clinton and Willis] will be in the video," says Dolby. "Allee is a ticket saleslady in the booth before the Cherry Bomb concert, and George and I play two panhandlers who jump out and wash the windows of the limo."

Because of the increasing profile of the Hanoi Rocks spinoff band Cherry Bombz, MCA has decided not to use the name Cherry Bomb in connection with the "Howard The Duck" soundtrack.

"We decided that, as far as the record was concerned, it was better to avoid confusion," says Dolby. Instead, the album credits will read "Dolby's Cube, featuring Cherry Bomb"—Dolby's Cube being an offshoot project of Dolby's that has already released a 12-inch single.

While MCA gets the use of Dolby's name by August, Capitol is anxiously awaiting new product from its 27-year-old auteur. "They [Capitol] would have liked me to

(Continued on next page)



**Soulful Force.** Tommy Boy artists Force M.D.'s made a guest appearance on "Soul Train" recently, where they performed songs from the "Chillin'" album. Pictured, from left, are group members Trisoc, Mercury, Jesse D., Stevie D., and T.C.D.

## New Videoclips

*This weekly listing of new videoclips 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 Videoclips, 1515 Broadway, New York, N.Y. 10036.*

**AEROSMITH**  
**Dream On**  
Aerosmith Classics Live/Columbia  
Cream Cheese Productions  
Marty Callner

**CROWDED HOUSE**  
**World Where You Live**  
Crowded House/Capitol  
Christina Pozzan/Musical Films  
Ray Argyle

**EL DEBARGE**  
**Love Always**  
El DeBarge/Gordy  
Jason Braunstein/The Wote Co.  
Francis Deila

**DE-FILM**  
**I Saw Your Dream**  
De-Film/Portrait  
Directors International  
Pete Cornish

**STEVE EARLE**  
**Guitar Town**  
Hillbilly Highway/MCA  
Curt Marvis/The Company  
Peter Lippman

**FULL FORCE**  
**Temporary Love Thing**  
Full Force Get Busy 1 Time/Columbia  
Soffer Pantelich  
Simeon Soffer

**GTR**  
**The Hunter**  
GTR/Arista  
Carl Wyant & Karen Bellone/Split Screen East  
Jim Yukich

**KEEL**  
**Tears Of Fire**  
The Final Frontier/MCA/Gold Mountain  
Curt Marvis/The Company  
Peter Lippman

**L.A. DREAM TEAM**  
**Kings Of The West Coast**  
Nursery Rhymes/MCA  
Bob Hart/Split Screen  
Fisher & Preachman

**MISSING PERSONS**  
**I Can't Think About Dancing**  
Color In Your Life/Capitol  
Kris P./Zbig Vision Ltd.  
Zbigniew Rybinski

**CARL PERKINS**  
**The Birth Of Rock And Roll**  
Class Of '55/America/Smash/PolyGram  
Ed Griffin

## Firm Scouts Potential Production Sites

NEW YORK Producers looking for a faster way to scout locations here should be aware of Locations Inc., a computer data-base service that lists 2,000 locations in 20,000 separate categories.

The 6-month-old company specializes in finding and logging locations for film, video, and television productions. The result is a data base that can save production teams weeks of legwork.

According to Susan Johnson, Locations Inc. president, the data base provides details on all its listings, in-

cluding dimensions, electrical facilities, and any special features. For more specifics, color enlargements of all listed locations are available.

Sites available in the data base range from offices to mansions, industrial parks, pools, health spas, and others. New locations are added on a daily basis, Johnson says, and are selected from areas throughout the metropolitan region.

For information on the service and its rates, contact Locations Inc. at (212) 481-9111 or (201) 256-1288.

**Street Pulse Group surveys the habits of video consumers in 'On Target' ... see page 45**

# Video Track

**LOS ANGELES**  
**PACIFIC VIDEO** of Hollywood provided electronic editing on scenes from Prince's new Warner Bros. film, "Under The Cherry Moon." The movie stars Prince as Christopher, a musician seeking fame and fortune in France. **Kristin Scott Thomas** plays the Purple One's love interest. It was directed by Prince, with **Bob Cavallo**, **Joe Ruffalo**, and **Steve Fargnoli** producing. Editing was done by Prince, **Ava Gardos**, and Pacific's **Ray Bush**. Pacific also performed postproduction work on Prince's latest music video, "Mountains," which is an excerpt from the film.

**Eurythmics'** clip for "Mission-

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ary Man" was lensed on the old Charlie Chaplin soundstage at A&M Records in L.A. It was under the direction of **Willy Smax**, who also worked on two other clips for the group. The video blends performance footage with bizarre, futuristic segments. **Julian Ludlow** produced for **4-D Productions**. The piece supports the group's debut single from its new RCA album, "Revenge."

**Peter Lippman**, whose credits include clips for "Against All Odds" and "Ghostbusters," just wrapped the video for "Over And Over" with **Colonel Abrams**. A montage of neon and animated effects, created with **Editel's** Quantel Paintbox, provides the backdrop for Abrams performance sequences. Effects were designed by **Editel's** **Jerry Pojawa**. **Mike Canterbury** edited.

**MusicVision**, the music video line from **RCA/Columbia Pictures Home Video**, is making strides with "Whitney Houston: The No. 1 Video Hits" and "Alabama: Greatest Video Hits." Each title has shipped in excess of 50,000 units; the average music video title sells fewer than 10,000. Both are compilation videos. Other titles recently released include "Starship: Video Hoopla"; "Mr. Mister: Videos From The Real World"; and "Whodini: Back In Black."

## OTHER CITIES

**AIR-MOBILE PRODUCTIONS** of Birmingham, Ala., recently completed a video for "Take Off The Mask" with **Split The Dark**. The clip's story line is said to revolve around a time machine that throws the group's lead singer, **Marc Phillips**, into a "dream relationship" with a beautiful woman. **Steve Ashlee** directed; **Jeff Sears** provided art direction.

Austin, Texas-based **Metropost** was responsible for editing three 30-second spots for the recent Farm Aid II concert. The company also did postproduction work on a series of 60-, 30-, and 10-second spots for The Great American Bash, a national wrestling and music event that kicks off this month.

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.*

## Elliot Joins VH-1

**NEW YORK** VH-1 has signed radio/television personality **Rona Elliot** to anchor its hourly "People News" segments. **Elliot** continues her work as music correspondent for NBC-TV's "The Today Show."

The two-minute "People News" breaks will be written and reported by **Elliot**, who was once host/reporter of "The Rock Report," the daily feature on NBC Radio Entertainment/The Source Network.

**Elliot** will also serve as host for a number of live events scheduled by VH-1 for various dates throughout the balance of the year. Her first assignment was the Farm Aid II telecast on July 4.

## DOLBY

(Continued from preceding page)

have done a new album months ago, but the understanding when I originally approached **EMI** was that I wanted to write, play keyboards for other people, to produce a bit, and get involved in film," says **Dolby**. "Solo records are something I want to return to from time to time."

After "Howard The Duck," **Dolby** will move on to another film project—scoring **Ken Russell's** biographical film on the lives of English romantic poets **Byron** and **Shelley**. Next, he hopes to direct his own feature.

"The advantage of making my own movie would be that I could use the film as a springboard for an album and not have to worry about getting it past record company executives or radio programmers," says **Dolby**. "That has always annoyed me."

# MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
38 SPECIAL	SOMEBODY LIKE YOU A&M	POWER
ALPHAVILLE	DANCE WITH ME Atlantic	NEW
THE ART OF NOISE	PARANOIMIA Chrysalis	POWER
BLUE ANGELS (VAN HALEN)	DREAMS Warner Bros.	HEAVY
BOOK OF LOVE	YOU MAKE ME FEEL SO GOOD Warner Bros.	NEW
STEWART COPELAND/ADAM ANT	OUT OF BOUNDS I.R.S.	BREAKOUT
CROWDED HOUSE	WORLD WHERE YOU LIVE Capitol	LIGHT
DEL LORDS	HEAVEN EMI	LIGHT
HOODOO GURUS	DEATH DEFYING Elektra	LIGHT
KEEL	TEARS OF FIRE MCA	LIGHT
LIMITED WARRANTY	VICTORY LINE Atlantic	LIGHT
MIKE + THE MECHANICS	TAKIN IN Atlantic	ACTIVE
MOODY BLUES	THE OTHER SIDE OF LIFE PolyGram	POWER
ROBERT PALMER	I DIDN'T MEAN TO TURN YOU ON Island	POWER
PRINCE & THE REVOLUTION	ANOTHER LOVERHOLENYOHEAD Warner Bros.	POWER
PRINCE & THE REVOLUTION	GIRLS AND BOYS Warner Bros.	BREAKOUT
QUIET RIOT	THE WILD AND THE YOUNG Epic	ACTIVE
STABILIZERS	TYRANNY Columbia	NEW
POWER ROTATION	EURYTHMICS MISSIONARY MAN RCA	3
	FABULOUS THUNDERBIRDS WRAP IT UP Epic	3
	FALCO JEANNY A&M	3
	JULIAN LENNON THIS IS MY DAY Atlantic	3
	MADONNA PAPA DON'T PREACH Warner Bros.	3
	MICHAEL MCDONALD SWEET FREEDOM MCA	4
	JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	5
	MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol	3
	OUTFIELD ALL THE LOVE IN THE WORLD Columbia	3
	DAVID LEE ROTH YANKEE ROSE Warner Bros.	3
	RUN-D.M.C./AEROSMITH WALK THIS WAY Profile	3
	BOB SEGER LIKE A ROCK Capitol	4
	JOHN WAITE IF ANYBODY HAD A HEART EMI	4
	WHAM! THE EDGE OF HEAVEN Columbia	3
	STEVE WINWOOD HIGHER LOVE Island	4
HEAVY ROTATION	*BANGLES IF SHE KNEW WHAT SHE WANTS Columbia	8
	JEAN BEAUVOIR FEEL THE HEAT Columbia	10
	*BELINDA CARLISLE MAD ABOUT YOU IRS	11
	PETER CETERA GLORY OF LOVE Warner Bros.	8
	*EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	6
	*PETER GABRIEL SLEDGEHAMMER Geffen	10
	*GENESIS INVISIBLE TOUCH Atlantic	7
	*GTR WHEN THE HEART RULES Arista	13
	JANET JACKSON NASTY A&M	7
	*KENNY LOGGINS DANGER ZONE Columbia	10
	SIMPLY RED HOLDING BACK THE YEARS Elektra	22
	*ROD STEWART LOVE TOUCH Warner Bros.	8
	*ANDY TAYLOR TAKE IT EASY Atlantic	10
ACTIVE ROTATION	AC/DC WHO MADE WHO Atlantic	9
	BIG COUNTRY LOOK AWAY PolyGram	5
	BLOW MONKEYS DIGGING YOUR SCENE RCA	14
	DAVID BOWIE THE UNDERGROUND EMI	6
	*JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic	11
	DEVICE HANGIN' ON A HEART ATTACK Chrysalis	8
	JOHN EDDIE JUNGLE BOY Columbia	6
	*FIXX SECRET SEPARATION MCA	9
	DAN HARTMAN WAITING TO SEE YOU Epic	4
	HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros.	3
	ICEHOUSE NO PROMISES Chrysalis	12
	KIDS IN THE KITCHEN CURRENT STAND Warner Bros.	7
	MODELS COLD FEVER Geffen	3
	*PET SHOP BOYS OPPORTUNITIES EMI	12
MEDIUM ROTATION	DOKKEN IT'S NOT LOVE Elektra	4
	LEVEL 42 HOT WATER PolyGram	3
	LOVE AND MONEY CANDYBAR EXPRESS PolyGram	6
	QUEEN A KIND OF MAGIC Capitol	6
	SIMPLE MINDS ONCE UPON A TIME A&M	3
	JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	10
BREAKOUT ROTATION	A-HA HUNTING HIGH AND LOW Warner Bros.	8
	ANABELLA FEVER (HIP CLIP) RCA	4
	BANANARAMA VENUS PolyGram	5
	CALL EVERYWHERE I GO Elektra	11
	CINDERELLA SHAKE ME PolyGram	3
	ELVIS COSTELLO/JIMMY CLIFF 7-DAY WEEKEND Columbia	3
	DEPECHE MODE A QUESTION OF LUST Warner Bros.	4
	DENNIS DEYOUNG THIS IS THE TIME A&M	3
	OZZY OSBOURNE LIGHTNING STRIKES Epic	3
	PETE SHELLEY ON YOUR OWN PolyGram	4
	SPARKS MUSIC YOU CAN DANCE TO MCA	5
	STYLE COUNCIL (WHEN YOU CALL ME Geffen	3
	DANNY WILDE ISN'T IT ENOUGH Island	11
LIGHT ROTATION	JOAN ARMATRADING KIND WORDS A&M	4
	BEACH BOYS ROCK'N'ROLL TO THE RESCUE Capitol	3
	BERLIN TAKE MY BREATH AWAY Columbia	3
	BIG AUDIO DYNAMITE E=MC <sup>2</sup> Columbia	7
	CARTER BURWELL SCREAM OF LOVE MCA	3
	CACTUS WORLD NEWS YEARS LATER MCA	9
	CURE LET'S GO TO BED ELEKTRA	14
	EUROPE THE FINAL COUNTDOWN Epic/CBS	3
	GLASS TIGER THIN RED LINE EMI	7
	REGINA BABY LOVE Atlantic	4
	SIOUXSIE & THE BANSHEES CITIES IN DUST Geffen	10
	SMITHEREENS BLOOD AND ROSES Enigma	8
	TALK TALK GIVE IT UP EMI	3
NEW	CHURCH COLUMBUS Warner Bros.	3
	DUMPTRUCK BACK WHERE I BELONG Big Time	4
	LET'S ACTIVE IN LITTLE WAYS I.R.S.	3
	LOZ NETTO WE TOUCH Atlantic	4
	THE WOODENTOPS IT WILL COME Upside	4

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

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# Digital Sampling Unit For Apple Due Bargain Basement Price Under \$3,000

BY STEVEN DUPLER

LONDON One of the most interesting British products due to arrive in the U.S. by the fall was not displayed at the Assn. of Professional Recording Studios exposition here June 25-27, but it should be on hand for the upcoming Audio Engineering Society show in Los Angeles.

Greengate, a small computer music research and development team, says it is almost ready with its new DS:4 digital sampling system for the Apple IIe. When it hits the market, the DS:4 will offer 16-bit resolution and a choice of either 12 or 24 seconds of sampling time at the compact disk rate of 44.1 kHz at the bargain basement price of less than \$3,000.

At present, buying a 16-bit sampler with comparable sampling times means a big-league price tag. With the exception of Hybrid Arts' 16-bit system for the Atari ST computer (recently unveiled at the Summer National Assn. of Music Merchants expo), 16-bit sampling is only available with top-end units such as the Synclavier.

Greengate's DS:4 is a two-piece

system, consisting of a plug-in card for the Apple, and a 19-inch rack-mount unit. Designed by John Molloy and Peter Green, it's designed to work with any MIDI keyboard. Molloy says the DS:4 was "planned around the DX-7, as it's the least expensive and most popular MIDI keyboard you can get with all the

## The system can be used with any MIDI keyboard

features we needed."

The DS:4 is an upgrade to Greengate's previous DS:3, "in that it uses the same computer and has much software similarity," Molloy says. But the new model does not mean obsolescence for the DS:3. "All that's needed to upgrade to a DS:4 is an optional high-capacity disk for storage of the longer sound samples."

The DS:4's sound quality, demonstrated during a private showing at the firm's small headquarters in the English countryside, was phenomenally close to the sound of the actu-

al CD used for sampling. Other features of the system are full keyboard splitting; looping by both aural and visual control; waveform processing; digital synthesis by harmonic addition; performance mode utilities; and digital delay software.

The package also features an eight-channel sequencer that functions in both real and step-time. The sequencer allows beat-per-minute counts of 4 to 200, and event quantization to 96/quarter note.

One drawback to the DS:4 is its inability to "tweak" a sample, once it is stored in memory. Also, software enabling aftertouch and pitch bend has yet to be written, although the DS:4 is fully MIDI-compatible with the velocity sensing function of any MIDI keyboard.

One of the DS:4's more striking features, though, is its "cross-fade looping" function, which removes the glitches inherent in sample loops, making them smoother and more musical.

Green and Molloy plan a trip to America by the end of the summer to show the DS:4 to "interested studio owners." The firm plans to distribute the system itself in the U.S., from its office in San Mateo, Calif.

## Serves As Controller For Korg Sampling Unit

# S&M's Hot-Mix Device Bows At Seminar

BY BRIAN CHIN

NEW YORK A new tool for club and radio hot-mix DJs is being demonstrated at the New Music Seminar here this week (13-16).

French-based S&M Productions' BeatBreaker II has two functions. Most simply, it acts as a controller for the popular Korg SDD 2000 sampling unit. But when its programmability is combined with its BPM function—the ability to conform a sample sequence to the beat-per-minute count of a record on the turntable—the BeatBreaker II enables DJs playing live to simulate the elaborate rhythm break effects normally produced by studio editing.

According to Robert Levy-Provençal, a French radio and club DJ and S&M's representative for the North American market, the device consists of a small main unit and a remote control with a key pad.

Through the key pad, the DJ can control the Korg sampler with more flexibility, he says. The key pad also allows programming of sequences and patterns based on a 1.09-second sample—the equivalent of two beats on a typical dance-tempo record. Sequences may be up to eight beats long, and each beat may be divided into eight parts.

In actual use, says Levy, the DJ programs a sequence and the BPM tempo of the record into the device. The monaurally sampled "break" replaces the signal from the turntable for the duration of the sequence. During this time, a stereo effect can be simulated by panning left and right.

At the conclusion of the break, the signal from the record returns, perfectly in sync, as the break has been locked into the beats per minute of the record. The DJ may also cue back the record to whatever re-entry point is preferred.

The BeatBreaker II comes with 66 preprogrammed "house" sequences

and is capable of storing one personalized sequence while it remains on. Original programs and samples created by the device can be saved to cassette and retrieved using a number code to locate each. Levy notes that if S&M users submit "well-written" original sequences, the company may create new chips incorporating them.

The BeatBreaker II does have several limitations. Most obviously, the unit is compatible only with the Korg sampler at this time. Also, samples can be trimmed only at the end, and not on the attack. But for DJs using the Korg unit, the device can be extremely helpful.

BeatBreaker II was created by Christian Valezy, who represents the company for the U.K., German, French, and Japanese markets. Price is expected to be \$864. Orders will be taken at the seminar for August delivery, according to Levy.

## Chicago Expo Targets Consumers Musician Trade Show Scheduled

CHICAGO A three-day trade show aimed at present and aspiring musicians is set to take place here at the O'Hare Expo Center in suburban Rosemont, Oct. 24-26.

Dubbed Music World: The Chicago Show, the event is being staged by East Coast-based consumer trade show management firm Convention Designs. Doug Werbeck, the firm's Southeast re-

gional manager, says Music World is the first music-oriented trade show in its five-year history.

Unlike the National Assn. of Music Merchants convention, also held in Chicago this year, Music World targets the consumer musician rather than the music store owner. Convention Designs is aiming for 10,000 to 12,000 attendees

(Continued on next page)



**Golden Dancer.** Tina Turner's "Private Dancer" chalks up yet another industry award, as Ampex presents the singer with a Golden Reel. The album, which has sold over 4 million copies, was recorded, mixed, and mastered on Ampex Grand Master 456 professional tape. Shown, from left, at London's Mayfair Studios during the presentation are Kate Hudson of Mayfair; engineer John Hudson; producer Terry Britten; Turner; and Ampex Great Britain Ltd.'s Tony Shields.

## Audio Track

LOS ANGELES

**THE 3 O'CLOCK** are working at Madhatter Studios with producer Ian Broudie on their next I.R.S. album. Ian Taylor is at the desk.

Guitarist Yngwie Malmsteen has been in at Village Recorder in West L.A. for the mix of his latest self-produced project for Polydor. Ricky Delena is the mix engineer, aided by Jimmy Hoyson and Steve Hirsch. Also there, Bill Drescher has been producing and mixing Australian act Mondo Rock for CBS. Assisting is Charlie Brocco. And Michael Schuman, former engineer for Michael Jackson, is mixing his own self-produced recording.

NEW YORK

**THE FINAL SESSIONS** for the world premiere album of the new English musical "The Secret Garden" took place recently at Master Sound Astoria.

Theme music for the NBC promotional campaign for the World Cup Soccer Tournament was produced by Associate Production Music's Richard Honoroff and recorded at Unique Recording. At the console was Michael Finlayson, assisted by Mike Webber.

Activity at INS Recording includes the completion of Elcee's 12-inch single "We Have Risen," produced by Freddie Bastone and engineered by Robert Kasper. Also, Tricky T's new album for Sleeping Bag was wrapped. Sam Sever produced, with Kasper engineering and Chep Nunez editing. And Hanson & Davis have begun to lay tracks for a Fresh Records project. Kevin Reynolds is engineering.

At Systems Two in Brooklyn, Barry Manilow's Stiletto Productions is in cutting tracks on vocalist Muffy Hendrix with producer Kevin DiSimone. Joe Marciano is at the board. Also, the Crumbsuckers recently completed mixing their up-

coming album for Important. Producer was Norman Dunn, and Michael Marciano engineered.

NASHVILLE

**SCRUGGS SOUND STUDIO** recently hosted Jason & the Scorchers with veteran producer Tom Werman and engineer Dwayne Baron. The group was in for overdubs on their upcoming EMI America release.

Country Music Foundation Records has compiled a 12-song album of never-released Hank Williams material, due out this month. Restoration mastering for "The First Recordings" was done in-house by Alan Stoker, and the album was mastered by Custom Mastering Inc.

OTHER CITIES

**SHEENA EASTON RECORDED** five songs for her new album at Sigma Sound, Philadelphia. Sessions were produced by Nick Martinelli and engineered by Michael Tarsia, Gene Leone, and Scott Mac Minn. Also, sessions continue there for the new O'Jays album on Philadelphia International Records. Thom Bell is producing, with Joe Tarsia, Arthur Stoppe, and Gene Leone at the board. Finally, Main Attraction remixed their single, "Rainy Night" for RCA, with David Todd producing. Joe Tarsia engineered.

Contemporary Christian artist Scott Frazier has completed his debut album, "A Better Way," for Niromi Records at Wordway Recording in Phoenix, Md. Producer/engineer was Don Mark.

Dallas-based producer Dick Michaels, arranger Charlie Lowe, and engineers Mick McCalin and Jon Early are working on a project at Studio Southwest in Dallas.

MCA artist Randy Hall has been digitally mixing his new album at Luxury Audio Workshop in Las

(Continued on next page)

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## Sound Investment

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

**EXCITED RADIO:** Los Angeles jazz station **KKGO**, one of only two satellite-distributed FM stations in the U.S., recently installed an Aphex Aural Exciter, Compellor, and Dominator combination to handle its FM processing. According to station general manager Sol Levine, several other FM processors the station tried had added density to the sound that detracted from the "subtleties of jazz," while the Aphex gear did not.

**SYNCLAVIER LOOKS TO SCHARFF:** When **New England Digital** needed 10 complete recording/playback systems for its recent seminar at Dartmouth College (Billboard, July 12), New York-based rental firm **A/T Scharff** was there. The company provided 10 recording consoles, ranging from small Ramsa 8x2 mixers to a 32-input Yamaha PM-2000; 10 Hafler, Crown, and Urei power amps; 20 JBL, Yamaha, ElectrVoice, and Westlake speakers; a JVC CR-6650 video recorder; and a Sony Pro Feel monitor. All in all, \$3 million worth of Synclavier and A/T Scharff equipment went into the three-day event.

**FAST TRACK FOR AMPEX:** According to the Redwood City, Calif.-based manufacturer, Ampex's recently introduced half-inch professional videotape has so far received an exceptional welcome in the marketplace. Michael Wilke, marketing manager for videotape products, attributes the strong

sales start for Ampex 198 (Beta-cam) and 199 (M-format) tape to the fact that the formulations were "designed specifically for broadcast applications" and had been extensively field-tested for over two years prior to their launch.

**LET'S GET WIRED:** Giant sound reinforcement company **Maryland Sound Industries** provided the sound contracting for Liberty weekend and faced a number of unique challenges in doing so. First, audio monitors had to be camouflaged from the TV cameras. Maryland's solution was to hide them in an 18-story waterfall. Next, the technical requirements for the audio setup, which included locations at Central Park, Liberty State Park, and Brendan Byrne Arena in New Jersey, meant running over 100,000 feet of cable. The project took two months to organize and employed three project managers, 20 technicians, and six tractor-trailers.

**NEW CONSOLE SHIPPED:** **Harrison Systems** of Nashville has shipped its first four Series 10 automated consoles. The product, which took more than two years to develop, was recently shown at the Assn. of Professional Recording Studios expo in London. The systems were purchased by **Denny Jaeger Productions** in Oakland, Calif.; **Mike Oldfield Music** in the U.K.; London-based **Marquee Studios**; and **Westlake Audio** in Hollywood, Calif. The four systems are all equipped with Harrison's 80 megabyte hard disk automation system. Edited by STEVEN DUPLER

## Master Digital: More Custom Video

LOS ANGELES Custom video-mastering, duplication, and production services are being expanded at Master Digital, the Santa Monica, Calif.-based firm which established its original customer base in real-time audiocassette duplication.

Custom video duplication has been part of the company's mix of services for some time, but the past year has seen substantial diversification, tied to the company's move to new, larger quarters at 1749 14th St. in an industrial section of the coastal city.

The focal point for Master Digital's video-service growth is a new video-production suite. As has been the case with its audio business, the investment in video editing, mastering, and duplication has enabled the company to branch into custom production projects.

According to Paul Addis, the menu also includes preproduction packages for video music producers. These are designed to maximize audio transfers to various video formats and maintain optimum flexibility in time-code considerations.

"Our biggest area of expertise is [our ability] to provide full digital-audio production for visuals, whether it be on film or videotape," he notes.

The new edit bay is built around an Ampex computerized system, operated from a custom koa-wood console. Addis says the Ampex ACE system was selected "because it's software based, allowing us to modify as needed, and it's very clean."

A Harrison eight-track audio console, Harris DVE, Grass Valley switcher (which can handle up to 30 different machines), and Chryon VP2 digital paint box are also part of the system. Monitoring includes one Sony and three Ikegami monitors.

Custom duplication stresses premium tape, another feature initiated with Master Digital's audiocassette business, which transfers exclusively to TDK-SA stock cut to program length. For video duplicating, the firm uses high-grade TDK, Maxell, and Konica formulations. For record company and other clients, transfers are available in 1-inch, 3/4-inch, VHS Hi-Fi, and Beta Hi-Fi.

Special production assignments have so far included the creation of video programs for the fashion industry and dance clubs. In the latter arena, the company has already picked up franchise operations including Marriott Hotels and the Bombay Bicycle Club chain.

Master Digital has also developed what it claims is the first video Surround Sound demonstration program, now being distributed to Radio Shack outlets for use in promoting its first consumer decoder. The demo reel uses clips from various Paramount Home Video titles.

The newest member of the staff is video editor Bruce Ochmanek, formerly with Compact Video.

The swing toward video hasn't reduced the company's audio services. Addis says that compact disk sub-mastering is a natural outgrowth of the company's early investment in digital audio as the master medium for its real-time cassettes.

SAM SUTHERLAND

## MUSICIAN TRADE SHOW SCHEDULED

(Continued from preceding page)

for the expo, which will feature exhibits, seminars, and workshops.

Werbeck says he's looking for 80-90 exhibitors to fill 126 booths.

There will be three major areas of concentration, says Werbeck. They are an introduction to the world of music, musical technology, and musical instruments.

Scheduled seminars include "How To Get The Most Out Of Your Studio Time," conducted by Murray Allen, president of Universal Recording Studios here; "Digital Sampling Keyboards," presided over by a representative of local retailer

Grand Music; and "The Business of Music," headed by entertainment attorney Eob Aciri.

The Old Town School of Folk Music here will also conduct a series of instrumental workshops, including sessions on blues guitar, bluegrass banjo, and mandolin.

Werbeck says admission to Music World will be \$5 per day. Two- and three-day passes will be available at a reduced rate. Opening day is designated as student's day, in cooperation with the Illinois Music Educators Assn., with students receiving discounted entry. MOIRA McCORMICK

## AUDIO TRACK

(Continued from preceding page)

Vegas. **Reggie Dozier** has been at the board. Also **Joan Rivers** was in Studio B doing audio tracks for promotional spots. And **Englebert Humperdinck** was cutting vocal tracks in Studio A with producer **Jack White** and engineer **John Van Ness**.

Solo acoustic guitarist **Joseph O'Hara** tracked a direct-to-two-track project at **Seagrape Recording** in Chicago. Engineer was **Tom Haban**.

**Dallas Sound Lab** put together a unique audio-visual presentation for General Dynamics' F-16 fighter jet. First, the music score for "Sound Performer" was recorded digitally on a Sony PCM-3324 and then mixed to F-1 for later assembly. Post-production sound was wrapped at DSL's newly completed Studio C, interlocking the 3324 with a Sony PCM-10 digital two-track for all sound effects, assembly, music tracks, and edited narration. DSL chief engineer **Rusty Smith** handled all post duties.

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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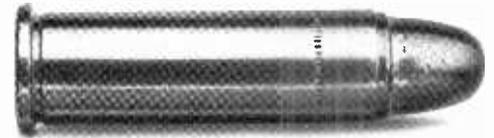
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## CGD-MM Takes Emergency Measures Italian Firm Uses Public Funds To Pay Workers

BY VITTORIO CASTELLI

MILAN For the first time in the company's history, the music conglomerate CGD-MM showed a trading loss last year, of some \$1.75 million on a total turnover of \$38 million. As a result, the future of a large number of the 300-strong work force is very much in the balance.

Workers' union representatives are in consultation with top management to find ways around the situation. As an immediate move, it was agreed to resort to *cassas integrazione* (integration cash) to cover a total of 130 workers, including 70 white-collar staffers.

Under this system, employees will stay at home on a monthly rotational basis and be paid their wages from public funds. But other contingency plans may be used while management devises a plan for complete restructuring of the operation.

The bulk of the bottom-line deficit comes from the CGD Dischi records division, while CGD Videosuone, the video and musical instruments section, wound up 1985 with only a slight profit. The MM shops and publishing companies are separate from CGD-MM and were in a profit situation anyway.

According to Piero Scarlata, CGD-MM personnel manager, the

number of workers on the *cassa integrazione* scheme will be reduced soon. "But we sorely need a complete rethink about corporate structure, a new definition of working methods, and decisions on investment policy."

That management is determined to fight the "crisis" was evident at the sales meeting in Saint Vincent. Newly appointed managing director Giuseppe Benedette, who replaced Franco Crepax, said the whole Italian record industry was in trouble, which strongly affected a company like CGD with its emphasis on domestic talent product.

Figures from a market research firm show that 1985 sales of Italian product dipped by more than 500,000 units, virtually all of them LPs.

## Upset Laid To Presidential Election Board Ousts Austrian Radio Chief

VIENNA Gerd Bacher's 12-year reign as head of Austrian Radio unexpectedly came to an end Monday (7), when the station's board of overseers rejected his nomination for a new four-year term. Instead, it chose sports chief Teddy Podgorski.

Significant changes in the management of the outfit, one of Eu-

Other key executives at CGD-MM's meeting were Sandro Delor, general manager; Romano Razzini, sales manager; Johnny Porta, promotion/publicity chief; Maurizio Cannici, international manager; Pino Silvertri, a&r chief; Andrew Rosi, marketing division; and Margo Ragni, special products department.

Most of the upcoming big-name releases for this year are set for September, lending hope for improved last-quarter sales. New product from distributed labels Baby (represented by Freddy Naggiar), Five Records (Vladimiro Albera), and Carrere (Luigi Arduino) was presented, along with an incentive sales scheme aimed at helping reverse last year's surprise deficit.

rope's biggest broadcast operations, are expected.

Management elections at state-chartered stations in Europe are usually politicized, but especially so in Austria. Herbert Steinbaur of the People's Party (VP), which supported Bacher, charged that the Socialists wanted to take over the country's radio/television monopoly "at any price" following their loss to the VP's Kurt Waldheim in the recent Austrian presidential elections.

But Socialist Party secretary Peter Schieder, who nominated Podgorski, claims it was not a political election. "A new dynamic leadership was necessary," he says.

The Austrian Radio management is traditionally balanced according to party affiliation. The selection of a Socialist-backed candidate to replace Bacher is expected to lead to major changes at the Vienna headquarters. But until the reshuffling begins, it will be difficult to assess Podgorski's impact on programming.

## Tape Group's Claims Are Disputed BPI Charges Ads Misleading

BY PETER JONES

LONDON The British Phonographic Industry (BPI) has lodged an official complaint with the Advertising Standards Authority here about a series of full-page advertisements in The Times newspaper by the Tape Manufacturers' Group (TMG).

The blank-tape companies had banded together to criticize the government's proposal to impose a 10% levy on blank audiotape as a royalty to copyright owners and performers (Billboard, July 5).

In forwarding the complaint, Patrick Isherwood, BPI legal adviser, says: "We recognize the right of the tape manufacturers to put their case in whatever manner they see fit. But we do object to the offensive nature of the advertisements in question, which in our view are calculated to mislead the public by misrepresenting the true facts."

He claims the ads violate the British Code of Advertising Practice, "particularly the provisions relating to truthfulness."

Isherwood further says the advice of leading libel counsel is that many of the tape group's statements are defamatory, "though the absence of a specific plaintiff means that legal action may not be possible."

Isherwood cites the line in the advertisements that a blank-tape levy would be a "gift to the greedy." He says: "It's a matter of opinion as to whether some record companies and publishers are too wealthy. It's a matter of fact that only a small number of successful companies could remotely qualify for the description 'rich.'"

"The TMG is suggesting in forceful and colorful terms that there's no legal and moral justification for the implementation of a levy. This is simply not true. As to the legality, if a new act is introduced in Parliament and passed, the measure will have the force of law and cannot in any sense be regarded as illegal."

The BPI also insists the proposed levy would in no way violate Common Market law and refutes the tape group's suggestion that the rights

owners have no case.

The BPI letter of complaint says the "clear falsehoods" in the tape group's advertising copy include the statement that record companies are enjoying the highest album sales since the days of the Beatles. "In fact, there has been a steady decline in LP sales since 1975, offset by slight improvement since 1984," the letter says.

The BPI also says the levy would raise some 6-7 million pounds, not the 12 million pounds projected by the tape group's campaign.

The BPI further accused the tape group of using statistics out of context "deliberately to mislead."

## Japan VCR, TV Figures Up

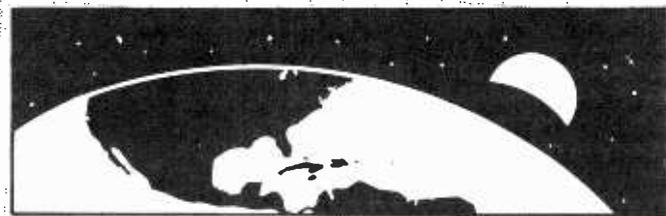
TOKYO Production of VCRs here in May totaled 2.73 million units, up 20.8% from the corresponding period last year, according to new figures from the Japanese government's ministry of international trade and industry. But production was down 5.6% from the record 2.83 million units manufactured in April.

Exports in May totaled 2.33 million, up 23.2% from the same month of 1985 but down 6.9% from this April's figures. Total production for the first five months of this year was 12.48 million, up 11.5% from last year.

And May exports brought the January-May total to 11.01 million, up 16.1% on the same period last year. Of the May exports, 1.63 million units went to the U.S. (up 28.7% on 1985), 203,000 units to the European Economic Community territories (down 20.5%), and 505,000 to other areas.

Total production of color television sets here for the first five months of the year came to 5.34 million units, down 21.5% from the corresponding period of last year. Exports for January-May came to just 2.05 million, down a dramatic 40.5% from the same period in 1985.

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## Music Sales Drops B&H Takeover Bid

BY PETER JONES

LONDON Music Sales recently dropped its 9.8 million pound (\$14.7 million) takeover bid for Boosey & Hawkes, the long-established music publishing and musical instrument company here. The move reportedly was killed by the refusal of majority shareholder Carl Fischer Inc., New York, to go along with the proposed sale.

The original bid was 8.4 million pounds, or some \$12.75 million (Billboard, June 7), and was later increased in an attempt to force the takeover through. The offer by London-based Music Sales was conditional on a recommendation from the Boosey & Hawkes board. But it also needed support from Carl Fischer, the private music

publishing firm that owns 50.1% of the shares.

Both the B&H board and Fischer rejected the approach, but most of Boosey's other shareholders, representing a further 41.7% of the shares, wrote to Music Sales' financial advisers in support of speedy discussions among the three companies.

A main feature of the Music Sales bid, which followed the company's purchase in May of G. Schirmer Inc., New York, the 125-year-old classical publisher, was the separation of the B&H publishing and instrument divisions, with the publishing side going to Music Sales.

Ronald Asserson, new B&H chairman, valued the company's roster of classical compositions at

\$30 million. He said it is significant that Carl Fischer Inc., "best placed to know the company's prospects," had turned down the offer. "It was an opportunistic attempt to obtain the company very much below its asset value and at a time when it was just recovering from a period in which it gradually went downhill."

Music Sales upped its bid from 215 pence a share to 250 pence in an effort to gain speedy acceptance. Following the firm's withdrawal of the offer, the B&H shares stood at around 190 pence on the stock market here.

Robert Wise, American-born, London-based head of Music Sales, said, "Boosey & Hawkes would be a wonderful company if properly run."



**Strategic Planning.** Nick Cirillo, CBS Records International's senior vice president of Latin American operations, and Bunny Freidus, vice president of creative operations, discuss the tactics used in breaking Bruce Springsteen's "Born In The U.S.A." album in Latin America during a recent series of marketing meetings in New York.

## Hardware, Software Makers See Danger EEC, Industryites Study DAT

LONDON Leading figures from the European Economic Community and music electronics industry met recently in Brussels, Belgium, to discuss the impact of the introduction of digital audiotape (DAT).

The meeting was called by the EEC Commission and followed earlier discussions between officials of the International Federation of Phonogram & Videogram Producers (IFPI) and EEC commissioners Lord Cockfield and Karl Heinz Narjes.

During the confab a demonstration was given of the CBS Copycode System, a copyright protection device which may be incorporated into digital audio equipment to prevent unauthorized copying of music software on digital audiotape.

Ian Thomas, IFPI director gener-

al, said at the organization's headquarters here the meeting was of "historic significance" as the first international meeting between representatives of the music-recording industry and the hardware industry. He said it was notable that both software and hardware sides of the music business were in agreement about the seriousness of the DAT situation.

"It was recognized that the ability of DAT to make perfect copies of digital copyright material such as compact disks was a major threat to intellectual property rights," Thomas said.

The EEC Commission delegation was led by Rolf Mohler and included officials responsible for high technology, copyright, the internal market, and external relations.

## GEMA Files Complaint On Amendment Rights Society Fears Unfair Loss of Royalties

BY WOLFGANG SPAHR

MUNICH Members of the West German rights society GEMA have lodged a formal complaint with the Federal Constitutional Court over provisions contained in the country's amended copyright legislation in force since June 1985.

At issue is the amendment's exemption of schools, social clubs, prisons, and similar functions from fee payments "provided that, because of their social or educational purposes, they are only accessible to a limited circle of people."

GEMA chairman Erich Schulze says organizers will put the most fa-

vorable interpretation on this clause by not informing the society of events they hope will qualify. And he notes that in one legal judgment given, the city of Braunschweig was told it had to pay royalties for music played at 17 youth centers.

The complaint is not the first made by GEMA. In the fall, it protested the rule exempting promoters from registering function programs where "the music performed is not protected or only insignificantly adapted," on the ground that it would interfere seriously with its task as a collection society.

Last July, only days after the amended law took effect, one leading

West German composer complained to the Federal Constitutional Court about a new regulation limiting the protection afforded to translations and adaptations.

GEMA's current grip extends to the levies now applied to hardware and software in West Germany, particularly the small differential between the statutory rate for audio software (5 cents per hour) and videotape (8 cents per hour).

"The number of copyright owners entitled to receive royalties for video recording is incomparably higher than for sound recordings, not taken into consideration when the rates were fixed," Schulze says.

The society is also unhappy with aspects of the international copyright situation. It wants to see action taken against some signatories of the Berne Convention, such as Norway and Sweden, where the society believes copyright is used for domestic purposes to the disadvantage of foreign rights owners. Both countries impose a tax rather than a levy on blank cassettes. In Austria, over 50% of blank tape levy income is spent on national social welfare, it says, and in France around 25% of similar income goes for cultural purposes.

Finally, in the interests of more efficient worldwide copyright protection, the U.S. and the Soviet Union should join the Berne Convention.

## Firms Merge TV Divisions

MUNICH Two European electronics giants, Robert Bosch of Stuttgart, West Germany, and Dutch Philips, have combined their international TV-studio-equipment divisions to form Broadcast Television Systems (BTS), headquartered in Darmstadt, West Germany.

The new firm, which has been approved by the West German Cartel Office, will dominate the Central European TV market and play a significant role elsewhere.

BTS will absorb the 2,000 TV specialists at Bosch and 400 Philips employees, forming a company with

anticipated worldwide sales in excess of \$200 million. Bosch has a 70% stake and Philips, 30%. Bosch was already the major supplier of TV-studio equipment in German-speaking territories but was facing increased competition from Japanese firms.

Involved in the merger are all studio TV operations worldwide of the two manufacturers. Pending the approval of the Federal Trade Commission, this would include the Bosch video equipment division in Salt Lake City, Utah, and Philips Television Systems in New Jersey.

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# HITS of the WORLD

## CANADA (Courtesy The Record) As of 7/3/86

SINGLES	
1	1 LIVE TO TELL MADONNA WEA
2	2 SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
3	3 A DIFFERENT CORNER GEORGE MICHAEL CBS
4	7 ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
5	5 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA WEA
6	4 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
7	6 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
8	12 INVISIBLE TOUCH GENESIS ATLANTIC/WEA
9	19 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN/MCA
10	10 THE POWER OF LOVE JENNIFER RUSH CBS
11	11 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
12	8 SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
13	9 WEST END GIRLS PET SHOP BOYS CAPITOL
14	14 NO ONE IS TO BLAME HOWARD JONES WEA
15	15 LOVE TOUCH ROD STEWART WARNER BROS./WEA
16	16 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
17	17 PETER GUNN THE ART OF NOISE FEATURING DUANE EDDY CHRYSALIS/MCA
18	13 BAD BOY MIAMI SOUND MACHINE CBS
19	NEW ALL I NEED IS A MIRACLE MIKE + THE MECHANICS ATLANTIC/WEA
20	18 I WANNA BE A COWBOY BOYS DON'T CRY POLYDOR/POLYGRAM
ALBUMS	
1	1 WHITNEY HOUSTON ARISTA/RCA
2	2 PETER GABRIEL SO GEFEN/WEA
3	6 GENESIS INVISIBLE TOUCH VIRGIN/EMI
4	3 ROBERT PALMER RIPTIDE ISLAND/MCA
5	8 HEART NEVER CAPITOL
6	4 PET SHOP BOYS PLEASE CAPITOL
7	5 VAN HALEN 5150 WARNER BROS./WEA
8	12 GLASS TIGER THE THIN RED LINE CAPITOL
9	13 BILLY OCEAN LOVE ZONE JIVE/CBS
10	10 SIMPLY RED PICTURE BOOK WARNER BROS./WEA
11	11 PATTI LABELLE WINNER IN YOU MCA
12	7 BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
13	9 ROLLING STONES DIRTY WORK COLUMBIA/CBS
14	14 PRETTY IN PINK SOUNDTRACK A&M
15	15 SOUNDTRACK TOP GUN COLUMBIA/CBS
16	16 JENNIFER RUSH CBS
17	NEW CHRIS DE BURGH INTO THE LIGHT A&M
18	17 MOODY BLUES THE OTHER SIDE OF LIFE POLYDOR/POLYGRAM
19	19 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
20	20 MIKE + THE MECHANICS WEA

## AUSTRALIA (Courtesy Kent Music Report) As of 7/14/86

SINGLES	
1	2 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
2	1 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
3	5 STIMULATION WA WANE CBS
4	4 SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
5	8 INVISIBLE TOUCH GENESIS VIRGIN/EMI
6	3 ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
7	10 I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
8	13 ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
9	11 WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
10	15 THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI
11	6 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
12	12 ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA
13	14 CHAIN REACTION DIANA ROSS CAPITOL/EMI
14	7 LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
15	9 MANIC MONDAY BANGLES LIBERATION/EMI
16	NEW I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
17	NEW IF YOU LEAVE OMD VIRGIN/EMI
18	NEW WHEN TOMORROW COMES EURYTHMICS RCA
19	NEW PETER GUNN ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
20	19 DO YOU WANNA BE? I'M TALKING REGULAR/FESTIVAL
ALBUMS	
1	1 WHITNEY HOUSTON ARISTA/RCA
2	2 JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
3	3 GENESIS INVISIBLE TOUCH VIRGIN/EMI
4	7 AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
5	5 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
6	6 PETER GABRIEL SO VIRGIN/EMI
7	4 BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
8	11 ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
9	9 JOE COCKER LIBERATION/EMI
10	10 VAN HALEN 5150 WARNER/WEA
11	8 JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
12	NEW VARIOUS ALL THE ROCK CLASSICS DINO
13	16 HUNTERS AND COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
14	12 EAGLES BEST OF THE EAGLES ASYLUM/WEA
15	NEW VARIOUS CLASSIC LOVE SONGS CONCEPT
16	NEW KEVIN BLOODY WILSON KEV'S BACK CBS
17	13 PET SHOP BOYS PLEASE PARLOPHONE/EMI
18	15 A-HA HUNTING HIGH AND LOW WARNER/WEA
19	19 ROLLING STONES DIRTY WORK CBS
20	17 STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI

## BRITAIN (Courtesy Music Week) As of 7/12/86

This Week	Last Week	SINGLES
1	2	PAPA DON'T PREACH MADONNA SIRE
2	1	THE EDGE OF HEAVEN WHAM! EPIC
3	4	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
4	3	HAPPY HOUR HOUSE MARTINS GO! DISCS
5	6	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
6	23	LET'S GO ALL THE WAY SLY FOX CAPITOL
7	5	I CAN'T WAIT NU SHOOZ ATLANTIC
8	9	VENUS BANANARAMA LONDON
9	8	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
10	12	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE
11	7	HUNTING HIGH AND LOW A-HA WARNER
12	18	(BANG ZOOM) LET'S GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
13	19	IT'S 'ORRIBLE BEING IN LOVE CLAIRE AND FRIENDS BBC
14	26	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
15	10	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
16	17	HEADLINES MIDNIGHT STAR SULAR
17	NEW	EVERY BEAT OF MY HEART ROD STEWART WARNER
18	11	CAN'T GET BY WITHOUT YOU REAL THING PRT
19	15	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
20	14	FRIENDS WILL BE FRIENDS QUEEN EMI
21	16	ADDICTED TO LOVE ROBERT PALMER ISLAND
22	NEW	SING OUR OWN SONG UB40 DEP INTERNATIONAL
23	13	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARKSKI EPIC
24	38	HIGHER LOVE STEVE WINWOOD ISLAND
25	40	ROSES HAYWOOD CBS
26	29	BRILLIANT MIND FURNITURE STIFF
27	28	CALL OF THE WILD NUDGE URE CHRYSALIS
28	27	I CAN'T STOP GARY NUMAN NUMA
29	37	LEVI STUBBS TEARS BILLY BRAGG GO! DISCS
30	20	BAD BOY MIAMI SOUND MACHINE EPIC
31	25	UNDERGROUND DAVID BOWIE EMI AMERICA
32	35	LEFT OF CENTER SUZANNE VEGA A&M
33	22	SLEDGEHAMMER PETER GABRIEL VIRGIN
34	39	THE PROMISE YOU MADE COCK ROBIN CBS
35	21	NASTY JANET JACKSON A&M
36	NEW	TELL ME TOMORROW PRINCESS SUPREME
37	NEW	SMILE AUDREY HALL GERMAIN
38	NEW	CAMOUFLAGE STAN RIDGWAY IRS
39	32	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
40	NEW	THE LADY IN RED CHRIS DE BURGH A&M
ALBUMS		
1	NEW	MADONNA TRUE BLUE SIRE
2	NEW	BIG COUNTRY THE SEER MERCURY
3	NEW	EURYTHMICS REVENGE RCA
4	1	GENESIS INVISIBLE TOUCH VIRGIN
5	2	QUEEN A KIND OF MAGIC EMI
6	3	HOUSEMARTINS LONDON O'HULL 4 GO! DISCS
7	7	ROD STEWART EVERY BEAT OF MY HEART WARNER
8	4	SIMPLY RED PICTURE BOOK ELEKTRA
9	8	DIRE STRAITS BROTHERS IN ARMS VERTIGO
10	NEW	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
11	9	A-HA HUNTING HIGH AND LOW WARNER
12	5	PETER GABRIEL SO VIRGIN
13	11	SUZANNE VEGA A&M
14	6	SMITHS THE QUEEN IS DEAD ROUGH TRADE
15	14	CHRIS DE BURGH INTO THE LIGHT A&M
16	10	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
17	13	SHADOWS MOONLIGHT SHADOWS PROTV
18	12	WHITNEY HOUSTON ARISTA
19	18	LEVEL 42 WORLD MACHINE POLYDOR
20	17	SIMPLE MINDS ONCE UPON A TIME VIRGIN
21	15	PET SHOP BOYS PLEASE PARLOPHONE
22	20	CURE STANDING ON A BEACH—THE SINGLES FICTION
23	16	BILLY OCEAN LOVE ZONE JIVE
24	27	CHRIS REA ON THE BEACH MAGNET
25	26	VARIOUS DANCE HITS VOL 2 TOWERBELL
26	21	SAM COOKE THE MAN AND HIS MUSIC RCA
27	19	STING BRING ON THE NIGHT A&M
28	NEW	ALED JONES PIE JESU 10 RECORDS
29	23	QUEEN QUEEN'S GREATEST HITS EMI
30	24	ROBERT PALMER RIPTIDE ISLAND
31	28	PHIL COLLINS NO JACKET REQUIRED VIRGIN
32	NEW	REAL THING BEST OF THE REAL THING PRT
33	25	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
34	22	DIO INTERMISSION VERTIGO
35	NEW	WOODENTOPS GIANT ROUGH TRADE
36	NEW	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
37	37	MADONNA LIKE A VIRGIN SIRE
38	NEW	WHAM MAKE IT BIG EPIC
39	36	PRINCESS SUPREME
40	33	FALCO FALCO 3 A&M

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/7/86

SINGLES	
1	1 ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
2	4 LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
3	2 WONDERFUL WORLD SAM COOKE RCA
4	7 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
5	3 MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
6	5 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
7	9 VENUS BANANARAMA LONDON/METRONOME/PMV
8	10 SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
9	6 BAD BOY MIAMI SOUND MACHINE EPIC/CBS
10	8 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
11	11 WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
12	12 BEING BOILED HUMAN LEAGUE EMI
13	NEW THE EDGE OF HEAVEN WHAM EPIC
14	15 LOVE TOUCH ROD STEWART WARNER/WEA
15	13 I ENGINEER ANIMATION CASABLANCA/PHONOGRAM/PMV
16	18 INVISIBLE TOUCH GENESIS VIRGIN/ARIOLA
17	14 INNOCENT LOVE SANDRA VIRGIN/ARIOLA
18	16 ROCK ME BABY JOHNNY NASH METRONOME/PMV
19	NEW LOOK AWAY BIG COUNTRY MERCURY/PHONOGRAM
20	17 A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
ALBUMS	
1	1 MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
2	2 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
3	3 PETER GABRIEL SO VIRGIN/ARIOLA
4	4 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
5	5 QUEEN A KIND OF MAGIC EMI
6	6 HERBERT GROENEMEYER SPRUENGE EMI
7	7 JOE COCKER COCKER EMI
8	10 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	9 CHRIS REA ON THE BEACH MAGNET DG/PMV
10	8 WHITNEY HOUSTON ARISTA/ARIOLA
11	14 VAN HALEN 5150 WARNER/WEA
12	11 CURE STANDING ON A BEACH—THE SINGLES FICTION/METRONOME/PMV
13	12 COCK ROBIN CBS
14	13 ALPHAVILLE AFTERNOONS IN UTOPIA WEA
15	15 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
16	20 JENNIFER RUSH MOVIN' CBS
17	NEW MUENCHENER FREIHEIT VON ANFANG AN CBS
18	19 AALGLATT/M BAP AHL MAENNER MUSIKART/EMI
19	17 DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
20	16 CC CATCH CATCH THE CATCH HANSA/ARIOLA

## JAPAN (Courtesy Music Labo) As of 7/14/86

SINGLES	
1	NEW SAIKAI NO LABYRINTH SONOKO KAWAI CBS/SONY/WATANABE/ONAGU
2	NEW PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M
3	NEW SWEAT TEARS ALFE CANYON/TANABE
4	1 SHINDERARA TACHIE NO DENGON MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE
5	NEW SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
6	4 SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
7	NEW MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
8	2 MIETEMASUKA YUME TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/MTV M
9	5 KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
10	NEW SEISHUN MASAHIKO KONDO CBS/SONY/JANNYS
11	3 GYPSY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
12	7 SAYONARA NO OCEAN KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
13	6 MOTOR DRIVE REBECCA CBS/SONY/SHINKO M/NTV M
14	8 SONG FOR USA CHECKERS CANYON/THREE STARS
15	11 DANCE BEAT WA YOAKEMADE YOKO OGINOME VICTOR/JCM/NICHION
16	20 NANIWA SAKAZUKI HIROSHI ITSUKI TJC/TV ASHAI M/SOUND I
17	9 JIBUN DE YU-NOMO NANDEKEDDO NYANGIRASU WARNER/PIONEER/FUJI/PACIFIC
18	NEW CHIFO NI ORITA TENSHI MARI MIZUTANI VICTOR/SUN MUSIC
19	10 BELL EPOCH NI YOROSHIKU TOSHIIKO TAHARA CANYON/JOHNNYS
20	12 BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
ALBUMS	
1	NEW MISATO WATANABE LOVIN' YOU EPIC/SONY
2	NEW KIYOTAKA SUGIYAMA BEYOND VAP
3	3 THE TUBE SEASON IN THE SUN CBS/SONY
4	2 SEIKO MATSUDA SUPREME CBS/SONY
5	1 MOMOKO KIKUCHI ADVENTURE VAP
6	NEW MAWAYOSHI TAKANADA JUNGLE JANE TOSHIBA/EMI
7	4 TOMOYO HARADA NEXT DOOR CBS SONY
8	NEW MIHO NAKAYAMA SUMMER BREEZE KING
9	7 TOSHIKI KADOMATSU TOUCH AND GO RVC
10	6 HIROKO YAKUSHIMARU HANAZUKAN TOSHIBA/EMI
11	9 TATSURO YAMASHITA POCKET MUSIC MOON
12	5 C-C-B BOKEN NO SUSUME PORIDOL
13	13 SOUNDTRACK ROCKY IV CANYON
14	15 GENESIS INVISIBLE TOUCH VIRGIN
15	8 AKIE YOSHIZAWA KANO JO NO NATSU FOR LIFE
16	10 TOSHIHIKO THARA OTOKO ITAI CANYON
17	NEW YASUHIRO ABE TUNE BOX THE SUMMER 1986 TOSHIBA/EMI
18	12 ANRI MYSTIQUE FOR LIFE
19	11 USHIROYUBI SASAREGUMI FU WA FU RA CANYON
20	14 SEIKIMATSU THE END OF THE CENTURY CBS/SONY

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/12/86

SINGLES	
1	4 THE EDGE OF HEAVEN WHAM EPIC
2	3 LESSONS IN LOVE LEVEL 42 POLYDOR
3	1 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
4	2 ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA
5	NEW PAPA DON'T PREACH MADONNA SIRE
6	9 UNDERGROUND DAVID BOWIE EMI
7	7 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN
8	NEW VENUS BANANARAMA LONDON
9	NEW HOLLY ROCK SHEILA E PAISLEY PARK
10	10 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
ALBUMS	
1	1 PETER GABRIEL SO VIRGIN
2	2 QUEEN A KIND OF MAGIC EMI
3	3 COCK ROBIN CBS
4	8 GENESIS INVISIBLE TOUCH VIRGIN
5	4 CHRIS REA ON THE BEACH MAGNET
6	7 VARIOUS BABY LOVE ARCADE
7	5 VARIOUS NOW THIS IS MUSIC VOLUME 4 NOW
8	NEW STING BRING ON THE NIGHT A&M
9	6 WHITNEY HOUSTON ARISTA
10	NEW MODERN TALKING READY FOR ROMANCE HANSA

## ITALY (Courtesy Germano Ruscitto) As of 7/3/86

ALBUMS	
1	1 EROS RAMAZZOTTI NUOVI EROI CBS
2	2 LUCIO BATTISTI DON GIOVANNI RCA
3	3 JOE COCKER EMI
4	4 FABIO CONCATO SENZA AVVISARE POLYGRAM
5	NEW GENESIS INVISIBLE TOUCH VIRGIN EMI
6	5 PETER GABRIEL SO VIRGIN/EMI
7	NEW STING BRING ON THE NIGHT A&M/POLYGRAM
8	10 COCK ROBIN CBS
9	8 LUCIO DALLA BUGIE RCA
10	6 SOUNDTRACK 9 AND 1/2 WEEKS EMI
11	NEW CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
12	7 RENATO ZERO SOGGETTI SMARRITI RCA
13	17 SANDY MARTON MODERN LOVER CBS
14	11 QUEEN A KIND OF MAGIC EMI
15	15 SOUND TRACK ROCKY IV CBS
16	13 ANGELO BRANDUARDI BRANDUARDI CANTA YEATS CBS
17	NEW MIGUEL BOSE SALAMANDRA WEA
18	9 ROLLING STONES DIRTY WORK CBS
19	19 SADE PROMISE CBS
20	14 MANGO ODISSEA FONIT CETRA/RICORDI

# BPI Chief Sees New Mood Of Optimism

BY NICK ROBERTSHAW

LONDON A new mood of confidence, enthusiasm, and self-respect is abroad in the U.K. record industry, mainly because of a 14% increase in sales in each of the last two years and the impact of high-profile events such as Live Aid and the British Record Industry Awards show.

That was the encouraging message from British Phonographic Industry director general John Deacon in a wide-ranging review of the past 12 months' activities delivered July 2 to the trade body's annual general meeting here.

Among the industry's achievements, Deacon listed government acceptance of the case for a home-taping levy; agreements with BBC-TV and Tyne Tees TV to pay for broadcast use of videoclips; continued successes for the BPI's anti-piracy unit, assisted by extension of the criminal law; and a threefold increase in compact disk sales. He also cited heavy inroads into the U.S. market, where British releases accounted for 12 of last year's No. 1 singles and British artists picked up nine Grammy Awards.

Not all these shining apples are worm-free, however. The proposed level of home-taping royalty, set at a maximum 10% of retail price, was by European standards "less than generous," Deacon said. Higher rates existed in Austria, West Germany, Finland, and Iceland and are planned for France and Portugal. No provision for an audio-hardware levy was contained in the government's white paper, nor did it recognize the need for a record-rental right.

The latter omission threatened to bring the spectacular growth of CD sales to a halt, he said. With DAT's arrival imminent, the new carrier's future had to be viewed with great concern.

Although a brilliant medium, it is in commercial terms immensely vulnerable. The significant proportion of parallel imports among last year's retail uptake of more than 3 million CD units demonstrated once again how rights owners who had done the hard work in developing and marketing a product could have a vital element of their profit margin eradicated by parasitic competition, Deacon said.

The industry's first-ever generic advertising campaign, made possible by the new mood of optimism, had not been a total success, Deacon conceded. Nice try, but the industry could do better, would be a fair summary, he suggested. But given the outcome—no significant sales increase and only a 3% spontaneous awareness of the campaign—and the \$500,000 cost, even this verdict could be seen as overgenerous.

Future generic promotion seems likely to concentrate on reaching the buyers the industry already has rather than trying to regain older, lapsed customers, and may use a common logo to link otherwise disparate, company-specific campaigns, Deacon said.

Retailer support for the effort was excellent, Deacon said, but in other areas left something to be desired. Frequent agreement over what needed to be done was equally frequently spoiled by differences of opinion over who should pay for it.

"There is no joint funding of anti-piracy activities, no offer of cash support for advertising campaigns, no speculative support for new releases, and an unwillingness to cooperate in basic research," he said. "The situation really must improve before serious damage is done to the relationship between record companies and retailers."

Even the national sales charts were compiled without retail funding, Deacon went on, though they were valuable to all parties. So much so, he suggested, that the tail was in danger of wagging the dog.

"The chart is not just a tentative ordering form. It seems to be a cast-iron guarantee of short-term consumer demands. There is an increasing tendency for retailers to order only records in the top 40 or top 50 and for some broadcasters to confine records played to the best sellers. Curbing irrational volatility has certainly been one of the aims in commissioning an accurate chart, but things may have gone too far. It provokes safety-first ordering patterns."

## Falco Wins Top Honors In New Austrian Awards

VIENNA Falco has won the first Austrian Record Prize, a new award instituted by commercial company Profil Promotions and sponsored by Coca-Cola. The singer received a "Pop Amadeus" statuette and a check for \$6,700 during a gala ceremony broadcast by Austrian television and pop radio station Oe 3.

Records released during 1985 involving Austrian artists, composers, or producers were eligible for the awards, which are modeled on the Grammys and the German Record Award. Coca-Cola put up prize money totaling nearly \$26,000.

Rainhard Fendrich was named best composer, Gert Steinbacher of the pop group STS received best-lyricist honors, and Ina was voted best newcomer. Best arranger was Peter Wolf, and the Dolezal/Rossacher team took the best-video award. A special prize went to charity record "Austria For Africa."

The future of the new award is uncertain. Negotiations over next year's sponsorship are under way. Although IFPI group president Stephan von Friedberg has given his support to the awards, some record industry heads are said to prefer official IFPI-organized awards.

Profil's Herbert Fechter says, "It is possible this may happen, but I have registered the trademark 'Pop Amadeus,' and I'm the only one who can use it."

## All-Star Single Simulcast For Charity

TORONTO Attic Records reports that roughly 85% of Canada's English-language radio stations played "I Am Your Child" simultaneously to benefit a charity.

The June 25 broadcast, which took place at 7:15 p.m. EST, was Attic's way of launching the latest collaboration by musicians for charity—in this case the Variety Club of Canada. The song, with music by Barry Manilow and lyrics by Marty Panzer, features such international performers as Chris de Burgh, Justin Hayward of the Moody Blues, and guitarist Steve Howe of GTR.

A video directed by Allan Quill and Kim Bandis was recorded in Toronto and Europe and was broadcast the same time that radio stations played the single on the MuchMusic Network.

Canadian performers include Kim Mitchell, Murray McLachlan, Jane Siberry, and Ronnie Hawkins. More than 100 participated in the project.

The single shipped to retail June 26, and Attic reports that many adult contemporary, top 40, and MOR stations have added the song to their playlists.

Manilow and Panzer waived royalties, and Shorewood packaged and CBS Records pressed the single for free.

An international release is likely. The label encountered little resistance to the project despite the large number of charity-related recordings in the last year.

## Houston May Pass Lauper Debut Album Six-Times Platinum

TORONTO Whitney Houston's self-titled debut recording is rapidly closing in on Cyndi Lauper's "She's So Unusual" as the best-selling album ever in Canada by a female artist.

The Canadian Recording Industry Assn. reports that Houston's record is past the six-times platinum level (600,000 sales). Given that it eclipsed that mark in June and that it is at the top of the charts, Houston is poised to chalk up enough sales to surpass Lauper's debut. She needs another 300,000.

June was a light month for certifications, having only 17, including just three multiplatinum certifications. Apart from Houston, the Royal Philharmonic Orchestra's "Hooked On Classics I" was the biggest certification. It reached the five-times platinum level.

Sade's "Promise" was certified double platinum. Other platinum albums included the "Pretty In

Pink" soundtrack, "Riptide" by Robert Palmer, "The Ultimate Sin" by Ozzy Osbourne, and "Love Zone" by Billy Ocean.

"Riptide" and "Love Zone" were certified gold in June, as were "The Other Side Of Life" by the Moody Blues, "Different Light" by the Bangles, and "Waves" by Katrina & the Waves.

Palmer also enjoyed gold single certification in June for "Addicted To Love," while the Bangles scored gold for "Manic Monday." Other gold singles included "Something About You" by Level 42, "If You Leave" by Orchestral Manoeuvres In The Dark, and "R.O.C.K. In The U.S.A." by John Cougar Mellencamp.

Billboard compiles a monthly and year-to-date list of certifications according to distributing labels. The June totals are CBS, 6; PolyGram, 4; MCA and A&M, 3 each; RCA, 1.

## '86 Montreal Jazz Festival Winds Up

MONTREAL The annual Montreal International Jazz Festival, described by noted jazz critic Leonard Feather as "the best there is," wound up earlier this month after 10 days during which 250 performers and a half million spectators mingled in formal and informal settings.

So popular has this premiere Canadian jazz fest become that promoter and organizer Alain Simard is practically out of superlatives to describe it.

This year's event came under fire for what purists say is a digression from the original aim of the festival, to provide a forum for jazz apprecia-

tion. Other genres of music have crept into the proceedings, and the festival is slowly becoming a musical cornucopia.

"I don't see any reason to deny fans what they want," says Simard. "Our focus is jazz, but there are other types of music that border on jazz that we see a place for in our shows."

Nonetheless, a who's who of jazz dominated the festival, from Chuck Mangione to Wynford Marsalis to Mel Torme. A key to the event is the concept of street performances, often late at night, that bring together many of the world's finest exponents of jazz.

## Maple Briefs

**H**OW DO YOU stay No. 1 in the one-stop business? If you're Records on Wheels Entertainment, you purchase the operations of Rythms-DJ & B, the up-and-comer in the business. Rythms-DJ & B chief Dominique Zgarka remains as a consultant to help transfer accounts. No price tag was mentioned in the transaction.

**I**NSIDERS ARE speculating that executives simply bought themselves a listing on the Toronto Stock Exchange, but no matter: The Ahed Music Corp. has been replaced by the Ahed Corp., a hi-tech company. Shares have gone from penny-stock range to the \$30 mark in a matter of months.

**A**N INVESTIGATION by the Royal Canadian Mounted Police into alleged wrongdoings by Andre Bureau, chairman of the Canadian Radio-Television and Telecommunications Commission, has been dropped. Police report there was no validity to allegations that Bureau was involved in a kickback scheme while he was in his former job as president of Canadian Satellite

Communications Inc.

**A** MAJOR VANCOUVER radio shakeup has seen CFOX-FM program director Don Shafer move to CFMI-FM. Shafer leaves after a seven-year career in which he moved the station to the top in the 18-49 demographic. CFMI-FM has fallen on hard times, meanwhile, and Shafer is promising changes.

**A** TRIPLE BILL featuring Van Halen, Loverboy, and Bachman-Turner Overdrive is the principal draw at this year's Canadian National Exhibition lineup in Toronto. The fair's grandstand lineup includes Bill Cosby, Whitney Houston, Huey Lewis & the News, Elton John, and a bill with Simply Red, the Psychedelic Furs, and an unnamed third act.

**K**IM MITCHELL'S "Shakin' Like A Human Being" (on Alert Records in Canada and Atlantic worldwide) is currently the hottest domestic recording, well past gold in only a couple of weeks. Mitchell kicks off a national tour at the end of July that takes him practically to Labor Day.

A U.S. jaunt is then planned.

**D**ALBELLO IS THE LATEST in a string of Canadians to work with producer Rupert Hine. She reports good progress on her next Capitol-EMI project, scheduled for an early 1987 release. The Toronto-based singer-songwriter spends some time in Britain to record.

**HEISENBERG INTERNATIONAL**  
**RICHARD JAMES BURGESS**

**Watch out for us in Billboard August 16<sup>TH</sup>**



**Five Million Hearts.** Following Heart's recent performance at the Los Angeles Forum, Capitol Records executives present group members with a special plaque commemorating spectacular worldwide sales of their self-titled album. Shown are, from left, vice president of a&r Don Grierson; senior vice president of marketing and promotion Walter Lee; producer Ron Nevison; group member Denny Carmassi; label chief Don Zimmermann; group manager Howard Kaufman; group members Mark Andes, Nancy Wilson, Ann Wilson, and Howard Leese; and Frontline Management's Trudi Green.



**The Fixx Is In.** In Boston celebrating the release of the Fixx's new MCA album, "Walkabout," are, from left, group members Adam Wood and Cy Curnin; MCA Northeast regional promotion director Roman Marcinkiewicz; and Boston Celtic Bill Walton. The group is currently touring with the Moody Blues.



**Unique Talent.** Manhattan Records president Bruce Lundvall, right, welcomes new wave jazz artist James Blood Ulmer, center, to the Blue Note label. His debut album is scheduled to be released this fall. Also pictured is manager Roger Trilling.



**Shaking Up Philly.** PolyGram Records executives meet with members of Cinderella for a sneak preview of "Night Songs," the group's debut album, for Mercury. Pictured at the Imperial Inn in Philadelphia are, from left, Chappell Music Group president Irwin Robinson; senior vice president of a&r Dick Wingate; group members Fred Coury, Eric Brittingham, and Tom Keifer; senior vice president of sales Shelly Rudin; senior vice president of marketing Harry Anger; director of a&r Derek Shulman; group member Jeff La Bar; and label president and chief executive officer Dick Asher.



**BMI's Special Show.** BMI staffers visit with members of the Smithereens backstage following their recent performance at New York's Cat Club. The group recently released its debut album, "Especially For You," on Enigma. Standing are, from left, BMI's Mark Fried and band members Jim Babjak, Pat DiNizio, and Mike Mesaros. Seated are band member Dennis Diken and BMI's Barbara Cane.



**High Honors.** ASCAP president Morton Gould, left, presents veteran songwriter Jay Gorney with the ASCAP/Richard Rodgers Award in honor of his outstanding contribution to the musical theater. Gorney is best known for his '30s composition "Brother, Can You Spare A Dime" (lyrics by E.Y. "Yip" Harburg).



**New Distribution.** Caedmon recording artist Shari Lewis, label president Carol Haubert, and labelmate Paula Danziger, from left, get a kick out of a press conference held in New Orleans announcing Caedmon's new association with Tape Data Media. Under the pact, Caedmon will market a series of self-improvement audiocassettes published by the company.



**Label Milestone.** Celebrating Priority/Pri Records' first anniversary in New York are, from left, Capitol director of special markets Jack Reynolds; Priority/Pri president Bryan Turner; Capitol executive vice president Dennis White; and Priority/Pri vice president Mark Cerami. The label, whose catalog of more than 20 greatest-hits albums has sold more than 1 million units, is distributed by Capitol/EMI.

# Van Peebles Pens Money Guide

## Sweet Sweetback's Wall Street Song

BY FRED GOODMAN

NEW YORK For those in the entertainment industry given to browsing the business shelf of their local bookshop, the recent appearance of "Bold Money" by Melvin Van Peebles may have come as something of a shock.

The author of the Warner Bros. tome—a small-investor's guide to playing the mystery-shrouded options market—is known in the entertainment industry as an unorthodox and highly personal auteur whose work has included films, theatrical productions, and albums for Atlantic and A&M. But for Van Peebles, who remains very active in the entertainment industry, Wall Street is just another side of the coin.

"I'm a manufacturer, not an artist," says Van Peebles. "I supply a need. The goods I feel are needed have on occasion had humorous, political, or erotic touches, but they've always had a commercial tint. My bent has never been the arts side—always the business side. My latest venture on Wall Street is simply another market that I recognize. And recognizing it, I simply acted upon it."

Van Peebles' start in the option market came five years ago as the result of a bet he lost with a friend. "I had to go to work as a trader," he says. "At the time, I didn't even

know what Wall Street was. I hired myself out as a clerk, and read everything about options I could." Passing the trader's test, he went to work on the floor of the exchange. "I enjoyed it," he says, "although I don't do day-to-day floor trading

### 'I was always more interested in the business side'

anymore. It was like a little vacation."

Although he decries the tag of a loner, Van Peebles made his mark in the '60s and '70s with a series of projects outside the political and commercial mainstream, earning a reputation as a somewhat militant black artist rather than as a businessman. But he doesn't see it that way.

"Those who know me superficially may find my Wall Street involvement astounding," he says. "But I produced all my shows and owned them lock, stock, and barrel. I did it alone because no one would come in with me. They couldn't recognize the commercial viability of the projects."

Van Peebles' belief in his own projects was proven beyond doubt in 1970, when he wrote, produced,

directed, and starred in the film "Sweet Sweetback's Baadasssss Song." Upon completion, he discovered that he couldn't get a distributor to handle the X-rated film, which told the story of a black pimp who goes on the lam after assaulting and escaping from a pair of white policemen who have used him to stage a false arrest. Left to his own devices, Van Peebles successfully four-walled the film by renting out movie houses himself. The low-budget film became a huge success.

Although he had already established himself as a filmmaker prior to "Sweetback"—he had written and directed "Watermelon Man" for Columbia Pictures and been a French delegate to the 1967 San Francisco Film Festival with his own "Story Of The Three Day Pass (La Permission)"—his independent film gave him an entree into the music business, with its original soundtrack featuring the then-unknown Earth Wind & Fire.

"At the time, a film could get followed-up with a soundtrack," he recalls. "My theory was 'why not let a soundtrack or tune be your marketing tool?' Of course, everyone called me nuts. Warner Bros., which was Earth Wind & Fire's label at the time, passed on the soundtrack, and it wound up on Stax. Even before that, when I did 'Watermelon Man,' a reviewer disparagingly said the soundtrack sounded like the kind of music you could hear on a jukebox. Gee, no kidding."

Although it took more than a decade and the advent of music videos for the film and music industries to recognize Van Peebles' point of view on soundtracks, the success of the Stax release led to his own albums. Two A&M albums eventually formed the core of the musical "Ain't S'posed To Die A Natural Death." More recently, the song "Apple Stretching," which he wrote for the play "The Waltz Of The Stork," was recorded by Grace Jones.

Additionally, Van Peebles recently directed the video for Whodini's "Funky Beat," and he is presently negotiating a new film deal.

"Sometimes you watch the swing of the pendulum in the entertainment industry the same as you watch it on the options market," he says. "What's great for me at this stage of the game is that as the new regimes come in who grew up with my name, they approach me with a different attitude and we can talk business. Up until now I've had to do everything on my own. I was erroneously perceived as a maverick; I was just doing business."

"In the past I felt it wasn't wise to compete against the movie industry as an individual," he adds. "I was successful, but I couldn't continually compete. The resistance made it clear [that] if I continued and over-extended myself, I would be at the mercy of my competitors."

Although not happy about being forced to create his own opportunities, Van Peebles has proven patient enough to take the long road. He established himself as a director in

(Continued on page 86)

# ...newslines...

**WESTWOOD ONE INC.** (NASDAQ:WONE), the producer and distributor of nationally-sponsored radio programs and parent company of the Mutual Broadcasting System, reported record second-quarter and six-month revenue, net income, and earnings per share. Revenue for the three-month period ended May 31 rose 204%, to \$14.3 million from \$4.7 million in 1985. Net income in the period rose 93%, to \$1.7 million from \$887,000. Earnings per share increased to 24 cents from 16 cents, on an expanded shareholder base, as average shares outstanding increased 31%, to 7.3 million from 5.6 million. Revenue for the six-month period ended May 31 increased 215% to \$25.5 million from \$8.1 million in 1985. Net income in that period rose 104%, to \$2.5 million from \$1.2 million. Earnings per share increased to 35 cents from 22 cents on the increased average number of shares. The assimilation of Mutual and higher-average advertising rates on a larger inventory base were cited by the company as primary factors in the improvement.

**KING WORLD PRODUCTIONS** (NASDAQ:KING), a television distribution company, recently signed an agreement to form a new entertainment company with independent motion picture company Hemdale. Plans include the acquisition of certain home video and television rights from Hemdale's existing and future theatrical motion picture library, the establishment of a new home video corporation, and production and acquisition of motion pictures. Hemdale currently has a film library of approximately 60 motion pictures including "The Terminator," "At Close Range," and "Return Of The Living Dead." The new company will have an exclusive television distribution agreement with King World. The company is expected to be fully operational within six months, subject to the completion of financing now under discussion with a number of underwriters. A public offering is expected.

**CAPITAL WARRANTS:** Capital Cities/ABC Inc. (NYSE/CCB) recently listed its warrants to purchase common stock on the Pacific Stock Exchange. Also, the firm's common stock began trading on that exchange in addition to the big board. Approximately 2.9 million warrants to purchase common stock for \$250 per share were issued in January in conjunction with the merger of Capital Cities with ABC. The warrants will expire on July 29.

## 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 7/1	Close 7/7	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	603.4	76	78 1/2	+2%
John Blair & Co.	1348.6	29 1/2	27 1/2	-2
CBS Inc.	396.2	145	142	-3
Cannon Group	441.3	43 1/4	41	-2 1/2
Capital Cities Communications	164.3	258 1/2	257 1/4	-1 1/4
Walt Disney	2087	54 1/2	49 1/2	-4%
Eastman Kodak	2471.3	58 1/2	56	-2 1/2
General Electric	2796.1	80%	76%	-3%
Gulf & Western	816.9	70%	66 1/2	-3%
Handleman	176.9	34%	32 1/2	-2 1/2
MCA Inc.	1206.6	50%	49%	-%
Orion Pictures Corp.	600.3	16%	15 1/2	-1 1/2
Sony Corp.	808.9	20%	19%	-1/2
Taft Broadcasting	244.5	107 1/2	112	+4%
Vestron Inc.	241.4	8%	7%	-%
Viacom	747.1	31	30 1/2	-1/2
Warner Communications Inc.	494.4	56 1/4	53	-3 1/4
Westinghouse	1206.4	53 1/2	50%	-3%

Company	Sale/ 1000's	Open 7/1	Close 7/7	Change
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	1079.4	31%	28%	-2%
New World Pictures	64.1	20%	19%	-1 1/2
Price Communications	24.8	11%	11%	-%
Turner Broadcasting System	65.8	24%	20%	-4
Unitel Video	19.8	10	10 1/2	+1/2
Wherehouse Entertainment	80.7	27 1/2	28 1/2	+1 1/4

Company	Open July 7	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	37 1/2	36%	-1%
Infinity Broadcasting	12%	12	-1/4
Josephson Inc.	10%	10%	-1/4
LIN Broadcasting	55	52%	-2%
Lieberman Enterprises	22%	21%	-%
Malrite Communications Group	14%	14 1/2	-1/4
Park Communications Inc.	34 1/2	33 1/2	-1
Prism Entertainment Corp.	10%	10%	.....
Recoton Corporation	12%	12%	-1/4
Reeves Communications	13	12 1/2	-1/2
Satellite Music Network, Inc.	13 1/4	12%	-1/4
Scripps Howard Broadcasting	87	86	-1
Sound Warehouse	29%	28%	-1/4
Specs Music	10%	9%	-%
Tri-Star Pictures	13%	13%	.....
United Artists	19%	18%	-1 1/2
Westwood One	36	33%	-2 1/4

## CBS/Records Group Posts Big Second-Quarter Gains

NEW YORK CBS/Records Group posted a second-quarter hike of 55% from the corresponding period of 1985 on a 16% revenue increase. Estimated total income was \$29.2 million, compared with \$18.8 million in the second quarter of last year, based on revenues of \$325.5 million and \$281.8 million, respectively. Income for every other CBS Group was down from the comparable quarter of 1985.

Additionally, for the six months that ended June 30, the records group posted its second-best first half ever, largely on the strength of the first quarter. Estimated income was \$81.4 million, compared with \$43.8 million for the first half of fiscal 1985. Estimated revenues totaled \$680.6 million, compared with \$574.3 million last year. The group achieved its best first half in 1984.

The rise was laid to gains for both the domestic and international recorded music divisions. Although the company does not release figures for each of the individual divisions within each group—CBS/Records Group is composed of CBS Songs, Columbia House, CBS Records, and CBS Records International—a group spokesman says each division turned in an improved performance.

Overall, CBS Inc.'s second-quarter income from continuing operations rose 17% and net income rose 55% from last year's comparable

quarter. Quarterly income from continuing operations was \$106.9 million, or \$4.41 per share, as compared with \$91.6 million, or \$3.08 per share, in 1985. Net income was \$107.2 million, or \$4.42 per share, compared with last year's mark of \$69.3 million, or \$2.33 per share.

For the first six months of the year, income from continuing operations was up 4%, to \$123.2 million, or \$4.97 per share, compared with 1985's \$118.1 million, or \$3.97 per share. Net income was up a dramatic 43%, while per-share net income rose 72% because of a smaller number of outstanding shares. Estimated net income was \$123.5 million, or \$4.98 per share, compared with \$86.1 million, or \$2.89 per share. Revenues for the half rose to \$2.42 billion, as compared with last year's first-half tally of \$2.29 billion.

Thomas H. Wyman, CBS chairman and CEO, said that the second-quarter improvement in income from continuing operation was due to the sale of television station KMOX and a lower tax rate.

For the other groups, the picture was less rosy. Second-quarter profits for CBS/Broadcast declined 8%; a program of staff reductions was recently announced. CBS/Publishing Group reported a small loss, laid to "softness in educational publishing sales and market weakness in magazine advertising."

FRED GOODMAN

## 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:  
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9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210

or Fred Goodman, Billboard  
1515 Broadway  
New York, N.Y. 10036

Country albums should be sent to:  
Ed Morris, Billboard  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

#### THE MONKEES

Then & Now... The Best Of The Monkees  
PRODUCERS: Various  
Arista AL9-8432

Success of midline Monkees package has spurred release of this expanded \$9.98 set, featuring three newly recorded tracks, among them a cover of the Paul Revere & the Raiders hit "Kicks," and the Mosquitos-contributed title track. A glitzy salute to the ultimate in pop pap.

#### MUSIC FROM THE MOTION PICTURE

"About Last Night..."  
PRODUCERS: Various  
EMI America SV-17210

With promising early returns for this romantic comedy, prospects for this compilation of pop, rock, and black love songs are likewise upbeat. John Waite's "If Anybody Had A Heart" and Sheena Easton's "So Far So Good" lead a set that also features John Oates, Jermaine Jackson, Bob Seger, J.D. Souther, and others.

#### MIKE RUTHERFORD

Acting Very Strange  
PRODUCER: Mike Rutherford  
Atlantic 80015

Success of Genesis bassist Rutherford's Mike + the Mechanics has led to a rerelease of this, his first solo album. Although it stifled first time around, the double-barrel momentum provided by the Mechanics and new Genesis albums to breathe the commercial life into a solid and unjustly overlooked project. Best: "Maxine" and the title track.

#### ALPHAVILLE

Afternoons In Utopia  
PRODUCERS: Various  
Atlantic 81667

German trio follows last year's auspicious debut with a well-rounded collection of punch pop. Clever hooks, strong synth use, and convincing vocals are the band's stock in trade, and the best results are achieved on "Dance With Me."

## COUNTRY

### PICKS

#### LACY J. DALTON

Highway Diner  
PRODUCER: Walt Aldridge  
Columbia FC 40393

There is a wide streak of blue collar painted across this album as Dalton celebrates the endurance of the working class—both generally and with specific word portraits. The instrumentation is infused with strident, assertive drum beats.

## JAZZ/FUSION

### PICKS

#### DAVE VALENTIN

Light Struck  
PRODUCERS: Dave Valentin, Steven Miller  
GRP GRP-A-1028

Flutist's lissome fusion style warms this latest set of commercial jazz stylings, bolstered by a solid instrumental ensemble and a guest vocal from Angela Bofill (on "Can't Change My Heart") that could find friends at AC. Remaining tracks, with their mix of pop, Latin, and jazz accents, will fare well at fusion and jazz outlets.

## POP

### RECOMMENDED

#### ALVIN LEE

Detroit Diesel  
PRODUCER: Alvin Lee  
21/Atco 90517

The Eddie Van Halen of the Woodstock era cranks it up again with the same power that fueled his seminal Ten Years After. The title track as well as "Shot In The Dark" should lead at radio.

#### QUEENSRYCHE

Rage For Order  
PRODUCER: Neil Kernon  
EMI America ST-17197

Well-groomed head-banging fare hits the usual buttons with commercial force, post-New Romantic fashion sense. "Walk In The Shadows" has AOR-ready bluster.

#### FATHER GUIDO SARDUCCI

Breakfast In Heaven  
PRODUCER: Don Novello  
Warner Bros. 25472

New scoops from the Vatican gossip columnist on a par with his past fractured comedy outings.

#### JEF SCOTT

Ten Stories  
PRODUCER: Bill Ptordresher  
Epic BFE 40184

Hard-edged pop/rock from a new singer, guitarist, and writer that should click first with AOR fans.

#### ROUGH CUTT

Wants You  
PRODUCER: Jack Douglas  
Warner Bros. 25484

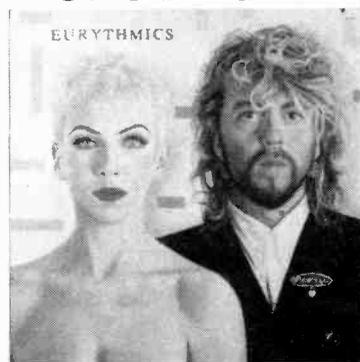
Metal quintet flexes such time-honored concerns as art ("We Like It Loud"), love ("Hot 'n' Heavy") and patriotism ("Rock The U.S.A.") in a treatise for head bangers.

#### GUADALCANAL DIARY

Jamboree  
PRODUCERS: Rodney Mills, Steve Nye  
Elektra 60478

Quartet's second album refines their dark, thoughtful guitar rock slant; alternative formats and more adventurous AOR programmers will be the best bet here.

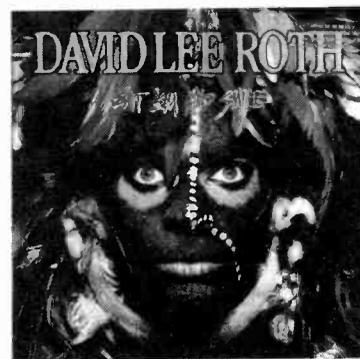
## SPOTLIGHT



#### EURYTHMICS

Revenge  
PRODUCER: David A. Stewart  
RCA ALJ1-5847

Now that electronic pop is firmly entrenched, Dave Stewart and Annie Lennox further relax their hi-tech instincts to shape a more orthodox pop/rock studio style driven by guitars and keyboards. Stewart's penchant for evocative production touches survives, but in songs and delivery, this is the duo's most mainstream effort: rock ("Missionary Man"), pop ("A Little Of You"), and ballads ("The Miracle Of Love") all point toward a crossover strategy with mass-appeal radio the goal.



#### DAVID LEE ROTH

Eat 'Em And Smile  
PRODUCER: Ted Templeman  
Warner Bros. 25470

His first full album since leaving you-know-who shelves the loopy pop/rock of Roth's hit EP to ply the high-octane hard rock he's best known for, right down to its power-trio hardware and the fiery counterpart of a world-class guitarist. Steve Vai, a Zappa alumnus with a well-honed metal exuberance, brings his own flashy, confident edge to the album, but it's Roth's high-spirited growl that will clinch the deal. "Yankee Rose" is already in bloom, while Roth's flair for pop glitz yields an inimitable cover of "That's Life."



#### WHAM!

Music From The Edge Of Heaven  
PRODUCER: George Michael  
Columbia 40285

Final album (discounting the inevitable hits package) by the duo of George Michael and Andrew Ridgeley promises to provide a strong commercial ending to the partnership. "I'm Your Man" and "The Edge Of Heaven" are shoe-in hits, and the album manages to scrape together enough interesting material via the inclusion of a live version of "Blue" and the early "Last Christmas." Sleeper track may prove to be the admirable cover of the haunting Was (Not Was)-penned "Where Did Your Heart Go?"

#### LOU REED

Rock And Roll Diary 1967-1980  
PRODUCERS: Uncredited  
Arista AL11-8434

Intelligently chosen two-record set runs the gamut from Velvet Underground through "Street Hassle," with tracks licensed from PolyGram and RCA to complete the picture. Only commercial disadvantage may be the logjam of recent Velvet Underground reissues.

#### THE HEARTFIXERS

Cool On It  
PRODUCER: Eddy Offord  
Landslide LD-1010

One of Dixie's premier blues and boogie bar bands, led by the stinging guitar of Tinsley Ellis, offers a power-packed set of originals. Music for rock'n'roll's faithful.

## BLACK

### RECOMMENDED

#### TRINERE

PRODUCER: "Pretty Tony" Butler  
Jam Packed JP-5001

Florida-based disco diva has enjoyed a long run on the dance chart with album's premier cut, "I'll Be All You Ever Need." Rest of the package is mined from a similar vein, making it a good bet for the dance crowd. Contact: (305) 756-7160.

#### PIECES OF A DREAM

Joyride  
PRODUCER: Maurice White  
Manhattan ST-53023

Trio's sophisticated pop/soul gets added lustre from producer White, whose own fusion instincts mesh well with these Pieces.

#### SHIRLEY JONES

Always In The Mood  
PRODUCERS: Various  
Philadelphia International ST-53031 (Manhattan)

The silky Gamble & Huff touch is evident on this sultry stroll through romantic black pop; Jones proves a strong, persuasive stylist.

## COUNTRY

### RECOMMENDED

#### VARIOUS ARTISTS

Star Spangled Country  
PRODUCER: Various  
RCA AEL-5849

A mélange of geographically titled hits, including "America" (Waylon Jennings), "Smoky Mountain Rain" (Ronnie Milsap), "Tennessee Homesick Blues" (Dolly Parton), "My Home's In Alabama" (Alabama), "Oklahoma Borderline" (Vince Gill), "Kansas City Lights" (Steve Wariner), "Roll On Mississippi" (Charley Pride), and "Miami, My Amy" (Keith Whitley).

## JAZZ/FUSION

### RECOMMENDED

#### CHICO FREEMAN

The Pied Piper  
PRODUCERS: Herb Wong & Chico Freeman  
Blackhawk BKH 50801

Reedman Freeman gets a real workout, despite the presence of second saxophonist John Purcell. Excellent band features Kenny Kirkland, Cecil McBee, and Elvin Jones, and the results are among Freeman's finest, especially on the memorable title cut.

#### JESSICA WILLIAMS

Nothin' But The Truth  
PRODUCER: Herb Wong  
Blackhawk BKH 51301

Outstanding Bay-area pianist has labored in relative and undeserved obscurity for most of her recording career. This fine trio date is yet another example of her superior abilities and a real find for piano fans.

#### T LAVITZ

Storytime  
PRODUCERS: T Lavitz, Eddy Offord  
Passport Jazz PJ88012

Former Dreg's second solo album is high-caliber fusion with a rock accent; "I'm Callin' You," with guest vocals from Paul Barrere, Amy Holland, and Michael McDonald, could find pop and rock play.

#### STEVE COLEMAN AND FIVE ELEMENTS

On The Edge Of Tomorrow  
PRODUCERS: Steve Coleman, Stefan F. Winter  
JMT 860005 (PolyGram Special Imports)

Alto saxophonist leads a sleek, adventurous octet including Geri Allen, Cassandra Wilson, and Marvin "Smitty" Smith through a bracing fusion of acoustic and electronic jazz; daring, yet accessible.

#### FATBURGER

One Of A Kind  
PRODUCERS: Fattburger  
Golden Boy Jazz/Optimism GBJ-2001

Quintet debuts with mellow, melodic fusion with pop and r&b underpinnings.

## CLASSICAL

### RECOMMENDED

#### 16 DAYS TO GLORY (SOUNDTRACK)

Plácido Domingo, Royal Philharmonic Orchestra, Holdridge  
Deutsche Grammophon 419 388

Inspirational and upbeat, the music stands up well on its own. Track, of course, is from the highly praised home video documentary on the 1984 Olympics. Domingo is in full voice in his "Hymn Of Nations" tribute to participating countries.

BEETHOVEN: ROYAL CONCERTOS, NOS. 1 & 2  
Emanuel Ax, Royal Philharmonic Orchestra, Previn  
RCA RCD1-7199

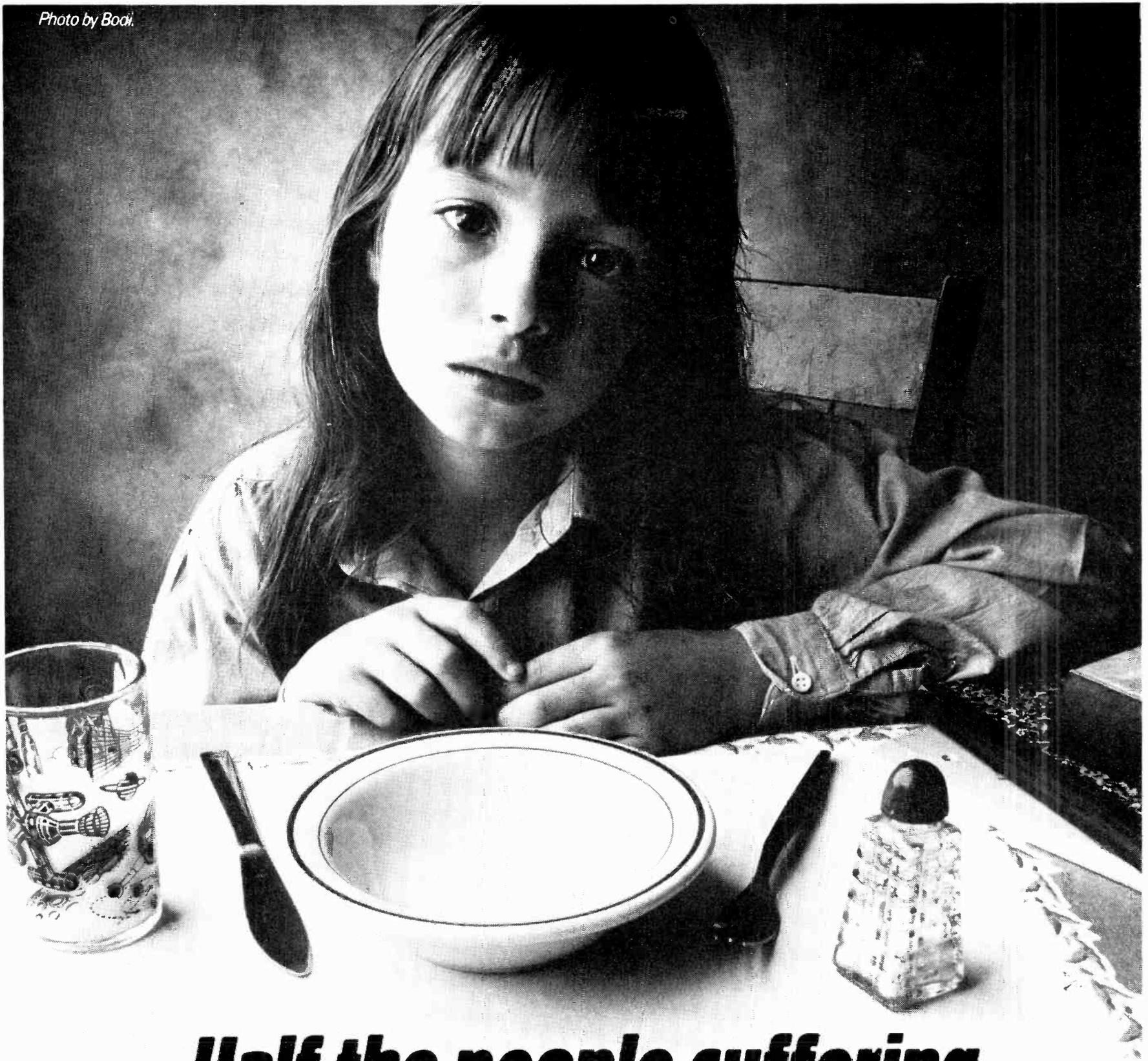
An auspicious launch of the concerto cycle, beautifully played and nuanced. Together, the two concertos run just over 70 minutes, a compact disk bargain for newly recorded material. The performances are yet to be scheduled for LP or cassette, where they will be reprogrammed to more manageable playing lengths.

#### BACH: WELL-TEMPERED CLAVIER, VOL. 1

Andras Schiff, Piano  
London 414 388

Though his tempos are often slower than those favored by others in these seminal works, Schiff's readings are unusually expressive and communicative. A far cry from the dry, brisk "sewing machine" Bach that too frequently turns up to burden listeners. Schiff reinforces his growing reputation in this repertoire area.

Photo by Bodv.



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# HOT 100 SINGLES SPOTLIGHT

*A weekly look behind the Hot 100 with Michael Ellis.*

**T**HE TOP FOUR RECORDS are locked in a tight battle for supremacy, as **Simply Red's** "Holding Back The Years" (Elektra) drops to No. 5 after one week in the top spot. "Invisible Touch" by **Genesis** (Atlantic) grabs the No. 1 position with strong gains in both sales and airplay. **Peter Gabriel's** "Sledgehammer" (Geffen), at No. 2, is almost even with his former group in sales, but Genesis has the edge by a larger margin in airplay points. **Janet Jackson's** "Nasty" (A&M) leads the pack in sales, but her airplay points are behind the top two. Also in strong contention for next week is the No. 4 record, "Danger Zone" by **Kenny Loggins** (Columbia), which, like Jackson, is strong in sales but needs to catch up in airplay.

**MADONNA** MAKES ANOTHER big leap on the chart to No. 12 this week—after becoming the first artist to earn Power Pick honors simultaneously in sales and airplay last week. "Papa Don't Preach" (Sire) was also the highest debut of any single this year (No. 42 on June 28)—until this week. "Dancing On The Ceiling" by **Lionel Richie** (Motown) storms onto the Hot 100 at No. 40, with adds at 197 of the 225 reporting stations. Five of the stations added it in their top 15 the first week. At WNNK Harrisburg, Pa., PD **Bruce Bond** jumped on the record and received such strong phone response that he's listed it at No. 1.

**T**HE IMPRESSIVE TRACK RECORD of Billboard's Power Picks continues. Since the feature was introduced last year, 92.5% of the Hot 100 Power Picks have reached the top 10. For the Power Pick/Airplay, it's a perfect 100%; that's right, every single Power Pick/Airplay has hit the top 10! This week's airplay winner is "Venus" by English trio **Banana-Rama** (London). The record is zooming up playlists from coast to coast, including 28-19 at KZZP Phoenix, 29-19 at KC-101 New Haven, and 19-9 at KIIS Los Angeles. It also picked up another 32 adds this week, to move from 43 to 34 nationally. **Scott Walker**, PD at WCAU-FM Philadelphia, says the record has a "summertime feel" and has the advantage of being an instantly identifiable remake.

**O**THER HOT SUMMER HITS: "Don't Forget Me," the first chart hit for Canadian group **Glass Tiger** (Manhattan), has an outstanding second week at radio with 66 adds to leap 27 places nationally to No. 59. **Steve Winwood's** "Higher Love" (Island) earns the Power Pick/Sales title, jumping from 34 to 27. PD **Gary Wall** of WTIC Hartford reports that the record took a "quantum leap" in sales this week, going top 10 in the Hartford area. Wall says "Higher Love" is also top 10 in requests. "The song's got across-the-board appeal, and Winwood has a tremendous following in the 25-40 demo." "Rumors" by the **Timex Social Club** (Jay)—the new No. 1 black single—is consistently rising to the top wherever it's played on pop radio, with No. 1 reports from more than a dozen stations already, including outlets in Los Angeles, San Diego, Houston, San Antonio, Sacramento, Oklahoma City, and El Paso, Texas.

FOR WEEK ENDING JULY 19, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

225 REPORTERS				NEW	TOTAL
				ADDS	ON
LIONEL RICHIE	DANCING ON THE CEILING	MOTOWN		197	197
GLASS TIGER	DON'T FORGET ME (WHEN I'M GONE)	MANHATTAN		66	102
HEART	IF LOOKS COULD KILL	CAPITOL		36	36
BERLIN	TAKE MY BREATH AWAY	COLUMBIA		35	115
MARY JANE GIRLS	WALK LIKE A MAN	MOTOWN		33	76

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
QUEEN	A KIND OF MAGIC	CAPITOL		41
KLYMAXX	MAN SIZE LOVE (FROM "RUNNING SCARED")	MCA		39
JOHN COUGAR MELLENCAMP	RUMBLESEAT	RIVA		36
DAVID LEE ROTH	YANKEE ROSE	WARNER BROS		32
WHAM!	THE EDGE OF HEAVEN	COLUMBIA		26

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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	NASTY	JANET JACKSON	3
2	1	HOLDING BACK THE YEARS	SIMPLY RED	5
3	7	DANGER ZONE	KENNY LOGGINS	4
4	6	INVISIBLE TOUCH	GENESIS	1
5	5	SLEDGEHAMMER	PETER GABRIEL	2
6	4	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	6
7	3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	8
8	8	YOUR WILDEST DREAMS	THE MOODY BLUES	9
9	12	WHEN THE HEART RULES THE MIND	GTR	14
10	9	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	16
11	18	GLORY OF LOVE	PETER CETERA	7
12	15	MAD ABOUT YOU	BELINDA CARLISLE	11
13	14	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	13
14	19	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	15
15	20	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	10
16	11	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	20
17	28	PAPA DON'T PREACH	MADONNA	12
18	10	NO ONE IS TO BLAME	HOWARD JONES	19
19	21	DIGGING YOUR SCENE	THE BLOW MONKEYS	18
20	26	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	17
21	22	SECRET SEPARATION	THE FIXX	21
22	17	LIKE NO OTHER NIGHT	38 SPECIAL	26
23	13	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	23
24	30	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	25
25	27	DREAMS	VAN HALEN	22
26	16	CRUSH ON YOU	THE JETS	24
27	33	RUMORS	TIMEX SOCIAL CLUB	28
28	36	TAKE IT EASY	ANDY TAYLOR	29
29	35	HYPERACTIVE	ROBERT PALMER	33
30	—	HIGHER LOVE	STEVE WINWOOD	27
31	23	MOUNTAINS	PRINCE & THE REVOLUTION	37
32	37	SWEET FREEDOM	MICHAEL MCDONALD	32
33	—	SUZANNE	JOURNEY	30
34	25	A DIFFERENT CORNER	GEORGE MICHAEL	44
35	24	I WANNA BE A COWBOY	BOYS DON'T CRY	41
36	38	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	36
37	—	VENUS	BANANARAMA	34
38	—	THE EDGE OF HEAVEN	WHAM!	31
39	—	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	50
40	29	IF SHE KNEW WHAT SHE WANTS	BANGLES	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	INVISIBLE TOUCH	GENESIS	1
2	2	SLEDGEHAMMER	PETER GABRIEL	2
3	7	DANGER ZONE	KENNY LOGGINS	4
4	9	GLORY OF LOVE	PETER CETERA	7
5	6	NASTY	JANET JACKSON	3
6	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	6
7	10	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	10
8	5	HOLDING BACK THE YEARS	SIMPLY RED	5
9	4	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	8
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18	18	DREAMS	VAN HALEN	22
19	23	WHEN THE HEART RULES THE MIND	GTR	14
20	26	HIGHER LOVE	STEVE WINWOOD	27
21	12	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	20
22	11	CRUSH ON YOU	THE JETS	24
23	34	THE EDGE OF HEAVEN	WHAM!	31
24	35	RUMORS	TIMEX SOCIAL CLUB	28
25	28	SUZANNE	JOURNEY	30
26	14	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	23
27	33	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	25
28	32	ALL THE LOVE IN THE WORLD	THE OUTFIELD	35
29	36	TAKE IT EASY	ANDY TAYLOR	29
30	30	SECRET SEPARATION	THE FIXX	21
31	21	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	16
32	40	VENUS	BANANARAMA	34
33	39	SWEET FREEDOM	MICHAEL MCDONALD	32
34	—	DANCING ON THE CEILING	LIONEL RICHIE	40
35	38	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	36
36	37	HYPERACTIVE	ROBERT PALMER	33
37	—	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	42
38	—	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	38
39	—	HANGING ON A HEART ATTACK	DEVICE	46
40	25	LIKE NO OTHER NIGHT	38 SPECIAL	26

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	13
Geffen (2)	
Paisley Park (2)	
Sire (2)	
Island (1)	
ATLANTIC (9)	12
Atco (2)	
Island (1)	
COLUMBIA (11)	12
Rolling Stones (1)	
MCA (7)	8
I.R.S. (1)	
A&M	7
ARISTA (6)	7
Jive (1)	
EPIC (2)	6
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
PCLYGRAM	6
Polydor (3)	
London (1)	
Mercury (1)	
Riva (1)	
CAPITOL	5
ELEKTRA (3)	5
Asylum (1)	
Solar (1)	
RCA (3)	5
Grunt (1)	
Total Experience (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
CHRYSALIS (2)	3
China (1)	
MOTOWN (2)	3
Gordy (1)	
JAY	1
PROFILE	1
TSR	1
Baja (1)	
TGMMY BOY	1

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
67 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	ASCAP) WBM
35 ALL THE LOVE IN THE WORLD	(Warning Tracks, ASCAP)	ASCAP) WBM
86 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP)	ASCAP) WBM
39 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	ASCAP) WBM
99 BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM	ASCAP) WBM
72 BEFORE I GO	(Unchappell, BMI/David Roberts, Procan)	ASCAP) WBM
92 THE BEST OF ME	(Air Bear, BMI/Nerobub, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI) CPP/WBM	ASCAP) WBM
61 THE CAPTAIN OF HER HEART	(Z-Muzik/Almo, ASCAP)	ASCAP) WBM
24 CRUSH ON YOU	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM	ASCAP) WBM
40 DANCING ON THE CEILING	(Brockman, ASCAP)	ASCAP) WBM
4 DANGER ZONE	(Famous, ASCAP) CPP	ASCAP) WBM
44 A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	ASCAP) WBM
18 DIGGING YOUR SCENE	(Blue Network, ASCAP) CPP	ASCAP) WBM
71 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, BMI)	ASCAP) WBM
94 DON QUIXOTTE	(RKM, ASCAP)	ASCAP) WBM
59 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyppo Toonz, PROC)	ASCAP) WBM
22 DREAMS	(Yessup, ASCAP) WBM	ASCAP) WBM
31 THE EDGE OF HEAVEN	(Morrison Leahy, ASCAP/Chappell, ASCAP) HL	ASCAP) WBM
77 FEEL THE HEAT	(Hot Boy, ASCAP)	ASCAP) WBM
65 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	ASCAP) WBM
50 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI,	ASCAP) WBM
7 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM	ASCAP) WBM
63 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	ASCAP) WBM
46 HANGING ON A HEART ATTACK	(Makiki, ASCAP/Arista, ASCAP) CPP	ASCAP) WBM
79 HEADED FOR THE FUTURE	(Stonebridge, ASCAP) HL	ASCAP) WBM
84 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	ASCAP) WBM
27 HIGHER LOVE	(F S Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)	ASCAP) WBM
5 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	ASCAP) WBM
33 HYPERACTIVE	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoules de La Musique, ASCAP) WBM	ASCAP) WBM
51 I CAN'T WAIT	(Poolside, BMI)	ASCAP) WBM
41 I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP) CPP	ASCAP) WBM
98 I WOULDN'T LIE	(Temp, BMI)	ASCAP) WBM
76 IF ANYBODY HAD A HEART	(Famous, ASCAP)	ASCAP) WBM
81 IF LOOKS COULD KILL	(Blackwood, BMI/Stone Diamond, BMI)	ASCAP) WBM
43 IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Jutars, BMI) HL	ASCAP) WBM
93 IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM	ASCAP) WBM
91 I'M YOUR MAN	(Townsway, BMI/Nelana, BMI/Off Backstreet, BMI/Limited Funds, BMI/Uncity, BMI)	ASCAP) WBM
95 IN THE SHAPE OF A HEART	(Swallow Turn, ASCAP) WBM	ASCAP) WBM
1 INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM	ASCAP) WBM
100 IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM	ASCAP) WBM
52 JUNGLE BOY	(John Eddie Music)	ASCAP) WBM
51 A KIND OF MAGIC		ASCAP) WBM
16 LIKE A ROCK	(Queen, BMI/Beechwood BMI) WBM	ASCAP) WBM
26 LIKE NO OTHER NIGHT	(Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyppo Toonz, PROC) WBM/CPP/ALM	ASCAP) WBM
45 LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	ASCAP) WBM
82 LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC) HL	ASCAP) WBM
69 LOVE OF A LIFETIME	(Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)	ASCAP) WBM
10 LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Makiki, ASCAP/Arista, ASCAP) CPP	ASCAP) WBM
11 MAD ABOUT YOU	(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP	ASCAP) WBM
55 MAN SIZE LOVE (FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	ASCAP) WBM
15 MODERN WOMAN (FROM "RUTHLESS PEOPLE")	(Joel Songs, BMI) CPP/ABP	ASCAP) WBM
87 MONEYS TOO TIGHT (TO MENTION)	(Stan Flo, BMI/Otis BMI)	ASCAP) WBM
37 MOUNTAINS	(Controversy, ASCAP) WBM	ASCAP) WBM
3 NASTY	(Flyte Tyme, ASCAP) WBM	ASCAP) WBM
19 NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM	ASCAP) WBM
85 NO PROMISES	(I.D., ASCAP/R.G.K., ASCAP)	ASCAP) WBM
58 NOTHIN' AT ALL	(Music Corp Of America, BMI) HL/MCA	ASCAP) WBM
88 OH, PEOPLE	(Broozertoones, BMI/Nonparen, ASCAP)	ASCAP) WBM
23 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	ASCAP) WBM
66 ONE HIT (TO THE BODY)	(Promopub B.V., PRS) CPP	ASCAP) WBM
36 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL	ASCAP) WBM
83 ONE WAY LOVE	(T-Boy, ASCAP)	ASCAP) WBM
13 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	ASCAP) WBM
96 OUT OF MIND OUT OF SIGHT	(Mushroom, APR)	ASCAP) WBM
12 PAPA DON'T PREACH	(Elliott, ASCAP/Jacobsen, ASCAP) WBM	ASCAP) WBM
70 PETER GUNN	(Northridge, ASCAP/Arista, ASCAP) CPP	ASCAP) WBM
74 POINT OF NO RETURN	(Poolside, BMI) WBM	ASCAP) WBM
68 ROCK'N'ROLL TO THE RESCUE	(Claraudient, BMI/Daytime, BMI/Careers, BMI)	ASCAP) WBM
49 RUMBLESEAT	(Riva, ASCAP) WBM	ASCAP) WBM
28 RUMORS	(J King IV, BMI)	ASCAP) WBM
97 SCHOOL'S OUT	(Bizarre, BMI/Esra, BMI)	ASCAP) WBM
21 SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM	ASCAP) WBM
2 SLEDGEHAMMER	(Clotfene, BMI/Hdden Pun BMI) WBM	ASCAP) WBM
89 SOMEBODY LIKE YOU	(Rocknocker, ASCAP/Irving, BMI/Calyppo Toonz, PROC)	ASCAP) WBM
56 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL	ASCAP) WBM
30 SUZANNE	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP) WBM
32 SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	ASCAP) WBM
29 TAKE IT EASY	(Poeltord, ASCAP/Marlor, ASCAP) CPP	ASCAP) WBM
38 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMP, ASCAP/Famous, ASCAP) CPP	ASCAP) WBM
48 TAKEN IN	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM	ASCAP) WBM
57 THAT WAS THEN, THIS IS NOW	(Mosquitos, ASCAP)	ASCAP) WBM
8 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP) HL	ASCAP) WBM
60 TOUCH AND GO	(Not Listed)	ASCAP) WBM
20 TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP	ASCAP) WBM
73 TWO OF HEARTS		ASCAP) WBM
80 VOICE OF AMERICA'S SONS	(John Cafferty, BMI) WBM	ASCAP) WBM
62 WALK LIKE A MAN	(Claridge, ASCAP)	ASCAP) WBM
17 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)	ASCAP) WBM
90 WHAT DOES IT TAKE	(Screen Gems EMI, BMI/Auto Tunes, BMI)	ASCAP) WBM
14 WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM	ASCAP) WBM
6 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unchappell, BMI) CPP/CHA/HL	ASCAP) WBM
53 WITH YOU ALL THE WAY	(George Tobin, BMI)	ASCAP) WBM
42 WORDS GET IN THE WAY	(Foreign Impo'ted, BMI) CPP	ASCAP) WBM
47 YANKEE ROSE	(Diamond Dave, ASCAP/Sy Vy, ASCAP)	ASCAP) WBM
75 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP) WBM	ASCAP) WBM
25 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonparen, ASCAP/Broozertoones, BMI) CPP	ASCAP) WBM
9 YOUR WILDEST DREAMS	(WB, ASCAP/Bright Music, PRS) WBM	ASCAP) WBM

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	PLY Peer Southern
CLM	Cherry Lane	PLY Plymouth
CPI	Cimino	WBM Warner Bros.



**True Humanitarian.** Bob Hope makes a personal appearance to present CBS Records executive Tony Martell, right, with the second annual Hope Humanitarian Award for his outstanding contribution to children's health care. The trophy was given during the fourth annual Children's Miracle Network Telethon, for which Hope serves as honorary chairman of the board.

## Lifelines

### BIRTHS

Girl, Amanda Lee, to **Stephen Johnson** and **Lisa Corrao**, June 12 in Plainfield, N.J. He is shipping manager for JEM Records.

Girl, Aja, to **Marshall** and **Leslie Feingold**, June 17 in New Jersey. He is an associate producer of the musical "Just Once," recently at The Bottom Line in New York.

Girl, Emily Meredith, to **Robyn Weiss** and **Frederick Cook**, June 22 in Los Angeles. She is West Coast director of a&r and promotion for the JEM Records Group of Companies. He is accounts supervisor for Berkatmer & Klein.

Girl, Danielle Elise, to **David** and **Boni Beisell**, June 23 in Baltimore, Md. He is with Musicland Group and manager at the Sam Goody in Columbia, Md.

Boy, Benjamin Freeman, to **Richard** and **Darlene Pachter**, June 26 in Boynton Beach, Fla. He is president of Promotion In Motion. She is vice president of domestic operations for the firm.

Boy, Daniel Grant, to **Dorothy** and **Grant Maxwell**, June 28 in Kearny, N.J. He is a recording engineer at Sync Sound Inc. in New York.

Boy, Jesse Louis, to **Ira Mayer** and **Riva Bennett**, June 13 in Brooklyn, N.Y. He is president of Presentation Consultants Inc. and a music critic for the New York Post. She is senior sales representative for LINK Resources, a new media consulting firm.

### MARRIAGES

**Richard Bennett** to **Susan McClean**, June 22 in Granada Hills, Calif. He is Los Angeles branch assistant credit manager at Warner/Elektra/Atlantic Corp.

### DEATHS

**Billy Tower** "Tiny" Hughes, 45, of

a heart attack May 19 in Evansville, Ind. He was a country air personality at WROZ there. Hughes is survived by his wife, Lori, and daughter, Jessica.

**Rudy Vallee**, 84, of natural causes July 3 in Hollywood Hills, Calif. The jazz-age singing sensation, known for his rendition of "The Wiffenpoof Song," went on to star in movies and on Broadway and radio. He is credited with being the first star crooner, leading a line that runs from Bing Crosby to Frank Sinatra to Elvis Presley. Vallee is survived by his wife, Eleanor. (See separate story, page 4.)

**Dillon "Curly" Russell**, 69, of emphysema, July 3 in Queens, N.Y. The well-known jazz bassist had a career that spanned from the early '40s through the mid-'60s, but he was most strongly associated with the bebop movement, particularly as a member of Dizzy Gillespie's 1945 quintet, featuring Charlie Parker. Born in Trinidad but raised in New York, Russell made his reputation with big bands led by Don Redman, Edgar Hayes, and Benny Carter, and, along with Carter, became one of the first black musicians to work in the film orchestras of Hollywood. Following his stint with the Gillespie group, Russell appeared with the Tadd Dameron Orchestra before becoming house bassist at New York's Royal Roost in the early '50s. Over the years, he appeared and recorded with numerous artists, including Miles Davis, Coleman Hawkins, Thelonious Monk, and Sarah Vaughan. He is survived by his wife, Joyce; a daughter, Donna Lee Fields; a stepson, Richard Abbruzio; a sister, Sybil Holley; and a brother, Dr. Harold Russell Jr.

**BeatBreaker II:  
the newest tool  
for hot-mix DJs  
... see page 64**

## 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 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

July 22, **BMI Million-Air Awards**, Nashville. Howard Colson (212) 586-2000.

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. 17-20, **Contemporary Music Conference**, Union Square Hyatt, San Francisco. (415) 543-8468.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, (212) 593-2258.

Sept. 28, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, (615) 748-8100.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, (303) 534-4040.

### OCTOBER

Oct. 1-5, **Black Music Assn. Eighth Annual Conference**, Fountainbleau Hilton, Miami Beach, Fla. (215) 545-8600.

Oct. 9-10, **National Assn. Of Recording Merchandisers (NARM), Operations Conference**, Los Angeles. (609) 424-7117.

Oct. 27-28, **NARM Rackjobbers Conference**, La Posada, Scottsdale, Ariz. (609) 424-7117.

Oct. 29-30, **NARM One-Stop Conference**, La Posada, Scottsdale, Ariz. (609) 424-7117.

Oct. 30-Nov. 1, **NARM Independent Distributors Conference**, La Posada, Scottsdale, Ariz. (609) 424-7117.

## ...newsline...

**ASCAP** has established a new legislative committee to oversee its ongoing legislative program. The committee consists of ASCAP chairman Morton Gould and board members Hal David, Marilyn Bergman, Irwin Robinson, and Michael Stewart. Created to strengthen the organization's presence in Washington, D.C., the group's first priority is continuing opposition to current source-licensing legislation.

**THE ORGANIZATION OF ENTERTAINMENT INDEPENDENTS (OEI)** will sponsor the panel discussion "Payola: Fact Or Fiction?" July 31 at Nashville's Music Row Showcase. Panelists are Eddie Edwards, WSIX; Jay Phillips, WSM; Paul Lovelace, Capitol; Bob Saporiti, Warner Bros.; and independent promoters Carolyn Parks and Jack Pride. The forum begins at 6 p.m., and admission is \$3.

**NARM AND VSDA** have contracted with CBS Technology Center for the evaluation of Electronic Article Surveillance Systems (EAS) and their possible harm to prerecorded audiocassettes and videocassettes. NARM/VSDA Security Device Committee chairman Low Kwiker says the question of tape degradation was raised when the dealer group began evaluating security systems from several companies. The committee is seeking a standardized system that safeguards against theft without causing product damage.

**EAST TEXAS DISTRIBUTING**, which specializes in Spanish-language videocassettes, will debut its fifth warehouse branch in September. The new San Diego outlet joins existing facilities in Phoenix, Denver, New Orleans, and Houston. The company, which is the exclusive distributor of Walt Disney Home Video in Spanish, also has a sales office in Dallas.

## New Companies

**Power Brokerage Artist Management Inc.**, formed by Barry Yearwood and Reginald Smith. First release is Richard Bush & Orbit on Island Records. Current projects include Clara Lewis, of the off-Broadway play "Mama I Want To Sing," and Angie Blake, who has worked with such artists as Johnny Gill and Roberta Flack. Suite 2F, 71 Eighth Ave., New York, N.Y. 10014; (212) 713-5453.

**Music Research Systems**, formed by Dr. Perri Johnson and Dr. Marvin Rosenberg. Company will gather and process theoretical and empirical information relating to the psychological meaning and impact of music. First project is "The Music In You," syndicated by Radioscope. Suite 403, 7250 Franklin Ave., Hollywood, Calif. 90046; (213) 876-6000.

**Moreland House Music Group**, formed by Bob Bean. Company will specialize in talent management, booking, and other entertainment industry services. Current clients

include Michael Twitty, Nashville Satin, Joni Twitty, and Timothy Thomas. Suite 100, 7100 Executive Center Drive, Brentwood, Tenn. 37027; (615) 371-9660.

**Third Party**, a monthly industry newsletter/tip sheet, formed by Randy Frisch. Third Party is distributed free to retail stores across the country. P.O. Box 4067, San Francisco, Calif. 94101; (415) 931-0573.

**Music Research Specialists**, a broadcast research firm specializing in auditorium music testing, formed by Marc McCoy. 1510 E. Fleming Drive, Arlington Heights, Ill. 60004; (312) 392-2525.

**TKO Music, TKO Records, The Direct Mercantile Co., and ASAP Shipping Co.**, formed by Elaine Nash-Putnam and Jon Nash-Putnam. Companies provide a full line of services for companies or individuals wishing to sell through direct-response marketing. P.O. Box 120097, Nashville, Tenn. 37212; (615) 292-9444.

### EXECUTIVE TURNTABLE

(Continued from page 4)

Studio's publishing arm in Sheffield, Ala. He was production assistant for the company.

**TRADE GROUPS.** Steve Ison is appointed director of membership development and services for the Country Music Assn. (CMA) in Nashville. He previously served as a consultant.

**RELATED FIELDS.** VH-1/Video Hits One in New York signs radio and television personality **Rona Elliot** as its on-air "People News" anchor.

American Interactive Media (AIM), the joint venture between PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, names **Larry Lowe** applications design engineer in Los Angeles. He joins from a broad background in the design and development of watershed computer and interactive videodisk systems and software.

## ADULT VID FIRMS SEE BUSINESS AS USUAL

(Continued from page 1)

what they were in the past, the business is expanding, he claims. Walker and other adult video executives estimate that the category accounts for anywhere from 10% to 20% of the business done by video stores, with most doing the higher percentage.

One adult video executive who sees some retailers moving away from adult product is Western Visuals president Jerry Tanenbaum. "I see some stores retreating from it. You can't blame people for being scared, although I don't know what they're scared of," he says. Video specialty stores are especially vulnerable, he says, since many have "never had a run-in with the law."

According to Steve Wilson, president of the independent research company The Fairfield Group, adult video accounts for 9% of consumer rentals and 3% of sales. "It's going down on purchases, and it's holding fairly level on rentals," he says. Economics more than politics is the cause of the drop in sell-through, Wilson says. "The reason for the decline on purchasing is that there is other programming available now at prices that are reasonable."

The adult video category is not going to go away, Wilson says. "It will decline in importance but will always be a stable segment of the market," he says.

At national distributorship Sound Video Unlimited, vice president Stan Meyer says that for the video specialty outlets he services, "I still think it's about 15% of their busi-

ness." For Sound Video, though, "it's a minor proportion," at around 3% to 5% of the company's total business. Meyer also sees stability. "It's staying the same. It's a very small portion of the business, and it's a steady business," he says.

So far the only impact of the Meese report has been on retailers' nerves, Meyer says. "Absolutely, they're worried. When you're reading about all these things, you get

### 'Reading these things you get worried, but the public wants it'

worried, but the public wants it," he says. There are some areas of the country where Sound Video does not carry adult product, but these are areas where adult has always had troubles. "We're real careful down in Florida; we don't carry anything like that," he says about adult product. Speaking of the state authorities, he says, "They could close you up; they could get tough."

Many distributors in the South shy away from video altogether, with a number having gotten out of the business a couple of years ago. "We didn't want to run the risk. We didn't want to play games with our inventory confiscated," says Fred Phister, director of marketing for the Nashville-based Source Video.

An increasing percentage of new video stores are opening up without adult product in their catalogs, says Kirk Kirkpatrick, president of Kentucky-based distributor Wax Works. "There's always a demand, but most of the newer video stores and the more successful video stores that are opening are family-oriented; they try to offer free popcorn rather than peeks.

"In some stores it's 12% to 15% of their income, but many of them are not starting with it in our area now," he says. Fear of community perceptions is the main reason stores stay away from the category. "In a lot of smaller towns they just don't want to get a first impression of 'Oh, that store's got porn in it,'" he says.

After they are established, a good percentage of the retailers do begin to carry some adult material, Kirkpatrick says.

Many executives in the adult business express anger at the way the commission has carried out its survey of the adult entertainment industry. "They're abusing their authority," says Hampshire. "The Meese Commission was stacked with people who were basically anti-adult video [and] adult material to begin with," he says. The commission "had one mission when they took this job, which was to try and go out and get these people," he says.

"You're talking about McCarthyism in 1986. I guess you can call it Reaganism now," says Tanenbaum.

## VID DEALERS: PORN DEBATE REMAINS LOCAL ISSUE

(Continued from page 1)

have formed an anti-pornography coalition. He says consumer demand hasn't slowed; adult video accounts for 15% to 20% of his total rental volume.

Other dealers say adult video business represents a diminishing share of overall video rentals and sales. The nation's two largest national franchise chains—800-unit National Video and 700-store Adventureland Video—eschew adult

### 'X-rated product is 8% of our rental business'

product entirely.

Executives at Video Paradise, with 60 franchised units primarily in New England, typify the national chain outlook. President Don Rogers says many franchisees don't carry adult titles, while those who do see the sector accounting for around 5% of rental volume. John Tyndall, marketing director, says franchisees are admonished to enforce an age limit of 21 when renting X-rated product, maintain product lists in a "blue book," and "make customers ask for it."

Some dealers say they are at the mercy of local opinion. Southern California retailer John Pough says, "A given community could decide 'Bambi' is obscene." Owner of Video Cassettes Unlimited, Pough is national president of the Video Software Dealers Assn. (VSDA) and heads the trade group's First Amendment committee.

Michael Goode at Video Etc. in

Memphis, Tenn., points out that adult video in his market has shifted from video stores to the adult bookstores.

In Durham, N.C., video chain operator Gary Messenger of 11-unit North American Video says the community issue can be confronted but wonders whether it is worth the effort. Head of a dealers' coalition as well as a national director of VSDA, Messenger stood his ground in the more liberal university town of Chapel Hill where he fought prosecution. "Still, it's 5% of inventory and 8% of rental business in our three stores there."

In Phoenix, the country's first adult video battleground, a virtual siege exists, according to Linda Lauer of Arizona Videocassette. "If

you telephone a dealer here asking if they carry adult, they'll likely say no. If you go in and they know you, then yes," says Lauer.

Five firms, including Lauer's, have had product seized and await indictment, she notes.

Lauer is known nationally for organizing a coalition now raising funds to repeal a state law she says "in effect, places adult video within the child obscenity class-five category."

Often, dealers can overreact to pressure over adult product, says Fred Simmons at a Tower store in Chico, Calif. He says the store dumped what little adult product it stocked after a community uproar over an adult bookstore "that was going out of business anyway."

## RODMAN HAS NO. 1 COUNTRY SINGLE

(Continued from page 3)

steady at No. 74 this week. Tommy Martin, general manager of Silver Dollar, points to Overstreet's earlier chart-topping hits as key factors in his independent label success. Like others with the indies, Martin urges bigger playlists for reporting stations.

Martin says Overstreet's single has had its best airplay in South-central and Midwestern states. He says he's had advance orders for Overstreet's forthcoming album. About 5,000-10,000 units will be shipped, he says.

The Lowes' "Good And Lonesome" on Soundwaves is this week's highest-debating indie single; it enters the chart with a bullet at No. 84. Joe Gibson, chairman of

Soundwaves, sees only a marginal improvement in independent labels' chart chances. "Things bottomed out last year, and they've started to turn around," Gibson says. "We won't recover overnight, but it took several years for things to get as bad as they were."

"Too many reporting stations let consultants choose their playlists, and they won't play indies at all," says Gibson.

At this time last year, the highest-charting indie single was Vern Gosdin's No. 24 "Dim Lights, Thick Smoke (And Loud, Loud Music)" on Compleat, distributed by PolyGram. Nine other independent singles were then on the chart.

## Man In Black Is A Man Of Peace Jewish Fund Salutes Cash

BY ROSE CLAYTON

MEMPHIS, Tenn. Johnny Cash, the man in black, was saluted as a man of peace Monday (7) with a ceremonial dinner and roast at the Peabody Hotel here. More than 400 guests attended the formal affair, which ended with Cash receiving the National Jewish Fund Shalom Peace Award.

Roasters included politicians, entertainers, and close friends, who shared their experiences with Cash and provided insights into a man whose image is often referred to as "larger than life." Waylon Jennings served as MC.

Sam Phillips, who recorded him on Sun Records, told Cash, "At that time, you didn't look a

thing like Abraham Lincoln or dress like him."

June Carter Cash said her husband has "200 black suits and I hate black."

Rick Blackburn, vice president and general manager of CBS/Nashville, presented gold albums for "Highwayman" to Cash, Jennings, Kris Kristofferson, and producer Chips Moman, who was also a roaster.

Cash was given the Shalom Award for his humanitarian work and long-standing interest in Israel.

"This peace award means I must continue to talk peace," Cash said. "It will be a reminder that wherever I can talk peace, I'll talk peace."

## Progressive Label Forms

LOS ANGELES Capitol Records is banking on new progressive music via a distribution deal with newly formed Cinema Records, expected to release its first albums early next year.

The label, formed here by radio and television producer Denny Somach and artist manager Larry Mazer, is being geared to "fans of the orchestral rock music of the early '70s," according to a Capitol statement. That target is seen as "listeners in their early 20s to late 30s" who earlier championed acts like

Yes, Emerson, Lake & Palmer, the Moody Blues, and Pink Floyd.

Product will be instrumental, but the two labels distinguish Cinema's intended niche from such labels as Windham Hill as electronic rather than acoustic. Cinema also projects major tours for its acts, touted to include "some of rock's most respected performers."

Although no signings have been disclosed, Cinema has tapped album radio consultant Lee Abrams as an adviser to the new label.

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# 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	2	2	9	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
2	1	1	20	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
3	4	5	6	PETER GABRIEL GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
4	8	8	7	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
5	5	10	4	GENESIS ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
6	6	6	10	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	3	3	69	WHITNEY HOUSTON ▲ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
8	7	4	14	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
9	9	9	10	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
10	10	7	15	VAN HALEN ▲ WARNER BROS. 25394 (8.98) (CD)	5150
11	11	15	10	GTR ARISTA ALB-8400 (8.98) (CD)	GTR
12	14	14	6	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
13	13	13	19	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
14	12	12	14	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
15	15	11	11	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
16	16	17	14	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
17	17	16	33	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
18	19	20	10	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
19	18	18	54	HEART ▲ CAPITOL ST-12410 (9.98) (CD)	HEART
20	23	23	9	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
21	22	25	16	THE JETS MCA 5667 (8.98)	THE JETS
22	20	19	14	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
23	25	22	35	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
24	24	24	6	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
25	26	28	6	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
26	28	31	5	BILL COSBY GEFLEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
27	27	30	8	NU SHOOS ATLANTIC 81647 (8.98)	POOLSIDE
28	21	21	18	LEVEL 42 POLYDOR 827487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
29	NEW ▶		1	MADONNA SIRE 25442/WARNER BROS. (9.98)	TRUE BLUE
30	30	37	7	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
31	29	27	45	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
32	32	40	6	THE FIXX MCA 5705 (8.98)	WALKABOUT
33	31	26	15	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
34	57	79	3	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
35	35	39	10	WHODINI ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
36	40	34	36	ZZ TOP ▲ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
37	49	57	5	THE BLOW MONKEYS RCA AFL1-5899 (8.98)	ANIMAL MAGIC
38	39	52	4	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
39	34	35	12	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
40	37	33	35	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
41	NEW ▶		1	WHAM! COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
42	42	42	35	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
43	38	38	72	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
44	41	36	25	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
45	45	49	5	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
46	69	—	2	ROD STEWART WARNER BROS. 25446 (8.98)	ROD STEWART
47	54	50	18	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
48	43	41	59	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
49	53	59	6	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
50	52	54	6	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
51	47	47	9	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
52	36	32	21	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
53	48	48	15	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
54	79	—	2	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	61	5	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
56	33	29	21	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
57	46	46	14	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
58	51	51	31	SADE ▲ PORTRAIT FR 40263/EPIC (CD)	PROMISE
59	NEW ▶		1	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98)	BACK IN THE HIGHLIFE
60	60	62	9	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
61	50	43	47	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
62	44	44	9	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
63	61	53	12	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
64	64	70	8	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
65	63	60	23	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
66	58	58	38	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
67	71	83	4	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
68	56	56	6	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
69	95	—	2	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
70	70	82	4	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
71	59	64	33	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
72	65	68	14	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
73	66	55	21	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
74	92	172	3	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
75	62	45	12	KROKUS ARISTA ALB-8402 (8.98) (CD)	CHANGE OF ADDRESS
76	84	99	6	JERMAINE STEWART ARISTA/10 ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
77	82	69	12	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
78	88	92	5	BRUCE HORNSBY & THE RANGE RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
79	68	63	12	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
80	80	85	3	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)	HEAR 'N AID
81	72	72	31	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
82	90	108	3	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
83	81	71	14	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
84	76	76	17	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
85	67	65	61	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
86	89	84	12	MODELS GEFLEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
87	87	90	5	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
88	78	67	9	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
89	73	73	42	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
90	77	77	9	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
91	105	144	3	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
92	75	66	15	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
93	74	74	55	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
94	107	111	5	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
95	NEW ▶		1	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
96	86	80	24	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
97	99	103	3	RICK JAMES GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
98	114	131	4	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
99	103	75	62	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
100	100	107	4	SOUNDTRACK SCOTTI BROS. SZ 40325/EPIC (CD)	COBRA
101	101	104	9	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
102	91	89	13	CULTURE CLUB VIRGIN/EPIC DE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
103	120	—	2	SPYRO GYRA MCA 5753 (8.98)	BREAKOUT
104	83	78	37	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
105	134	195	3	GAVIN CHRISTOPHER MANHATTAN ST 53024/CAPITOL (8.98)	ONE STEP CLOSER
106	NEW ▶		1	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
107	85	86	19	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
108	110	190	3	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
109	96	95	69	TEARS FOR FEARS ▲ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR

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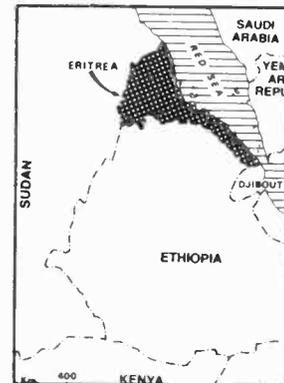
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# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	98	88	9	SILOUSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
111	93	93	109	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
112	97	87	40	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
113	94	96	36	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
114	102	91	17	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
115	117	122	6	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
116	115	106	28	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
117	109	117	13	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
118	104	97	21	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
119	NEW ▶		1	SOUNDTRACK EMI-AMERICA SV 17206 (9.98)	LABYRINTH
120	122	141	7	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
121	106	81	9	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
122	108	98	18	JERMAINE JACKSON ARISTA AL 8-8277 (8.98) (CD)	PRECIOUS MOMENTS
123	136	—	2	DEVICE CHRYSALIS BFV 41526	22B3
124	112	112	10	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
125	NEW ▶		1	QUEEN CAPITOL SMAS 12476 (8.98)	A LAND OF MAGIC
126	113	101	74	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
127	137	168	3	GEORGE STRAIT MCA 5750 (8.98)	#7
128	111	100	15	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
129	127	119	20	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
130	118	109	32	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
131	119	94	9	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
132	132	147	170	ZZ TOP ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	133	148	54	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
134	121	123	44	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
135	129	134	144	SOUNDTRACK ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
136	131	146	86	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
137	142	156	5	WHITE WOLF RCA AFL1-9555 (8.98)	ENDANGERED SPECIES
138	141	188	3	MTUME EPIC FE 40262	THEATER OF THE MIND
139	145	138	633	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
140	NEW ▶		1	HANK WILLIAMS, JR. WARNER BROS. 25412 (8.98)	MONTANA CAFE
141	152	186	4	LARRY CARLTON MCA 5689 (8.98)	ALONE BUT NEVER ALONE
142	123	121	55	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
143	138	132	25	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
144	143	140	10	THE TEMPTATIONS MOTOWN 5389 ML 2 (9.98)	25TH ANNIVERSARY
145	116	116	6	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
146	151	135	143	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
147	124	114	61	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
148	148	158	5	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
149	126	115	14	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
150	150	152	4	ORIGINAL BROADWAY CAST POLYGRAM 827969-1/POLYGRAM (10.98) (CD)	THE MYSTERY OF EDWIN DROOD
151	125	102	15	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
152	158	171	34	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
153	153	157	4	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
154	147	130	59	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
155	146	136	16	UFO CHRYSALIS BFV 41518	MISDEMEANOR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	149	149	6	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
157	128	120	52	ORCHESTRAL MANOEUVRES IN THE DARK A&M/PIRGIN SP-5077/A&M (8.98)	CRUSH
158	155	133	17	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
159	161	165	5	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
160	160	164	5	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
161	NEW ▶		1	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
162	157	151	54	STING ▲ <sup>2</sup> A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
163	140	118	35	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
164	174	170	137	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
165	163	163	5	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
166	176	145	42	STARPOINT ● ELEKTRA 60424 (8.98) (CD)	RESTLESS
167	144	126	22	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
168	159	162	96	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
169	135	142	148	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
170	172	—	2	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
171	156	155	30	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
172	130	110	18	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
173	139	105	7	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
174	178	176	131	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
175	180	178	92	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
176	154	129	61	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
177	NEW ▶		1	THE KINKS ARISTA AL 11-8432 (11.98) (CD)	COME DANCING WITH THE KINKS
178	155	169	20	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
179	184	183	35	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
180	190	196	151	MADONNA ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
181	192	179	22	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
182	177	161	17	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
183	154	127	18	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
184	138	150	34	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
185	191	194	141	LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
186	187	192	23	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
187	181	159	12	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
188	NEW ▶		1	CINDERELLA MERCURY 839976-1/POLYGRAM (8.98)	NIGHT SONGS
189	183	154	37	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
190	162	137	18	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
191	NEW ▶		1	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98)	BURNIN' LOVE
192	NEW ▶		1	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
193	NEW ▶		1	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
194	194	—	2	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
195	NEW ▶		1	DAVID FOSTER ATLANTIC 81642 (8.98)	DAVID FOSTER
196	196	—	2	GOLDEN EARRING 21 RECORDS 90513/ATLANTIC (8.98)	THE HOLE
197	168	143	5	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
198	193	174	42	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
199	167	128	23	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
200	170	124	26	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98) (CD)	FINE YOUNG CANNIBALS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

<p>Special 18 A DC 45 Alma 73 Joan B. Armatrading 82 The J. Of Noise 63 Atlanta Starr 99 Philip B. v 131 Anita Baker 72 Bangles The Beat Farmers 194 Jean Beauv 98 Tony Bennett 60 Big Country The Blow Monks 37 Bodeans 120 Boys Don't Cry 55 Jackson Browne 47 Roy Buchanan 153 Jimmy Buffett 67 Jonathan Butler 101 The Call 129 Belinda Carlisle 30 Larry Carlton 141 Kim Carnes 145 The Cars 179</p>	<p>Peter Cetera 54 Cherrelle 143 Gavin Christopher 105 The Church 159 Cinderella 188 Class Of '55 87 George Clinton 121 Joe Cocker 92 Phil Collins 146, 174, 43 Con Funk Shun 191 L.L. Cool J 116 Bill Cosby 26 Elvis Costello &amp; The Attractions 183 The Cult 171 Culture Club 102 The Cure 198, 49 Depeche Mode 117 Device 123 Neil Diamond 20 Dio 70 Dire Straits 48 Dokken 81 The Dream Academy 189 John Eddie 94</p>	<p>El DeBarge 24 Emerson, Lake &amp; Powell 25 The Fabulous Thunderbirds 13 Faeco 52 The Fat Boys 90 Fine Young Cannibals 200 Five Star 134 The Fixx 32 Force M.D.'s 167 David Foster 195 GTR 11 Peter Gabriel 3 Genesis 5 Glass Tiger 193 Guides Earring 196 Giuffria 88 Hear 'N Aid 80 Heart 19 Hiroshima 152 Honeymoon Suite 107 The Hoopers 85 Bruce Hornsby &amp; The Range 78 Whitney Houston 7 INXS 66 Icehouse 60</p>	<p>Isle Of Man 192 Joe Jackson 57 Janet Jackson 2 Jermaine Jackson 122 Freddie Jackson 176 Bob James/David Sanborn 50 Rick James 97 Jean-Michel Jarre 79 The Jets 21 Howard Jones 39 Stanley Jordan 147 Journey 15 Judas Priest 53 The Judds 113 Rob Jungklas 115 Katrina And The Waves 151 Keel 149 Tommy Keene 182 The Kinks 177 Krokus 75 Patti LaBelle 1 Julian Lennon 128 Level 42 28 Loudness 64</p>	<p>Madonna 136, 180, 29 Howie Mandel 148 Teena Marie 91 John Cougar Mellencamp 31 Metallica 84 Miami Sound Machine 40 Midnight Star 68 Mike &amp; The Mechanics 42 Stephanie Mills 114 Ronnie Milsap 187 Models 86 The Monkees 77 The Moody Blues 9 Lou Reed 51 Rene &amp; Angela 93 Motel Crue 133 Mr. Mister 61 MTume 138 Anne Murray 199 New Edition 71 Stevie Nicks 130 Nu Shooz 27 Billy Ocean 5 Orchestral Manoeuvres In The Dark 157 ORIGINAL BROADWAY CAST The Mystery Of Edwin</p>	<p>Drood 150 Jeffrey Osborne 38 Ozzy Osbourne 65 The Outfield 17 Robert Palmer 23 Teddy Pendergrass 181 Pet Shop Boys 14 Pink Floyd 139 Prince &amp; The Revolution 22 Queen 125 The Ramones 197 Lou Reed 51 Rene &amp; Angela 93 Lionel Richie 185 The Rolling Stones 33 Diana Ross &amp; The Supremes 124 Run-D.M.C. 12 The S.O.S. Band 62 Sade 126, 58 Savatage 165 Bob Seger &amp; The Silver Bullet Band 8, 169, 154 Brian Setzer 172 Charlie Sexton 184</p>	<p>Shadowfax 170 Jane Siberry 156 Simple Minds 104 Simply Red 16 Siouxie and The Banshees 110 Sly Fox 118 The Smiths 106 SOUNDTRACKS American Anthem 108 The Big Chill 135 Cobra 100 Karate Kid Part II 69 Labyrinth 119 Pretty In Pink 56 Running Scared 74 Ruthless People 34 Top Gun 4 Bruce Springsteen 111 Spyro Gyra 103 Starpoint 166 Starship 89 Jermaine Stewart 76 Rod Stewart 46 Sting 162 George Strait 127 Barbra Streisand 163</p>	<p>Talking Heads 142, 168 Tears For Fears 109 The Temptations 144 Randy Travis 161 U2 164, 175 Ufo 155 Van Halen 10 Vanity 190 VARIOUS ARTISTS Live For Life 173 Windham Hill Records Sampler '86 158 Violent Femmes 186 Wham! 41 White Wolf 137 Whodini 35 Hank Williams, Jr. 140 Steve Winwood 59 Stevie Wonder 112 Dwight Yoakam 83 ZZ Top 36, 132 Pia Zadora 178</p>
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## PET SHOP BOYS: HOW OPPORTUNITY CAME KNOCKING

(Continued from page 1)

With sales of their debut album, "Please," fast approaching the platinum mark and a second U.S. single, "Opportunities (Let's Make Lots Of Money)," bulleted at No. 13 on this week's Hot 100, Pet Shop Boys are gearing up for their first live concerts.

The group kicks off a five-month world tour Sept. 29 in England. A six-week U.S. trip is set to begin Oct. 31—Halloween—in San Francisco. In an unusual move, the group will eschew traditional rock venues; all tour dates will be in legitimate theaters.

"Touring is vital because the success of Pet Shop Boys has been somewhat meteoric," says manager Tom Watkins. "The band is adamant that they need to pay their dues. They're determined to be around for a long time and know that it's essential to go out and reach live audiences."

Watkins connected with Pet Shop Boys in 1984, when the band was signed to Bobcat Records, a New York-based independent label that had released the original version of "West End Girls."

Though not a commercial success, the Bobcat record was played on a number of progressive U.S. radio stations, establishing an initial base for Pet Shop Boys.

Watkins' first managerial task was to secure his clients a release from the indie label. Negotiations lasted for almost a year and ultimately

involved Pet Shop Boys having to pay Bobcat's owner, Bobby Orlando, "a phenomenal amount of money."

By the middle of last year, Watkins had landed the group a deal with EMI. "They came up with the most amazing offer for the band," says the manager.

Though unwilling to disclose the exact amount paid by the label, Watkins says, "It was an eight-figure deal for a normal album commitment."

Pet Shop Boys' first release in the U.K. through EMI's Parlophone label was "Opportunities (Let's Make Lots Of Money)."

"We realized 'West End Girls' was a very special record, and we wanted to pave our way in the marketplace before we put it out," says Watkins.

"So we released 'Opportunities' in the U.K. last August, which got to about the 80 mark—nothing fantastic, though it sold around 40,000 copies, which is quite honorable for a new band."

A new version of "West End Girls," released in Britain last November, took Pet Shop Boys to the top of the U.K. charts the following month.

At this juncture, various EMI America executives, including Colin Stewart, vice president of marketing and sales, and Neil Portnow, vice president of a&r, went to London for initial meetings with Wat-

kins and the band.

"We hadn't put out 'Opportunities' or 'West End Girls' in the U.S. because we don't release singles until we have an album in the can," says Stewart. "The group was still recording when I was in London, but I was blown away by what I heard in the studio."

Pet Shop Boys spent the rest of 1985 completing their album with producer Stephen Hague, while EMI America began mapping out a

### 'They're resolved to be around for a long time'

game plan for breaking the band in the U.S.

With progressive stations like KROQ and WLIR Long Island, N.Y., already playing import copies, the label scheduled "West End Girls" for single release in February.

MTV played a key role in EMI America's marketing and promotion campaign for Pet Shop Boys, says Stewart.

"We have periodic meetings with the MTV management team," he says. "On this occasion, we sat down and previewed the product we had coming up in the next few months. Pet Shop Boys was a major priority for us, and they loved it."

"MTV really got behind the project and supported us all the way. [Senior vice president of programming] Les Garland in particular became an immediate fan, and without

MTV we would have been less able to break the record as quickly."

Outlining MTV's approach toward Pet Shop Boys, Garland says, "We put the 'West End Girls' video on the channel the day the single was released, which was Feb. 12."

"We bypassed certain categories in our rotations and put it right out of the box into medium rotation, which is the category we use to break things we have a gut feeling can do well for us."

Garland says medium rotation generally allows for a minimum of seven to 10 plays a week. He adds, however, that MTV also ran various interview and news pieces on Pet Shop Boys.

"'West End Girls' only stayed in medium rotation for a week, though," says Garland. "There was such a buzz that we moved it to active, where it stayed for about six weeks as they were picking up radio stations along the way. Then, in the second week of April, we put it into heavy rotation."

Top 40 radio response to "West End Girls" was tremendous, says Stewart. "MTV had embraced the song from the beginning, so with them and KROQ as a base, we launched it at CHR. We got 90 stations in the first week, which is incredibly unusual for a new act."

Asked how "West End Girls" was affected by the major labels' cutbacks and suspension of independent record promotion, Stewart says, "I don't think it made a difference at all."

"It was in the third week of the record that the environment changed on an industrywide basis.

Our promotion department stepped in and did a tremendous job closing the record out. In the end, it was being played on 100% of the reporting top 40 stations and reached No. 1 on both the Billboard and R&R charts."

Says manager Watkins: "We were initially concerned how we were going to be affected by the indie business."

"But I think it was one of those records in a million that just seemed to land in the frontal lobes of everybody's brain. People automatically liked it—there was nothing that had to be done for it outside of EMI America's incredible in-house staff."

Watkins says he has not hired indie record promoters to work the followup single, "Opportunities."

"We've not reached out to independents in any form whatsoever. It's all been done in-house at the label, and there's been a great deal of strategy in that because it was never our wish to alienate the record company from the band."

"I'm a huge skeptic of record companies generally, believe me. But these guys convinced me way back when that they could do the job on this band. It took some convincing, but they were adamant."

"They said they could handle everything—press, promotion, and marketing—all the way down the line. They went for it, took the bull by the horns, and proved themselves. [EMI America president] Jim Mazza and his team, headed up by Colin Stewart, who's been our main man, did an absolutely brilliant job."

## MAJOR LABELS SEEK DISMISSAL OF ISGRO SUIT

(Continued from page 6)

and Geffen, have filed answers to the suit. Those documents, said to challenge the plaintiff's antitrust allegations, were unavailable at presstime.

According to Lawrence Papale, one of Isgro's attorneys, the latest volley in the indie/label dispute is no surprise. "A motion to dismiss is an attempt to throw a barricade in front of the court house," he says.

"It's hardly something we didn't anticipate. In these big suits, it's one of the avenues that defendants have open to them."

Papale does term the PolyGram and Warner filings as "significant," however. But he maintains that the plaintiff will be ready to defend the action's claims when the defendants' motions are heard by Judge Marshall on Aug. 11.

The only major label specifically cited in the body of Isgro's suit is MCA Records, charged with breach of contract stemming from termination of a Jan. 1, 1986, contract with Isgro.

Isgro, via his Isgro Enterprises and Quickcross Promotions Inc. firms, was a prominent indie record promoter until this February, when a series of network NBC News reports alleged Isgro has links to organized crime. Since those reports and the wave of national media attention on independent promotion in general, Isgro's multimillion-dollar business reportedly has been, for all intents and purposes, demolished.

In the suit, he seeks damages of \$25 million.

## N.Y.C. STORES REPORT MIXED HOLIDAY SALES

(Continued from page 3)

20% or so, and I'd say the rest of the weekend was down by 25% to 30%.

"It surprised us because we stocked up heavily—and even went over budget—in anticipation of a real strong weekend. That is unusual for us to stock up in anticipation of big numbers and not to have the business to support it."

"Nobody was shopping. They were all down checking out the festivities. I've heard that even retailers in the seaport area [a vantage point for the tall ships parade] were all down."

By contrast, The Wiz's Bordin had anticipated a soft selling period,

but instead discovered a "very positive" effect from the holiday events.

"July 4 we had a phenomenal day, up 31% over last year. We were very, very surprised with the numbers that came out of the weekend, and Friday was our best day," says Bordin. But consistent with Swindel's report of downtown trade, Bordin says that Wiz stores in Brooklyn, the Bronx, Queens, Long Island, and New Jersey outperformed Manhattan stores. "Downtown stores had average numbers," he reports.

Blank videotape proved to be a strong pre-holiday performer.

"We couldn't get enough into the stores," says Bordin, adding that the Wiz included blank video as part of its extensive print/radio campaign that week. At Tower, Swindel says, that blank videotape wasn't "affected as badly as records. The Fourth was dead, but it came back. Blank tape sales stayed pretty strong."

Bordin and Swindel cite heavy taping of Liberty Weekend's televised events as an obvious reason for the product's strong showing. J&R's Morgan also saw strong

sales on blank video, especially during the earlier part of the week.

Like Tower's Swindel, Morgan says that the throngs of people who passed by her store July 5 were not especially interested in shopping, but says that tourists—as evidenced by a higher than usual percentage of traveler's checks in the store's registers—did help beef up sales prior to Liberty Weekend's kickoff.

"It was really popping prior to the activities. Thursday was particularly strong, and a lot of it was tourists," says Morgan.

"The whole week was really good, but Saturday was bad. I kind of suspected that would happen. We do a lot of business in hard lines, and nobody who was down here that weekend was going to carry a TV around."

Morgan credits J&R's deep catalog for the brisk numbers achieved during the early part of the week. "We did well in all divisions. The jazz department is always a tourist attraction. When you have a full-line catalog, carrying titles that aren't in smaller stores, you're going to pick up that kind of business."



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## VAN PEEBLES

(Continued from page 73)

Europe first because "when I went down [to Hollywood] in '58 to get work as a director, they offered me a job as an elevator operator."

Instead, he spent nine years in Paris, where he earned his director's card, before returning via his entry in the San Francisco Film Festival. "My friends chipped in and bought me a plane ticket and I arrived back in the States with \$10. I literally ate out of garbage cans. The upshot of that is there's nothing now you can scare me with. When I became an options trader, guys would say they had a tough day on the floor. And I would say 'Tough? Nobody pointed a gun at me!' It's all relative. Luckily, I had enough arc in my bow that diversity has more than kept me afloat."

## 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

addressed to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071.

There may be a slight delay in customer-service response this month while we convert to the new bureau. Please bear with us.

# Suit: Beach Boys Made False Claims

BY CHRIS MORRIS

LOS ANGELES A private citizen, acting with the hope that the U.S. government will take up the case, has filed suit in U.S. District Court in Washington, D.C., against the Beach Boys, charging the band with false claims and breach of contract stemming from its July 4

**'It would be my hope that the government would continue the suit'**

concerts on the Capitol Mall.

On July 3, Washington attorney Frederick W. Schwartz Jr. filed the action against band members Brian Wilson, Carl Wilson, and Mike Love; the band's label, Brother Records; and the Love Foundation, which acted as signatory, with the National Park Service, of the Independence Day concerts.

The suit involves the Beach Boys' July 4 appearances in 1980, 1984, and 1985.

Schwartz contends that the Beach Boys falsely claimed that they would see no commercial gain from the 1980 concert. The suit claims that they profited from a

film of the concert shown on the Home Box Office cable network.

The suit asks that an accounting of profits from the 1980 show be made and that rights to the film be turned over to the U.S. government.

This section of the action was filed just under statutory deadline; the False Claims Act, an obscure law pressed into service for the suit, has a statute of limitations of six years.

The suit also charges that although the Beach Boys assured that any profits from the 1984 and 1985 concerts over and above expenses would go to charity, such donations were never made.

Finally, the suit alleges that the band breached its contract regarding the 1985 concert, in that the National Park Service was never paid \$100,000 promised for cleanup and policing of the Mall area.

Schwartz says the suit was filed without any consultation with the government. "Under the statute, I'm not permitted to consult with them at all," he says. "I can't bring a suit in their behalf.

"The government has 60 days to take over the suit or let me proceed," he says. "It would be my hope that the government would continue the suit."

Schwartz says he hopes that any profits from the rights to the

Beach Boys film will be used to finance future July 4 activities in the District of Columbia.

"The Fourth of July has been turning into a commercial event rather than a park service event," he says. "It is my hope that the park service would be able to host a noncommercial event on the

Fourth of July."

National Park Service spokesperson Nancy Alley says that the department's attorneys are looking over the suit and that no comment is forthcoming at this time.

Representatives of the Beach Boys were unavailable for comment at presstime.



**Rock On The Beach.** Atlantic recording artist Peter Frampton, second from right, meets with supporters backstage after his recent appearance at New York's Jones Beach Theater, where he opened for Stevie Nicks. He is out on the road promoting his latest release, "Premonition." Shown with Frampton are, from left, ITG booking agent Mike Farrell; Atlantic executive vice president and general manager Dave Glew; Frampton's wife, Barbara; and co-manager Paddy Spinks.

## NMS EYES BIG TURNOUT, BUT LOOKS FOR PERSONAL TOUCH

(Continued from page 1)

both the television-music licensing (H.R. 3521) and home-taping bills, says NMS partner Mark Josephson, who notes that anti-music legislation is very significant in this context.

"We're also doing a lot of investigation into clubs this year," he says. "They remain one of the sole, and most vital, ways of getting information out on new groups. So that's an area requiring more attention."

On the issue of independent promotion, Josephson says, "I'm sure it will be much discussed, but virtually nobody wants to go on record. So it's not the topic of a particular panel. It may come up in 'The Other Independents' or radio panels, but people will not go on record for the obvious reasons."

Keynote addresses by WEA Records Music Division, UK chairman Rob Dickins and WBCN-FM Boston general manager Tony Ber-

ardini are expected to set the pace for the seminar on Monday morning (14). Dickins will discuss the changing role of media in the record business, while Berardini will address the complex relationship between radio and the record industry.

The seminar is offering more than 40 panels and workshops that will focus on a variety of topics, including music video, industry law, songwriting, radio programming, record rating, new age music, and marketing. Debuting are nine conclave, which will discuss such issues as insurance, club booking, college radio, and music and art in a less formal setting.

Silverman acknowledges that the seminar is still going through some fine tuning and says that most of the panels have been revamped to boost their instructional value.

Added to the roster are three international panels as well as a two-

part mock negotiation on publishing and record deals. The negotiations will boast panelists from Chrysalis, PolyGram, WEA U.K., Warner Bros. Music, CBS Songs, and MCA Music. They will take place Tuesday at 11 a.m. and 5:30 p.m. respectively. Each will be followed by publishing and record-deal workshops.

Also new is "A Million Dollars Worth Of Mistakes," a panel in which industry veterans will share their more painful experiences involving label start-ups.

Two of the more controversial panels are the "Indie/Major Face Off" on Monday (14) and "Music And Social Change: Raising Consciousness And Raising Cash" on Wednesday (16). The former will feature panelists from both sides of the coin, debating the pros and cons of their business philosophies. The latter will focus on the industry's recent involvement in various social

issues and the perceived threat of benefit burnout.

Women In Music, a nonprofit industry support group, will hold its own panel on Monday night at 7:30 in the Astor Ballroom. Dubbed "Industry Acronyms and Their Functioning," the meet will feature representatives from NAIRD, NARM, NAB, BMA, ASCAP, and others.

In addition to the panels, the seminar boasts an expanded set of talent showcases, which will be held at various locations around the city and are free to all seminar registrants. The seminar is also presenting two benefit concerts at the Felt Forum. The first, to benefit the Black Music Assn., will take place Tuesday night (15). Hosted by Luther Vandross and Ashford & Simpson, the show will feature performances by the Force MD's, Junior Mantronix, Whistle, and Hanson & Davis. The second, for the environmental organization Greenpeace, will take place on Wednesday night and feature General Public, Suzanne Vega, Book Of Love, Let's Active, and special guest Phranc.

Tickets for both benefit shows are available through the seminar, Ticketron, Teletron, and the Madison Square Garden box-office. The price is \$10 for registrants, \$25 for nonregistrants.

Approximately 100 acts are scheduled to play showcases in the area, including Dave Edmunds, the Fabulous Thunderbirds, Golden Palominos, Guadalcanal Diary, TKA, Run-D.M.C., the Art Of Noise, and Fine Young Cannibals.

Registration fees for the seminar are \$175 per person in advance and \$225 at the door. Further information can be obtained by calling (212) 722-2115.

## 'New' Hank Williams Cuts Due Soon

NASHVILLE The Country Music Foundation will release a Hank Williams album, "The First Recordings," later this month. The project consists of 12 simple voice and guitar recordings made about 1946, three years before Williams began his string of MGM hits.

Six of the demos included in the album are from the collection of late producer Art Satherly; four from Acuff-Rose, Williams' publisher; and two from Fred Maddox, of the Maddox Brothers and Rose.

Five of the cuts—"You Broke Your Own Heart," "In My Dreams You Still Belong To Me," "I Watched My Dream World Crum-

ble Like Clay," "Won't You Sometimes Think Of Me," and "I Told A Lie To My Heart"—are newly discovered Williams compositions.

The other songs are "Why Should I Cry," "Calling You," "Pan-American," "Mother Is Gone," "Wealth Won't Save Your Soul," "Singing Waterfall," and "I'm Goin' Home." Williams' wife, Audrey, and an unidentified male singer accompany Williams on "Calling You."

Restoration mastering for "The First Recordings" was done by the foundation's Alan Stoker, and foundation principal researcher Bob Pinson programmed the al-

bum and wrote the liner notes. The photo of Williams on the cover is from the collection of Williams' cousin Marie Harvell.

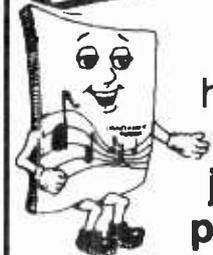
The album will be available by mail order only from Country Music Foundation Records, 4 Music Square E., Nashville, Tenn. 37203, for \$8.98 plus \$2 for postage and handling in the U.S. and \$4 for foreign delivery.

"The First Recordings" is the second Country Music Foundation Records product to be released. "Just Me And My Guitar," a collection of rare Hank Williams' performances, was released last year.

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# INSIDE TRACK



**Missionary Performance.** Annie Lennox of the Eurythmics hams it up for RCA executives backstage following the group's surprise performance at the Roxy in Los Angeles. The act is preparing for a tour in support of its newest album, "Revenge." Pictured are, from left, RCA/Ariola International president Gregory Fischbach; RCA Records U.S. chief Bob Buziak; RCA/Ariola president and chief executive officer Elliot Goldman; RCA West Coast a&r vice president Paul Atkinson; RCA U.K. managing director John Preston; the Eurythmics' Dave Stewart; and RCA U.S. executive vice president Rick Dobbis.

**SOUNDTRACK SHUFFLE:** Pop's rising stock in Hollywood's movie biz was dramatized at midweek with new appointments for three music industry vets. Gary LeMel, the former record and publishing exec who's headed Columbia Pictures' music operations with a flock of big soundtrack spinoffs such as "Against All Odds" and "The Big Chill," has moved over to Warner Bros. Inc. as president of its music wing. That vacancy was created with the departure of Joel Sill from Warners to a new film music venture with director Taylor Hackford, whose three major studio features have all spawned major soundtrack albums. Meanwhile, LeMel's jump brings veteran producer and music supervisor Bones Howe into Columbia's stable, replacing LeMel.

Although shorter than previous Camelot meets, this year's convention devoted more time to business sessions.

**COLOR CODING:** The American Gramophone label will begin adding a color code to its packaging this fall to help customers identify the type of music contained on each title. Director of marketing Michael Delich says that four different colors will be used to differentiate the logo's classical, jazz, eclectic, and new age categories. In other AG news, Delich reports that bebop alto devotee Richie Cole recently put in some studio time for a guest appearance on an upcoming release by multi-instrumentalist Ric Swanson... In response to an annual survey which showed that some 74% of its members' stores are already computerized, the Video Software Dealers Assn. will stage three seminars about computer applications at its upcoming convention in Las Vegas. One will be for folks who have not yet decided to go on line, called "The Computerized Retailer: Is It For Me?" Also on the agenda is an "intermediate course" designed to improve retail applications, while an "advanced" session will focus on multistore applications... Spitzer Music Co., the musical instrument dealer based in the San Francisco suburb of Hayward, has acquired Fresno's 15-year-old The Sound Shop. Former Sound Shop owner Jerry Liles will be retained by Spitzer as operational sales manager. The move adds several new lines to Swanson's inventory. During a transition period, Sound Shop will continue operating under its original name... Record Bar last week folded its MidAmerica video distribution company after failing to reach a final agreement for sale with New York's Win Records.

**JELLO SALAD:** The plot thickens for pending charges against the Dead Kennedys and lead singer Jello Biafra, with the American Civil Liberties Union (ACLU) stepping into the case on behalf of Biafra and four others charged with distribution of materials harmful to minors (Billboard, June 14). ACLU attorney Carol Sobel appeared as co-counsel at the scheduled Los Angeles arraignment of the case, revolving around the alleged obscenity of an H. R. Giger poster included in the group's 1985 album, "Frankenchrist." Claiming the dispute involves vital First Amendment issues, Sobel contends the statute invoked has been misapplied. The ACLU's involvement is limited to the constitutional issues. Arraignment has been postponed until July 30.

**THE NCB Entertainment Group** is already feeling the impact of Carolco's recent purchase of an undisclosed share of the company, with an estimated 50 headquarters employees getting laid off. A Carolco executive says the cuts were necessary because NCB's "overhead was too high for the revenue it had."... Compact disk plant start-ups have been in the news, but what are the plans of those already on line? Sources say Sony's Digital Audio Disc Corp. in Terre Haute, Ind. has been expanding its facility at such a rate that it has used up all the land it owns and is now dickering to acquire an additional eight acres in the industrial park across the road from its existing facility... Paul McCartney's MPL Communications, which owns the Buddy Holly publishing catalog, last week defeated damage claims by three brothers who alleged that Holly's classic "That'll Be The Day" plagiarizes a song written by them. A U.S. District Court in Kansas ruled that the brothers had forfeited any rights to damages as a result of their 28-year delay in bringing suit.

**TEDDY PENDERGRASS** is recovering well from his recent automobile accident, according to close friends. He is out of critical condition and has been moved to a private room where he has even spent some time in his wheelchair. The Elektra signee is expected to be moved to his Philadelphia estate by week's end... Industry promotion and marketing veteran Stan Monteiro has a new post in Los Angeles, where he now serves as president of Piranha Productions, the U.S. arm of a British firm with interests in music, real estate and automobiles. Monteiro will supervise state-side dealings in all areas... CBS International hosts international marketing meetings at the Campton Place Hotel in San Francisco July 29-August 2. Expected to attend are 40 international affiliates.

**THE NATIONAL ASSOCIATION for the Advancement of Colored People (NAACP)** is at least a month away from making public its recommendations regarding reforms in the music industry. At the Black Radio Exclusive conference in Los Angeles L.R. Byrd, a consultant to an NAACP task force on the topic, said he was going to recommend the civil rights organization investigate the role of artist management in the industry's economy inequities. However, according to NAACP staffers in its Baltimore headquarters, the task force's official recommendations for action will be made in August. The task force had a closed meeting at the recent NAACP convention to begin preparation of the report... Melanie Lomax, the attorney who first urged that the NAACP pursue that strategy, is a member of its Los Angeles chapter, not the Beverly Hills-Hollywood arm, as reported last week.

**RCA/Columbia Pictures Home Video's MusicVision** division has launched its first price promotion, which includes 18 major inventory titles, as well as three new releases due out next month. Promotion kicks off August 13, and runs through the end of 1986. August releases discounted from \$29.95 to \$19.95 are two Monkees compilations and "U2: Live At Red Rocks—Under A Blood Red Sky." Library titles include longforms by Diana Ross, Hall & Oates, Eurythmics, Pat Benatar, and John Cougar Mellencamp... U.K. vidclip controversy update: Tyne Tees has split ranks with its fellow independent TV networks by agreeing in principle to pay for the use of videoclips in its late-night rock show, "The Tube." Tyne Tees joined the BBC in signing with the British Phonographic Institute to make the payments. Negotiations on the size of payments are underway. BPI reportedly is asking for 500 pounds per clip; the BBC has countered with a far lower offer, rumored at 75 pounds per use. The U.K.'s 14 other independent networks are continuing their resistance to the payment principle.

Edited by SAM SUTHERLAND & FRED GOODMAN

## Judge Rules Group Can Keep Its Name New Edition Wins Suit

**NEW YORK** A Massachusetts judge recently granted an injunction in favor of MCA recording group New Edition in a dispute involving ownership of the group's name.

Streetwise Records, Boston International Music, and Arista Records, who had laid claim to the group's name in a suit filed last year, are enjoined from using the New Edition mark alone or in combination with other marks. The injunction was agreed upon June 27, following the granting of a preliminary injunction by federal Judge Rya Zobel.

Under the agreement, Streetwise retains the right to continue to sell and package the recordings that New Edition made for the label.

Streetwise, the group's original label, and Boston International Music, the production company owned by original New Edition producer Maurice Starr, had claimed in a suit

that the five members of New Edition were employees hired to serve as a public front for a "concept" that Streetwise and Boston International Music had developed. They contended that the group members were not the rightful owners of the name. Arista had purchased a part interest in the mark after the group became established.

Judge Zobel rejected the original label and producer's argument, concluding that "the quality which the mark 'New Edition' identified was first and foremost [the group members], with their distinctive personalities and style as performers. The goods, therefore, are the entertainment services they provide. They and no one else controlled the quality of those services. They own the mark."

Streetwise, Boston International Music, and Arista have until July 27 to file an appeal. **FRED GOODMAN**

## MTV In Cable Ratings Tie

**NEW YORK** MTV is locked in a tie with CNN and USA Network for first place among basic cable services in A.C. Nielsen's second-quarter 1986 ratings. All three systems registered a 0.7 rating, according to yet-unpublished data from Nielsen's metered tracking facility.

The second-quarter numbers cited are based on "cold" data, that is, figures from Nielsen computer reports not yet published. MTV's first-quarter rating—also not yet official—is said to be 0.7.

In MTV's case, one-tenth of a rat-

ings point indicates 28,000 homes reached.

A spokesman for MTV says the 24-hour music channel is continuing its co-investigation with Nielsen into supposed sampling discrepancies. MTV first challenged Nielsen's metered sampling tactics in December 1985.

MTV reached a low point in its ratings in the fourth quarter of 1985, posting a 0.6. The channel's highest rating was 1.2 in the fourth quarter of 1983.

**STEVEN DUPLER**

## WEA Boosts 4x12 Cassette Package

**LOS ANGELES** WEA is offering cassette versions of new albums by Madonna, Genesis, David Lee Roth, and Steve Winwood in 4-by-12-inch packages, marking the firm's widest commitment to the format yet.

George Rossi, WEA executive vice president of marketing, says acceptance of the most recent 4-by-12 test, Bill Cosby's first Geffen al-

bum, spurred the new releases.

"Wherever the 4-by-12 cassette package has been properly stocked, positioned, and merchandised, the public acceptance has resulted in dramatic and profitable increases in product sell-through," says Rossi.

WEA executives say the swing from LP to cassette has bolstered the larger tape-package format.

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- ★ Inventory Management - How Many Titles and Copies Can You Afford
- ★ Managing Your Stress: Increasing Your Freedom of Personal Choice
- ★ Continuing the "Sellabration": Refining the Art of Retail Sales
- ★ The Computerized Retailer: Is It For Me? (A beginners course)
- ★ The Computerized Retailer: Considering Change; Correcting Past Mistakes
- ★ The Computerized Retailer: Upgrading to a Multi-Store Environment
- ★ How to Buy and Creatively Use Newspaper Advertising
- ★ Radio Advertising: Getting Consumers to Listen to What You Want, When You Want
- ★ How to Buy Television Advertising on a Limited Budget
- ★ Efficient Time Management



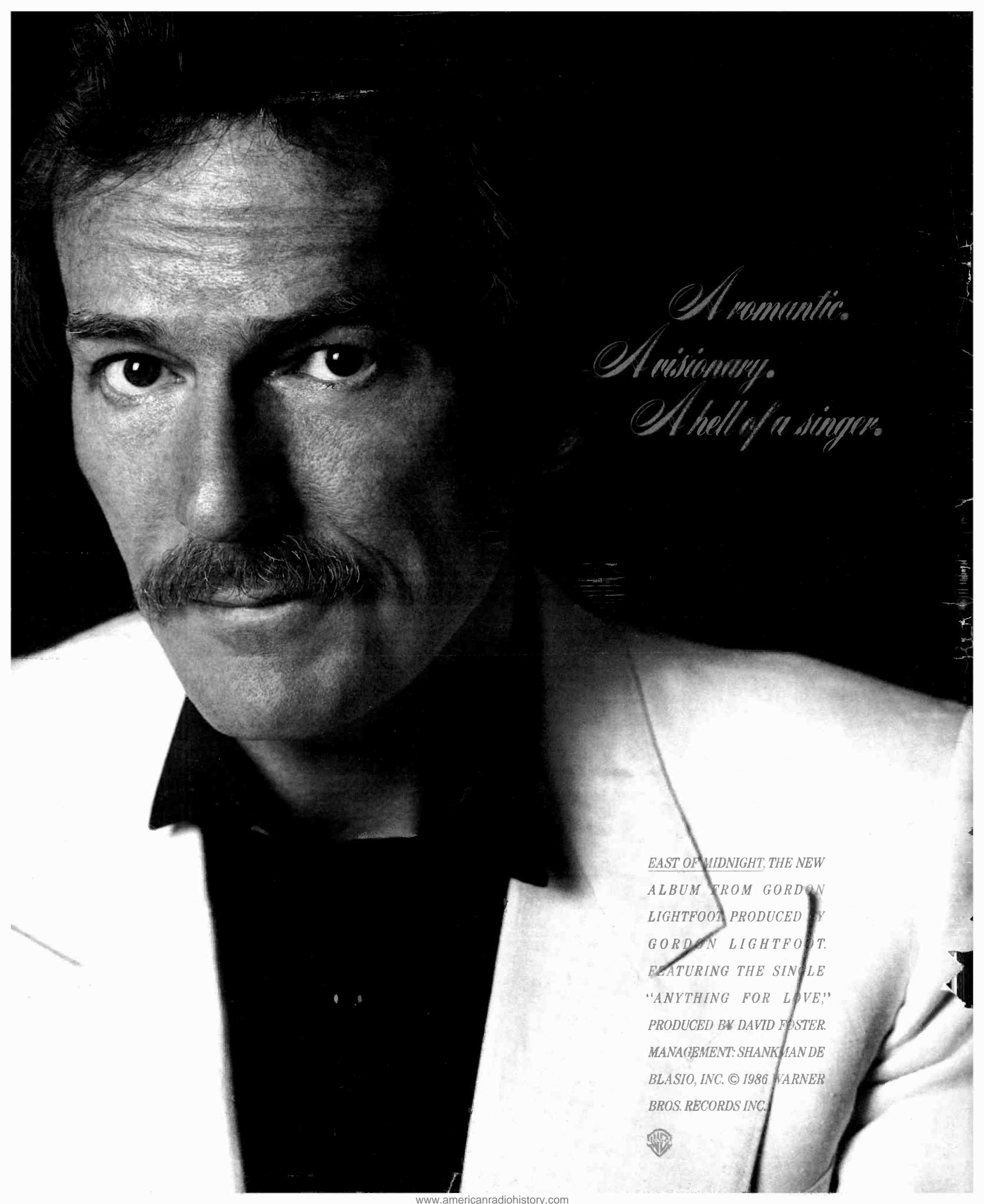
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- ★ Video Insider and New World Video Present The Video Blues Band Concert
- ★ Thorn EMI/HBO Video Breakfast and Presentation
- ★ Walt Disney Home Video Luncheon and Presentation
- ★ Home Viewer Publications, Coliseum Video and Sony Present The Second Annual Video Dance Party
- ★ CBS/Fox Video Sponsors the VSDA Awards Banquet



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