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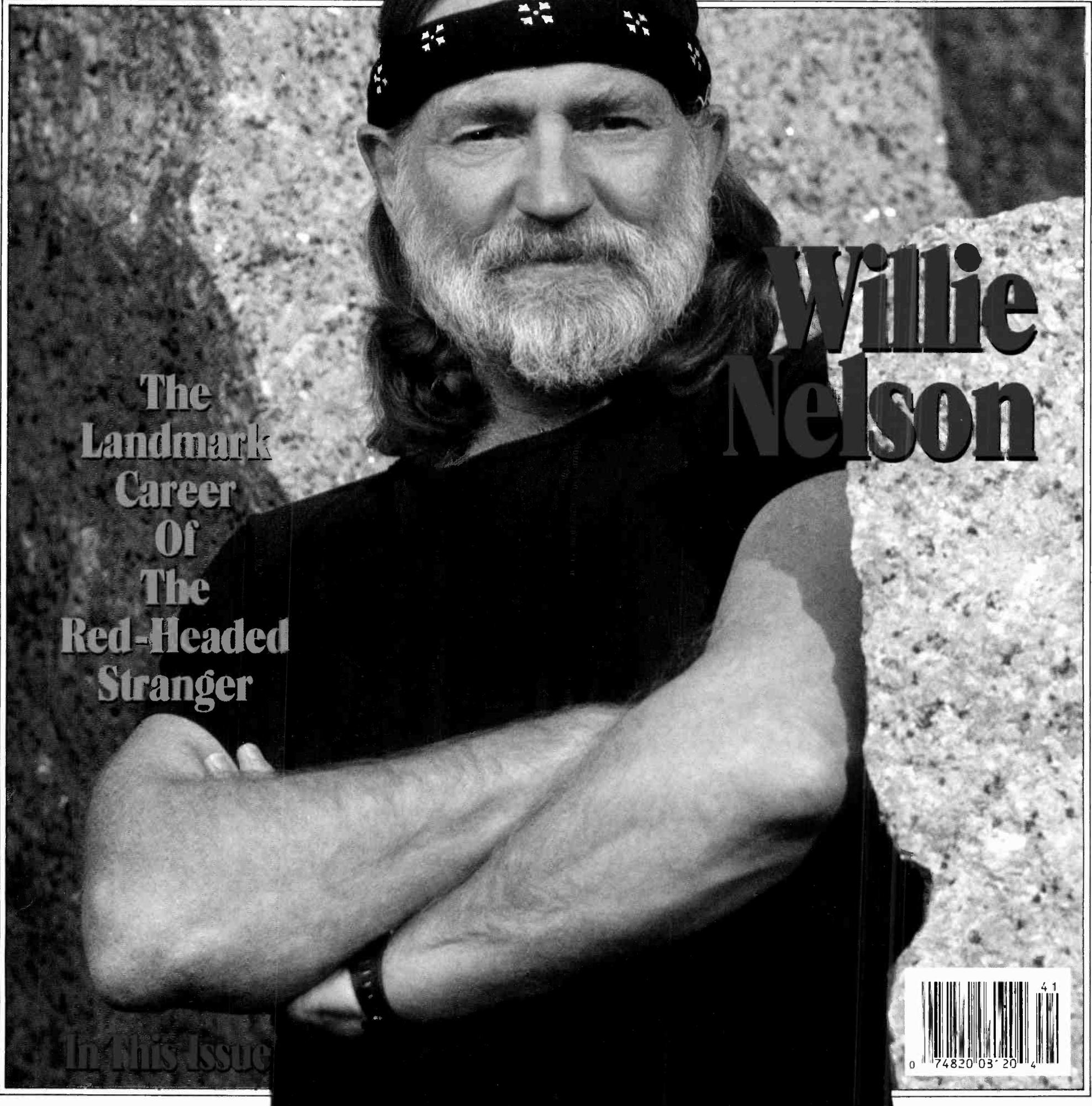
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VOLUME 98 NO. 41

THE INTERNA

ENTERTAINMENT

October 11, 1986 \$3.95 (U.S.)/\$5 (CAN.)



## Willie Nelson

The  
Landmark  
Career  
Of  
The  
Red-Headed  
Stranger

In This Issue



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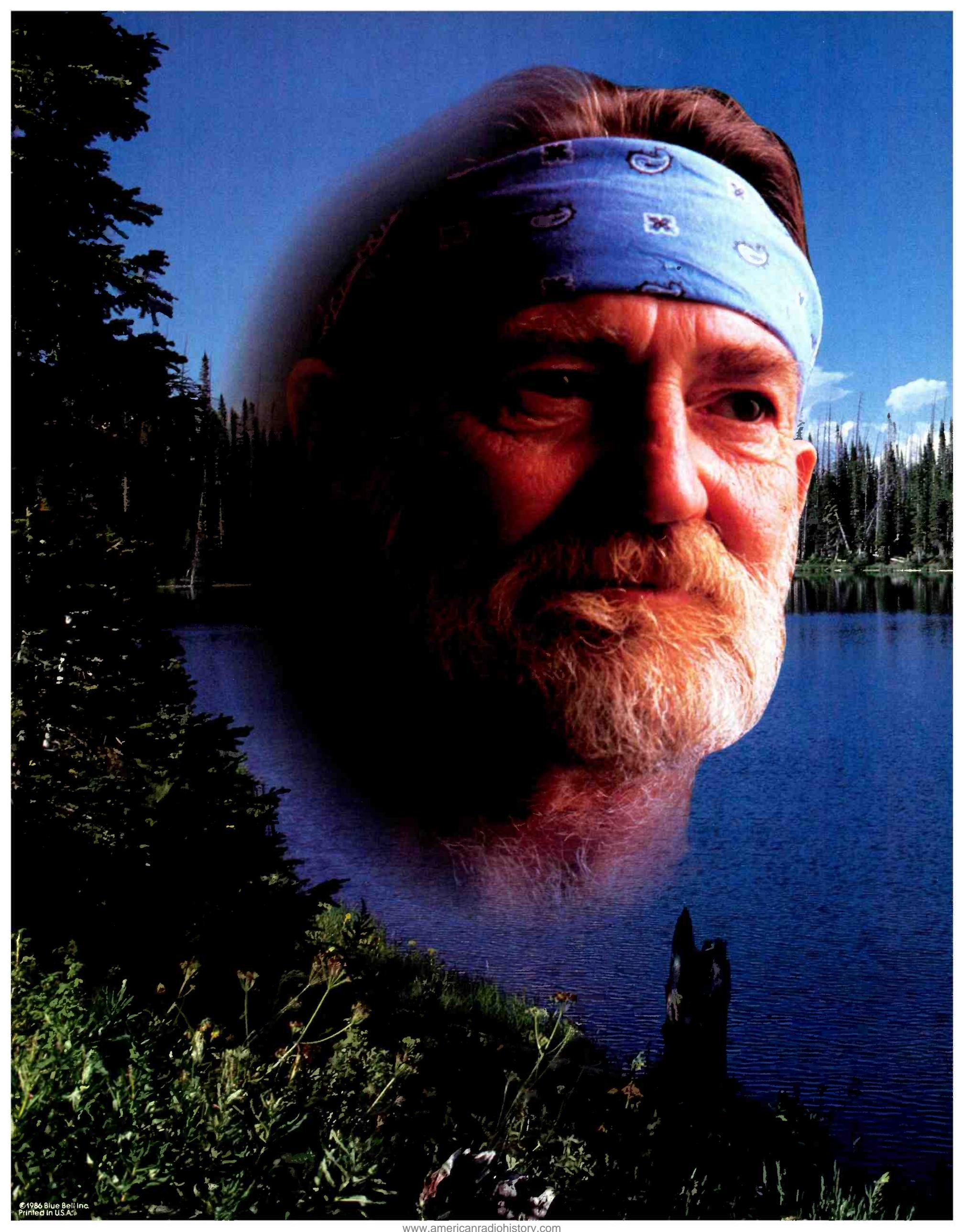


P R E S E N T S



*Willie Nelson  
E Family*

A musical staff with a treble clef on the left and a double bar line on the right. The staff contains several musical notes, including a half note and a quarter note. The text "Willie Nelson" and "E Family" is written in a red, cursive script across the staff.



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# Billboard

NEWSPAPER

# GOSPEL MUSIC

Follows page 74

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## Home Vid Preorder Splurge Hits Record-Setting Pace

BY TONY SEIDEMAN

NEW YORK Preorders and initial sales for this year's fourth-quarter video promotions are exceeding by far manufacturer projections.

Chances appear strong that several campaigns will reach or exceed the 2-million-unit mark, executives predict, saying some may even move well over 3 million pieces.

The top promotion so far is Walt Disney Home Video's Bring Disney Home For Good campaign. Preorders on the Home campaign came close to 2.6 million units, Disney executives claim. Although no other companies have officially announced their numbers, manufacturers, distributors, and retailers say several promotions are showing

similar strength.

"They're all doing well," says Jim Schwartz, president of Maryland wholesaler Schwartz Bros. Inc.

"The promotions are selling incredibly well, way above and beyond expectations."  
(Continued on page 92)

## More Rock And New Acts, Execs Say MTV: Changes At The Channel

BY STEVEN DUPLER

NEW YORK Fundamental programming changes are underway at MTV, aimed at putting a sharper fo-

cus on the channel's image as a rock music station and placing greater emphasis on new and breaking acts, say top executives at the channel.

The new direction—which comes

at a time of musical chairs in the executive suites—includes a sharper delineation between MTV and sister station VH-1; a greater number of breaking acts in higher rotation categories out of the box; and an overall return to the "leading edge" rock format that marked the channel's early years.

Les Garland, senior vice president of programming, says the changes are aimed primarily at satisfying the MTV audience and not necessarily record labels.

Garland says the programming shifts are reflective "of what our viewers are telling us they want to see" via MTV's extensive telephone surveys, conducted regularly. The

(Continued on page 90)

## Jazz On The Upswing In Nashville

BY GERRY WOOD

NASHVILLE Long known as the citadel of country music, Nashville is making strides in one of the least country music genres of all—jazz.

In spite of—and ironically because of—country music, the Nashville jazz industry is in a robust growth mode that has resulted in a

No. 1 jazz album, increased radio and retail activity, and a live entertainment club scene that has moved from the Dark Ages to the Compact Disk Age.

Several major labels in Nashville—including CBS, MCA, and Warner Bros.—have released jazz-oriented albums this year that have charted or gained critical acclaim.

And rising local talents are joining major-name national jazz greats in using Nashville studios and labels in getting their product into the record stores and onto the airwaves.

"We've been in the marketplace for eight months, and we're thrilled with the Larry Carlton album," says Jimmy Bowen, president of  
(Continued on page 92)

ADVERTISEMENTS

## Sponsors Vie For Attention Of Concertgoers

This story prepared by Steve Gett and Fred Goodman.

ATLANTIC CITY The scramble for sponsorship dollars in the concert business has artists, venues, and promoters coming into the same shows with different—and sometimes competing—sponsors. The result is often confusion and dissatisfaction for all three factions and their sponsors.

That was the chief music-oriented issue to emerge from a two-day seminar on all facets of the booming sponsorship business, hosted by Amusement Business and Billboard magazine here at the Sands Hotel Sept. 29-30.

Differences in goals and lengths of  
(Continued on page 87)



A DEBUT THAT'S OUT OF THIS WORLD! "GEORGIA SATELLITES" (Elektra 60496) The South's gonna do it again. GEORGIA SATELLITES are the hardest rocking band south of the Mason-Dixon line. Featuring the single, "Keep Your Hands To Yourself." GEORGIA SATELLITES are blasting off! Produced by Jeff Glixman. On Elektra Music Cassettes, Records and Compact Discs.



JASON & THE SCORCHERS may not have invented rock'n'roll but they've certainly put their stamp on it! The SCORCHERS leap back into the spotlight with their powerful new album STILL STANDING (ST 17219)—featuring the first single, a ragging version of the Stones' classic "19th NERVOUS BREAKDOWN." (B8358)

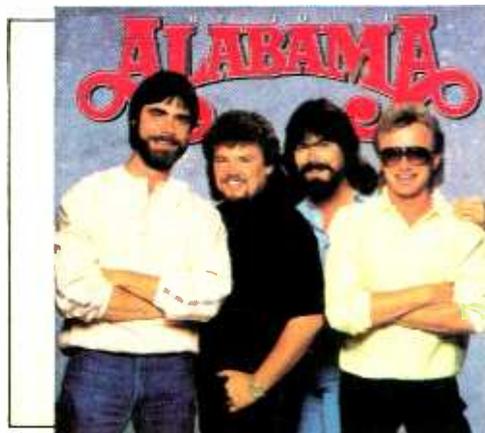
## RCA/Ariola Sets Layoff Plan For U.S. Staffers

BY IRV LIGHTMAN

NEW YORK The U.S. arm of RCA/Ariola Records has offered approximately 1,000 employees what it terms a "voluntary layoff" plan. It is understood that an attrition level of about 200 under the plan would satisfy current cost-cutting objectives at the label.

The employees, working out of offices in New York, Nashville, Los Angeles, and Lyndhurst, N.J., were given details of the plan at departmental meetings Sept. 25-26.

The label has about 2,500 employees in the U.S. However, the layoff program does not involve those who work in manufacturing, distribution.  
(Continued on page 88)



## ALABAMA HAS "THE TOUCH"...

- **AT RADIO**...Alabama is the **only** act in music history to achieve 19 consecutive #1 singles! The group's newest single, "TOUCH ME WHEN WE'RE DANCING," has reached #28 in only 3 weeks!
- **T.V.**...Don't miss Alabama's major CBS Network Special, "MY HOME'S IN ALABAMA," to be aired October 26th.
- **ALABAMA**...The only country music group to produce a **platinum** home video and the **only** contemporary act to have toured the past four years straight to sold-out arenas. In addition, every album Alabama has recorded has gone **double platinum**—with over 25,000,000 albums sold world-wide!

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# General PUBLIC



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## Houston Crosses 7-Million Mark Madonna, Run-D.M.C. Double Platinum

BY PAUL GREIN

LOS ANGELES Whitney Houston's debut album was certified for U.S. sales of 7 million copies in September, the highest level for an album by a female artist—or a new artist—since platinum awards were introduced in 1976.

Houston's album is the runnerup for sales in both categories in recording history. The only album by a female artist that has sold more is Carole King's 1971 classic, "Tapestry," which is believed to have sold 10 million copies. The only debut album that has sold more is Boston's 1976 smash, "Boston," which is believed to be in the 8- to 9-million-unit range.

(Though Boston's debut album was released after the start of the platinum awards program and is thus eligible for multiplatinum certification, it has not been certified past platinum.)

Houston's album is now officially the fifth best-selling album so far in the '80s. It trails Michael Jackson's "Thriller," the all-time sales champ at 20 million units in the U.S.; Lionel Richie's "Can't Slow Down" and Bruce Springsteen's "Born In The U.S.A.," both certified for sales of 10 million; and Prince & the New Power Generation's "Love And Money," a beat behind at 9 million.

The Recording Industry Assn. of America (RIAA) certified five platinum and seven gold albums in September. So far in 1986, the RIAA has certified 48 platinum albums (down from 51 at this point last year) and 94 gold albums (down from 98).

Run-D.M.C.'s "Raising Hell," which on July 15 was certified the first platinum rap album, two months later became the first to go double platinum.

Madonna's "True Blue" was certified gold, platinum, and double platinum on Sept. 8. It is her second album in a row to reach all three levels simultaneously, following "Like A Virgin."

David Lee Roth's debut solo album, "Eat 'Em And Smile," was

certified gold and platinum simultaneously on Sept. 9. Roth earned a platinum EP last year with "Crazy From The Heat."

Island Records earned RIAA certifications in September with albums released through two different distributors. Robert Palmer's "Riptide" on Island/Atlantic went platinum, and Steve Winwood's "Back In The Highlife" on Island/Warner Bros. went gold.

The Scorpions earned their third consecutive platinum album—dis-

counting an RCA compilation of early material—with "Worldwide Live" on Mercury/PolyGram. It follows the top 10 studio albums "Blackout" and "Love At First Sting."

Here is the complete list of September certifications.

**Multiplatinum Albums**

"Whitney Houston," Arista, 7 million.

John Fogerty's "Centerfield," Warner Bros., 2 million.

(Continued on page 88)

## Format Continues To Spread KBZT L.A. Goes 'Classic'

BY KIM FREEMAN

NEW YORK The classic rock format spread its tentacles further into the nation's No. 2 market last week as Greater Media outlet KBZT Los Angeles dropped low-rated, soft adult contemporary fare in favor of a classic rock approach and the KLSX call letters.

Billing itself as "L.A.'s classic rock," KLSX arrived Sept. 26 with a no-repeat weekend featuring tracks by Mott The Hoople, the Marshall Tucker Band, the Doors, Jimi Hendrix, Cream, Jethro Tull, and other artists with a role in FM history.

Despite a number of Los Angeles album radio outlets already playing heavy percentages of catalog material, KLSX vice president/general manager Robert Moore says there exists "a giant hole in the market" for the classics format.

Moore admits that the city's mainstream album rockers, KLOS, KMET, and KROQ, are "dancing on" the classic rock format, "but no one has committed to it." A fourth outlet, KRTH-FM ("K-Earth"), has been using the "Classic Rock'n'Roll" tag

line for almost a year.

Nonetheless, Moore sees a niche for KLSX. "KROQ is playing new wave classics, most dating back no further than 1981. KLOS and KMET play classic rock, but most of it is mixed in with the UB40s and Bryan Adams as well as metal. And K-Earth is more of a classic hits station than a classic rocker."

KLSX boasts a 2,000-album library, says Moore, which he calls a safeguard against the burnout factor many observers are predicting for the format. In addition, KLSX will play current product from classic artists.

Classic rock creator Fred Jacobs is consulting KLSX, and Don Hagen will serve as PD for "probably six months," says Moore. Hagen was heavily involved with WCXR, an early classic rock success that filled a wider programming gap in Washington, D.C., and produced spectacular start-up ratings.

There is some indication that competitors are not taking the KLSX move too seriously. Notes one local PD, "That's a station that has changed formats and call letters three times in the last year."

## CISAC Holds 35th Congress In Spain Communication, Authors' Rights Discussed

BY PETER JONES

MADRID, Spain The 35th congress of the Confederation of Societies of Authors & Composers (CISAC) came to an end on Sept. 11; delegates had met for more than a week. The occasion also marked the 60th anniversary of the organization, which represents rights societies worldwide.

SGAE, the Spanish authors' society, hosted the event, with author Juan Jose Alonso Millan acting as president. It took place at the SGAE building in the Calle Fernando Sixto. A team headed by composer Eduardo Bautista Garcia spent many months putting together the agenda, which included many meetings and receptions in the Madrid area.

Don Juan Carlos I of Spain presided over the inaugural ceremony at the Palacio de Congresos along

with M. Solana, the Spanish minister of culture. Leopold Sedar Senghor, the president of CISAC and former president of Senegal; representatives of the United Nations Educational and Cultural Organization; and delegates from more than 120 CISAC-affiliated societies from five continents were in attendance.

One of the major topics discussed was communication with governments, legislators, audiovisual media, press, performers, and authors throughout the world.

A major theme put before the more than 400 delegates in attendance was authors' rights. L.D. Rodriguez Miglio of Argentina made a speech titled "The Berne Convention & The Copyright Situation in 1986," which was a plea for recognition of authors' rights in the world.

An aspect of the theme was addressed by Spanish composer E. Bautista Garcia, who stressed that

authors' societies should be "guarantors of authors' independence." Additionally, Hungary's G. Boytha delivered a report titled "The Development Of Legislative Provisions On Authors' Contracts."

J.M. Kernochan of Columbia Univ. in New York contributed a definition of the imperative conditions for an effective administration of authors' rights. France's J. Matthyssens dealt with the administration of the rights in audiovisual works. The final topic discussed was authors' remuneration for the reproduction of their works. F. Melichar of Germany addressed reprography and Denis de Freitas of the U.K. discussed home taping.

Meetings involving authors and copyright experts took place each day during the congress. Additionally, leading international authors, writers, filmmakers, and pop stars

(Continued on page 90)

# Manilow: Bill Would Spell Disaster Star Reacts To Source Licensing Moves

BY BILL HOLLAND

WASHINGTON Twelve years ago, Barry Manilow was just another aspiring songwriter. His career, he says, would have been nipped in the bud if Congress had passed a bill it is now considering.

Manilow and three other prominent BMI songwriters came to town late recently for two days of meetings with legislators concerning the ramifications of a so-called source-licensing bill now pending in the Senate and House of Representatives.

The legislation, put forward by local television broadcasters, would mandate songwriter-producer source licensing of theme and incidental music on syndicated TV show reruns and would disallow use of the blanket license now in effect.

Manilow, Bruce Sussman, Tom Scott, and Charlie Fox said that legislators have not been told the whole story and that the bill, if enacted, would be unfair and spell disaster for songwriters.

The songwriters said that many representatives in Congress do not realize that without the blanket li-

cence, artists would have to individually negotiate up front with producers, without knowing if a series will be a success. The license now pays according to a per-use formula.

Said Scott, "The source license would be an administrative nightmare. Also, I could never possibly negotiate a deal as well as I do now on a show that proves to be successful. How could I go to a producer and say, 'I've written this song for this show, which I think may last for 10 or 20 years, so why don't you pay me on that basis?' What's he going to say, 'Sure, fine?'"

Manilow said that such a bill would act as a precedent for broadcasters to get rid of the blanket license entirely. He said, "If the system starts to unravel, then everybody's going to suffer—not only me, but the people who are just getting started, especially the young  
(Continued on page 88)



**CD Fever.** Showing off the first consumer response to CBS Records' CD Free-For-All campaign are Tom McGuinness, left, vice president of marketing, branch distribution, and Jerry Shulman, vice president of marketing development. Under the campaign, which runs through January, the label is offering a free CBS CD for every five purchased. "CD sales have been held down somewhat by product shortages and high retail prices," according to Paul Smith, senior vice president and general manager of marketing. "Now that the supply situation is beginning to improve, we can offer consumers this chance to build their CD collections at a very attractive price."

# Greenworld Closes Doors After Filing For Chapter 7

BY CHRIS MORRIS

LOS ANGELES Greenworld Distribution and its label, Greenworld Records, have filed for bankruptcy, and the Torrance, Calif.-based company has closed its doors. The company had been in business for eight years.

The Chapter 7 petition, filed in California federal bankruptcy court on Sept. 4 by Greenworld president Stephen Boudreau, lists liabilities of \$1,097,461 and assets of \$648,882, as of the closure of Greenworld's offices on Aug. 29. On that date, the distributor had \$6,832 in cash on hand.

The Greenworld shutdown marked the demise of one of the most prominent independent importers and distributors on the West Coast. At its height, the company serviced at least 1,500 retail accounts, including such major retail chains as Wherehouse, Record Bar, and Musicland.

The Greenworld label introduced such nationally prominent acts as Berlin and Motley Crue.

Founded by Boudreau and William and Wesley Hein in September of 1978, Greenworld was reorganized in June of 1985, with Boudreau claiming the Greenworld operation and the Heins taking charge of the company's Enigma label.

Ironically, the Heins are now Greenworld's major creditors. As secured claimants, the brothers are owed a total of \$248,000—approximately one-fifth of the total debt—as

a result of the 1985 stock transfer. The Enigma label is owed another \$40,000 in trade credit.

Unsecured creditors, which number 1,000, include record exporters Caroline of England (\$54,000), Bertus of the Netherlands (\$64,000) and Fame of West Germany (\$45,000).

Among domestic creditors, Greenworld owes \$22,000 to Modern Album of Burbank, Calif., which handled the label's packaging and artwork. Lesser amounts are owed to independent labels and distributors such as Rough Trade (U.S. and U.K.), Shrapnel, and Mordam.

The creditors listed in the petition include 242 consignees—mostly small labels whose product was distributed by Greenworld. Monies owed range from the hundreds to the thousands.

The company also owes the federal government \$43,000 in back taxes.

Other figures in the petition indicate the sharp decline of Greenworld's operations in the recent past.

The company currently claims an inventory valued at \$200,000. In February of 1986, Greenworld's inventory was valued at \$280,000; in August of 1985, it was estimated at \$757,000.

Greenworld's current receivables are estimated at \$260,000. Enigma's William Hein estimates that the Torrance firm's receivables were "close to a million at their peak."

Hein disputes claims within the in-  
(Continued on page 88)

# Minority Broadcasters Protest Practices House Sets Ad Bias Hearing

WASHINGTON On Oct. 2, a House of Representatives subcommittee was scheduled to examine complaints from minority-owned radio and television stations of discriminatory ad placement practices by large agencies.

Rep. Cardiss Collins, D-Ill., was to chair the hearing before the House Telecommunications Subcommittee. Collins says the FCC has turned a deaf ear to pleas to in-

vestigate practices that she and the National Assn. of Black Owned Broadcasters say are undermining the ability of black- and minority-owned stations to remain in business.

The discrimination issue came up at a panel at the recent NAB Radio '86 convention in New Orleans, when a black broadcaster who owns a station in the Rochester, N.Y., market complained that his station cannot get agency buys.

Collins was set to question FCC chairman Mark Fowler on the commission's recent decision to reverse its policy granting qualified minority and women applicants a preference in seeking broadcast licenses.

BILL HOLLAND

# CHART BEAT



by Paul Grein

**JANET JACKSON'S** "When I Think Of You" jumps to No. 1 on this week's Hot 100, 14 years to the week after brother **Michael Jackson** notched his first solo No. 1 hit with "Ben." Janet and Michael are the first siblings in the rock era to land solo No. 1 hits.

The Jacksons' closest competitors are **Donny and Marie Osmond** and **Shaun and David Cassidy**. Donny hit No. 1 with 1971's "Go Away Little Girl"; Marie peaked at No. 5 with 1973's "Paper Roses." Shaun hit No. 1 with 1977's "Da Doo Ron Ron"; David reached No. 9 with 1971's "Cherish." Two other brothers also earned solo top 10 hits. **Jimmy Ruffin** reached No. 7 with 1966's "What Does It Take To Win Your Love"; brother **David** hit No. 9 with 1969's "My Whole World Ended" and with 1976's "Walk Away From Love."

We should note that a third Jackson sibling—**Jermaine**—climbed to No. 9 on the Hot 100 with two hits: 1973's "Daddy's Home" and 1980's "Let's Get Serious."

"When I Think Of You" is also bulleted in the top 20 on this week's Hot Adult Contemporary chart. It's Jackson's first single to crack that survey.

**ANDREAS VOLLENWEIDER'S** "Down To The Moon" (CBS Masterworks) jumps to No. 1 on this week's Hot Jazz Albums chart, and it holds at No. 1 for the fourth week on the Hot Classical/Crossover Albums chart.

"Down To The Moon" is the first album to reach No. 1 on both charts—though an honorable mention goes to **Wynton Marsalis**, who hit No. 1 on both surveys in 1984, but with different albums. Marsalis

topped the jazz chart that year with "Think Of One" and "Hot House Flowers" and topped the classical survey with "Haydn/Hummel/Mozart: Trumpet Concertos."

Vollenweider's album also holds at No. 63 on the Top Pop Albums chart. Its success means that **Double** isn't the only Swiss act to make noise on the pop charts this year.

## FAST FACTS: Carl Anderson & Another Jackson gets Hot 100 No. 1

**Gloria Loring's** "Friends And Lovers" heads south on this week's Hot 100 after peaking the past two weeks at No. 2, but a cover version of the song by **Eddie Rabbitt & Juice Newton** jumps to No. 1 on the Hot Country Singles chart.

**Steve Winwood's** "Back In The Highlife" jumps to No. 1 on this week's Top Pop Compact Disks chart. It's only the seventh title to reach No. 1 since the chart was inaugurated in June 1985. It follows **Bruce Springsteen's** "Born In The U.S.A.," **Phil Collins's** "No Jacket Required," **Dire Straits's** "Brothers In Arms," **Whitney Houston's** "Genes," **Invisible Touch's** "Invisible Touch," and **Peter Gabriel's** "So." It's worth noting that five of the titles are distributed by WEA and are in the broadly defined category of "yuppie rock."

**Cameo's** "Word Up" holds at No. 1 for the second week on the Hot Black Singles chart and also jumps to No. 30 on the Hot 100. It's Cameo's second No. 1 black hit—"She's Strange" logged four weeks on top in 1984—but it's the group's first

single to go anywhere near the pop top 30. In fact, before "She's Strange"—which peaked at No. 47 on the Hot 100—Cameo had never even cracked the Hot 100.

The **Beatles** return to the Top Pop Albums chart this week with "The Early Beatles," a Capitol reissue of their early Vee Jay recordings—including "Twist And Shout."

**WE GET LETTERS:** Ben Lurie and Michael Cunningham of Readings Records & Books in Victoria, Australia, note that **Paul Simon's** "Graceland"—which leaps to No. 17 on the Top Pop Albums chart—is the first album ever released on which the back cover of the record is the same as the front cover of the compact disk. (Actually, we thought it was the other way around.)

Lurie and Cunningham add that "Graceland" is one of only three albums on the chart with the same number of letters in its title as in the artist's name. The others are "The Bridge" (Billy Joel) and "Frantic Romantic" (Jermaine Stewart).

Michael Boyles of Boulder City, Nev., notes that **Genesis's** "Invisible Touch" recently tied **Phil Collins's** "Sussudio," **Duran Duran's** "A View To A Kill," and **Falco's** "Rock Me Amadeus" for the shortest chart life of any No. 1 pop hit so far in the '80s. All four singles logged just 17 weeks on the Hot 100.

Bob MacEachern, program director of CIGO in Pt. Hawkesbury, Nova Scotia, notes that four songs by Canadian writers were listed back-to-back on the Hot 100 two weeks ago. **Rod Stewart's** "Another Heartache" (by **Bryan Adams & Jim Vallance**) was No. 52, **Honeymoon Suite's** "What Does It Take" was No. 53, **Corey Hart's** "I Am By Your Side" was No. 54, and **Triumph's** "Somebody's Out There" was No. 55. "I thought this was a worthwhile plug for the Canucks," says MacEachern.

Another Canadian reader, Tony Sundholm of Sudbury, Ontario, notes that on Sept. 13, when **Berlin** topped the Hot 100, another act with the same name as a foreign capital was No. 10. The act? **Regina**, which, Sundholm reminds us, is the capital of Saskatchewan.

'Pros In Profile' debuts with a focus on Cousin Brucie... see page 25

# Miami Sound Machine. Plugged Into Platinum.

It started with "Conga" and "Bad Boy." Then "Words Get In The Way" made Miami Sound Machine the first band in 1985 to score three Top-10 singles! Now the new single, "Falling In Love (Uh-Oh)," is making the Platinum album, "Primitive Love," hotter than ever!

FE 40131

In just one year Miami Sound Machine has attracted a huge national following—through SRO touring and the dedication of Epic Artist Development in creating maximum radio, video and press exposure, including coverage on Network TV. Platinum is just the beginning!

Epic Artist Development.  
Making Miami Sound Machine  
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# LISA LISA TAKES IT HOME—GOLD!

Columbia Records salutes Lisa Lisa And Cult Jam With Full Force on their gold debut album! With the strength and year-long commitment of Columbia Records behind them, all the barriers were broken—making Lisa Lisa a household name on all formats! "LISA LISA AND CULT JAM WITH FULL FORCE." Featuring the new hit single, "All Cried Out," plus the Top-10 hit, "I Wonder If I Take You Home" and "Can You Feel The Beat" On Columbia Records, Cassettes and Compact Discs.

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## On the Record

# PMRC: CENSORSHIP IS NOT THE GOAL

By Sally Nevius, Pam Howar, Tipper Gore, and Susan Baker of the Parents' Music Resource Center.

On Nov. 1, 1985, a mutual agreement was announced by the Parents' Music Resource Center (PMRC), the National Parent-Teacher Assn. (PTA), and the Recording Industry Assn. of America (RIAA) to label explicit record releases with a warning or to print their lyrics.

Twenty-two members of the RIAA agreed to participate in the voluntary labeling plan.

Parents made their wishes known through public-opinion polls. A Simmons Market Research Bureau study concluded that 75% of U.S. adults agree there should be a ratings system so that people can be aware of the contents of a record before purchase. According to the Simmons ECHO survey, 80% of the public wants the lyrics visible on the outside of the album or tape so that they can be read before purchase. This is in addition to a ratings system.

So, given public opinion and the agreement the several organizations made last November, it would seem everyone is happy. Right? Wrong.

Some members of the music industry claim this is censorship. Groups like the Musical Majority and Music in Action have sprung up to combat the encroaching tide of "censorship." The PMRC is not their only target. They maintain that the RIAA is as much to blame because it entered into the agreement.

Rolling Stone recently reported that Columbia Records refused to release "Reign In Blood," the latest record by the band Slayer, because of

the proliferation of sadistic and Nazi-oriented lyrics.

Does a multimillion-dollar industry change policies just to appease four women who call themselves the PMRC? Of course not! A business that is out to make money has just discovered that sex and violence aren't selling this year. This isn't censorship, it's free enterprise!

These musicians have wrought a change over the land—social responsibility and awareness—and they have the means to make a powerful impact.

The nation has taken up the battle against drugs. Popular musicians are standing up and declaring drugs uncool. They are talking openly about their experiences with drugs and the

We ask that parents open their minds as well as their ears. Too many make the mistake of confusing the music with the message. Parents should try to keep their opinions about their child's music focused on content rather than musical style.

We encourage parents to challenge their children to compare current events, trends, news, and themes in music to the values and belief system of their family.

And just to ease some minds, let us tell you what we are not doing:

- We are not lobbying for legislation. We feel the music industry is capable of regulating itself and saving us all some tax dollars.

- We are not trying to ban music. Even if we wanted to (which we don't), we couldn't manage a job like that. Music is a form of expression that is precious to all of us. Whether it is classical, heavy metal, new wave, or rock'n'roll, it is a part of the human experience.

- We are not trying to tell people what is right for them. We are simply trying to alert parents to possible negative messages and then let them decide, based on their own family values. If parents aren't informed, they cannot hope to help children cope with the confusing themes and choices they face today.

- We are not trying to censor any form of music. By encouraging record companies to print lyrics or warning labels, we are asking them to provide more information rather than less.

We would rather see explicit material exposed to the public eye instead of relegated to the shadows, where only our children know it exists.



Standing, from left, are Pam Howard, Sally Nevius, and Tipper Gore. Susan Baker is seated.

Trends in music come and go, and it seems that drugs, sex, violence, and Satanism are out this year. Good taste is in.

On the heels of 1985, with all of the concerts musicians put on for good causes—Band Aid, Live Aid, HearN Aid, Farm Aid, USA For Africa, the Conspiracy of Hope shows for Amnesty International, and Hands Across America—there seems to be a growing awareness among some in the industry of the power of music.

negative impact they have had on their lives. We are becoming a nation aware and determined to act.

What is the PMRC up to now? Well, we'd like to see more companies adhere to the agreement reached last November. Where artist contracts do not permit warning labels, we implore record companies to print the lyrics.

Remember, this request comes not just from the PMRC, but from 80% of the record-buying public as well.

## Wolf Pack: Ganging Up On Digital Audio Tape

BY TOM FRIEL

These pages have seen a steady onslaught against a new and promising generation of hardware, the Digital Audio Tape (DAT) recorder, and manufacturers who are preparing to introduce it.

A recent commentary (Sept. 6) by Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), said his organization is apprehensive about DAT and wants antitaping devices included to protect the recording industry.

What the commentary, framed as an open letter, didn't say is that the protection the industry is really after is of its profit margins on compact disks. In other words, industryites are most vitally concerned about the prospect of competing with themselves.

The war against DAT has become increasingly sophisticated. Back in July, there were reports in the trade press that some in the recording industry would simply strangle the product bare-handed. A boycott by major record companies of the DAT format was discussed.

Everyone knows that the compact disk has been a runaway success. As fast as stamping capacity has gone on line, demand has gone up even faster. And as the backup for new titles in the CD format has continued, prices and profit margins have not come down.

Why, indeed, introduce a new digital format that might siphon off some of the demand for CD players and drive down software margins?

We in the consumer electronics industry enthusiastically support the CD. After all, we introduced the tech-

nology that makes it possible.

We recognize that any new product will take away some sales from existing products. But the history of our industry has been that new products mean new opportunities for everyone—from broadcast television, through the VCR, and on to CD itself. Each time, there is someone with a vested interest in existing products saying, "Hold off."

Ultimately, each of these products became such a reliable profit center that program providers felt the need to "protect" them from competing systems.

We in the consumer electronics industry think that consumers have reacted wisely to new technology. We certainly don't buy the objection that better audio recorders mean more harm (or any at all) to recording companies from home taping.

Even if one thinks (which we don't) that home taping reduces record, tape, or CD sales, who is Stan Gortikov afraid of? Is he afraid of the kid with a \$79 boom box and a handful of friends? Or is he afraid of the audiophile with a \$500 deck who tapes to preserve vinyl recordings and to make edited recordings for his car?

The wolf-pack attack against DAT has reached the Congress in the form of S. 2842, a tariff measure that would boost duties on DAT recorders by 31% if they do not have antitaping chips. From our perspective, this is simply a new legislative wrinkle—using the trade law—for the familiar exercise of preserving profit margins by legislating a competitor to death.

Tom Friel is vice president, Electronic Industries Assn./Consumer Electronics Group.

## Letters to the Editor

### GIVE & TAKE IN SOUTH AFRICA

Two years ago I interviewed Johnny Clegg of South Africa's Juluka. I asked if he agreed with the cultural boycott of his country. "No," he said, "because the people of South Africa desperately need communication from the outside."

I suggested that performances without pay had always seemed to

me to be the better solution. He agreed, adding that to cut off music from the very people who need it most is foolish.

Nelson George asks (The Rhythm & the Blues, Sept. 13) if Paul Simon did the "politically correct" thing in giving work—and needed recognition—to South African musicians on his new album.

Politically correct? How can anything be wrong when a musician goes to South Africa to give as much as he takes? This was no Sun City commercial excursion, and surely it's not too hard to see the difference.

A few pages past the George column is a news item from South Africa that Lionel Richie's new al-

bum shipped "treble gold," and that his two previous albums sold 200,000 and 100,000, respectively.

Which artist, I ask Mr. George, is guilty of being politically incorrect?

Zeni Wagener  
Toronto, Ont.

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## WDHA Releases Compilation On CD N.J. Outlet Says Area Demand Is High

NEW YORK Radio-station compilation albums are hardly new, but WDHA Dover, N.J., is probably the first outlet to produce one for the compact disk market.

The set, titled "New Jersey Rock 5," features 16 cuts by home-grown talent, totaling more than 65 minutes of playing time. It is being sold at retail and through the station for \$12. For those who have not yet hopped on the CD bandwagon, the station is taking special orders for "custom-made" cassette copies, which will cost \$9 each. Net proceeds from the sale of the album will go to Dover General Hospital.

The sessions include performances by three acts with major label affiliations—Glenn Burtnick, A&M; Joe Lynn Turner, Elektra; and the Smithereens, Enigma, which is distributed by Capitol.

According to WDHA vice president/general manager Bob Linder, the station has had 1,000 copies pressed in the U.S. by LaserVideo, with digital processing by Waring. Linder believes all the CDs will be sold by the end of the year. Under licensing rights granted by the labels involved, the station is limited to 1,000 copies unless permission to press more is granted. However, says Linder, the station would like to maintain the aura of a limited-edition release.

Linder cites a number of factors leading to the decision to offer the compilation album on CD. "The market here is fairly affluent, with a higher percentage of CD owners than in most other areas of the country. We also felt we could make a big splash and draw more attention to New Jersey talent.

And with a limited run of CDs, it's actually more profitable and ultimately more beneficial to the charity than making a vinyl album." The station was an early advocate of CD programming; it began playing CDs four years ago.

The album, with liner notes by New Jersey native Southside Johnny, is actually the fifth such record produced by the station after an annual talent contest, of which there have been seven so far. The cover is also the result of a competition. The winner, in addition to having his work used for the album, received a gift certificate for art supplies worth \$500.

Local retailers handling the CD are Sam Goody, Sound-A-Rama, and Alwilk. Linder says he'll also be filling requests for product from CD specialty houses and mail-order firms. IRV LIGHTMAN

## ...newslines...

**INFINITY BROADCASTING** continues on its group expansion path with an agreement to purchase WQYK-FM Tampa/St. Petersburg for \$27 million. The seller is Suncoast Stereo. WQYK is the market's top country outlet; it drew an 8.5 12-plus share in the spring Arbitrons for the market's third seat overall. This acquisition follows close on the heels of Infinity's proposed purchase of WBMW Washington last month, the pending purchase of country combo KCBQ-AM-FM San Diego in April, and the finalized purchase of KROQ Los Angeles. Infinity now owns three AMs and eight FMs in nine of the country's top markets.

**JOHN CRAVENS** is named president/general manager of hit outlet WHYT Detroit. Cravens joins the Cap Cities/ABC outlet from the VP/GM post at Malrite's KSRR Houston.

**CRAIG MAGEE** is appointed VP/GM at Viacom's KIKK-AM-FM Houston. Most recently, Magee was president/GM at Viacom country property WIL-AM-FM St. Louis. KIKK-FM is Houston's highest-rated country outlet and pulled a 7.4 12-plus spring Arbitron share for the third seat overall in the market.

**MIKE DION** is named operations manager for WHMP Northampton, Mass., after being on the air there for five years.

## OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40

"Word Up" (Atlanta Artists/PolyGram) was the first word off WBSB Baltimore program director **Steve Kingston's** lips last week. The Cameo single is "selling like crazy here because it's built up an enormous urban/black base, and this is a strong crossover market," Kingston reports. He says WBSB would normally daypart a record with the texture of "Word Up," but this hit is getting full-time exposure because Kingston feels it has strong adult appeal, similar to that of some of Earth, Wind & Fire's hits. Not surprisingly, Boston's "Amanda" (MCA) is going great guns in Baltimore. "A lot of people say they sound just the same as they did 11 years ago, but the 'old' Boston sold millions of records." Kingston says "Amanda" satisfies both old and new Boston fans and may motivate WBSB to pop some of the band's catalog cuts into oldies rotation.

### ALBUM ROCK

**KZEW** "the Zoo" Dallas PD **Rob Barnett** says recent releases have given the nonconsulted station plenty of truly fine tunes to choose from. Neatly enough, Joan Jett's latest, "Good Music" (Blackheart/CBS), falls right on top of that list. Barnett says, "It's got rock'n'roll's roots throughout, with a much different, more mass-appeal Jett sound." Johnny Winter's "Mojo Boogie" (Alligator) is "an excellent song and represents what the Zoo is all about—lots of fire!" The Talking Heads' album "True Stories" (Sire) is "incredible," says Barnett, who is especially high on "City Of Dreams" and "Radio Head." Timbuk 3's "The Future's So Bright I Gotta Wear Shades" (I.R.S.) "is becoming a huge request for us," says the PD. Filling that "new age or whatever you wanna call it" slot at the Zoo is Ben Sidran's collaboration with Steve Miller on the latter's "Space Cowboy" (on Sidran's Windham Hill/A&M album). Finally, Barnett predicts that Paul Simon's "Graceland" album (Warner Bros.) will follow the same path as Sting's "Dream Of The Blue Turtles" project. "A lot of PDs' first reaction is, 'It's too weird to play.' But you've got to realize that every adult you meet is talking about the record."

### COUNTRY

We called **KSAN** San Francisco PD **Bill Stedman** at prime "OOTB" time, thanks to the quality of two new releases, he says. First is Hank Williams Jr.'s "Mind Your Own Business" (Warner Bros./Curb). "It features everybody and his or her brother," jokes Stedman. "Mind Your Own Business" features contributions from Reba McEntire, Willie Nelson, and radio evangelist the Rev. Ike, etc. "It's an old-bluesy-type record that just sounds fun on the radio," Stedman reports. Garnering equally strong response is the Judds' "Cry Myself To Sleep" (RCA/Curb). KIM FREEMAN

## Big D Outlets Bet On Morning Madness

BY CHARLENE ORR

DALLAS The old maxim that radio should be a listener's best friend is taking a second seat in many markets to the notion that radio should shock and sometimes abuse listeners in the course of entertaining them. This trend is particularly apparent in the all-important morning shift.

Much has been written about the truly outrageous Howard Stern-style personalities, and some might consider Dallas morning shows mild relative to those in other markets. But, as Dallas ratings champ KVIL leads the morning pack with gentle chatter, other outlets here are putting more, and sometimes risky, "madness" into their early shifts.

"KVIL's success is based on respect for our listener's ears first thing in the morning," explains Ron Chapman, morning man and program manager at KVIL. "Our target audience is 25-54 females, who are more than likely divorced and waking up alone. The first voice she hears when that alarm goes off is ours. We have the opportunity to get inside her head like no one else, and we take advantage of it."

Chapman insists that he never structures his shows or relies on skits; audience participation keeps the shows unpredictable. He says he makes it a point to never offend anyone, especially KVIL's loyal ladies. "The cardinal rule at KVIL is that we don't do sexist jokes. If there's a joke that is particularly funny and has a woman as the brunt, we reverse it and make the male the joke. I'm studiously feminist."

"Everybody is free in radio to do what they think will work, and there are some success stories in this mar-

ket," says KVIL PD Ken Barnett. "We get very few legitimate complaints because our whole thrust is positive, while everyone else in town is negative."

As Dallas outlets wrap up the summer sweep and ready for fall

### 'Morning shows need shock value or they're boring'

ratings, the shock value syndrome is becoming more aggressive at some contemporary morning shows.

Of course, PDs and personalities take a firm stance in defense of their methods. John Walton, cohort to morning man Steve Johnson on top 40 KTKS "Kiss," says, "Our show is fun, it's not aggressive. We don't do anything on the air that we don't do at home. It's like a party on the air. It's a good-time radio show sprinkled with good elements."

The Gannett-owned station has just hired Kevin Metheny as its new PD. He promises to "maximize every opportunity to promote their program. I don't think shock value is an issue here, and Walton and Johnson are immensely entertaining. They aren't trying to construct shock value for higher ratings; they're just a compelling morning program."

The "compelling" show to which Metheny refers basically revolves around the characters Walton and Johnson have introduced to their listeners. Redneck "Billy Ed Hatfield" hates minorities, foreigners, and gays. During a segment of Walton and Johnson's "The Heterosexual Game"—a trivia bout between men and women—Billy Ed found himself speaking to a male contestant named Maurice. To find out if the caller was truly a heterosexual, Billy Ed asked the man if he felt an urge to put his tongue down Billy's throat. The other characters that appear

on the Kiss morning show are "Nightlatch" Jones, a black who would hate being white; Abdul the Arab, who works at the local 7-Eleven convenience store; and Mr. Kenneth, who owns a hair salon in a gay community of Dallas. All air their own prejudices and opinions, giving the audience a cross-section of off-color remarks on human life in general.

Walton is quick to point out that the reason some listeners are offended is that they don't listen to the show regularly. These listeners may not understand that for every Billy Ed there's a counterpart Nightlatch. Walton hails their program as a "theater of the mind with an element of controversy" that keeps a loyal audience.

At rock-flavored top 40 outlet KEGL "the Eagle," the morning trio of Robins, Kenny, and Cowan also incorporates shock humor. Their show revolves around one-dimensional figures, prepared skits, and parody song lyrics. According to Phil Cowan, the morning crew "tries not to do too much of any one kind of humor," but it does "play a good sex joke if one comes in." The team prides itself on coming up with new lyrics to popular tunes. Cowan remembers that their lyrics got them into trouble with their listeners once.

"We did a parody with John Cougar Mellencamp's 'R-O-C-K In The U.S.A.' soon after Rock Hudson's death. We called it 'R-O-C-K Is A F-A-G.' We got lots of complaints about it. We sat back and took a look at the words and could see where it might offend some people, and not just the gay community." Robins, Kenny, and Cowan dropped the song from their playlist, although Cowan insists that the complaints they receive are relatively few.

The top album rock station in Dallas, KTXQ "Q102," is coming on strong with its morning show, especially in its target 18-34 demographic. Morning man Bo Roberts says that every morning show in the

(Continued on page 88)

'Pros In Profile' debuts with a focus on Cousin Brucie ... see page 25

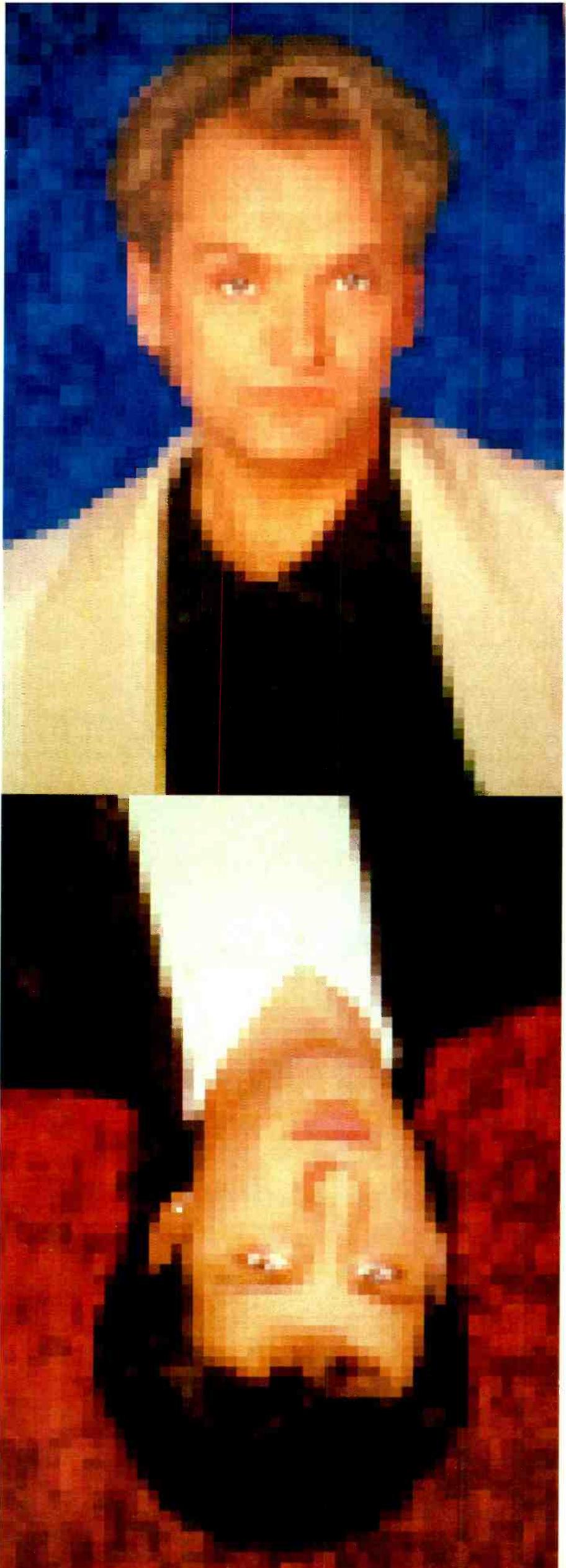
THE NEW ALBUM PRODUCED BY **PETER WOLF** • FEATURING THE SINGLE "**EVERYBODY HAVE FUN TONIGHT**" • MANAGEMENT: **DAVID MASSEY/DOMINO DIRECTIONS LTD.**

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(GHS MSG 24115)

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(7-28562)

## RECOGNITION A-HA

In June of 1985,  
the Norwegian trio  
a-ha released its  
debut album. The  
first single, "Take  
On Me," was a  
Number One hit.

The album,  
Hunting High and  
Low, was quickly  
certified Platinum.

Last month, the  
band won eight of  
sixteen trophies at  
the 1986 MTV  
Music Video  
Awards.

In the midst of a  
fifteen-nation, three-  
month world tour,  
a-ha accepted the  
awards by satellite.

This week,  
Warner Bros.  
Records releases  
the band's second  
album, Scoundrel  
Days.

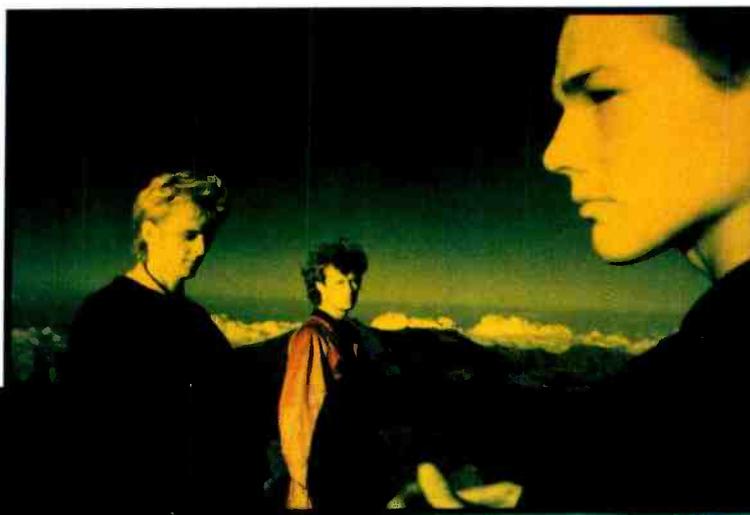
The first single  
is "I've Been Losing  
You." The video is  
a World Premiere  
Exclusive on MTV.

A pattern is  
emerging.



a-ha

Scoundrel Days



The Album: Scoundrel Days 1/4/2-25501 • The Single: "I've Been Losing You" 7-28594  
Produced by Alan Tarney and Mags and Pål Waaktaer  
Management: Terry Slater • © 1986 Warner Bros. Records Inc.

**GIVE  
CRACK  
THE  
SHAFT!**

# ISAAC HAYES.

"Ike's Rap/Hey Girl" is the new Isaac Hayes single that comes down hard on drugs and offers love as a positive alternative. It's lighting up phones—and lives—wherever it's played! 38-06363 44-05962 FC 40316  
Isaac Hayes. "Ike's Rap/Hey Girl." New single available on 7" and 12". From the forthcoming album, "U-Turn," in-store November 3. The powerful debut of Isaac Hayes. On Columbia Records and Cassettes.



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## VOX JOX



by  
Kim  
Freeman

**W**SKS Cincinnati rolled an album-oriented hits format under the rock and wheeled out country fare Sept. 29. The new calls are **WBVE** "96½: the Beaver," and one of the on-air billboards is, "When you want more country, leave it to Beaver!" That's part of a direct attack on Cincy mainstay **WUBE**, which is pretty particular about its definition of country music. As **WBVE** programmer **Randy Michaels** puts it, "If it doesn't have synthesizers and strings on it, **WUBE** won't play it." The Beaver is fueling that fight with twice-hourly liners like "Here's another song that's too country for **WUBE**." Michaels adds, "Frankly, we're pretty mainstream contemporary country, but we've got no problem with **Reba McEntire**, **George Jones**, **Dwight Yoakam**, **Randy Travis**, etc."

Our guess is that **WUBE** PD **Mike Chapman** will welcome the fight, which he'll arrive home to Oct. 13 after a two-week vacation.

The reasons **WSKS** went country are twofold and a little complex: First, we go to veteran **Michaels**, who was **Taft's** national programmer for 13 years, originally took **WDAF** Kansas City country, and sports several other credits. In 1983, he left **Taft** to form **Republic Broadcasting**, which bought **WLW** and **WEBN** in Cincy. Now, **Republic** is merging with another Cincy firm to form **Jacor Communications**. That merger gives **Jacor** two FMs in Cincy, so **WBVE** will soon be spun off to **Reams Broadcasting**. "We didn't want to have two rockers in the market," says **Michaels**, who is developing a long-term programming plan for **WBVE** before he moves in full time with **Jacor**.

Meanwhile, **WBVE** station manager **Dan Swenson** sees plenty of positioning pluses in the switch. First, he says the 25-54 demo the Beaver is after "is a much more [ad] agency-friendly buy, especially when the 18-34s are being served so well by **WEBN**, **WKRQ**, and **WBLZ**." Second, **Swenson** concurs with **Michaels** that **WUBE** will be vulnerable to a broadly programmed country approach. That **WBVE's** signal reaches into the Dayton metro area is another plus, he says. As a rocker, **WSKS** couldn't fully capitalize on that market because of **WTUE's** strength, but **Dayton** has only **WONE-AM** in the country field.

**CLEVELAND RADIO VIES** for rumor-mill hall of fame this week: **Kid Leo**, newly promoted PD at **WMMS** Cleveland, says only the name for the top 40's oldies has been changed to protect not the innocent, but **WMMS** from possible

classic rock competition. Those in the market know that **WMMS** started billboarding once-hourly "classic cuts" last week, with some weekend print space promoting the feature and morning trivia centered on the genre's core artists. "We took a look at what flank we

### Ohio is hopping with changes

could be attacked from and started calling the same oldies we've always played 'classic cuts' to create the right perception" in case a classic rocker arrives, says **Leo**. "WMMS is still in the business of making and breaking new records," he continues. "Our currents are as high or higher than ever."

The more interesting story may be *who* is tipping those of us outside the market off to these **WMMS** changes, and *why*? Our lips are sealed, but astute readers will know the answer.

Also in Cleveland: Is **WRQC** "92Q" planning to drop top 40 for the hard-rockin' Z-Rock format from **Satellite Music Network** or the **WMMS**-anticipated classic rock? "Not to my knowledge," says 92Q PD **Scott Howitt**. "We're **CHR**, and we intend to stay that way." Fueling the rumor is the fact that **WRQC** has reserved the **WTGR** calls. According to **Howitt**, at present, the station has no plans to use them.

"One thing I can tell you," says **Howitt**, "is to sit back, get your popcorn, and watch what happens here in the next couple of weeks." That's a reference to new **Metropolis** property **WGCL**, currently a top 40. Either **WGCL's** phones are broken, or the station is trying to keep something secret.

**JIM LADD** left his night shift at **KLOS** Los Angeles Sept. 26. Before he joined **KLOS**, **Ladd's** name had become synonymous with late-night FM radio, thanks to his tenure with **KMET**... More big California rock news is the departure of **Dana Jang**, PD at **KSJO** San Jose. He's a veteran in the market, having programmed market-leading album rocker **KOME** for several years.

**BRIAN BRIDGMAN** is the new 8 p.m.-midnight man on top hit outlet **KBEQ** Kansas City, where he'll use "Wild Child" as his middle name. He arrives from middays at **KHTR** St. Louis... "So would we!" was the response we got after placing a request at **KEGL** "the Eagle" Dallas saying we'd like to know who the top 40's new PD is. As most of you know, **Ron Parker**

is back at **KKBQ** Houston as assistant PD after taking and quitting the **KEGL** PD job in the span of 2½ days. Interim **Eagle** PD is the station's MD, **Joe Folger**.

**WMJX** Miami stole two showmen from leading **AC WAXY** to form a new morning show. That's **Don Agony**, former cohort of **WAXY** morning star **Gary Budell**, and former **WAXY** newsman **James St. James**. Filling the slot as the better half of the morning show is **Cathy Cruise**, who was at hit outlet **WHYI** Miami until just about a month ago. Of the two **WAXY** recruits, **WMJX** PD **Cliff Blake** says, "They were two understudies who deserved to have their own show." **Blake** says **Cruise's** arrival makes for "probably the first effective man/woman pairing in the city for quite a while."

**Gannett's WDAE-AM** Tampa dropped its local nostalgia for **Satellite Music Network's Stardust** service last week. That shouldn't be too big a shock to listeners because **Stardust** relies on the golden classics of the '40s, '50s, and '60s... In **Tallahassee, Fla.**, **Jim Quin** is **WGLF-FM's** new PD and morning man. He arrives from **WAVW-FM** **Vero Beach**, and he brought news director **Stephanie Hart** with him to be his morning partner on **Gulf 104**.

**STEVE SMITH** just completed law school, so naturally he's returning to radio full time as PD at hit outlet **KHTY** "Y-97" **Santa Barbara, Calif.** While cracking the books, **Smith** was also working at **KWNK** **San Fernando Valley**, an **AC** station that he'll consult from **Santa Barbara**... **Sandy Dye-Mack** brings the beef to **KSGO/KGON** **Portland, Ore.**, as promotion director. Most recently, she was with a PR firm, where she worked on the "Where's the Beef?" campaign for **Wendy's**.

**DAVE ALLAN** leaves the PD post at top 40-tilted urban outlet **WOCQ** **Ocean City, Md.**, after four years to become PD at **WZZR** **Richmond**, where he will once again install the urban/top 40 blend. Before he left, **Allan** set **Mike Phillips** up as **WOCQ's** PD, a job **Phillips** accepts after programming **WQHQ** **Salisbury, Md.**... Happy diaper duty to **WEZS** **Richmond** PD **Dave Dillon** and his wife, **Chris**, whose first child, **Benjamin Alexander**, arrived Sept. 26. "I'm running video airchecks for him already," quips daddy **Dillon**.

At **New York's Z-100**, overnight man **Hollywood Hamilton** has not left the station. That rumor was spreading after the arrival of **Rich "the Jammer" Jackson**, who is taking over **Hamilton's** shift. **Jackson** comes from **WBJW** "BJ-105" **Orlando**, where he was known as **J.J. Walker**. According to **Z-100** PD **Scott Shannon**, **Hamilton** will stay on doing weekends, swing work, and personal appearances. The move allows **Hamilton** to pursue other aspects of what **Shannon** calls a "Jay Thomas-type" career.

The **Beach Boys' "California Dreamin'"** is on **Capitol**, not **Columbia**, as we wrote in last week's **Out Of The Box** column. Our apologies.

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				*** NO. 1 ***	
1	6	22	3	BOSTON MCA	AMANDA
2	1	4	6	RIC OCASEK GEFLEN	EMOTION IN MOTION
3	3	7	6	HUEY LEWIS & THE NEWS CHRYSALIS	HIP TO BE SQUARE
4	2	1	10	EDDIE MONEY COLUMBIA	TAKE ME HOME TONIGHT
5	4	5	8	TALKING HEADS WARNER BROS.	WILD, WILD LIFE
6	9	15	6	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL
7	5	6	10	R.E.M. I.R.S.	FALL ON ME
8	10	8	9	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN
9	12	12	9	TRIUMPH MCA	SOMEBODY'S OUT THERE
10	11	11	6	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
				*** POWER TRACK ***	
11	31	—	2	BILLY IDOL CHRYSALIS	TO BE A LOVER
12	13	18	7	DAVID LEE ROTH WARNER BROS.	GOIN' CRAZY
13	16	16	8	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME
14	14	19	7	THE SMITHEREENS ENIGMA	BLOOD & ROSES
15	17	23	5	BRUCE HORNSBY RCA	THE WAY IT IS
16	7	2	17	PETER GABRIEL GEFLEN	IN YOUR EYES
17	21	41	3	BILLY SQUIER CAPITOL	LOVE IS THE HERO
18	8	3	7	JOHN FOGERTY WARNER BROS.	THE EYE OF THE ZOMBIE
19	22	34	3	'TIL TUESDAY EPIC	WHAT ABOUT LOVE
20	20	24	4	TIMBUK 3 I.R.S.	THE FUTURE'S SO BRIGHT
21	27	43	3	JOHN FOGERTY WARNER BROS.	CHANGE IN THE WEATHER
22	24	40	3	THE OUTFIELD COLUMBIA	EVERYTIME YOU CRY
23	36	—	2	BAD COMPANY ATLANTIC	THIS LOVE
24	18	14	9	BILLY JOEL COLUMBIA	A MATTER OF TRUST
25	15	9	13	STEVE WINWOOD ISLAND	SPLIT DECISION
26	26	28	4	PETE TOWNSHEND ATCO	BAREFOOTIN'
27	35	—	2	JOHN FOGERTY WARNER BROS.	HEADLINES
28	19	10	17	GENESIS ATLANTIC	THROWING IT ALL AWAY
29	39	—	2	TINA TURNER CAPITOL	BACK WHERE YOU STARTED
30	30	32	15	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
31	25	25	6	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
				*** FLASHMAKER ***	
32	NEW	1	1	BOSTON MCA	WE'RE READY
33	33	36	4	NEIL YOUNG GEFLEN	WEIGHT OF THE WORLD
34	32	31	16	GENESIS ATLANTIC	LAND OF CONFUSION
35	23	20	7	FABULOUS THUNDERBIRDS CBS ASSOCIATED	LOOK AT THAT, LOOK AT THAT
36	40	—	2	ARETHA FRANKLIN ARISTA	JUMPIN' JACK FLASH
37	NEW	1	1	THE PRETENDERS SIRE	DON'T GET ME WRONG
38	NEW	1	1	WANG CHUNG GEFLEN	EVERYBODY HAVE FUN TONIGHT
39	29	21	7	ICEHOUSE CHRYSALIS	CROSS THE BORDER
40	NEW	1	1	RIC OCASEK GEFLEN	TRUE TO YOU
41	41	47	3	ROBERT PALMER ISLAND	I DIDN'T MEAN TO TURN YOU ON
42	28	13	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL	IT'S YOU
43	NEW	1	1	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
44	44	38	5	HUEY LEWIS CHRYSALIS	WHOLE LOTTA LOVIN'
45	37	33	10	STEVE WINWOOD ISLAND	TAKE IT AS IT COMES
46	38	26	8	DON JOHNSON EPIC	HEARTBEAT
47	NEW	1	1	IGGY POP A&M	CRY FOR LOVE
48	48	—	2	TOM COCHRANE & RED RIDER CAPITOL	THE UNTOUCHABLE ONE
49	34	17	9	BONNIE RAITT WARNER BROS.	NO WAY TO TREAT A LADY
50	42	30	7	38 SPECIAL A&M	HEART'S ON FIRE

Products with the greatest airplay gains this week.

# YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
2. **A Fifth Of Beethoven**, Walter Murphy & the Big Apple Band, PRIVATE STOCK
3. **Lowdown**, Boz Scaggs, COLUMBIA
4. **If You Leave Me Now**, Chicago, COLUMBIA
5. **Play That Funky Music**, Wild Cherry, EPIC
6. **Still The One**, Orleans, ASYLUM
7. **Devil Woman**, Cliff Richard, ROCKET
8. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
9. **She's Gone**, Hall & Oates, ATLANTIC
10. **I'd Really Love To See You Tonight**, England Dan & John Ford Coley, BIG TREE

## POP SINGLES—20 Years Ago

1. **Reach Out I'll Be There**, Four Tops, MOTOWN
2. **Cherish**, Association, VALIANT
3. **96 Tears**, ? & the Mysterians, CAMEL
4. **Last Train To Clarksville**, Monkees, COLGEMS
5. **Psychotic Reaction**, Count Five, DOUBLE SHOT
6. **Cherry, Cherry**, Neil Diamond, BANG
7. **Walk Away Renee**, Left Banke, SMASH
8. **I've Got You Under My Skin**, 4 Seasons, PHILLIPS
9. **What Becomes Of The Brokenhearted**, Jimmy Ruffin, SOUL
10. **You Can't Hurry Love**, Supremes, MOTOWN

## TOP ALBUMS—10 Years Ago

1. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
2. **Silk Degrees**, Boz Scaggs, COLUMBIA
3. **Frampton Comes Alive**, Peter Frampton, A&M
4. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
5. **Hasten Down The Wind**, Linda Ronstadt, ASYLUM
6. **Fleetwood Mac**, WARNER BROS.
7. **Wild Cherry**, EPIC
8. **Spitfire**, Jefferson Starship, GRUNT
9. **Spirit**, John Denver, RCA
10. **Chicago X**, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Revolver**, Beatles, CAPITOL
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
4. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
5. **Supremes A Go-Go**, MOTOWN
6. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
7. **The Sound Of Music**, Soundtrack, RCA
8. **The Mamas & Papas**, DUNHILL
9. **Sinatra At The Sands**, Frank Sinatra/Count Basie, REPRISÉ
10. **Aftermath**, Rolling Stones, LONDON

## COUNTRY SINGLES—10 Years Ago

1. **You And Me**, Tammy Wynette, EPIC
2. **The Games That Daddies Play**, Conway Twitty, MCA
3. **A Whole Lotta Things To Sing About**, Charley Pride, RCA
4. **Among My Souvenirs**, Marty Robbins, COLUMBIA
5. **Here's Some Love**, Tanya Tucker, MCA
6. **Cherokee Maiden/What Have You Got Planned Tonight**, Diana, Merle Haggard, CAPITOL
7. **Somebody Somewhere**, Loretta Lynn, MCA
8. **Her Name Is . . .**, George Jones, EPIC
9. **All I Can Do**, Dolly Parton, RCA
10. **Peanuts And Diamonds**, Bill Anderson, MCA

## SOUL SINGLES—10 Years Ago

1. **Just To Be Close To You**, Commodores, MOTOWN
2. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
3. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
4. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
5. **The Rubberband Man**, Spinners, ATLANTIC
6. **You Are My Starship**, Norman Connors, BUDDAH
7. **Lowdown**, Boz Scaggs, COLUMBIA
8. **Love Ballad**, LTD, A&M
9. **Get The Funk Out Ma Face**, Brothers Johnson, A&M
10. **A Fifth Of Beethoven**, Walter Murphy & the Big Apple Band, PRIVATE STOCK

# Radio

## Featured Programming

**RADIO INTERNATIONAL**, New York, has its Thanksgiving special with **Journey in the can**. "Raised On Radio" is a two-hour program hosted by band members Jonathon Cain, Steve Perry, and Neal Schon. In the program they celebrate Thanksgiving with America as they would at home. The music they grew up with will be featured as the group reminisces about being home for the holidays. Radio International is planning promotional tie-ins for the show; prizes will go to the winners' favorite charities.

**NBC RADIO ENTERTAINMENT'S "Album Party"** for the weekend of Oct. 17-19 will feature "Pete Townshend's Deep End Live." In late '85, Townshend did a live video of his benefit concert in Brixton, England. Townshend, by the way, is all the radio rage again based on the popularity of a promo-only EP issued to boost sales on that video. His label, Atco, will release a 10-cut album from that concert as a result of the EP's success.

The one-hour "Album Party," via satellite from London, will be hosted by NBC correspondent **Mal Redding**. The program will be taped at Abbey Road Studios.

**DIR** has opened a Los Angeles office and placed **Ken Williams** there as managing director. Williams has been DIR's national sales manager out of its New York home base for the past four years. Increased commitment to West Coast advertisers and a closer relationship to California production companies that supply programs to DIR are cited as the reasons for the expansion and the selection of Williams. **Laura Margolin** will be the administrative assistant at the new address: 415 N. Crescent Drive, Suite 300, Beverly Hills, Calif. 90210.

**THE AMERICAN COMEDY NETWORK (ACN)**, based in Bridgeport, Conn., will take to the airwaves in October in defense of your liver. In public service announcements for the American Liver Foundation, we'll be treated to an interview with the much maligned organ. ACN donated its comedic services to help educate the radio public to the fact that the liver, the largest organ in the body, is the fourth leading killer of people between the ages of 15 and 65.

Besides defending livers, ACN will be on the attack as well, as usual. Lucille Ball and Bill Cosby are targeted for roasting in upcoming spots. You'll also be able to enjoy listening as ACN puts together a scenario in which "the Cos" gets locked up by cute kids in the "Swello Pudding Pop Freezer" for crimes against credibility.

**WHEN THE DUCK & COVER COMEDY GROUP** announced that it had formed a political-action committee as a promotional vehicle, we thought it was funny, but we didn't take it seriously. Well, as it turns out, the actual punch line is that the committee, Citizens for a Funnier Future, is registered with the Federal Elections Commission!

In step with the times, Duck &

Cover hopes to realize its goal of getting more quality humor to the average American through the workings of the private sector and "trickle-down" economic theory. In this case, the private sector is the group itself. Should you consider making a tax-deductible contribution, you will help with such lobbying efforts as having a laugh track added to C-Span coverage of senatorial debates. For more information contact **David Bolger** at 215-626-0982, your accountant, and your lawyer.

**FOR AN UPSCALE AUDIENCE** using or considering a small-business or personal computer, "Micro Minutes" offers user-friendly bytes. The 13-segment package of one-minute spots contains helpful hints on the purchasing, use, and care of computers. The program is written and independently produced by 19-year-old **Jason Rich**, who has been active in software development, on-line service systems, and as a columnist on portable computers for six years. The young contributor to NPR's "Kids America" program is offering "Micro Minutes" on a barter basis and can be contacted at 914-591-6470. **PETER LUDWIG**

*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.*

Oct. 10, **Paul Simon**, Solid Gold Scrapbook, United Stations, one hour.

Oct. 10-12, **Waylon Jennings**, Country Today, MJI Broadcasting, one hour.

Oct. 10-12, **Brook Benton**, The Great Sounds, United Stations, four hours.

Oct. 10-12, **Pointer Sisters**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Oct. 10-12, **Oran "Juice" Jones**, Star Beat, MJI Broadcasting, one hour.

Oct. 10-12, **Eurythmics**, Hot Rocks, United Stations, 90 minutes.

## FOR WEEK ENDING OCTOBER 11, 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
	ADDS	ON
89 REPORTERS		
LIONEL RICHIE LOVE WILL CONQUER ALL MOTOWN	27	64
MADONNA TRUE BLUE SIRE	20	32
PETER CETERA/AMY GRANT THE NEXT TIME I FALL WARNER BROS.	16	70
KENNY ROGERS THEY DON'T MAKE THEM LIKE THEY USED TO RCA	14	24
THE HUMAN LEAGUE HUMAN A&M	11	39

## FOR WEEK ENDING OCTOBER 11, 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	2	3	8	<b>THROWING IT ALL AWAY</b> ATLANTIC 7-89372	1 week at No. One GENESIS
2	1	1	11	<b>STUCK WITH YOU</b> CHRYSALIS 4-43019	◆ HUEY LEWIS & THE NEWS
3	4	7	12	<b>SWEET LOVE</b> ELEKTRA 69557	◆ ANITA BAKER
4	7	11	6	<b>I'LL BE OVER YOU</b> COLUMBIA 38-06280	◆ TOTO
5	5	8	11	<b>LOVE ZONE</b> JIVE 1-9510/ARISTA	◆ BILLY OCEAN
6	3	2	13	<b>FRIENDS AND LOVERS</b> CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
7	6	4	15	<b>TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")</b> COLUMBIA 38-05903	◆ BERLIN
8	9	10	10	<b>LOVE ALWAYS</b> GORDY 1857/MOTOWN	◆ EL DEBARGE
9	14	19	6	<b>COMING AROUND AGAIN</b> ARISTA 1-9525	CARLY SIMON
10	13	17	6	<b>TRUE COLORS</b> PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
11	8	6	17	<b>WORDS GET IN THE WAY</b> EPIC 34-06120	MIAMI SOUND MACHINE
12	21	30	3	<b>THE NEXT TIME I FALL</b> WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
13	30	—	2	<b>LOVE WILL CONQUER ALL</b> MOTOWN 1866	LIONEL RICHIE
14	10	5	13	<b>DANCING ON THE CEILING</b> MOTOWN 1843	◆ LIONEL RICHIE
15	18	20	8	<b>YOU CAN CALL ME AL</b> WARNER BROS. 7-28667	◆ PAUL SIMON
16	11	12	10	<b>THE STORY OF MY LIFE</b> COLUMBIA 38-06136	NEIL DIAMOND
17	12	14	9	<b>LONELY IS THE NIGHT</b> ARISTA 1-9521	AIR SUPPLY
18	16	13	14	<b>HIGHER LOVE</b> ISLAND 7-99545/WARNER BROS.	◆ STEVE WINWOOD
19	20	23	5	<b>WHEN I THINK OF YOU</b> A&M 2855	◆ JANET JACKSON
20	19	18	8	<b>THE OTHER SIDE OF LIFE</b> POLYDOR 885 201-7/POLYGRAM	◆ THE MOODY BLUES
21	23	25	7	<b>A MATTER OF TRUST</b> COLUMBIA 38-06108	◆ BILLY JOEL
22	15	9	16	<b>SWEET FREEDOM (THEME FROM "RUNNING SCARED")</b> MCA 52857	◆ MICHAEL MCDONALD
23	17	15	14	<b>TAKEN IN</b> ATLANTIC 7-89404	◆ MIKE & THE MECHANICS
24	27	28	4	<b>I JUST CAN'T LET GO</b> DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM WARNER BROS. 7-28605	
25	22	22	6	<b>IT'S YOU</b> CAPITOL 5623	BOB SEGER & THE SILVER BULLET BAND
26	26	27	4	<b>LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA")</b> SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
27	28	37	3	<b>CALIFORNIA DREAMIN'</b> CAPITOL 5630	THE BEACH BOYS
28	29	36	3	<b>HUMAN</b> A&M 2861	◆ THE HUMAN LEAGUE
29	31	34	3	<b>THE WAY IT IS</b> RCA 5023	BRUCE HORNSBY & THE RANGE
30	24	16	18	<b>THE CAPTAIN OF HER HEART</b> A&M 2838	◆ DOUBLE
31	25	21	18	<b>GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")</b> WARNER BROS. 7-28662	◆ PETER CETERA
32	32	35	3	<b>LEAVING ME NOW</b> POLYDOR 885 284-7/POLYGRAM	◆ LEVEL 42
33	33	—	2	<b>TYPICAL MALE</b> CAPITOL 5615	◆ TINA TURNER
34	38	—	2	<b>THE LADY IN RED</b> A&M 2848	CHRIS DEBURGH
35	37	—	2	<b>DON'T FORGET ME (WHEN I'M GONE)</b> MANHATTAN 50037/EMI-AMERICA	◆ GLASS TIGER
36	NEW	1		<b>TRUE BLUE</b> SIRE 7-28591/WARNER BROS.	MADONNA
37	NEW	1		<b>WOMAN OF THE WORLD</b> A&M 2869	DOUBLE
38	35	24	7	<b>DREAMTIME</b> RCA 14387	◆ DARYL HALL
39	NEW	1		<b>THEY DON'T MAKE THEM LIKE THEY USED TO</b> RCA 5016	KENNY ROGERS
40	39	32	9	<b>KISSES IN THE MOONLIGHT</b> WARNER BROS. 7-28640	GEORGE BENSON

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.



**WESTWOOD ONE RADIO NETWORKS PRESENT**

J A C K S O N

**BROWNE**



### **SUPERSTAR CONCERT SERIES**

proudly presents a special edition starring Jackson Browne, airing the weekend of Saturday, October 18 on more than 400 Westwood One Radio Network affiliates throughout North America. Recorded during the summer by Westwood One's mobile studios, the concert features Jackson and his band performing a generous sampling of material spanning his career, including songs from his eighth and latest LP, *Lives In The Balance*. Jackson Browne on the *Superstar Concert Series* – another exclusive for everyman – and everyone – from Westwood One. To make your connection with the most listened-to concert series on radio, contact your Westwood Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE.

*Brought to you by*





**Have Satellite, Will Rock.** Satellite Music Network's "Z-Rock" jocks celebrate the hard rock shoot-out from their Dallas studios as WYEN Chicago becomes WZRC. The Labor Day switch marked the first adoption of SMN's new hard rock format. Pictured, from left, are Shameless Susan Slade, Z-Rock VP/programming Robert Hall, Boobie Bondage, Wild Bill Scott, Killer Kilpatrick, Madd Max Hammer, and Freeze Disease.



**Alhambra Jamboree.** Lacy J. Dalton tips her cap to the needy as she helps WCXI-AM Detroit raise \$20,000 for charity. Pictured with Dalton at the station's eighth annual Sunday In The Country is WCXI air personality Gino Kahn. Proceeds from the daylong music festival went to the International Order of Alhambra projects.



**Tuesday Afternoon.** The Moody Blues make Tuesday afternoon just that much more special for WPRO-FM Providence fans as they stop in for a listener party and on-air interview. From left are band member Justin Hayward, WPRO PD Tom Cuddy, air talent Tony Bristol, and the group's John Lodge.



**Hulk Gets Nasty.** KBEQ Kansas City afternoon personality Chuck Nasty learns what it feels like to have a twist-off top, courtesy of Hulk Hogan. Nasty steps into the ring whenever the World Wrestling Foundation is in Kansas City—as an announcer.



**Out Of The Bag.** Sleeping Bag Records CEO Juggy Gayles celebrates his birthday with a bash at New York night spot Area. From left are WHITZ New York MD Frankie Blue, Gayles, and Billboard Hot 100 and AC chart manager Michael Ellis.

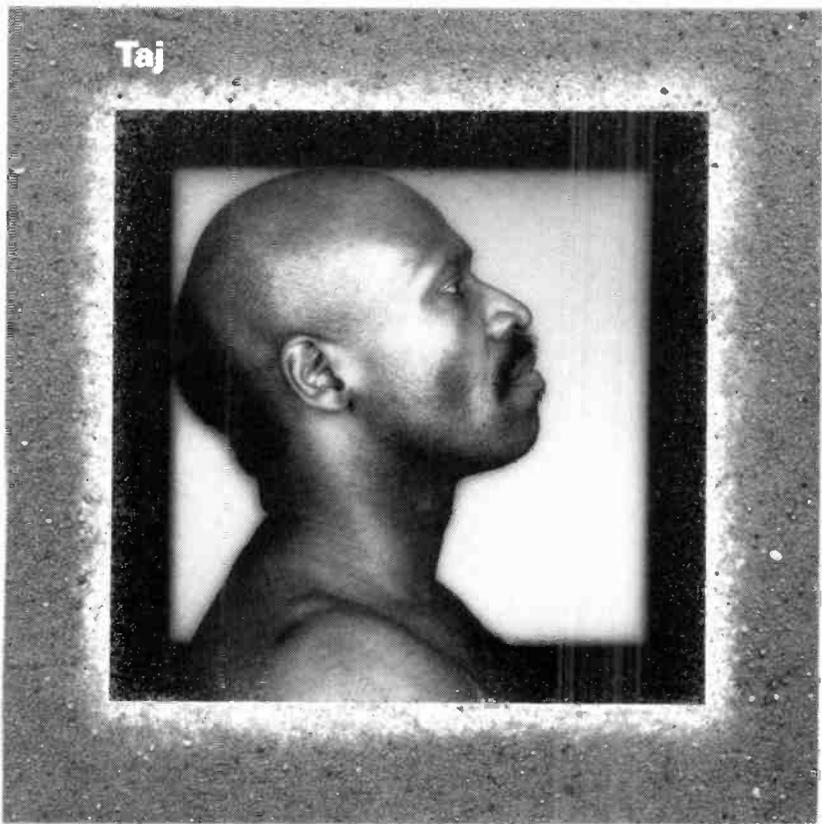


**Cruisin' For Burgers.** The score is 11¼ to 10 as WDTX Detroit morning man/program director Jim Harper takes the winning bite in the WDTX burger-eating contest. Harper outate columnist Tom Greenwood, left, at a local hangout as the station remembered the '50s with hula hoops, classic cars, and 32-cent hamburgers.



**Hart To Heartland.** WKQX Chicago becomes America's Hartland as the station gets a visit from Corey Hart. Hart was in the Windy City to talk about his third release, "Fields Of Fire." Standing to the left of Hart are WKQX PD Tommy Edwards, EMI promotions manager Mike Scheid, and the singles promotion director for the label, Tony Smith.

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GRAMAVISION

POWER PLAYLISTS

PLATINUM—Stations with a weekly cume audience of more than 1 million. GOLD—Stations with a weekly cume audience between 500,000 and 1 million. SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM

Table for WFLJ-FM RADIO (P.D.: Larry Berger) listing songs and artists for New York and Los Angeles markets.

WFLJ-FM RADIO logo and station branding.

Table for WHTZ FM (P.D.: Scott Shannon) listing songs and artists for New York and Los Angeles markets.

WHTZ FM logo and station branding.

Table for WLS (P.D.: Sunny Joe White) listing songs and artists for Boston market.

WLS logo and station branding.

Table for WBBM-FM (P.D.: John Gehron) listing songs and artists for Chicago market.

WBBM-FM logo and station branding.

Table for WBBM-FM (P.D.: John Gehron) listing songs and artists for Chicago market.

WBBM-FM logo and station branding.

Table for WBBM-FM (P.D.: Buddy Scott) listing songs and artists for Chicago market.

WBBM-FM logo and station branding.

PLATINUM

Table for KIIS-FM K027 AM 1150 (P.D.: Mike Schaefer) listing songs and artists for Los Angeles market.

KIIS-FM K027 AM 1150 logo and station branding.

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PLATINUM

Table for WFLJ-FM RADIO (P.D.: Larry Berger) listing songs and artists for Los Angeles market.

WFLJ-FM RADIO logo and station branding.

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PLATINUM

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**93Q**  
HOV N7S BBSB PA

Houston P.D.: John Lander

- 1 Stacey Q, Two Of Hearts
- 2 Huey Lewis & The News, Stuck With You
- 3 Uptown, I Know I'm Losing You
- 4 The Beatles, Twist And Shout
- 5 Cyndi Lauper, True Colors
- 6 Robert Palmer, I Didn't Mean To Turn
- 7 Glass Tiger, Don't Forget Me (When I
- 8 Lisa Lisa & Cult Jam With Full Force,
- 9 New Edition, Earth Angel (From "The K
- 10 Eurythmics, Missionary Man
- 11 Janet Jackson, When I Think Of You
- 12 Daryl Hall, Dreamtime
- 13 Miami Sound Machine, Words Get In The
- 14 Lionel Richie, Dancing On The Ceiling
- 15 Doctor And The Medics, Spirit In The
- 16 Double, The Captain Of Her Heart
- 17 Genesis, Throwing It All Away
- 18 Ric Ocasek, Emotion In Motion
- 19 The Human League, Human
- 20 Bon Jovi, You Give Love A Bad Name
- 21 Anita Baker, Sweet Love
- 22 Billy Ocean, Love Zone
- 23 G.R., The Hunter
- 24 Peter Cetera, Glory Of Love (Theme Fr
- 25 Bananarama, Venus
- 26 Peter Gabriel, In Your Eyes
- 27 Carl Anderson & Gloria Loring, Friend
- 28 Loverboy, Heaven In Your Eyes
- A29 Ric Ocasek, Emotion In Motion
- A Van Halen, Love Walks In
- A Billy Idol, To Be A Lover
- A Wang Chung, Everybody Have Fun Tonight
- EX Aretha Franklin, Jumpin' Jack Flash
- EX Chris DeBurg, The Lady In Red
- EX Deville, Who Says
- EX Daryl Hall, Dreamtime

**KMEL 100**

San Francisco P.D.: Steve Rivers

- 1 Oran "Juice" Jones, The Rain
- 2 Janet Jackson, When I Think Of You
- 3 Eurythmics, Missionary Man
- 4 Eddie Money, Take Me Home Tonight
- 5 Cameo, Word Up
- 6 Lisa Lisa & Cult Jam With Full Force,
- 7 The Human League, Human
- 8 Robert Palmer, I Didn't Mean To Turn
- 9 Five Star, Can't Wait Another Minute
- 10 Tina Turner, Typical Male
- 11 Genesis, Throwing It All Away
- 12 Nu Shooz, Point Of No Return
- 13 Madonna, True Blue
- 14 Cyndi Lauper, True Colors
- 15 Anita Baker, Sweet Love

16 Nancy Martinez, For Tonight

A17 Howard Hewett, I'm For Real

18 Pat Shop Boys, Love Comes Quickly

19 Midnight Star, Midas Touch

20 Peter Gabriel, In Your Eyes

21 The Bang Orchestra, Sample That

22 Ben E. King, Stand By Me

23 'Til Tuesday, What About Love

A24 The B52's, Summer Of Love

25 Orchestral Manoeuvres In The Dark, (F

26 The Secret Ties, Dancing In My Sleep

27 Luther Vandross, Give Me The Reason

28 Boston, Amanda

29 Jermaine Stewart, Jody

30 The Art Of Noise With Max Headroom, P

31 Stacy Lattisaw, Nail It To The Wall

A32 Wang Chung, Everybody Have Fun Tonight

33 Run-D.M.C., Walk This Way

34 EX Chico De Barge, Talk To Me

35 Glass Tiger, Don't Forget Me (When I

A Bon Jovi, You Give Love A Bad Name

A Bruce Hornsby & The Range, The Way It

EX Billy Idol, To Be A Lover

**SILVER**

**BOSTON'S ZOO**  
WZLX 64.5 FM

Boston P.D.: Harry Nelson

- 1 Tina Turner, Typical Male
- 2 Don Johnson, Heartbeat
- 3 Huey Lewis & The News, Stuck With You
- 4 Simply Red, Money's Too Tight (To Ment
- 5 Billy Ocean, Love Zone
- 6 Cyndi Lauper, True Colors
- 7 Billy Joel, A Matter Of Trust
- 8 Janet Jackson, When I Think Of You
- 9 Eurythmics, Missionary Man
- 10 Glass Tiger, Don't Forget Me (When I
- 11 Stacey Q, Two Of Hearts
- 12 Daryl Hall, Dreamtime
- 13 Genesis, Throwing It All Away
- 14 Robert Palmer, I Didn't Mean To Turn
- 15 Loverboy, Heaven In Your Eyes
- 16 Boston, Amanda
- 17 Van Halen, Love Walks In
- 18 The Human League, Human
- 19 Peter Gabriel, In Your Eyes
- 20 Journey, Girl Can't Help It
- 21 Ric Ocasek, Emotion In Motion
- 22 Anita Baker, Sweet Love
- 23 Aretha Franklin, Jumpin' Jack Flash
- 24 Eddie Money, Take Me Home Tonight
- 25 'Til Tuesday, What About Love
- 26 Talking Heads, Wild Wild Life
- 27 EX Madonna, True Blue
- 28 EX Red Stewart, Another Heartache
- A30 Oran "Juice" Jones, The Rain
- A Huey Lewis And The News, Hip To Be Sq
- A EX Wang Chung, Everybody Have Fun Tonight
- A EX Corey Hart, I Am By Your Side
- A EX Lionel Richie, Love Will Conquer All
- A EX Bruce Hornsby & The Range, The Way It
- EX The Art Of Noise With Max Headroom, P
- EX Toto, I'll Be Over You
- A Robbie Neville, Say I Love

**WBSB**

Baltimore P.D.: Steve Kingston

- 1 Huey Lewis & The News, Stuck With You
- 2 Miami Sound Machine, Words Get In The
- 3 Run-D.M.C., Walk This Way
- 4 Stacey Q, Two Of Hearts
- 5 Steve Winwood, Higher Love
- 6 Lisa Lisa & Cult Jam With Full Force,
- 7 Janet Jackson, When I Think Of You
- 8 Anita Baker, Sweet Love
- 9 Genesis, Throwing It All Away
- 10 Cyndi Lauper, True Colors
- 11 Madonna, True Blue
- 12 The Jets, Private Number
- 13 Carl Anderson & Gloria Loring, Friend
- 14 New Edition, Earth Angel (From "The K
- 15 Tina Turner, Typical Male
- 16 Glass Tiger, Don't Forget Me (When I
- 17 Eurythmics, Missionary Man
- 18 Don Johnson, Heartbeat
- 19 Oran "Juice" Jones, The Rain
- 20 Nu Shooz, Point Of No Return
- 21 Cameo, Word Up
- 22 Loverboy, Heaven In Your Eyes
- 23 Boston, Amanda
- 24 EX Robert Palmer, I Didn't Mean To Turn
- 25 The Human League, Human
- 26 Corey Hart, I Am By Your Side
- 27 Billy Joel, A Matter Of Trust
- 28 Peter Cetera With Amy Grant, The Next
- 29 EX Ben E. King, Stand By Me
- 30 EX Lionel Richie, Love Will Conquer All
- A Huey Lewis And The News, Hip To Be Sq
- A Bon Jovi, You Give Love A Bad Name
- A Billy Idol, To Be A Lover
- EX Jermaine Stewart, Jody

**WAVA**

Washington P.D.: Mark St. John

- 1 Glass Tiger, Don't Forget Me (When I
- 2 Lisa Lisa & Cult Jam With Full Force,
- 3 Run-D.M.C., Walk This Way
- 4 Stacey Q, Two Of Hearts
- 5 Huey Lewis & The News, Stuck With You
- 6 Janet Jackson, When I Think Of You
- 7 Daryl Hall, Dreamtime
- 8 Van Halen, Love Walks In
- 9 Tina Turner, Typical Male
- 10 Red Stewart, Another Heartache
- 11 Oran "Juice" Jones, The Rain
- 12 Huey Lewis And The News, Hip To Be Sq
- 13 Wang Chung, Everybody Have Fun Tonight
- 14 Corey Hart, I Am By Your Side
- 15 Lionel Richie, Love Will Conquer All
- 16 The Human League, Human
- 17 Loverboy, Heaven In Your Eyes
- 18 Madonna, True Blue
- 19 Carl Anderson & Gloria Loring, Friend
- 20 Oran "Juice" Jones, The Rain
- 21 Robert Palmer, I Didn't Mean To Turn
- 22 Anita Baker, Sweet Love
- 23 Corey Hart, I Am By Your Side
- 24 Peter Cetera With Amy Grant, The Next
- 25 Boston, Amanda

**94-Q**  
CALIF

Atlanta P.D.: Jim Morrison

- 1 Janet Jackson, When I Think Of You
- 2 Tina Turner, Typical Male
- 3 Eurythmics, Missionary Man
- 4 Glass Tiger, Don't Forget Me (When I
- 5 Don Johnson, Heartbeat
- 6 Huey Lewis & The News, Stuck With You
- 7 Cyndi Lauper, True Colors
- 8 R.E.M., Fall On Me
- 9 Anita Baker, Sweet Love
- 10 Carl Anderson & Gloria Loring, Friend
- 11 Billy Joel, A Matter Of Trust
- 12 Genesis, Throwing It All Away
- 13 Van Halen, Love Walks In
- 14 Robert Palmer, I Didn't Mean To Turn
- 15 Bon Jovi, You Give Love A Bad Name
- 16 Loverboy, Heaven In Your Eyes
- 17 Peter Cetera With Amy Grant, The Next
- 18 Ben E. King, Stand By Me
- 19 The Human League, Human
- 20 Robert Palmer, I Didn't Mean To Turn
- 21 Bon Jovi, You Give Love A Bad Name
- 22 Daryl Hall, Dreamtime
- 23 The Human League, Human
- 24 Peter Gabriel, In Your Eyes
- 25 Boston, Amanda
- 26 Oran "Juice" Jones, The Rain
- 27 Aretha Franklin, Jumpin' Jack Flash
- 28 Triumph, Somebody's Out There
- 29 Michael McDonald, Sweet Freedom
- 30 Toto, I'll Be Over You
- 31 Luther Vandross, Give Me The Reason
- 32 Lionel Richie, Love Will Conquer All
- 33 EX Bruce Hornsby & The Range, The Way It
- 34 EX Steve Winwood, Freedom Overspill
- A The Pretenders, Don't Get Me Wrong
- A Billy Idol, To Be A Lover
- A Wang Chung, Everybody Have Fun Tonight
- EX EX Madonna, True Blue
- EX EX Peter Cetera With Amy Grant, The Next
- EX EX Ric Ocasek, Emotion In Motion
- EX EX Rod Stewart, Another Heartache

**WJOT 99%**

Minneapolis P.D.: Tac Hammer

- 1 Billy Joel, A Matter Of Trust
- 2 Honeymond Suite, What Does It Take
- 3 Genesis, Throwing It All Away
- 4 Janet Jackson, When I Think Of You
- 5 Kenny Loggins, Playing With The Boys
- 6 Tina Turner, Typical Male

7 Limited Warranty, Hit You

8 The Human League, Human

9 Eddie Money, Take Me Home Tonight

10 Cyndi Lauper, True Colors

11 Robert Palmer, I Didn't Mean To Turn

12 Paul Simon, You Can Call Me Al

13 Journey, Girl Can't Help It

14 Talking Heads, Wild Wild Life

15 Carl Anderson & Gloria Loring, Friend

16 Don Johnson, Heartbeat

17 Ric Ocasek, Emotion In Motion

18 Corey Hart, I Am By Your Side

19 Stacey Q, Two Of Hearts

20 Far Corporation, Stairway To Heaven

21 Madonna, True Blue

22 Peter Cetera With Amy Grant, The Next

23 Loverboy, Heaven In Your Eyes

24 Boston, Amanda

25 Timez Social Club, Rumors

26 The Art Of Noise With Max Headroom, P

27 Huey Lewis & The News, Stuck With You

28 Billy Idol, To Be A Lover

29 Lisa Lisa & Cult Jam With Full Force,

30 Van Halen, Love Walks In

A31 Lionel Richie, Love Will Conquer All

32 Sheena Easton, So Far So Good (From "

33 Bruce Hornsby & The Range, The Way It

34 EX Wang Chung, Everybody Have Fun Tonight

A Huey Lewis And The News, Hip To Be Sq

A Cameo, Word Up

EX Eurythmics, Missionary Man

**KDWB**

St. Paul P.D.: David Anthony

- 1 Honeymond Suite, What Does It Take
- 2 Carl Anderson & Gloria Loring, Friend
- 3 Huey Lewis & The News, Stuck With You
- 4 Eddie Money, Take Me Home Tonight
- 5 Anita Baker, Sweet Love
- 6 Ric Ocasek, Emotion In Motion
- 7 Genesis, Throwing It All Away
- 8 Janet Jackson, When I Think Of You
- 9 Limited Warranty, Hit You
- 10 Steve Winwood, Freedom Overspill
- 11 Don Johnson, Heartbeat
- 12 Robert Palmer, I Didn't Mean To Turn
- 13 Sheena Easton, So Far So Good (From "
- 14 Tina Turner, Typical Male
- 15 Paul Simon, You Can Call Me Al
- 16 Stacey Q, Two Of Hearts
- 17 Daryl Hall, Dreamtime
- 18 Billy Joel, A Matter Of Trust
- 19 Cyndi Lauper, True Colors
- 20 The Human League, Human
- 21 Billy Idol, To Be A Lover
- 22 Genesis, Throwing It All Away
- 23 Glass Tiger, Don't Forget Me (When I
- 24 Boston, Amanda
- 25 Van Halen, Love Walks In
- 26 Steve Winwood, Higher Love
- 27 New Edition, Earth Angel (From "The K
- 28 Ric Ocasek, Emotion In Motion
- 29 Eddie Money, Take Me Home Tonight
- 30 Chicago, 25 Or 6 To 4
- 31 Madonna, True Blue
- 32 Corey Hart, I Am By Your Side
- 33 Far Corporation, Stairway To Heaven
- 34 Rod Stewart, Another Heartache
- 35 Triumph, Somebody's Out There

**KITS**

San Francisco P.D.: Richard Sands

- 1 Huey Lewis & The News, Stuck With You
- 2 Miami Sound Machine, Words Get In The
- 3 Run-D.M.C., Walk This Way
- 4 Madonna, Papa Don't Preach
- 5 Cyndi Lauper, True Colors
- 6 Oran "Juice" Jones, The Rain
- 7 Carl Anderson & Gloria Loring, Friend
- 8 Bruce Hornsby & The Range, The Way It
- 9 The Beatles, Twist And Shout
- 10 Lionel Richie, Dancing On The Ceiling
- 11 Lisa Lisa & Cult Jam With Full Force,
- 12 Steve Winwood, Higher Love
- 13 Eurythmics, Missionary Man
- 14 New Edition, Earth Angel (From "The K
- 15 Tina Turner, Typical Male
- 16 Genesis, Throwing It All Away
- 17 Stacey Q, Two Of Hearts
- 18 Robert Palmer, I Didn't Mean To Turn
- 19 Don Johnson, Heartbeat
- 20 The Human League, Human
- 21 Nu Shooz, Point Of No Return
- 22 Double, The Captain Of Her Heart
- 23 Janet Jackson, When I Think Of You
- 24 Cameo, Word Up
- 25 The Art Of Noise With Max Headroom, P
- 26 Eddie Money, Take Me Home Tonight
- 27 Anita Baker, Sweet Love
- 28 Five Star, Can't Wait Another Minute
- A30 Jermaine Stewart, Jody
- A Billy Idol, To Be A Lover
- A Wang Chung, Everybody Have Fun Tonight
- A David & David, Welcome To The Boom
- A R.E.M., Fall On Me
- EX Billy Ocean, Love Zone
- EX Peter Gabriel, In Your Eyes
- EX Boston, Amanda
- EX Pat Shop Boys, Love Comes Quickly
- EX EX Loverboy, Heaven In Your Eyes
- EX EX Journey, Girl Can't Help It
- EX EX Corey Hart, I Am By Your Side
- EX EX Bruce Hornsby & The Range, The Way It
- EX EX Talking Heads, Wild Wild Life
- EX EX 'Til Tuesday, What About Love
- EX EX Steve Winwood, Freedom Overspill
- EX EX Bangles, Walk Like An Egyptian
- EX EX Orchestral Manoeuvres In The Dark, (F

# Cousin Brucie: Let's Rehumanize The Airwaves

BY KIM FREEMAN

This interview kicks off *Pros In Profile*, an occasional spotlight on the top names in the radio business and record promotion.

**T**HE NEXT PHASE is not going to be AM stereo. It's not going to be digital. It's going to be personal. Human. We've got to rehumanize radio." That is the call of "living legend" Cousin Brucie Morrow, night personality on WINS (1959-1961) and then WABC (1961-1974) during the heyday of the top 40 format in New York.

Morrow is not speaking from any pedestal of the past, either. Still on the air—at WCBS-FM New York—after roughly 30 years at the mike, Morrow has some strong opinions about the past, present, and future of radio. All of his observations are offered at a typically hectic point in Morrow's career. The outcome of various projects ought to vault him into the national public eye very soon.

Currently, he hosts two shows—"Cousin Brucie's Saturday Night Dance Party" and "Cousin Brucie's New York Countdown"—on oldies outlet WCBS-FM. Up until a year ago, Morrow owned eight stations with Robert Sillerman as Sillerman-Morrow Broadcasting, and he plans to re-enter the ownership field soon.

In the interim, Morrow has completed an autobiography, titled

"Cousin," is preparing to play the role of a magician in a forthcoming Vestron film tentatively titled "Dirty Dancing," and has launched a three-hour weekly radio show for CBS Radioradio called "Cruisin' America."

"When the WABCs of the world went off the air," Morrow says, radio fell victim to the "two Cs—computers and consultants. We became depersonalized. I blame the SOB's (sons of business) for it."

Just as music of the '60s carries heavy sway with many of today's hits, Morrow sees a return to on-air attitudes of the '60s.

"My son Dana John was literally born on WABC," Morrow recalls. "I was right outside the delivery room broadcasting. The day after that, 30,000 cards came in to Doctors Hospital. That audience was participating and joined in my happiness. That's how personal it was." Morrow also recalls the days when kids could count on Cousin Brucie to help solve geometry problems, which Morrow would submit on-air to listeners for advice.

Then, there's the famous WINS anecdote about how Morrow was christened Cousin Brucie. "In those days, people were allowed up in the studio," Morrow says. "So, there I was on the air, spinning records, prepping commercials, etc., and in walks this little black lady asking, 'Cousin, can you give me 50 cents to get home on the train?'"

Afterward, the woman asked Morrow if he believed all people are related. The answer was and is "Yes," as those who've been greeted

by Morrow's trademark "Hello, cousin" can attest to.

Compared to the days when radio was a listener's best friend, what does Morrow think of many of today's rough-hewn morning shows? "The abusive shows offend

**'We're getting back to having a friend on the radio'**

me terribly," says Morrow.

"But, professionally, I must fight for the right for [those shows] to be there.

"Obviously, you're talking about [WXRK New York morning man] Howard Stern, because [WNBC morning man Don] Imus is a pussycat compared to Howard. Howard is very much today. He feels that he reflects an audience that is very hostile. And, frankly, there's a lot of hostility out there. He's showing listeners that it's all right to let off steam, to be hostile. And, listeners have always had the ultimate weapon. It's called a switch, which you can turn on or off," Morrow says.

"We are getting back to having a friend on the radio—and having fun. We didn't change radio. The audience is now demanding more—a more personal touch, like in the '60s." Morrow credits WHTZ "Z-100" with reintroducing fun to New York radio. "They came on having fun and really showed that radio had become rather lackluster. Still, there's no station that just lets itself

go—has a party. We need that party."

Morrow also credits himself and his contemporaries with reviving the party. "Dinosaurs like myself are reaching people and saying, 'Please be natural and have fun with the medium.'" As one podium, Morrow uses his alma mater, New York Univ., where he has taught radio courses for the past several years.

"I always tell [students] that you must enjoy what you're doing. Be prepared to work very hard. And, remember, you are people talking to people. That's how I've survived all these years. More people like myself are reaching out, getting on that soapbox, telling them to become radio people, not business people. We need business people, but they should be there to supplement us."

Getting back to his personal concerns, Morrow says his "Cruisin' America" show for CBS Radioradio is currently his most exciting project. "I've waited 10 years to accept a [national show] offer, and I've had several." The show is designed for oldies, adult contemporaries, and top 40 outlets.

"Cruisin' America" will feature concert excerpts and appearances from stars Morrow helped make, like Freddie Cannon, reviews of "Big Chill"-type films that relate to the older demo, and typical Brucie antics.

The January debut of "Cruisin' America" should coincide nicely with the hoped-for spring publication of "Cousin." Morrow says the



Cousin Brucie Morrow keeps it fun and natural while rapping with his million relatives on WCBS-FM New York.

autobiography leans heavily on the reflective relationship between radio and society. Starting roughly with Morrow's radio beginning at ZBM Bermuda (where he was dubbed "the Hammer" for his foreign speech pattern), "Cousin" will cover the Palisades Park era, and events like the Beatles' first show at Shea Stadium.

Known as "Cousin Daddy" to his three children, Morrow lives in Manhattan, amid a classic jukebox collection, select memorabilia, and a vast collection of state-of-the-art video equipment. Brucie's next project is anybody's guess. As he puts it: "The first thing I say to my wife every day is 'I wonder what's gonna happen to me today.'"

# Starship Boosted By Outfield On Summer Tour

BY STEVE GETT

NEW YORK Starship manager Bill Thompson says his band's summer tour with the Outfield was a huge success. Noting the value of a strong double-bill package, Thompson says, "You're always going to see bands like Van Halen and ZZ Top selling tickets, but there are so many horror stories out there where pretty good-sized acts are really hurting promoters on the road.

"When you go into a market that has maybe 200 shows that summer, you have to make it that little bit special—having a good opening act is

**'In a market with 200 shows that summer, you have to make it special'**

one way to do it."

Originally slated for a series of European concerts in June, Starship canceled all foreign trips when the U.S. bombing of Libya posed serious threats of terrorist action abroad (Billboard, May 3).

"We'd been offered a bunch of European dates, including some major festivals, for June," says Thompson. "At the time Reagan bombed Libya, we were in Japan, and the whole band immediately said, 'No, we don't

want to go over to Europe.' So we decided to go out a month earlier in the States."

Speaking about the decision to invite the Outfield as an opening act, Thompson says, "We were considering a whole bunch of people, but we'd done some shows with the Outfield earlier in the year and found them to be real easy to get on with."

When the Starship/Outfield package hit the road, the opener's Columbia debut album, "Play Deep," was fast approaching platinum sales. "Right after we firmed up the deal with them, they really started to explode," says Thompson. "Their single and album went top 10, so, in essence, we had a double platinum bill."

Thompson says the headliners were not worried about the possibility of being upstaged by the support band. "No way, everything worked out great," he says. "Egos tend to get in the way of bands, and they think they don't need anybody—but you do.

"If the Outfield had gone out alone, they'd have probably done OK, and we'd have done OK playing these venues. But I don't think we'd have had the same amount of people without that support. We gave the Outfield incentives, and they got bonuses if we did a certain amount of business."

Citing examples of the double bill's box-office draw, Thompson says over 26,000 fans attended two concerts in Detroit. "Without the Outfield, we

might have done 17,000-18,000," says Thompson. "It was the same in cities like Chicago, where we did our best business ever."

"Basically, it was the sleeper tour of the summer," says Starship's tour accountant, Jeff Webb, reeling off a series of impressive boxscores.

The Outfield has returned to Britain to record its second album, but Starship is continuing U.S. dates through October. Thompson says his

group has spent "the best part of a year" promoting its RCA/Grunt album, "Knee Deep In The Hoopla," which produced two No. 1 hits—"We Built This City" and "Sara"—on the Hot 100 Singles chart.

Throughout Starship's 1985-86 tour, the band has donated a considerable amount of time and money to various charities, particularly the National Runaway Service. "We've had a very good year, and it's nice to be

able to give something back to those who need it," says Thompson.

The manager says Starship will take a brief break upon completion of its tour and then record a new album with producer Peter Wolf.

"The band will probably start in the studio in January," says Thompson. "We're looking for a single in April and an album in May. Hopefully, there'll also be a song on a soundtrack early next year."

## Andy Taylor: 'Bye-Bye Duran Duran'; Police Bring On Hits In 4 Configurations

by Steve Gett

NEW YORK Andy Taylor has officially quit Duran Duran. "It's now time to take a chance on my own," says the vocalist-guitarist, who has spent much of this year working on his MCA debut solo album.

Due in November, the still-untitled album will feature material written by Taylor and ex-Sex Pistols guitarist Steve Jones. Just shipped is the single "When The Rain Comes Down," which also appears on the upcoming "Miami Vice II" soundtrack.

Though no longer a permanent fixture in the Duran camp, Taylor has contributed guitar parts to the group's next Capitol album, "Notorious."

After holding basic recording sessions in London, the three remaining Duran members—Simon LeBon, Nick Rhodes, and John Taylor—are now mixing the project at Manhattan's Skyline Studios (producer Nile Rodgers' favorite studio haunt).

"Notorious" is set for an early 1987 release, but there's a good chance the title track will emerge as a single before year's end. Duran Duran plans to embark on a major world tour in January.

**FOUR PLAY:** A&M has confirmed a Nov. 3 release for the Police's "Every Breath You Take—The Singles." The package, to be issued simultaneously in LP, cassette, compact disk, and home video configurations, features all of the big hits, plus a new version of "Don't Stand So Close To Me." The latter, to be released as a single, was recorded in London with producer Laurie Latham and has an accompanying Godley & Creme-directed video.

**STILL ROCKIN':** Chuck Berry plans to celebrate his 60th birthday with an Oct. 18 concert at New York's Felt Forum. The legendary rocker has lined up an all-star band for the event, featuring Dave Edmunds on guitar, John Entwistle on bass, Chuck Leavell on keys, and Max Weinberg on drums. John Scher is producing the show.

**SHORT TAKES I:** Rush is gear-

ing up to record its next Mercury/PolyGram album with producer Peter Collins. Studio location has yet to be confirmed, but there's a distinct possibility the Canadian trio will work in Britain . . . Atlantic execs Dave Glew and Perry Cooper were on hand to present the members of AC/DC with gold albums for their latest release, "Who Made Who," following the band's recent gig at the Nassau Coliseum in New York . . . Paul Young's third Columbia album, due next month, is titled "Between The Fires," not "War And Passion," as had previously been an-

denas is currently enjoying success in his own right with his Allied Artists solo album, "Animal Instinct," which features the single "Runaway."

The record-breaking drumkit boasts 71 pieces, not including the stool—ain't that a kick?

**SHORT TAKES II:** Iggy Pop will launch a tour to promote his new A&M album, "Blah-Blah-Blah," Oct. 31 in San Francisco. That same night, Alice Cooper is celebrating Halloween in Detroit with a show to be broadcast live on MTV . . . Public Image Ltd., the group fronted by the infamous John Lydon (a.k.a. Johnny Rotten), canceled its European tour when guitarist John McGeoh needed 40 stitches in his face after being hit by a bottle during a recent concert in Vienna . . . With the single "You Give Love A Bad Name" rising up the U.K. charts, Bon Jovi has scheduled a series of British dates for mid-November . . . Ex-Men At Work vocalist Colin Hay has been working on a solo album in London with Sade producer Robin Miller. Tentatively titled "Looking For Jack," the album is expected in January . . . Mick Jagger was spotted rehearsing for his new Columbia album at Manhattan's S.I.R. studios. Word has it that Jagger has been working on demo tapes with various top producers in New York and L.A. . . . Flat-fee payments have caused concern for U.S. concert promoters (Billboard, Oct. 4), but Spanish promoters who put on a Sept. 25 Frank Sinatra date at a 100,000-capacity stadium in Madrid would have been happy just to break even. With advance ticket sales for the concert estimated at 8,000, the organizers suffered huge losses after paying out a reported \$1 million to Ol' Blue Eyes.

**FINAL NOTE:** Sad to report the tragic death of Metallica bassist Cliff Burton, who was killed Sept. 27 when the group's tour bus skidded off the road and overturned during a 300-mile drive through Sweden. The loss of the 24-year-old Burton resulted in the cancellation of 23 European dates. According to a statement issued by Elektra: "The band is in a state of shock, and for now, everything is on hold."

## ON THE BEAT

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

nounced. A new single, "Wonderland," has just shipped in Britain . . . The San Francisco-based Nightmare management organization, which handles Journey, is the U.S. representative for the group Europe. The Stockholm-based act has notched up strong European sales with its album "The Final Countdown," released in the U.S. by Epic . . . Sandra Bernhard has landed a movie deal with Alive Pictures for a screenplay she co-wrote, titled "It Came From Poland." Bernhard is hoping to persuade John Doe of X to co-star with her in the film . . . A Sept. 25 ceremony at New York's Hard Rock Cafe saw Johnny Winter and Jimmie Vaughan, of the Fabulous Thunderbirds, presenting guitars to the famous eatery . . . Yngwie Malmsteen's Rising Force has parted company with vocalist Mark Boals. Back in the band is Jeff Scott Soto, whom Boals replaced last year.

**STATUS CYMBAL:** Alan Russell, editor of the "Guinness Book Of World Records," hosted a Sept. 25 reception at New York's Parker Meridian hotel to induct drummer Luis Cardenas into the publication's hall of fame for having the world's biggest drumkit. A member of the L.A.-based hard rock group Renegade, Car-

## Soundtrack Single Was A Hit OMD In The Spotlight

BY LINDA MOLESKI

NEW YORK With the release of its latest Virgin/A&M album, "The Pacific Age," Orchestral Manoeuvres In The Dark is determined to prove itself more than a one-hit-wonder act. Earlier this year, the U.K. band scored a top five hit on the Hot 100 Singles chart with "If You Leave" from the "Pretty In Pink" soundtrack.

"There's a lot of people out there who may now consider OMD to just be 'If You Leave,'" says vocalist/keyboardist/bassist Andy McCluskey.

"Obviously, it helped us get exposure in America, but we want people to know we are capable of a lot more than just that particular type of song," he adds.

"The Pacific Age" is OMD's seventh album, but, despite several hits in Europe, it wasn't until the success of "If You Leave" that the group managed to crack the U.S. market.

"I think there's a number of factors that contributed to that," says McCluskey. "We started playing in the States in 1980. Looking back now, I suppose some of our earlier songs would never have been played on the radio alongside someone like Journey. But I think there's been a change in American people's attitudes over the last few years."

McCluskey says OMD has been more optimistic about attaining widespread acceptance here since its

switch from Epic to A&M.

"A&M basically put their money where their mouth is," says McCluskey. "They decided we could sell records, and they've gone out there and made sure we did. You don't get very far in the States unless you've got the wheels of the machine running in your favor."

In promoting "The Pacific Age," A&M has issued a compact disk of the first single, "(Forever) Live And Die," as well as circular posters and T-shirts. A videoclip for the single recently premiered on MTV.

"The Pacific Age" was produced by Stephen Hague, who helmed OMD's last album, "Crush," and was also at the knobs for the Pet Shop Boys' "Please."

Aside from McCluskey, the band's lineup features Paul Humphreys, Martin Cooper, Graham Weir, Malcolm Holmes, and Neil Weir. OMD is managed by Martin Kirkup in London and Steve Jensen in Los Angeles.

Plans call for the group to play dates in Britain, Japan, Australia, and North America later this year. Noting the importance of touring, McCluskey says a six-month stint in the U.S. last year opening for Power Station was invaluable.

"That was a good way to get to know people," says McCluskey. "They were made aware that we're a real live touring band rather than some MTV video band with one hit single."



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	The Spectrum Philadelphia, Pa.	Sept. 24-27	\$1,214,773 \$17.50/\$15.50	73,230 sellout	Electric Factory Concerts
GENESIS	Joe Louis Arena Detroit, Mich.	Sept. 18-20	\$920,856 \$17	54,168 sellout	Belkin Prods.
NEIL DIAMOND	San Diego Sports Arena San Diego, Calif.	Sept. 22	\$744,900 \$17.50/\$15	44,100 sellout	Avalon Attractions Eric Chandler Ltd.
NEIL DIAMOND	Shoreline Amphitheater Mountain View, Calif.	Sept. 16	\$708,500 \$22.50/\$16.50	35,200 sellout	Bill Graham Presents
NEIL DIAMOND	ASU Activity Center Tempe, Ariz.	Sept. 25	\$485,200 \$17.50/\$15	28,400 29,900 sellout	Jam Prods. Ltd.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Sullivan Stadium Foxboro, Mass.	Sept. 26	\$353,100 \$18/\$16/\$14	23,108 sellout	H.G.M. Corp. B. Singer
JULIO IGLESIAS ROSANNE BARR	Hollywood Bowl Hollywood, Calif.	Sept. 25	\$346,665 \$50/\$35/\$25/\$15	16,218 17,905	Avalon Attractions Bill Graham Presents
WHITNEY HOUSTON SYLVIA TRAYMORE	Pacific Amphitheater Costa Mesa, Calif.	Sept. 19	\$294,954 \$24.75/\$15	13,946 18,764	Niederlander Organization
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Meadowlands Arena East Rutherford, N.J.	Sept. 28	\$289,496 \$17/\$16	18,220 sellout	Monarch Entertainment Bureau John Scher Presents
ALABAMA CHARLIE DANIELS BELLAMY BROTHERS	Pittsburgh Civic Arena & Exhibit Hall Pittsburgh	Sept. 13	\$288,188 \$17.75	16,663 sellout	Keith Fowler Promotions
NEIL YOUNG & CRAZY HORSE	Meadowlands Arena East Rutherford, N.J.	Sept. 27	\$280,236 \$16.50/\$14.50	18,692 sellout	Monarch Entertainment Bureau John Scher Presents
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Reunion Arena Dallas, Texas	Sept. 20	\$271,499 \$16.50/\$15	16,534 sellout	462, Inc./Danny Eaton
ELTON JOHN	Reunion Arena Dallas, Texas	Sept. 27	\$258,178 \$19.25/\$17	14,753 sellout	PACE Concerts
ELTON JOHN	The Summit Houston, Texas	Sept. 26	\$240,450 \$17.50	13,740 sellout	PACE Concerts
AC/DC QUEENSRYCHE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 20	\$224,906 \$16/\$14	14,001 15,000	PACE Concerts Free Fall Prods.
38 SPECIAL BON JOVI	The Omni Atlanta, Ga.	Sept. 27	\$222,825 \$15	14,855 sellout	Beaver Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	The Summit Houston, Texas	Sept. 29	\$220,137 \$15.75	13,977 sellout	PACE Concerts
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	The Summit Houston, Texas	Sept. 23	\$216,256 \$16.50	13,107 14,000	PACE Concerts
EMERSON, LAKE & POWELL BRICKLIN	Madison Square Garden Center New York, N.Y.	Sept. 20	\$214,282 \$17.50/\$15	12,378 16,489	Monarch Entertainment Bureau John Scher Presents
JOURNEY HONEYMOON SUITE	Kemper Arena Kansas City, Mo.	Sept. 22	\$213,584 \$16	13,684 sellout	Contemporary Prods. New West Presentations
NEIL DIAMOND	Lawlor Events Center Univ. of Nevada at Reno Reno, Nev.	Sept. 20	\$211,500 \$17.50/\$15	12,300 sellout	Bill Graham Presents
LIONEL RICHIE SHIELA E	San Diego Sports Arena San Diego, Calif.	Sept. 20	\$207,115 \$17.50/\$15	12,021 sellout	Avalon Attractions
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Sept. 27	\$200,910 \$16	12,851 sellout	PACE Concerts in-house
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Memorial Auditorium Buffalo, N.Y.	Sept. 24	\$196,939 \$15.50/\$13.50	13,043 13,610	Pate & Assoc.
38 SPECIAL BON JOVI	Charlotte Coliseum Charlotte, N.C.	Sept. 26	\$180,424 \$14.50	12,443 sellout	Kaleidoscope Prods. Beach Club Bookings
ELTON JOHN	Sun Dome Tampa, Fla.	Sept. 21	\$173,118 \$16.50	10,492 10,800	American Concerts
THE MOODY BLUES THE FIXX	Sun Dome Tampa, Fla.	Sept. 27	\$155,744 \$16	9,734 10,763	American Concerts
ELTON JOHN	Mid-South Coliseum Memphis, Tenn.	Sept. 24	\$149,188 \$15.50	9,625 12,000	Mid-South Concerts
KENNY ROGERS B.J. THOMAS	Ocean City Convention Hall Ocean City, Md.	Sept. 28	\$144,208 \$22.50/\$18.50	6,848 6,329	in-house
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	LSU Assembly Center Louisiana State Univ. Baton Rouge, La.	Sept. 28	\$139,500 \$15	9,300 sellout	Beaver Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Cajundome Lafayette, La.	Sept. 27	\$135,360 \$15	9,434 sellout	Calzone-Messina PACE Concerts
NEIL YOUNG & CRAZY HORSE	Patriot Center George Mason Univ. Fairfax, Va.	Sept. 26	\$131,241 \$16.50	7,954 8,200	Cellar Door Prods.
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Ector County Coliseum Odessa, Texas	Sept. 17	\$122,163 \$14.50	8,500 sellout	PACE Concerts Stardate Prods.
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Lubbock Municipal Auditorium & Coliseum Lubbock, Texas	Sept. 16	\$119,074 \$14.50	8,500 10,000	PACE Concerts Stardate Prods.
MITZI GAYNOR	Front Row Theater Cleveland, Ohio	Sept. 26	\$118,222 \$16.75	7,058 15,980	in-house
38 SPECIAL BON JOVI	Oak Mountain Amphitheater Birmingham, Ala.	Sept. 28	\$106,755 \$14.50/\$12.50	7,858 sellout	New Era Prods.
ANNE MURRAY	Irvine Meadows Amphitheater Laguna Hills, Calif.	Sept. 19	\$106,145 \$17.50/\$16/\$14/\$9.50	7,358 15,000	Avalon Attractions
ALABAMA CHARLIE DANIELS BELLAMY BROTHERS	Providence Civic Center Providence, R.I.	Sept. 20	\$105,872 \$14.50/\$13.50	7,375 9,784	Frank J. Russo Keith Fowler Promotions
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	G. Rollie White Coliseum Texas A&M Univ. College Station, Texas	Sept. 21	\$102,965 \$14.50	7,101 8,000	PACE Concerts
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Stephen F. Austin State Univ. Coliseum Stephen F. Austin State Univ. Nacogdoches, Texas	Sept. 22	\$96,512 \$14.50	6,656 8,000	PACE Concerts Stardate Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Renee Noel in Nashville at (615) 748-8138; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

## Talent in Action

ROY ORBISON  
Coliseum Theater  
Latham, N.Y.  
Tickets: \$13.50

ROY ORBISON HAD little difficulty winning over the near-sellout audience at this recent show in the Coliseum, a 3,000-seat theater in the round.

The legendary Texan enthralled the crowd, playing just under an hour's worth of hits from the '50s and '60s. His three-octave voice has lost some flexibility but retains its purr and growl, and Orbison still plays purposeful rhythm guitar.

The unlikely looking star—clad in black, with bootblack hair and thick prescription shades—and a competent band burned on "Mean Woman Blues," a showboat version of his 1964 chart-topper "Oh Pretty Woman," and a sweet "Blue Bayou." "Candy Man" leered fresh as ever, and Orbison blazed on "Down The Line."

Though he recently resurfaced on "Class Of '55"—a project reuniting him with other Sun Records mainstays, namely Johnny Cash, Jerry Lee Lewis, and Carl Perkins—and has been working on an album with Will Jennings, J.D. Souther, and Jeff Lynne, Orbison didn't offer anything new at this date.

For that new album, Orbison also plans to collaborate with Huey Lewis. If the new material is effective, the record, due next spring, could be a dandy. This show was a goodie from an "oldie" whose voice can still send chills up the spine.

CARLO WOLFF

### LUCIANO PAVAROTTI

Hollywood Bowl, Los Angeles  
Tickets: \$250, \$150, \$50, \$40

LUCIANO PAVAROTTI sold out the 18,000-seater Hollywood Bowl for this recent concert in a few short hours. It is a measure of his enormous popularity that this was in spite of hefty ticket prices (albeit for a very deserving cause, the Pension Fund of the Orchestra's Musicians), and the disappointing cancellation by scheduled co-star, Dame Joan Sutherland (for another good cause, a perforated eardrum). Most other performers might have been awed by the task at hand, namely how to project to the packed furthest reaches of this enormous open-air natural amphitheatre. But not Pavarotti.

Like the rest of him, Pavarotti's musical personality is larger than life, and when he's singing in top form—as he was this night—his performance is a magical sight and sound. The singer's tour ties in with his recent London albums, "Passione" and "Anniversary."

Soaring into the upper registers for all the appropriate climaxes, Pavarotti dramatically muscled his way through the tailor-made arias of Donizetti and Verdi. But he also swooped to a whisper in "Lamento Di Federico" from "L'Alesiana" by Francesco Cilea, proving that his prodigious gifts are still at the service of subtlety and taste.

Following a brief intermission, however, Pavarotti proved that anyone can sink from the sublime to the ridiculous. In this case, it started with the dreadful "Mama" by Bixio. It's hard to lower your standards after that, but the tenor promptly trotted out more "popular" confec-

tions along the lines of "Lolita" by Buzzi and "Non Ti Scordar Di Me" by De Curtis. Somewhere in a marathon of encores, Pavarotti even obliged with a version of "O Sole Mio."

This is not to say that the singer didn't do these offerings justice. Quite the opposite, in fact. He sang them brilliantly, and as if they were all masterpieces, vying with Verdi and Mozart for attention. To be fair, they were punctuated by more worthy inclusions from Puccini and Rossini and an appearance by American soprano Madelyn Renee substituting for the ailing Joan Sutherland.

But to give the people "Mama" after Verdi's "Ave Maria"? The great Italian composer must have turned in his grave. IAIN BLAIR

### AMY GRANT CHRIS EATON

Starwood Amphitheater  
Nashville, Tenn.  
Tickets: \$16.50, \$13.50

AMY GRANT'S recent performance here drew an audience of more than 10,000 comprising an interesting mix of families, Christian yuppies, and screaming teen-agers. Like Grant, the crowd was clean-cut, polite, and full of energy.

Accompanied by a seven-piece band and three backup singers, Grant had little difficulty satisfying her followers. Aside from a few interludes when she sat down alone and played guitar, her songs packed a powerful punch. The music was boosted by an abundance of lights and an audio system that provided a solid wall of sound.

Discarding most of her early material (except "Father's Eyes"), Grant concentrated on songs from her recent albums, which are more techno-pop-oriented and less acoustically simple.

Many gospel artists are unable to resist the temptation to preach whenever a good-size crowd presents itself, but Grant avoided that trap, making only a few understated remarks about her Christianity.

Husband and guitarist Gary Chapman performed several numbers that rocked the rafters in the middle of the set, including a rousing version of "Gospel Ship." Chapman could be a major star on his own, but apparently he is content to place his wife's career before his own.

Opening the evening was Chris Eaton, a Briton whose 20-minute set included some of the hits he has written for Grant.

DON CUSIC

(Continued on page 29)

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# Guitarist Ritenour Builds Solo Career

BY IAIN BLAIR

LOS ANGELES Ten years after Lee Ritenour recorded his debut album, "First Course," GRP Records has released "Earth Run," which represents his 16th album as either a leader or member of the group Friendship.

"It's definitely rewarding to see how far I've managed to come in that time," says Ritenour. "I guess it's now a fully fledged alternative to doing sessions."

For many years, the guitarist was arguably the most sought-after studio player here. His technical virtuosity coupled with his stylish versatility often landed him as many as 20 sessions a week—as well as the distinctive and well-deserved nickname "Captain Fingers."

From the mid-'70s, Ritenour's playing adorned the work of a diverse selection of artists, including Steely Dan, Barbra Streisand, Pink Floyd, Frank Sinatra, B.B. King, Lou Reed, and George Benson.

"By the end of the '70s, I was starting to get really burnt out on the session scene, though, and I knew it was time to move on," says Ritenour.

"In the last few years, I've basically stopped doing sessions and concentrated on building my solo career and developing other areas, such as composition and soundtrack work," he says.

It's a career move that has greatly benefited from his conscious move away from "the huge organizations where an artist like myself can get somewhat lost in the shuffle," to a smaller, more personalized and customized outfit like GRP.

"When I was signed to major labels like Epic, I had good times and was treated very well," says Ritenour. "But perhaps they didn't always quite know the best way to market me and the sort of fusion sounds I was into."

Capsulizing his association with GRP, Ritenour says, "They understand their audience, whereas on a major label, if you're considered a jazz-fusion artist on a roster of rock'n'rollers, your specialized needs often get ignored."

The guitarist is now touring more than ever—and enjoying it. "[It is] a definite change from when I first started," he says. "It was a very frustrating experience when I began touring in the late '70s, for a variety of reasons.

"I was green and lacked the nec-

essary experience of playing to and entertaining live audiences, and they were largely unprofitable. I also always had problems with the sound quality, whereas now I'm extremely happy with our live sound."

Speaking of the new "Earth Run," Ritenour notes, "It basically combines the three main areas I've always been into—jazz, pop, and state-of-the-art electronics. In fact, I think 'Earth Run' really succeeds in blending both acoustic and hi-tech instrumentations."

Ritenour's multifaceted career has seen an increasing move toward composition and soundtrack scoring. In the past, he has worked on such films as "Saturday Night Fever," "A Star Is Born," "Taxi Driver," and "Heaven Can Wait," in addition to writing songs for such artists as Olivia Newton-John, Sheena Easton, Deniece Williams, and Herb Alpert.

He has begun composing for television as well as additional feature film soundtracks, including the love theme from "An Officer And A Gentleman," the score for John Badham's "American Flyers," and an upcoming CBS-TV series called "Houston Knights."

Upon completion of his current U.S. tour, Ritenour plans to play a number of European concerts. "Then it's back home to write and record more material in my home studio," he says.



**Street Speech.** Singer/songwriter Rodney Crowell makes a rare Manhattan appearance, playing songs from his latest Columbia album, "Street Language," at the Cat Club. (Photo: Chuck Pulin)



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## Venue Will Feature Music, Drama Chicago Theatre Restored

BY MOIRA McCORMICK

CHICAGO Landmark movie palace the Chicago Theatre has reopened as a musical and theatrical venue after a nine-month, \$4.5 million renovation. The restored theater bowed with Sept. 10-14 performances by Frank Sinatra and has scheduled musical, variety, comedy, and Broadway shows through winter 1987.

Constructed in the downtown Loop area in 1921, the 3,800-seat Chicago Theatre was considered the most luxurious of the city's movie theaters, presenting first-run films as well as stage performances by the likes of Sinatra, Jack Benny, Danny Kaye, and Sally Rand. Live entertainment halted in 1955, when the venue continued solely as a movie house.

By the end of the '70s, it had become a dilapidated movie theater. In 1984, then-owner Plitt Theaters unsuccessfully attempted to secure a demolition permit, in order to turn the site into a high-rise. A lengthy legal battle ensued, with the Plitt organization suing the city of Chicago for blocking the permit. In November 1985, an agreement was reached whereby the city would acquire the property.

"We then stepped into the city's shoes and bought it," says Richard J. Rice, president of Rodman Properties Ltd., a division of investment banking firm Rodman and

Renshaw, one of the two general partners in the Chicago Theatre.

Rice says his firm, along with 140 other primarily Chicago-based investors, formed a limited partnership. That company, Chicago Theatre Restoration Operation, raised \$10 million in investment funds. Investors were motivated by "significant tax incentives," says Rice. "If it hadn't been for that, the Chicago Theatre would be a parking lot right now," he adds.

A group of theatrical and concert producers and performers, under the heading Chicago Theatre Productions Inc. (CTP), is leasing the building from the investment group. Principals in CTP include Allen Becker and Sidney Schlenker of Houston-based Pace Concerts and Pace Theatrical, Steve Lawrence and Eydie Gorme, Broadway producer Zev Bufman, and Eric Weisman of Pacific Artists Service.

Ray Shepardson, CTP's chief executive officer, says his staff engineered the sound, lights, and rigging in the renovated venue. All concert bookings are being handled in-house, he adds, with Pace Theatrical and the Nederlander Organization overseeing Broadway shows. "We'll be presenting 250-300 shows a year," says Shepardson.

According to Shepardson, who with his wife specializes in reno-

(Continued on page 37)

## Fest Sponsors Are Happy To Have The Blues

BY CHRIS MORRIS

LOS ANGELES The Long Beach Blues Festival has grown from humble beginnings to become one of the largest national gatherings devoted strictly to blues.

The seventh annual festival's Blues Weekend concert finale, held Sept. 20-21 on the Festival Field at California State Univ. in Long Beach, drew an estimated 14,000 attendees.

Festival producer Dan Jacobson, director of concert productions for KLon-FM (the Long Beach radio station that mounts the festival to raise funds), estimates that nine days of festival events—including a ribs cook-off, a blues talent search, and a cruise—drew 20,000 people. The first Long Beach Blues Festival, held in 1980, drew 700 people.

Performers at the climactic concerts included Little Milton, Koko Taylor, Robert Jr. Lockwood & Pinetop Perkins, Rockin' Dopsie & the Zydeco Twisters, Albert King, Hank Crawford, Jimmy Johnson, and Big Twist & the Mellow Fellows.

Each concert featured a "show-down" of three blues instrumentalists. Featured on the Sept. 21 bill were guitarists Johnny Copeland, Matt Murphy, and Buddy Guy, and the following day harmonica virtuosos James Cotton, Rod Piazza, and Junior Wells were showcased.

Jacobson says the 1986 festival was the first to be supported by a major corporate sponsor: Anheuser-Busch Breweries and its distributor, Somerset Distributors, contributed a \$20,000 cash grant. "It puts us on a firmer footing financially."

Jacobson says the festival will again make a profit: "We have made up to \$30,000 for KLon in the past, and we will get close to that."

**TALENT IN ACTION**

(Continued from page 27)

**LOS LOBOS**

Greek Theater, Hollywood, Calif.  
Tickets: \$17.50, \$16, \$10

**E**AST LOS ANGELES' favorite sons, Los Lobos, sparked a party atmosphere at this recent homecoming show. Most of the three-quarters-full house stood, stomped, and cheered as the Hispanic-American quintet rocked through a warm, generous set of new material and old favorites.

The more familiar material, from the group's Slash/Warner's EP and first album, "Will The Wolf Survive," ranged from jubilant polkas and waltzes sung in Spanish to thoughtful, hard-hitting originals in a John Fogerty style. Of the oldies, the Mexican heart-tugger "Volver, Volver" garnered the biggest response.

Los Lobos debuted a half dozen songs from its upcoming album, "By The Light Of The Moon," due in January. The compositions were as rugged, ambitious, and moving as any yet essayed by the band, with "Is This All There Is?" and "One Night In America"—featuring blazing vocals and Otis Rush-style guitar by David Hidalgo—the standouts.

The band's instrumental chops were full of fire. Hidalgo was impressive on lead, steel guitar, and accordion, and Cesar Rosas, ever the genial front man, was equally superb playing lead guitar. Saxophonist Steve Berlin contributed burning solos; the rhythm section of drummer Louie Perez and bassist Conrad Lozano was steady and potent.

CHRIS MORRIS

**DEVICE**

The Palace, Los Angeles  
Tickets: \$12.50

**T**HERE HAVE been many inventive excuses to explain away a half-full house, but new Chrysalis act Device had a doozy for its Los Angeles debut—and it was true, too. Because of a bicycle race, the center of Hollywood was barricaded off by police; those who wanted to attend this Sept. 11 show couldn't get near the Palace.

The hardy souls who trekked from distant parking lots got a rather skimpy 55-minute set (plus a one-song encore) for their trouble. Their shared assumption that top songwriter Holly Knight finally put together a live combo because she ached for the footlights was belied by her stage presence: With her remote keyboard, earphones, and transmitter mike, Knight looked like she had beamed in by accident from Studio B.

The trio responsible for Device's recently released first album—Knight, singer Paul Engemann, and guitarist Gene Black—was accompanied on-stage by touring musicians Pat Regan and Mark Nelson. Though the songs retained their trademark Mike Chapman crackle, mushy sound robbed much of the snap, and there was too little pop to go around.

Craftswoman that she is, Knight should glory in her songwriting skills. Device tunes like "Hanging On A Heart Attack," "Tough & Tender," and "Sandstone, Cobwebs & Dust" came across well, but their impact was dulled by the filler around them. With no staging, lighting, or physical pizzazz to speak of, Device's set resembled a dress rehearsal more than a headlining gig. **ETHLIE ANN VARE**

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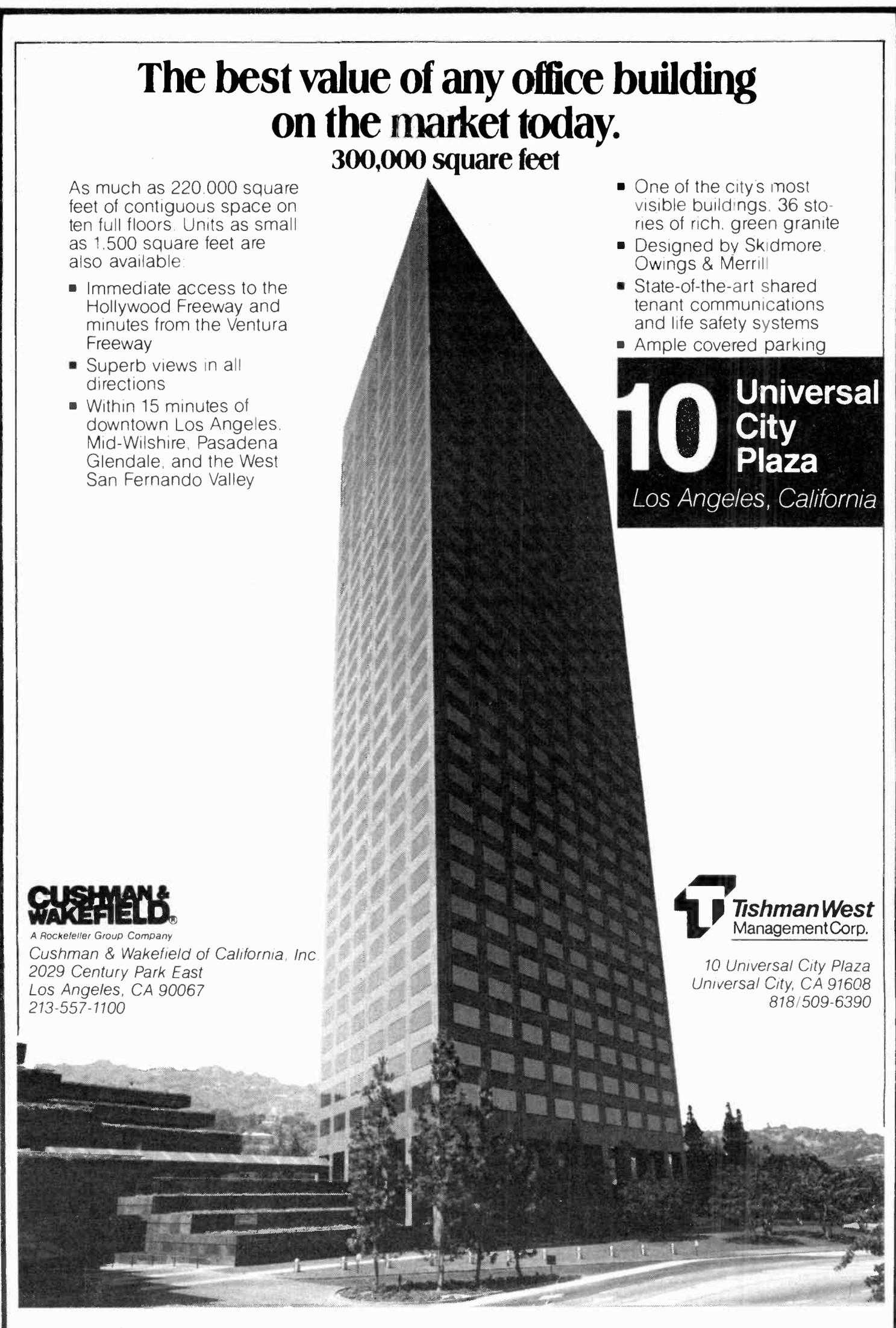
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**Smooth Sailing.** Capitol's Freddie Jackson and Melba Moore drop anchor in the Hudson River before shooting the video for their "A Little Bit More" single.

# Melba Takes On More Projects

## Tour, Record, TV, Antidrug Work

BY BRIAN CHIN

NEW YORK Melba Moore makes no bones about her commitment to spreading the antidrug message (Billboard, Sept. 27), but don't think that she's put the rest of her career into a Geldof-style holding pattern for the sake of the cause. Her pending projects extend into just about every entertainment medium.

Moore's new album, "A Lot Of Love," has already yielded two major hits, both duet records: "Love The One I'm With" with Kashif and the currently bulleted "A Little Bit More" with Freddie Jackson.

It's an album Moore is particularly pleased with: "We went back and got the producers who had giv-

en us what the people said was our best music. The album was tailor-made to re-create the feel of the things they constantly ask for," she says.

On Moore's recent albums, the "easier sell" of uptempo music to radio dictated that ballads were usually the last thing considered

the mood of "Lean On Me"; and "Stay" and "Fire And Desire," both co-produced by Vaneese Thomas (Rufus Thomas' daughter). Thomas' voice on the demos so impressed Moore that she was signed to Moore's Hush Productions as a solo artist.

Meanwhile, television and concert projects are also on tap. Moore's sitcom TV series, "Melba," may yet be a midseason entry, depending on the outcome of ongoing negotiations, and "Melba's Love Songs," a videoclip show, is being syndicated in secondary markets.

"Music By Melba And Friends," a variety special, aired through network syndication during September and may be developed by Hush into yet another series. The first show features Joe Cocker and Jackson.

Moore is also touring, with a circuit of dates that will include some with Jackson and some that may benefit local antidrug efforts. "We're thinking about what we should do, how we can be most useful. We may [do benefit concerts] or use money to be involved in other ways inside the local communities. Basically, it's to bring awareness, not just be musical." In addition,

*(Continued on page 34)*

### 'I'll be very vocal about drugs'

when gathering material. "This time, we looked for those songs first," Moore says. "I want to be commercial, but your music's only going to be successful if you do the best of what you are. I'm better at, and people remember me for, ballads. It's a record-buying audience, not a cabaret or nightclub audience. It takes ballads longer [to break], but they last longer."

Key album tracks include Gene McFadden's "Falling," which Moore performed this month on the daytime drama "As The World Turns"; "Don't Go Away," produced by Rahni Harris, which Moore describes as a re-creation of

# THE RHYTHM & BLUES

by Nelson George



**SPIKE LEE'S** "She's Gotta Have It," released by Island Pictures, is one of the surprise movie hits of the year. Lee has been praised for his use in the movie of a jazz score by his father, bassist Bill Lee, and incidental funk interludes by Strafe, who was responsible for the cult dance classic "Set It Off." The soundtrack to the film has just been issued on Island Visual Arts, a division of Island Records, and a music video using clips from the film is being targeted at VH-1.

The success of the movie is opening musical doors for the young filmmaker. He'll be doing a series of short films, called "art breaks," for MTV, making him the first black filmmaker invited to work with the music video network. "Saturday Night Live" has asked Lee to direct a comedy short as part of a series being prepared for the NBC show. In it, Saxophonist Branford Marsalis and actress-vocalist Diahne Abbott will portray a musical married couple. In addition, Lee will direct Miles Davis' video to support his debut Warner Bros. album, "Tutu." The video will feature a medley of songs from Davis' Marcus Miller-produced album.

Lee's next feature, "School Daze," to be shot in the spring in Atlanta, is a musical and will have a soundtrack using jazz, gospel, and funk.

**FISHBONE** is not an immediate add on many black radio stations. This six-member aggregation of punky black teens from Los Angeles debuted last year with a self-titled EP and a manic stage show. That first record seemed defiantly unfunky, as if the band wanted to prove that it didn't have to rely on funk/r&b chops. Instead it emphasized punk, reggae, and ska rhythms.

The band's first album, "In Your Face," continues in the same raw style but adds melodies and rhythms more familiar to the mainstream black market. The anthemic "Give It Up" suggests the early Who jamming with the young Isley Brothers. The ballad "Movement In The Light," written by guitarist Kendall Jones, and the groove-conscious "In The Air" have strong melodies and inspirational lyrics suggesting a seriousness that belies Fishbone's punkish garb. "Turn The Other Way" is built around reggae but also shows the lyrical and melod-

ic depth of the band.

Jones, bassist John Norwood Fisher, keyboardist Christopher Gordon Dowd, singer-saxophonist Angelo Christopher Moore, trumpeter Walter Adam Kibby II, and drummer Fish have the potential to be a major creative force in black music and the industry overall. They are provocative, rude, crudely sexual, and already have a cult audience, all of which could have been said about Prince a few years back.

**SHORT STUFF:** Issac Hayes is back! The original slow-rap master has signed to Columbia via Hush Productions. Hayes' first single is an anticrack rap record called "Ike's Rap," with an album to follow soon . . . Jesse Johnson's new A&M album is being called "Shockadelica." Aside

from his duet with Sly Stone on "Crazy," the album features a song called "Black In America," which may raise some eyelids.

Speaking of ex-Time members, the talk about a possible reunion record/tour/film is growing stronger. The project is not completely locked in, but chances are better than 50/50 that something will emerge. Moreover, another entertainer, who adds considerable star power to the deal, has entered the picture. If it comes off, this could be the blockbuster multimedia vehicle of 1987 . . . Patti LaBelle is in Europe promoting her "Winner In You" album and seeking fashions for her clothing boutique, "La Belle Amie."

Whodini has just released a two-sided single on Jive/Arista: "Growin' Up" b/w "Fugitive." The rappers are currently serving as anticrack spokesmen for the New York State Division of Substance Abuse. Their video for "Growin' Up" is being funded by the state and will carry an anticrack message. The group's "Back In Black" has already gone gold and may go higher as Whodini joins Midnight Starr, Doug E. Fresh, and Oran "Juice" Jones on tour this month . . . Congratulations to Andrew A. Langston, general manager and sales director of Rochester, N.Y.'s WDKX 104 FM. He has been named broadcaster of the year and of the decade by the National Assn. of Black Owned Broadcasters. The award was presented last week at the 10th annual fall conference of NA-BOB, held in Washington, D.C.

### The music to Spike Lee's new movie certainly has it

## Young Black Programmers Schedule Annual Conference

NEW YORK The Young Black Programmer Coalition's ninth annual national meeting will be held in Houston at the Hyatt Hotel Nov. 14-16. The theme of the gathering will be "Where Do We Go From Here?," a look at the future of the growing black radio organization. The YBPC is cur-

rently holding elections for 1986 awardees in the categories of record pool of the year, new artist of the year, and record of the year. The YBPC is also compiling a list of program directors for a directory. For more information contact Robert Rosenthal at 601-634-5775.

FOR WEEK ENDING OCTOBER 11, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

96 REPORTERS			NEW	TOTAL
			ADDS	ON
LEVERT	LET'S GO OUT TONIGHT	ATLANTIC	28	55
READY FOR THE WORLD	LOVE YOU DOWN	MCA	24	43
PATTI LABELLE	KISS AWAY THE PAIN	MCA	24	45
LIONEL RICHIE	LOVE WILL CONQUER ALL	MOTOWN	22	71
JEFF LORBER	FACTS OF LOVE	WARNER BROS.	19	25

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

127 REPORTERS			NUMBER
			REPORTING
ARETHA FRANKLIN	JUMPIN' JACK FLASH	ARISTA	22
SHIRLEY JONES	LAST NIGHT I NEEDED SOMEBODY	P.I.R.	21
JESSE JOHNSON (FEATURING SLY STONE)	CRAZAY	A&M	19
JEAN CARNE	FLAME OF LOVE	OMNI	17
FREDDIE JACKSON	TASTY LOVE	CAPITOL	16

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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	2	WORD UP	CAMEO	1
2	1	THE RAIN	ORAN "JUICE" JONES	6
3	6	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	3
4	4	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	4
5	3	WHEN I THINK OF YOU	JANET JACKSON	10
6	7	THE MIDAS TOUCH	MIDNIGHT STAR	11
7	11	LADY SOUL	THE TEMPTATIONS	5
8	16	SHAKE YOU DOWN	GREGORY ABBOTT	8
9	12	I'M FOR REAL	HOWARD HEWETT	2
10	13	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	13
11	10	LOVE ALWAYS	EL DEBARGE	14
12	14	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	7
13	5	(POP POP POP POP) GOES MY MIND	LEVERT	20
14	17	TYPICAL MALE	TINA TURNER	9
15	8	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	15
16	20	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	12
17	9	WALK THIS WAY	RUN-D.M.C.	26
18	15	PASSION FROM A WOMAN	KRYSTOL	27
19	24	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	17
20	18	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	30
21	25	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	21
22	27	KISSES IN THE MOONLIGHT	GEORGE BENSON	16
23	35	REACTION	REBBIE JACKSON	18
24	28	HUNGRY FOR YOUR LOVE	HANSON & DAVIS	40
25	23	SWEET LOVE	ANITA BAKER	52
26	22	LOVE ZONE	BILLY OCEAN	53
27	32	OLD FRIEND	PHYLLIS HYMAN	24
28	31	JEALOUSY	CLUB NOUVEAU	19
29	36	JODY	JERMAINE STEWART	28
30	26	GIVE ME THE REASON	LUTHER VANDROSS	54
31	34	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	22
32	19	ONE LOVE	WHODINI	65
33	—	NAIL IT TO THE WALL	STACY LATTISAW	25
34	29	ALWAYS	JAMES INGRAM	35
35	—	HUMAN	THE HUMAN LEAGUE	23
36	21	DANCING ON THE CEILING	LIONEL RICHIE	66
37	38	ONE PLUS ONE	FORCE M.D.'S	39
38	39	THUNDER AND LIGHTNING	MISS THANG	48
39	—	NO HOW, NO WAY	RENE & ANGELA	36
40	—	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WORD UP	CAMEO	1
2	2	I'M FOR REAL	HOWARD HEWETT	2
3	5	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	7
4	10	TYPICAL MALE	TINA TURNER	9
5	7	LADY SOUL	THE TEMPTATIONS	5
6	3	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	4
7	12	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	12
8	4	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	3
9	11	SHAKE YOU DOWN	GREGORY ABBOTT	8
10	14	KISSES IN THE MOONLIGHT	GEORGE BENSON	16
11	18	JEALOUSY	CLUB NOUVEAU	19
12	15	REACTION	REBBIE JACKSON	18
13	19	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	22
14	23	HUMAN	THE HUMAN LEAGUE	23
15	6	THE RAIN	ORAN "JUICE" JONES	6
16	22	NAIL IT TO THE WALL	STACY LATTISAW	25
17	9	THE MIDAS TOUCH	MIDNIGHT STAR	11
18	20	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	17
19	24	OLD FRIEND	PHYLLIS HYMAN	24
20	8	WHEN I THINK OF YOU	JANET JACKSON	10
21	26	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	21
22	34	TASTY LOVE	FREDDIE JACKSON	29
23	36	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	37
24	30	FLAME OF LOVE	JEAN CARNE	32
25	32	CRACK KILLED APPLEJACK	GENERAL KANE	31
26	28	ALL OF MY LOVE	GENOBIA JETER	33
27	29	JODY	JERMAINE STEWART	28
28	39	DON'T THINK ABOUT IT	ONE WAY	43
29	—	TALK TO ME	CHICO DEBARGE	44
30	40	ROOM WITH A VIEW	JEFFREY OSBORNE	38
31	38	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	34
32	13	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	13
33	37	NO HOW, NO WAY	RENE & ANGELA	36
34	35	THERE'S JUST SOMETHING ABOUT YOU	BEAU WILLIAMS	41
35	—	LOVE WILL CONQUER ALL	LIONEL RICHIE	47
36	16	LOVE ALWAYS	EL DEBARGE	14
37	33	L IS FOR LOVER	AL JARREAU	42
38	25	ALWAYS	JAMES INGRAM	35
39	—	S.O.S.	OLIVER CHEATHAM	49
40	17	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	15

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam/Columbia (1)	
ATLANTIC (5)	7
Omni (2)	
EPIC (4)	7
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
MANHATTAN (3)	7
P.I.R. (4)	
MOTOWN (4)	7
Gordy (3)	
POLYGRAM	7
Mercury (3)	
Atlanta Artists (2)	
Polydor (2)	
RCA (4)	7
Jive (2)	
Total Experience (1)	
CAPITOL	6
MCA	6
WARNER BROS. (3)	6
Geffen (1)	
Qwest (1)	
Tommy Boy (1)	
A&M	5
ARISTA (3)	5
Jive (2)	
ELEKTRA (4)	5
Solar (1)	
FANTASY	2
Nob Hill (1)	
Reality/Danya (1)	
PROFILE	2
CRITIQUE	1
ICHIBAN	1
Wilbe (1)	
ISLAND	1
4th & B'Way (1)	
PJ	1
R&R	1
RENDEZVOUS	1
SELECT	1
SLEEPING BAG	1
Fresh (1)	
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1
WORD-UP	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
30 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	CPP/ABP
15 ALL CRIED OUT	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI)	CPP
33 ALL OF MY LOVE	(Fuss, ASCAP)	
78 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Danica, BMI)	
35 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	
86 ARMED AND DANGEROUS	(Golden Torch, ASCAP/Sagittaire, ASCAP/April, ASCAP/Silver Sun, ASCAP/Martin Page, ASCAP/WB, ASCAP)	
97 BELIEVE IT OR NOT	(Eliott, ASCAP)	
61 BROKEN GLASS	(Mycenae, ASCAP)	
7 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
99 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	
46 COAST TO COAST	(Promuse, BMI/Duke Bootee, BMI)	
4 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
31 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	
37 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP)	
66 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
96 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Suemay, BMI)	
43 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	
3 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	
80 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	
32 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
74 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colegems-EMI, ASCAP)	
85 GIRLS AIN'T NOTHING BUT TROUBLE	(Not Listed)	
54 GIVE ME THE REASON		
67 GIVING MYSELF TO YOU	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	CPP/ABP
59 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/NONPAREIL, ASCAP/Careers, BMI)	
60 GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP)	
93 GOTTA SEE YOU TONIGHT	(Paul Simpson, BMI)	
68 GRAVITY	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
94 HEADLINE NEWS	(Azrock, BMI/Oatie, BMI)	
87 HEALING	(Nero, BMI/Hollysongs, BMI/WB & Paul Doll, ASCAP)	
22 HEAVEN IN YOUR ARMS	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
77 HOLDING ON	(Widr, ASCAP/Ghati, ASCAP)	
34 HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)	
23 HUMAN	(Flyte Tyme, ASCAP)	
40 HUNGRY FOR YOUR LOVE	(Beach House, ASCAP)	
13 I WANNA BE WITH YOU	(Amazement, BMI)	
81 I WANT YOU	(Jobete, ASCAP/Almo, ASCAP)	
58 IF YOU'RE READY (COME GO WITH ME)	(Irving, BMI) CPP/ALM	
57 I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)	
2 I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarke, BMI)	
19 JEALOUSY	(Jay King IV, BMI)	
28 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
89 JOYRIDE	(Mchoma, BMI)	
90 JUKE BOX	(Sounds Heard Everywhere, BMI)	
45 JUMPIN' JACK FLASH	(Abkco, BMI)	
63 JUST FOR FUN	(ADRA, BMI/Guinea Farm, BMI)	
95 KINDNESS FOR WEAKNESS	(Supertronics, BMI/Unknown Renoun, BMI)	
70 KISS AWAY THE PAIN	(Mercey Kersey, BMI/L'il Mama, BMI)	
16 KISSES IN THE MOONLIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)	
42 L IS FOR LOVER	(WB, ASCAP/Gamson Songs, ASCAP/Jouissance, ASCAP)	
5 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
51 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	
69 LET'S GO OUT TONIGHT	(Trycot, BMI/Ferndiff, BMI)	
12 A LITTLE BIT MORE	(Bush Burnin', BMI/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI)	
84 LOOK WHAT'S SHOWING THROUGH	(Blackwood, BMI/ATV, BMI)	
14 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP	
76 LOVE ME DOWN EASY	(April, ASCAP/Midnight Magnet, ASCAP)	
47 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poopy's, ASCAP)	
62 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
53 LOVE ZONE	(Zomba, ASCAP) CPP	
72 MAGIC IN THE AIR	(Temp Co., BMI)	
11 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
25 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
36 NO HOW, NO WAY	(A La Mode, ASCAP/WB, ASCAP)	
24 OLD FRIEND	(Bellboy, BMI/De Creed, BMI)	
65 ONE LOVE	(Zomba, ASCAP)	
88 ONE NIGHT OF LOVE	(RH, ASCAP)	
39 ONE PLUS ONE	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
27 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	
92 POINT OF NO RETURN	(Poolside, BMI)	
20 (POP POP POP POP) GOES MY MIND	(Trycot, BMI/Ferndiff, BMI)	
55 P.O.P. (PURSUITS OF PLEASURE) GENERATION	(Mitume, ASCAP)	
6 THE RAIN	(Def Jam, ASCAP)	
64 REACH OUT	(All Seeing Eye, ASCAP/PolyGram, ASCAP)	
18 REACTION	(Colgems-EMI, ASCAP)	
38 ROOM WITH A VIEW	(ATV Of Canada Ltd./Mussel Schwartz, BMI)	
8 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
82 SHE'S A STAR	(Black Lion, ASCAP/Captain Z, ASCAP/Val-ie Joe, BMI)	
49 S.O.S.	(Critique, BMI/EMI, BMI)	
75 SOWETO	(Joe's Songs, ASCAP/F.M., BMI)	
21 STAY A LITTLE WHILE, CHILD	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
79 STYLIN'	(Assorted, BMI/American League, BMI)	
52 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
44 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)	
29 TASTY LOVE	(Bush Burnin', BMI)	
100 TEMPORARY LOVE THING	(Forcelful, BMI/Willesden, BMI)	
71 TEN WAYS OF LOVING YOU	(Len-Jon, BMI/Glasshouse, BMI/Idnyc-Derf, BMI)	
41 THERE'S JUST SOMETHING ABOUT YOU	(Beau Williams, BMI/Ensign, BMI) CPP	
48 THUNDER AND LIGHTNING	(T-Boy, ASCAP/Fly Girl, ASCAP)	
56 TWO OF HEARTS		

**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.

## MELBA TAKES ON MORE PROJECTS

(Continued from preceding page)

tion to the commitment of such Hush artists as Paul Laurence, Boogie Boys, Jackson, Force M.D.'s, Beau Williams, and Meli'sa Morgan, Moore says Prince, Mick Jagger, and David Bowie have expressed interest in helping out.

"I'll be very vocal about it," Moore says. "Whatever publicity I do for my own career, I'll take every opportunity [to address the drug issue]. That will be very easy.

"One of the reasons to be vocal" is that pop music is under increasing fire for its alleged furthering of self-destructive lifestyles, Moore says. "In the '60s, we really

didn't know. Now we know better, and we have to forget about pointing fingers and who's at fault. We have to do what we can to keep this from killing our babies. People give us careers; we're not separate. There is a real right and wrong."

**The Long Beach Blues Festival has become one of the largest in the U.S. . . . see page 28**



**Universal Smiles.** Everybody's happy as new MCA signee Janice McClain delivers her label debut to the company's Los Angeles, Calif., offices. Gathered to welcome the Philadelphia-based vocalist are, from left, senior vice president of black music Jheryl Busby, senior vice president of distributing John Burns, president Myron Roth, McClain, vice president of r&b promotion Ernie Singleton, and executive vice president of marketing and promotion Richard Palmese.

FOR WEEK ENDING OCTOBER 11, 1986

Billboard

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	1	18	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
2	1	2	27	<b>ANITA BAKER</b> ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
3	8	21	3	<b>CAMEO</b> ATLANTA ARTISTS 830-265-1/POLYGRAM (8.98)	WORD UP
4	3	4	5	<b>LIONEL RICHIE</b> MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
5	7	7	10	<b>ORAN "JUICE" JONES</b> DEF JAM BFC 40367/COLUMBIA	JUICE
6	6	6	33	<b>JANET JACKSON</b> ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)	CONTROL
7	4	3	21	<b>BILLY OCEAN</b> ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
8	9	11	8	<b>LEVERT</b> ATLANTIC 81669-1 (8.98)	BLOODLINE
9	5	5	21	<b>WHODINI</b> ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
10	13	13	12	<b>THE TEMPTATIONS</b> GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
11	11	9	21	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
12	10	8	15	<b>JEFFREY OSBORNE</b> ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
13	12	10	11	<b>SHIRLEY JONES</b> P.I.R. ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
14	16	12	11	<b>JEAN CARNE</b> OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
15	15	15	5	<b>KENNY G.</b> ARISTA AL8-8427 (8.98)	DUOTONES
16	14	14	11	<b>UTFO</b> SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
17	17	16	44	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
18	19	38	3	<b>ASHFORD &amp; SIMPSON</b> CAPITOL ST 12469 (9.98)	REAL LOVE
19	<b>NEW</b> ▶	1	1	<b>TINA TURNER</b> CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
20	20	23	5	<b>GWEN GUTHRIE</b> MERCURY 829-532/POLYGRAM (9.98)	GOOD TO GO LOVER
21	18	18	19	<b>MIDNIGHT STAR</b> ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
22	24	48	3	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
23	25	31	4	<b>GEORGE BENSON</b> WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS . . .
24	27	32	4	<b>HOWARD HEWETT</b> ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
25	26	33	4	<b>FIVE STAR</b> RCA AFL1-9501 (8.98)	SILK & STEEL
26	23	19	80	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
27	28	28	7	<b>MELBA MOORE</b> CAPITOL ST 12471 (9.98)	A LOT OF LOVE
28	21	17	18	<b>EL DEBARGE</b> ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
29	22	22	9	<b>FULL FORCE</b> COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
30	33	39	5	<b>PHYLLIS HYMAN</b> P.I.R. ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
31	30	20	35	<b>MELI'SA MORGAN</b> CAPITOL ST-12434 (8.98)	DO ME BABY
32	29	26	15	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
33	39	42	15	<b>JERMAINE STEWART</b> 10/ARISTA AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
34	31	24	12	<b>PIECES OF A DREAM</b> MANHATTAN ST-53023/EMI-AMERICA (8.98)	JOYRIDE
35	36	25	22	<b>THE S.O.S. BAND</b> TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
36	56	—	2	<b>GREGORY ABBOTT</b> COLUMBIA BFC 40437	SHAKE YOU DOWN
37	37	45	4	<b>JAMES INGRAM</b> QWEST 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
38	32	27	7	<b>L.A. DREAM TEAM</b> MCA 5779 (8.98)	KINGS OF THE WEST COAST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	37	7	<b>CHAKA KHAN</b> WARNER BROS. 25425 (8.98) (CD)	DESTINY
40	35	36	68	<b>RENE &amp; ANGELA</b> ● MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
41	44	41	7	<b>THE DAZZ BAND</b> GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
42	40	29	11	<b>BOOGIE BOYS</b> CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
43	41	35	14	<b>CLARENCE CARTER</b> ICHIBAN 1003 (8.98)	DR. C.C.
44	42	30	25	<b>PRINCE &amp; THE REVOLUTION</b> ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
45	45	53	4	<b>GLENN JONES</b> RCA AFL1-5807 (8.98)	TAKE IT FROM ME
46	46	49	6	<b>STEVE WINWOOD</b> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
47	47	56	4	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 1-25442/WARNER BROS. (8.98) (CD)	TRUE BLUE
48	50	52	12	<b>CON FUNK SHUN</b> MERCURY 826963-1/POLYGRAM (8.98)	BURNIN' LOVE
49	51	43	19	<b>NU SHOOSZ</b> ATLANTIC 81647 (8.98) (CD)	POOLSIDE
50	43	40	42	<b>L.L. COOL J</b> ● COLUMBIA BFC 42039 (CD)	RADIO
51	34	34	17	<b>52ND STREET</b> MCA 5738 (8.98)	CHILDREN OF THE NIGHT
52	57	65	3	<b>R.J.'S LATEST ARRIVAL</b> MANHATTAN ST-53037 (9.98)	HOLD ON
53	59	50	15	<b>MTUME</b> EPIC FE 40292	THEATER OF THE MIND
54	54	57	46	<b>NEW EDITION</b> ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
55	55	67	3	<b>KRYSTOL</b> EPIC BFE 40326	PASSION FROM A WOMAN
56	58	60	5	<b>CARL ANDERSON</b> EPIC 40410	CARL ANDERSON
57	52	44	47	<b>THE JETS</b> MCA 5667 (8.98) (CD)	THE JETS
58	62	66	3	<b>DENIECE WILLIAMS</b> COLUMBIA FC 40084	HOT ON THE TRAIL
59	48	47	21	<b>THE FAT BOYS</b> SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
60	60	64	3	<b>GEORGE DUKE</b> ELEKTRA 960480-1 (8.98)	GEORGE DUKE
61	64	51	21	<b>SIMPLY RED</b> ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
62	65	62	37	<b>FORCE M.D.'S</b> WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
63	63	59	25	<b>CASHFLOW</b> ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
64	69	63	5	<b>EARL KLUGH</b> WARNER BROS. 25478 (8.98)	LIFE STORIES
65	<b>NEW</b> ▶	1	1	<b>BEAU WILLIAMS</b> CAPITOL ST-12486 (9.98)	NO MORE TEARS
66	68	61	44	<b>SADE</b> ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
67	67	70	39	<b>STEPHANIE MILLS</b> MCA 5669 (8.98) (CD)	STEPHANIE MILLS
68	70	68	80	<b>LUTHER VANDROSS</b> ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
69	53	54	22	<b>WILLIAM BELL</b> WILBE WIL 3001 (8.98)	PASSION
70	66	71	52	<b>STEVIE WONDER</b> ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
71	<b>NEW</b> ▶	1	1	<b>FATBURGER</b> GOLDEN BOY 2001 (CD)	ONE OF A KIND
72	49	46	18	<b>THE CONTROLLERS</b> MCA 5681 (8.98)	STAY
73	61	58	7	<b>SOUNDTRACK</b> MCA 6169 (9.98)	RUNNING SCARED
74	71	55	17	<b>RICK JAMES</b> GORDY 6185GL/MOTOWN (8.98)	THE FLAG
75	75	75	74	<b>ATLANTIC STARR</b> ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS

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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# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	3	9	<b>★★ NO. 1 ★★</b> <b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405	BARBARA ROY
2	1	1	8	<b>WHEN I THINK OF YOU (REMIX)</b> A&M SP-12193	◆ JANET JACKSON
3	4	5	8	<b>FOR TONIGHT</b> ATLANTIC 0-86789	NANCY MARTINEZ
4	3	4	9	<b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509	THE B-52'S
5	6	8	8	<b>SAMPLE THAT!/SAMPLES! (REMIX)</b> GEFLEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
6	8	10	7	<b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187	◆ E.G. DAILY
7	15	19	4	<b>NAIL IT TO THE WALL (REMIX)</b> MOTOWN 4563MG	STACY LATTISAW
8	13	20	4	<b>SUMMERTIME, SUMMERTIME</b> SLEEPING BAG SLX-22	NOCERA
9	11	18	5	<b>THE RAIN (REMIX)</b> DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
10	12	12	6	<b>LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION</b> EMI-AMERICA V-19218	◆ PET SHOP BOYS
11	35	—	2	<b>HUMAN</b> A&M SP-12197	◆ THE HUMAN LEAGUE
12	9	9	8	<b>CELEBRATE</b> POW WOW PW 412	SUBJECT
13	5	2	12	<b>DOWN AND COUNTING</b> EPIC 49-05926	CLAUDJA BARRY
14	22	30	5	<b>WORD UP</b> ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
15	18	25	4	<b>REACTION (REMIX)</b> COLUMBIA 44-05927	REBBIE JACKSON
16	19	28	7	<b>CAN'T WAIT ANOTHER MINUTE (REMIX)</b> RCA PW-14422	FIVE STAR
17	32	44	3	<b>SUCH A FEELING</b> ATLANTIC 0-86781	YOUNG & CO.
18	24	36	3	<b>ONE STEP (REMIX)</b> MERCURY 884 990-1/POLYGRAM	K.T.P.
19	21	22	6	<b>CAN'T LIVE WITHOUT YOUR LOVE</b> ATLANTIC 0-86791	SUZY
20	20	24	8	<b>DIAMOND GIRL</b> ATLANTIC 0-86778	NICE & WILD
21	28	42	3	<b>JODY (REMIX)/DANCEFLOOR</b> ARISTA AD1-9476	JERMAINE STEWART
22	7	6	8	<b>MISSIONARY MAN (REMIX)</b> RCA PD-14409	◆ EURYTHMICS
23	25	39	3	<b>TYPICAL MALE (REMIX)</b> CAPITOL V-15249	◆ TINA TURNER
24	14	11	8	<b>HOW MANY HEARTS</b> SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
25	16	16	7	<b>YOU ARE EVERYTHING</b> COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
26	36	—	2	<b>DON'T LEAVE ME THIS WAY</b> MCA 23665	THE COMMUNARDS
27	33	35	3	<b>SING OUR OWN SONG</b> A&M SP-12194	◆ UB40
28	17	14	8	<b>PARANOIMIA (REMIX)</b> CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
29	42	—	2	<b>THE SOUND OF MUSIK (REMIX)</b> SIRE 0-20529/WARNER BROS.	FALCO
30	10	7	9	<b>CAN'T GIVE HER UP (REMIX)</b> WARNER BROS. 0-20473	SKIPWORTH & TURNER
31	43	45	3	<b>YOU'RE SO STRONG (REMIX)</b> COLUMBIA 44-05923	MENTAL AS ANYTHING
32	45	—	2	<b>SOMEBODY</b> ATLANTIC 0-86788	BRILLIANT
33	27	31	5	<b>MARCIA BAILA</b> SIRE 0-20448/WARNER BROS.	◆ RITA MITSOUKO
34	40	40	3	<b>DON'T YOU TRY IT</b> EMERGENCY EMD5-6567	RAWW
35	39	41	4	<b>OH YEAH (REMIX)</b> MERCURY 884 930-1/POLYGRAM	YELLO
36	37	37	3	<b>KINDNESS FOR WEAKNESS</b> SUPERTRONICS RY-015	THE CUT
37	<b>NEW ▶</b>	1	1	<b>I CAN'T TURN AROUND (REMIX)</b> RCA 5702-1-RD	J.M. SILK
38	<b>NEW ▶</b>	1	1	<b>HOW MANY LOVERS</b> WARNER BROS. 0-20515	ANTHONY AND THE CAMP
39	31	27	7	<b>SPIRIT IN THE SKY</b> I.R.S. 23653/MCA	◆ DOCTOR AND THE MEDICS
40	26	21	6	<b>ANOTHERLOVER.../GIRLS &amp; BOYS</b> PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
41	46	47	3	<b>DREAMTIME (REMIX)</b> RCA 5714-1RD	◆ DARYL HALL
42	<b>NEW ▶</b>	1	1	<b>SPECULATION (REMIX)</b> MCA 23670	COLONEL ABRAMS
43	23	23	5	<b>100% PURE PAIN (REMIX)</b> MERCURY 884 886-1/POLYGRAM	◆ O'CHI BROWN
44	48	—	2	<b>HEARTACHE</b> GEFLEN 0-20519/WARNER BROS.	◆ GENE LOVES JEZEBEL
45	<b>NEW ▶</b>	1	1	<b>WORLD DOMINATION (REMIX)</b> MCA 23671	THE BELLE STARS
46	41	34	5	<b>STORMY WEATHER</b> LOGARHYTHM LR 1001/UPSIDE	FATS COMET
47	47	—	2	<b>TAKE ME AS I AM</b> ATLANTIC 0-86782	EROTIC EXOTIC
48	49	—	2	<b>YOUR LOVE (IS ALL I NEED)/REACH OUT</b> WIDE ANGLE TTW 8680	CAROL HAHN
49	<b>NEW ▶</b>	1	1	<b>SATURDAY NIGHT</b> DICE TGR 1009/SUTRA	LAUREN GREY
50	<b>NEW ▶</b>	1	1	<b>I SURRENDER/PARIS, PAREE</b> CHRYSALIS 4V9-43018	ROBEY
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week. 1. TALK TO ME (REMIX) CHICO DEBARGE MOTOWN 2. LOVE CAN'T TURN AROUND (REMIX) PHILLY CREAM COTILLION 3. MORE THAN PHYSICAL (REMIX) BANANARAMA LONDON 4. WHAT DOES IT TAKE MINK SOUND PAK 5. PLEASURE (REMIX) GLASS BEAT GAME INVASION 6. GRAVITY (REMIX) JAMES BROWN SCOTTI BROS. 7. FALLING IN LOVE SYBIL NEXT PLATEAU 8. SET ME FREE (REMIX) JAKI GRAHAM CAPITOL 9. TRUE BLUE (REMIX) MADONNA SIRE				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	2	17	<b>★★ NO. 1 ★★</b> <b>TWO OF HEARTS</b> ATLANTIC 0-86797	◆ STACEY Q
2	1	1	8	<b>DOWN AND COUNTING</b> EPIC 49-05926	CLAUDJA BARRY
3	3	3	8	<b>WHEN I THINK OF YOU (REMIX)</b> A&M SP-12193	◆ JANET JACKSON
4	8	9	5	<b>FOR TONIGHT</b> ATLANTIC 0-86789	NANCY MARTINEZ
5	4	4	8	<b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509	THE B-52'S
6	13	19	4	<b>HUMAN</b> A&M SP-12197	◆ THE HUMAN LEAGUE
7	5	5	9	<b>THE RAIN (REMIX)</b> DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
8	6	6	13	<b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802	◆ NU SHOOS
9	12	15	7	<b>WORD UP</b> ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
10	10	11	14	<b>CAN'T LIVE WITHOUT YOUR LOVE</b> ATLANTIC 0-86791	SUZY
11	11	21	4	<b>SUMMERTIME, SUMMERTIME</b> SLEEPING BAG SLX-22	NOCERA
12	18	42	3	<b>NAIL IT TO THE WALL (REMIX)</b> MOTOWN 4563MG	STACY LATTISAW
13	14	12	7	<b>STAY A LITTLE WHILE, CHILD (REMIX)</b> MCA 23635	LOOSE ENDS
14	7	7	15	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
15	17	29	7	<b>DIAMOND GIRL</b> ATLANTIC 0-86778	NICE & WILD
16	16	14	7	<b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187	◆ E.G. DAILY
17	21	43	5	<b>DON'T LEAVE ME THIS WAY</b> MCA 23665	THE COMMUNARDS
18	15	24	7	<b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405	BARBARA ROY
19	9	8	15	<b>VENUS (REMIX)</b> LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
20	24	28	6	<b>TYPICAL MALE (REMIX)</b> CAPITOL V-15249	◆ TINA TURNER
21	31	45	3	<b>JEALOUSY/MALICIOUS JEALOUSY</b> KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
22	19	26	6	<b>DANCING ON THE CEILING (REMIX)</b> MOTOWN 4564MG	◆ LIONEL RICHIE
23	28	46	4	<b>CAN'T WAIT ANOTHER MINUTE (REMIX)</b> RCA PW-14422	FIVE STAR
24	36	—	2	<b>HOW MANY LOVERS</b> WARNER BROS. 0-20515	ANTHONY AND THE CAMP
25	33	18	8	<b>MISSIONARY MAN (REMIX)</b> RCA PD-14409	◆ EURYTHMICS
26	29	38	8	<b>PARANOIMIA (REMIX)</b> CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
27	32	22	20	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5	HANSON & DAVIS
28	39	—	2	<b>SATURDAY NIGHT</b> DICE TGR 1009/SUTRA	LAUREN GREY
29	<b>NEW ▶</b>	1	1	<b>SPECULATION (REMIX)</b> MCA 23670	COLONEL ABRAMS
30	35	35	3	<b>KINDNESS FOR WEAKNESS</b> SUPERTRONICS RY-015	THE CUT
31	47	—	2	<b>TALK TO ME (REMIX)</b> MOTOWN 4567MG	CHICO DEBARGE
32	42	30	5	<b>YOU ARE EVERYTHING</b> COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
33	43	—	2	<b>HOW MANY HEARTS</b> SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
34	48	—	2	<b>A QUESTION OF TIME (REMIX)</b> SIRE 0-20530/WARNER BROS.	DEPECHE MODE
35	23	13	20	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
36	20	10	12	<b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.	◆ MADONNA
37	30	34	4	<b>MIDAS TOUCH</b> SOLAR 0-66836/ELEKTRA	MIDNIGHT STAR
38	34	31	6	<b>SAMPLE THAT!/SAMPLES! (REMIX)</b> GEFLEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
39	50	—	2	<b>DON'T BREAK MY HEART</b> CUTTING CR-209	SA-FIRE
40	26	17	10	<b>WALK THIS WAY</b> PROFILE PRO-7112	◆ RUN-D.M.C.
41	46	—	2	<b>SUCH A FEELING</b> ATLANTIC 0-86781	YOUNG & CO.
42	<b>NEW ▶</b>	1	1	<b>REACTION (REMIX)</b> COLUMBIA 44-05927	REBBIE JACKSON
43	44	—	2	<b>RAGE HARD</b> ZTT/ISLAND 0-96806/ATLANTIC	◆ FRANKIE GOES TO HOLLYWOOD
44	<b>NEW ▶</b>	1	1	<b>THE SOUND OF MUSIK (REMIX)</b> SIRE 0-20529/WARNER BROS.	FALCO
45	<b>RE-ENTRY</b>			<b>THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY</b> TRAX TX-117	MARSHALL JEFFERSON
46	<b>NEW ▶</b>	1	1	<b>THUNDER AND LIGHTNING</b> TOMMY BOY TB 889	MISS THANG
47	<b>NEW ▶</b>	1	1	<b>TRUTH OR DARE (REMIX)</b> ELEKTRA 0-66835	SHIRLEY MURDOCK
48	27	23	10	<b>I GOT YOU COVERED</b> TREMPER TR 1019	DONNA GARRAFFA
49	38	—	4	<b>LOVE CAN'T TURN AROUND</b> HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
50	<b>NEW ▶</b>	1	1	<b>WALK LIKE AN EGYPTIAN (REMIX)</b> COLUMBIA 44-05935	◆ BANGLES
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week. 1. I CAN'T TURN AROUND (REMIX) J.M. SILK RCA 2. SOMEBODY BRILLIANT ATLANTIC 3. GRAVITY (REMIX) JAMES BROWN SCOTTI BROS. 4. JODY (REMIX)/DANCEFLOR JERMAINE STEWART ARISTA 5. TRUE BLUE (REMIX) MADONNA SIRE 6. LOVE CAN'T TURN AROUND (REMIX) PHILLY CREAM COTILLION 7. YOUR LOVE (IS ALL I NEED)/REACH OUT CAROL HAHN WIDE ANGLE 8. I DIDN'T MEAN TO TURN YOU ON (REMIX) ROBERT PALMER ISLAND				

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

SO HERE we are, 10 years later, dancing to **Talking Heads**, and going to see a **David Byrne** film: "True Stories" (Sire) is actually an appendage to the soundtrack to the film, in which actors are singing these songs; an album of those versions is also scheduled. Here, the group maintains the small-band sound of "Little Creatures"; "Radio Head" is accordion funk; "Love For Sale" is a hard rocker. "Puzzlin' Evidence" starts off like a Booker T. record, a good-time cut with an incongruous church choir. In the real left field: "Papa Legba," a strange little samba.

Another new-wave veteran, **Billy Idol**, is on the verge of a new album release: the first single, the speed-demon "To Be A Lover" (Chrysalis) is an old **William Bell** song, by way of a reggae version by George Faith. This version shows where Sique Sique Sputnik got its electronics and guitars from; some vocal portions appear only on the 12-inch remix. Jocelyn Brown and Janet Wright are heard prominently on backup.

**SINGLES:** **Lady Peachena's** "Save Me" (Cotillion) attaches a tough midtempo beat and a gritty lead vocal to an inspirational message. The grooving, slightly Caribbean keyboard/bass breakdown takes up most of the dub. New Jerseyite **George Rodriguez** co-produced with the artist, and mixed... **Darryl Pandy's** "Climax" (Bright Star 312-521-6300) previewed in live performance during the New Music Seminar, is a real wall-crawler, befitting the vocalist's crazed appearance on "Love Can't Turn Around." "Climax" is sparked by an absolutely lewd performance by Pandy and an atypically polished big-beat production (considering Chicago standards) by Bang Orchestra's **Vince Lawrence**... "Movement" by **Movement** (Underworld 718-937-4038) adds the New York off-beat to a near-Chicago instrumental groove; house records are just now starting to come from everywhere.

**BRIEFLY:** **Trinere's** "I Know You Love Me" (Jam-Packed) comes just as "How Can We Be Wrong" peaks a second time through radio play; as ever, **Pretty Tony Butler's** production crosses "Planet Rock" with trebly production and vocals... The



## "2 BE WITH U"

New single by **STOLEN KYSS**  
on **Emergency Records**  
Produced by Trevor Gale

**Flirts' "All You Ever Think About Is (Sex!)"** (CBS Associated) is the pop equivalent of the TV-themed raps, with a "Nasty" click track, a jingle-like hook, and an arrangement as busy as any rap/scratch record... **Jesse Johnson's "Crazy"** (A&M) features **Sly Stone** on duet vocal, something that had to happen one day: it ends in a long, aimless groove, very characteristic of the guest.

Pin-up girl **Samantha Fox** hit top five in the U.K. earlier in the year with "Touch Me (I Want Your Body)" (Jive); released here in the original pop mix, as well as in two major overhauls, one with a Roland beat, and one with a bigger kick drum... **Joan Faulkner's "I Don't Wanna Talk About The Weather"** (MegaTone) is clean Hi-NRG, with a routine storyline and editing work from Razormaid's **Joseph Watt**... **Rapper's Convention's "The Wig-**

**gle"** (EMI-America) sports impressive production from **Randy Muller** and **Glenn Everett**, especially in the effects-filled central break; much of the impact, too, comes from the **Latin Rascals** edit job... **The Move's "Greedy Girls"** (Sunnyview), half song/half rap, answers all the romance/finance soap operas of recent times.

**REMIXES:** **Bananarama's "More Than Physical"** (London), in a 12-inch "garage" mix, is speedier in feel than the album cut, with added cross-rhythms and a bass line out of "Boogie Oogie Oogie." As ever, there's already another U.K. mix out, by **Ian Levine**, which goes all the way into the rock/Hi-NRG territory of **Dead Or Alive**... **Five Star's "Can't Wait Another Minute"** (RCA) is remixed with characteristic added percussion and a much smoother bass groove by **John Mo-**

## Claudja Isn't Down For The Count Barry Hits No. 1 For The First Time

BY BRIAN CHIN

NEW YORK Claudja Barry's Epic single "Down And Counting," a recent club and 12-inch sales No. 1, was also the vocalist's first record to reach that position in a chart career that has lasted nearly 10 years and has focused almost exclusively on club-oriented music.

Jurgen Korduletsch, Barry's producer for the entire period, says the artist has had a significant club hit every year since 1976, a record of consistency unmatched even by more mainstream artists.

"Claudja is more a pop singer than an r&b singer," says Korduletsch, explaining Barry's adherence to the dance category. "She's a good ballad singer, but it's impossible to get a deal on a ballad." Quicker accessibility to the marketplace as well as the desire to maintain her core audience's loyalty has dictated the emphasis on uptempo material, says the producer.

"Down And Counting" has sold more than 35,000 copies in 12-inch format on the basis of club play alone. A 7-inch version, just serviced to pop and black radio, has attracted the single's first radio play in Miami, Philadelphia, New York, and Los Angeles.

Epic has also serviced DJ pools with a promotional single contain-

ing two mixes to supplement the Shep Pettibone mix. These versions (one the original pre-Pettibone mix, the other a new, recut version) may be released commercially on a "cas-single" containing all mixes of "Down And Counting," says Korduletsch.

Barry's first chart entry was "Why Must A Girl Like Me," in December 1976. That cut was later released on the U.S. Salsoul label and hit No. 7 on the national disco chart.

The following year, Barry's "Claudja" album was a No. 6 club hit on the strength of three cuts, "Dancin' Fever" (also a Hot 100 and soul singles chart entry), "Johnny, Johnny Please Come Home," and "Take It Easy." Barry's biggest worldwide hit, which reportedly has sold 2 million copies, was 1979's "Boogie Woogie Dancin' Shoes" on Chrysalis.

Thereafter, Barry released singles on various independent labels, including TSR and Personal, with each title selling in the 15,000-20,000 range. A single distributed through a major label, "If I Do It To You" on Mirage/Atlantic, was the only record that failed to chart.

Barry and Korduletsch are close to completing a new album. A likely follow-up single will be the midtempo "Can You Feel My Heartbeat."

## CHICAGO THEATRE RESTORED

(Continued from page 28)

vating classic theaters (they have restored the Wilton in Los Angeles, the Cincinnati Palace, Cleveland's Playhouse Square Theatre, and St. Louis' Fox Theatre, among others), the Chicago Theatre will rely primarily on "variety bookings."

"We've developed our subscription series on variety bookings," says Shepardson. In addition to

MOR entertainers such as Sinatra, Liza Minnelli, Dionne Warwick, Johnny Mathis, Peter Allen, and Andy Williams (all scheduled in the next six months), the venue will present "arts attractions, jazz, r&b, and contemporary rock," says Shepardson.

The theater also has a full schedule of Broadway shows on tap.

rales & Sergio Munzibai; there are breaks one could not possibly have guessed were hiding in the original production.

Gregory Abbott's "Shake You Down" (Columbia), something of a tribute to "Caravan Of Love" chordally, was remixed by the artist/producer, simply and well; his album is good pop-r&b... **Regina's "Beat Of Love"** (Atlantic), following her import/export hit, "Baby Love," should hit top 40 primarily... **Brilliant's "Somebody"** (Atlantic) is if anything even more naggingly catchy in its remix by **Freddie Bastone**; also, on the flip, an eclectic instrumental, "Red Red Groovy."

**NOTES:** Typesetter's gremlins altered the names of **Louil Silas, Jr.** and **Jaki Graham** last week; our apologies... We'll say more about the **New Order** album "Brotherhood" (Qwest) next week, but we suggest going straight to "Bizarre Love Triangle" (PMRC, don't even try it!) and "All Day Long."

Again, we remind label promotion folks that *today*—Monday, Oct. 6—is as late as we can receive any record you'd like to see mentioned in Dance Trax for the remainder of the month, because of our globetrotting.

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**Platinum Smiles.** Alabama members are all smiles as they are presented with a platinum award for their "Alabama's Greatest Video Hits" home music video. On hand for the presentation are, from left, Jeff Cook; Teddy Gentry; Jim Crowley, national sales manager for RCA/Columbia Pictures Home Video's MusicVision line; and Randy Owen.

## Despite Rising Costs Of Liability Insurance Concert Biz Shifts Into High Gear

This story prepared by Debbie Holley & Andrew Roblin.

NASHVILLE Despite the soaring cost of liability insurance, the country concert business is on the upswing, according to most booking agents and promoters. Good packaging and an influx of youth-oriented country acts have given the business a boost, agents say.

"There are a lot of new artists on the scene that are creating interest not only with country listeners but are attracting new audiences to country music," says Terry Cline, president of the Halsey Co. Among the newer artists on Halsey's lengthy roster are Dwight Yoakam, Southern Pacific, Holly Dunn, and the Forester Sisters.

But ticket-buyers are choosier than

ever about what they pay to see—especially with the huge number of acts now on tour. "It's become a major event for someone to go out and buy that ticket today," says Tony Conway, vice president of Buddy Lee Attractions. "We're trying to package our new artists with our established acts and make it a fresh package."

Buddy Lee books Sweethearts Of The Rodeo, Judy Rodman, Patty

ing the impact of skyrocketing costs for liability insurance. "I think there's less outdoor events because of it," says Cline of the Halsey Co.

Insurance costs add as much as 75 cents to the cost of each ticket, says Conway of Buddy Lee. "It's gotten so bad that there've been some major annual events that have been going on for 60 years and this year they couldn't put the event on [because of insurance costs]."

Veteran promoter Lon Varnell says insurance for his shows has increased considerably. "We have been fortunate," says Varnell. "I've been in business 42 years, but there are some who can't get insurance."

Ticket buyers, promoters, and acts all pay the price for insurance. "If a show costs \$50,000 to do, now it costs \$51,000," says Dan Wojcik, president of Entertainment Artists, which books Hank Williams Jr., Billy Joe Royal, and others.

Although expensive liability insurance seems to be here to stay, another cloud on the booking horizon has evaporated—for the moment, anyway. For the bigger agencies, overseas business has rebounded after the terrorism scare earlier this year, when Southern Pacific, the Bellamy Brothers, and Ricky Skaggs canceled foreign tours.

"We do a tremendous amount of overseas business," says the Halsey Co.'s Cline. "It's one of the main areas of our company." Such Halsey acts as Don Williams, Brenda Lee, and Freddie Fender have lately toured Europe and elsewhere abroad without incident. "We shouldn't become isolationists," says Cline. "We can do more by continuing our exchange with different countries so that we can get a better understanding with each other."

"I have built a relationship with [European promoters] over the years, and they wouldn't want to do a tour over there if they thought something was going to happen," Conway says.

### 'We try to create events'

Loveless, and many established acts, including John Anderson, Waylon Jennings, and George Jones.

Top Billing's Steve Thurman agrees that savvy packaging has become essential. Promoters find that two or three acts on the same bill deliver wider demographics and better ticket sales, he says. Tom T. Hall, Mel McDaniel, and others are on Top Billing's roster.

While packaging is more important than ever for new acts, it is also a time-honored ingredient in the success of major acts like Kenny Rogers. "We try to create events, not just concerts," says Gerald Roy, president of Stellar Entertainment, which coordinates promotion and advertising for Rogers' tours. "Kenny's an event, and we like to give people their money's worth. We've always had three-artist packaging."

Both Roy and Thurman foresee a strong 1987 for concerts. "There are many dates in 1987 being booked now," says Thurman. "That's a good sign. When country music went through its down slide, the days of booking six months in advance—people just weren't doing that anymore. They were waiting to see how they came out on one show before booking two months ahead."

While the outlook for 1987 is generally good, the concert business is feel-

## NASHVILLE SCENE

by Gerry Wood



**A** BOON TO country music—in fact, all genres of music—is the new \$3.5 million entertainment complex dubbed **Dallas Alley**. It's slated to open this month.

This is no fly-by-night, pie-in-the-sky venture but an impressive music-oriented mecca created by **Spencer Taylor**, the man who gave us **Billy Bob's**, that Texas-size honky-tonk heaven in Fort Worth. This project is deep in the heart of downtown Dallas and should also prove to be a boost for the inner-city nightclub and entertainment scene.

Like Billy Bob's, Dallas Alley has to be seen to be believed. The 30,000-square-foot complex is centered within an even larger venture—**West End Marketplace**, a five-level, festival-style retail area encompassing the beautifully renovated 70-year-old Home Furniture Building. Dallas Alley

and the West End Marketplace are just a stone's throw from the downtown Dallas City Center of the Reunion Plaza. They are also close to the restored Union Station, which not only serves Amtrak passengers but Dallas diners and drinkers as well with some exceptional bars and restaurants.

The complex offers a tenant mix of 60% food, beverage, and entertainment operations and 40% specialty retailing. Developers hope to tap the potential provided by the dynamic growth of the Dallas/Fort Worth metro area (a projected population of 4 million by 1990), 115,000 office workers in downtown Dallas, convention trade that brought some \$783 million into the nation's third largest convention center in terms of revenue, and the growing number of tourists (2.5 million last year).

"Dallas Alley will provide an entertainment identity to the historic West End of Dallas," said Taylor during a recent "press fest" at the partially completed site. Taylor estimates Dallas Alley will employ 300 people, and the Marketplace an additional 700. Each nightclub in the complex will be a primary facility for showcasing rising local talent.

One cover charge will admit patrons to four nightclubs and a diner. The nerve center of Dallas Alley is the Boiler Room, so named because it originally was the boiler room of the old Sunshine Biscuit Co. Featuring two dance floors, multilevel seating and mingling areas, and three bars, the club will provide music ranging from big band sounds to hi-tech pop fusion.

Take Five is a jazz club; Froggy Bottoms will serve up r&b; Backstage is a VIP-members-only club centered on a piano bar; the Plaza Bar, an indoor/outdoor watering hole, will highlight live Dixieland music; and Bubbles Beach Diner, a 24-hour, '40s-style eatery, completes the Dallas Alley attraction. The latter two spots require no cover charge.

Special events and happy-hour attractions are planned to lure even more patrons to the ambitious project that could provide even more spark to the renaissance of downtown Dallas. The ramifications for the entertainment industry are just as great. **Chuck Mandernach**, executive entertainment coordinator, will book acts for each facility of Dallas Alley and oversee musical entertainment for special events. He has worked as a studio musician and jin-

gle writer. He is also a member of the adjunct music faculty at Southern Methodist Univ. and a former member of the Dallas Symphony Orchestra.

Dallas Alley will be an interesting project to see develop since other cities might be in the market to restore some older warehouse buildings and create a similar entertainment complex—if it proves successful. With leaders like Taylor and Mandernach, that "if" is beginning to look like a "when."

**NEWSNOTES:** **Dean Dillon** and **Matraca Berg** were guests with **Frank Dycus** at the National Entertainment Journalists Assn. Songwriter Showcase held at the Music Row Club in Nashville. Dillon and Dycus sang some of the hits they've written, including two they co-wrote. Also, writers-turned-performers **Schuuler, Knoblock & Overstreet** entertained the audience with their songs after songwriter **Max D. Barnes** opened the show with his hits. MCs were **Eddie Edwards** and **Paul Randall** of **WSIX-AM/FM Nashville**. Monies raised will be used to fund a college scholarship for a student majoring in communications or music business... The students of Mississippi State Univ. will pay special tribute to MSU alumnus **Jerry Clower** during homecoming festivities Oct. 24. The MCA Records artist will be featured in the homecoming parade and will be presented with a special award at the pep rally near the stadium where he played football for Mississippi State.

(Continued on next page)

### Dallas Alley is a \$3.5 million entertainment complex

FOR WEEK ENDING OCTOBER 11, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

131 REPORTERS			NEW	TOTAL
			ADDS	ON
HANK WILLIAMS, JR.	MIND YOUR OWN BUSINESS	WARNER/CURB	74	85
REBA MCENTIRE	WHAT AM I GONNA DO ABOUT YOU	MCA	53	56
RICKY SKAGGS	LOVE'S GONNA GET YOU SOMEDAY	EPIC	52	81
PAKE MCENTIRE	BAD LOVE	RCA	39	40
T.G. SHEPPARD	HALF PAST FOREVER	COLUMBIA	29	41

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

43 REPORTERS			NUMBER
			REPORTING
GATLIN BROS.	SHE USED TO BE SOMEBODY'S BABY	COLUMBIA	15
MARIE OSMOND/PAUL DAVIS	STILL NEW TO ME	CAPITOL/CURB	14
STEVE WARINER	STARTING OVER AGAIN	MCA	14
ALABAMA	TOUCH ME WHEN WE'RE DANCING	RCA	11
JOHN ANDERSON	HONKY TONK CROWD	WARNER BROS	10

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# CMA Readies Talent Buyers Show

NASHVILLE More than two dozen officials involved in selling and buying talent are scheduled to speak at the Country Music Assn.'s Talent Buyers Entertainment Marketplace, to be held at the Sheraton Music City hotel here Friday-Sunday (10-12).

Manager and former CMA officer Ken Kragen will deliver the keynote address at 10 a.m. on Friday.

Scheduled to participate in the series of panels are Mickey Baker, Starbound Management, Hendersonville, Tenn.; Jeffrey Beals, William Morris Agency, Nashville; JoAnn Berry, World Class Talent, Nashville; Gary Bongiovanni, Pollstar, Fresno, Calif.; Phil Colson, Haas Wilkerson-Wohl-

berg Insurance, St. Louis.

Also scheduled to take part are Mike DuBois, Illinois State Fair, Springfield; Jim Frost, Minnesota State Fair, St. Paul; Dick Gary, the Gary Group, Venice, Calif.; Ed Goodgold and Barbara Wellner, Entertainment Services Group, New York; Arny Granat, JAM Productions, Chicago; Susan Hackney, Susan Hackney & Associates, Nashville; Walter Howell Jr., W.R. Howell & Associates, Birmingham, Mich.; Jimmy Jay, Jayson Promotions, Hendersonville, Tenn.; Robin MaGruder and Wil Sharp, Showco, Dallas; Dick McCullough, E.H. Brown Advertising, Chicago; Chip Monck, United Production

Services, Duarte, Calif.

Ray Pilszak and Tom Powell, Amusement Business, Nashville; Tandy Rice, Top Billing International, Nashville; Sol Saffien, Scotti Brothers Entertainment Industries, Santa Monica, Calif.; David Skepner, David Skepner & the Buckskin Co., Nashville; Joe Sullivan, Sound Seventy, Nashville; Jim Vail, the Vail Group, Los Angeles; Lon Varnell, Varnell Enterprises, Nashville; and Allan Prober, Performance, Fort Worth, will also be in attendance.

Late registration fees are now being accepted; they are \$175 for CMA members and \$225 for nonmembers.

## NASHVILLE SCENE

(Continued from preceding page)

Johnny Rodriguez got a high-flying experience when he joined forces with the Metro Airport Authority and Smyrna Air Show near Nashville. He was a participant in the 1986 Smyrna Air Show, which benefited several local charities. Rodriguez flew with the Golden Knights aerial team and marveled, "Just imagine going 12,500 feet above the ground in an open plane and watching people jump out ... on purpose" ... Oct. 13 could be a doubly lucky day for Marie Osmond. It's her birthday—and also the date for the CMA Awards Show. Osmond and Dan Seals are in the running for vocal duo honors.

# 19,200 SEATS



reunion arena  
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FOR WEEK ENDING OCTOBER 11, 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	2	2	16	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
2	3	1	12	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
3	5	5	26	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	6	7	11	EXILE EPIC FE 40401	GREATEST HITS
5	1	3	11	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
6	4	4	18	GEORGE STRAIT MCA 5750 (8.98)	# 7
7	9	10	23	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
8	7	6	47	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
9	8	8	18	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
10	11	12	33	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
11	12	18	6	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
12	13	17	6	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
13	14	14	5	RAY STEVENS MCA 5789	SURELY YOU JOUST
14	15	15	8	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
15	10	9	32	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
16	16	11	18	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
17	20	27	3	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
18	19	19	16	T GRAHAM BROWN CAPITOL ST 1 2487 (8.98)	I TELL IT LIKE IT USED TO BE
19	18	13	27	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
20	21	22	5	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
21	17	16	67	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
22	23	59	3	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
23	25	26	50	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
24	30	32	20	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
25	22	23	25	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
26	39	31	99	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
27	28	36	47	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
28	33	38	28	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
29	31	24	17	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
30	24	21	23	EDDIE RABBITT RCA AHL 1-7041 (8.98)	RABBITT TRAX
31	26	20	29	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
32	35	46	14	KEITH WHITLEY RCA CPL 1-7043 (8.98)	L.A. TO MIAMI
33	27	25	10	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
34	36	33	15	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
35	40	45	13	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
36	29	28	81	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
37	37	37	264	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
38	42	44	73	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME

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39	47	47	12	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
40	43	29	43	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
41	48	54	33	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
42	62	43	31	JOHN CONLEE COLUMBIA FC-40257	HARMONY
43	46	51	6	MICKEY GILLEY EPIC 40353	ONE AND ONLY
44	45	35	15	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
45	49	53	440	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
46	59	52	17	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
47	50	48	86	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
48	54	61	73	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
49	NEW ▶		1	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
50	38	34	10	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
51	53	41	12	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
52	56	63	238	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
53	57	65	8	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
54	55	55	28	JUDY RODMAN MTM 71050 (8.98)	JUDY
55	51	57	74	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
56	60	60	9	GENE WATSON EPIC 40306	STARTING NEW MEMORIES
57	32	30	27	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
58	63	69	130	ALABAMA ▲ <sup>2</sup> RCA AHL 1-4939 (8.98) (CD)	ROLL ON
59	61	62	31	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
60	66	—	2	BARBARA MANDRELL MCA 5769	MOMENTS
61	69	71	126	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
62	44	50	23	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
63	65	64	17	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
64	34	39	54	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
65	73	72	72	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
66	67	56	31	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
67	72	68	239	ALABAMA ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
68	52	49	13	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
69	41	42	15	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
70	58	40	9	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
71	71	70	19	PAKE MCENTIRE RCA AFL 1-5809 (8.98)	TOO OLD TO GROW UP
72	74	74	47	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
73	75	58	36	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
74	68	66	6	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
75	64	67	12	ED BRUCE RCA AHL 1-5808 (8.98)	NIGHT THINGS

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.

# 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	3	5	14	<b>★★ NO. 1 ★★</b> <b>BOTH TO EACH OTHER (FRIENDS &amp; LOVERS)</b> R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
2	2	3	15	<b>LONELY ALONE</b> J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
3	5	6	14	<b>JUST ANOTHER LOVE</b> J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL 5604
4	6	7	12	<b>CRY</b> J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
5	8	9	13	<b>SECOND TO NO ONE</b> D.MALLOY (R.CASH)	◆ ROSANNE CASH COLUMBIA 38-06159
6	9	10	12	<b>IT'LL BE ME</b> B.KILLEN (S.L.E.MAIER, J.PENNINGTON)	EXILE EPIC 34-06229
7	10	13	11	<b>TOO MANY TIMES</b> N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	◆ EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
8	14	16	9	<b>DIGGIN' UP BONES</b> K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
9	12	14	14	<b>YOU CAN'T STOP LOVE</b> J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071/CAPITOL
10	13	15	12	<b>DOO-WAH DAYS</b> N.WILSON, M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)	◆ MICKEY GILLEY EPIC 34-06184
11	15	17	10	<b>DIDN'T WE</b> J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
12	1	2	16	<b>ALWAYS HAVE ALWAYS WILL</b> N.WILSON (J.MEARS)	◆ JANIE FRICKE COLUMBIA 38-06144
13	16	20	10	<b>THAT ROCK WON'T ROLL</b> T.DUBOIS, S.HENDRICKS (J.S.SHERRILL, B.DIPIERO)	RESTLESS HEART RCA 14376
14	4	4	14	<b>GUIARS, CADILLACS</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
15	17	18	12	<b>SINCE I FOUND YOU</b> S.BUCKINGHAM (B.LLOYD, R.FOSTER)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
16	7	8	17	<b>GUITAR TOWN</b> E.GORDY, JR., T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52856
17	18	22	10	<b>A GIRL LIKE EMMYLOU</b> SOUTHERN PACIFIC, J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
18	19	23	9	<b>STARTING OVER AGAIN</b> T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
19	20	25	7	<b>YOU'RE STILL NEW TO ME</b> P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
20	22	26	9	<b>NO ONE MENDS A BROKEN HEART LIKE YOU</b> T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
21	23	28	8	<b>CHEAP LOVE</b> R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
22	24	30	9	<b>HONKY TONK CROWD</b> J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
23	25	29	8	<b>SHE USED TO BE SOMEBODY'S BABY</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
24	26	31	7	<b>AT THE SOUND OF THE TONE</b> J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
25	28	34	4	<b>TOUCH ME WHEN WE'RE DANCING</b> H.SHEDD, ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	◆ ALABAMA RCA 5003-7
26	27	32	5	<b>IT AIN'T COOL TO BE CRAZY ABOUT YOU</b> J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
27	21	24	10	<b>I'M NOT TRYING TO FORGET YOU</b> W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
28	11	1	15	<b>IN LOVE</b> R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
29	30	35	8	<b>MY LIFE'S A DANCE</b> J.WHITE (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5610
30	32	37	6	<b>HELL AND HIGH WATER</b> B.LOGAN (T.BROWN, A.HARVEY)	◆ T GRAHAM BROWN CAPITOL 5621
31	35	39	8	<b>DADDY'S HANDS</b> T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
32	38	51	3	<b>TOO MUCH IS NOT ENOUGH</b> E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
<b>★★★ POWER PICK/SALES ★★★</b>					
33	36	38	8	<b>I MISS YOU ALREADY</b> N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
34	37	41	6	<b>WE HAD IT ALL</b> V.GARAY (T.SEALS, D.FRITTS)	DOLLY PARTON RCA 5001-7
35	39	46	5	<b>OUT GOIN' CATTIN'</b> R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSAALL CAPITOL/CURB 5629/CAPITOL
36	44	50	5	<b>WINE COLORED ROSES</b> B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
37	42	47	6	<b>WHEN YOU HURT I HURT</b> B.KILLEN (R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA
38	45	54	4	<b>WHAT YOU'LL DO WHEN I'M GONE</b> J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
39	47	60	3	<b>GIVE ME WINGS</b> B.MAHER (R.FLEMING, D.SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
40	46	52	5	<b>EVERYTHING I USED TO DO</b> G.WATSON, L. BOOTH (E.ROWELL)	GENE WATSON EPIC 34-06290
41	29	12	16	<b>LITTLE ROCK</b> J.BOWEN, R.MCENTIRE (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
<b>★★★ HOT SHOT DEBUT ★★★</b>					
42	NEW	1	1	<b>MIND YOUR OWN BUSINESS</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
43	33	19	17	<b>TEN FEET AWAY</b> B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
<b>★★★ POWER PICK/AIRPLAY ★★★</b>					
44	67	—	1	<b>LOVE'S GONNA GET YOU SOMEDAY</b> R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
45	49	55	5	<b>WALK THE WAY THE WIND BLOWS</b> A.REYNOLDS (T.P.O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
46	31	11	18	<b>GOT MY HEART SET ON YOU</b> BLOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
47	40	40	7	<b>FIDDLIN' MAN</b> J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
48	51	70	3	<b>STAND ON IT</b> J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
49	50	56	5	<b>FOOLS FOR EACH OTHER</b> E.BRUCE, B.MEVIS (G.CLARK)	ED BRUCE WITH LYNN ANDERSON RCA 5005-7

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50	34	21	14	<b>FARTHER DOWN THE LINE</b> T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
51	57	62	4	<b>OH DARLIN'</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
52	60	82	3	<b>ONLY YOU</b> J.KENNEDY (B.RAM, A.RAND)	◆ THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
53	55	59	5	<b>TIME STOOD STILL</b> V.GOSDIN, R.J.JONES (R.J.JONES)	VERN GOSDIN COMPLEAT 158/POLYGRAM
54	NEW	1	1	<b>WHAT AM I GONNA DO ABOUT YOU</b> J.BOWEN, R.MCENTIRE (D.GILMORE, B.SIMON, J.LLISON)	REBA MCENTIRE MCA 52922
55	41	45	10	<b>THAT'S WHAT HER MEMORY IS FOR</b> R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
56	65	—	2	<b>SHE THINKS THAT SHE'LL MARRY</b> T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
57	58	63	5	<b>THESE SHOES</b> D.EDMONDS (L.LEE, J.GOIN)	EVERLY BROTHERS MERCURY 884 694-7/POLYGRAM
58	43	27	17	<b>STAND A LITTLE RAIN</b> M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
59	63	76	3	<b>QUITTING TIME</b> K.LEHNING (HELLARD, GARVIN, JONES)	CON HUNLEY CAPITOL 5631
60	64	73	3	<b>FIRE AT FIRST SIGHT</b> T.SKINNER, J.L.WALLACE (T.SKINNER, J.L.WALLACE)	THE KENDALLS MCA/CURB 52933/MCA
61	69	—	2	<b>NIGHT LIFE</b> S.BUCKINGHAM (W.NELSON, P.BUSKIRK, W.BREELAND)	B.J. THOMAS COLUMBIA 38-06314
62	66	77	4	<b>AIN'T THAT PECULIAR</b> G.FUNDIS (W.ROBINSON, W.MOORE, M.TARPLIN, R.ROGERS)	NEW GRASS REVIVAL EMI-AMERICA 8347
63	48	33	18	<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.
64	NEW	1	1	<b>HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)</b> R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
65	NEW	1	1	<b>BAD LOVE</b> M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
66	54	42	19	<b>THAT'S HOW YOU KNOW</b> E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
67	53	36	18	<b>SLOW BOAT TO CHINA</b> T.WEST (M.RAGOGNA)	◆ GIRLS NEXT DOOR MTM 72068/CAPITOL
68	73	81	3	<b>SHE WANTS TO MARRY A COWBOY</b> M.DANIEL (J.L.WILLIAMS)	JAMES & MICHAEL YOUNGER AIR 00106
69	56	43	19	<b>DESPERADO LOVE</b> C.TWITTY, D.HENRY, R.TREAT (M.GARVIN, S.JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
70	52	44	9	<b>I WON'T LET YOU DOWN</b> J.CRUTCHFIELD, H.PEDERSEN (G.BURR)	TOM WOPAT EMI-AMERICA 8334
71	62	66	5	<b>TALKIN' BLUE EYES</b> B.STRANGE (J.JARRARD, C.QUILLEN)	MARTY HAGGARD MTM 72073/CAPITOL
72	80	87	3	<b>HOW MUCH DO I OWE YOU</b> L.MORTON (S.KAROL, D.HALEY)	TONI PRICE MASTER 01/NSD
73	NEW	1	1	<b>THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW)</b> E.GORDY, JR., T.BROWN (D.LEE, B.MCDILL, B.JONES)	NICOLETTE LARSON MCA 52937
74	59	48	9	<b>SO THIS IS LOVE</b> N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-06167
75	68	49	20	<b>SOMETIMES A LADY</b> P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS)	◆ EDDY RAVEN RCA 14319
76	61	57	10	<b>ALL BECAUSE OF YOU</b> C.ALLEN (S.FORBERT)	MARTY STUART COLUMBIA 38-06230
77	72	65	6	<b>LOVE DON'T COME ANY BETTER THAN THIS</b> B.BECKETT (K.ROBBINS, S.LONGACRE)	SHELLY WEST WARNER BROS. 7-28648
78	76	71	7	<b>ANYTHING FOR LOVE</b> D.FOSTER (D.FOSTER, G.LIGHTFOOT)	GORDON LIGHTFOOT WARNER BROS. 7 28655
79	85	—	2	<b>LOVE LETTERS IN THE SAND</b> J.KENNEDY (F.COOTS, C.KENNY, N.KENNY)	TOM T. HALL MERCURY 884 850-7/POLYGRAM
80	71	58	20	<b>HEARTBEAT IN THE DARKNESS</b> D.WILLIAMS, G.FUNDIS (D.LOGGINS, R.SMITH)	◆ DON WILLIAMS CAPITOL 5588
81	NEW	1	1	<b>I'LL GO STEPPIN' TOO</b> G.SUTTON (T.JAMES, W.DENNY)	GLENN SUTTON MERCURY 884 974-7/POLYGRAM
82	79	64	7	<b>ALONG FOR THE RIDE ('56 T-BIRD)</b> R.NICHOLS (D.O'KEEFE, B.BRAUN)	JOHN DENVER RCA 14406
83	81	78	5	<b>PEOPLE'S COURT</b> R.STEVENS (C.W.KALB, JR., D.SLATER, J.WHITE)	RAY STEVENS MCA 52924
84	82	86	3	<b>WRONG TRAIN</b> E.PENNEY (E.PENNEY, J.MCBEE)	BETH WILLIAMS BGM 71086
85	83	79	15	<b>NOTHIN' VENTURED NOTHIN' GAINED</b> B.MAHER, D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
86	84	53	7	<b>ALIVE AND WELL</b> B.SHERRILL (M.GARVIN, B.JONES)	TAMMY WYNETTE EPIC 34-0623
87	74	75	5	<b>ROCKIN' MY COUNTRY HEART</b> P.GARRETT (H.W.PRICE, P.GARRETT)	PAT GARRETT COMPLEAT 157/POLYGRAM
88	87	69	14	<b>YOU MADE A ROCK OF A ROLLING STONE</b> R.CHANCEY (C.WATERS, K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
89	70	72	5	<b>YOU'VE TAKEN OVER MY HEART</b> G.KENNEDY (B.RICE)	BOBBY G. RICE DOOR KNOB 86-251
90	78	83	3	<b>OH LOUISIANA</b> L.C.PARSONS (K.WESLEY)	JIM AND JESSIE MSR 198 310/NSD
91	89	84	20	<b>A FRIEND IN CALIFORNIA</b> M.HAGGARD, R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
92	88	74	7	<b>WHAT DID YOU DO TO MY HEART</b> B.ARLIDGE (J.CALHOUN)	CHANCE MERCURY 884 918-7/POLYGRAM
93	75	67	18	<b>WORKING CLASS MAN</b> W.ALDRIE (J.CAINE)	LACY J. DALTON COLUMBIA 38-06098
94	86	88	3	<b>PLEASE DON'T TALK ABOUT ME WHEN I'M GONE</b> R.PENNINGTON (S.CLARE, S.STREPT)	RAY PRICE STEP ONE 361
95	92	85	22	<b>COUNT ON ME</b> J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
96	90	68	22	<b>STRONG HEART</b> R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
97	91	80	13	<b>THE PAGES OF MY MIND</b> B.SHERRILL, R.CHARLES (B.HILL, J.R.WILDE)	RAY CHARLES COLUMBIA 38-06172
98	95	94	22	<b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b> J.BOWEN, G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
99	77	61	7	<b>JUKEBOX SATURDAY NIGHT/NIGHT LIFE</b> R.MILSAP, R.DILLARD (S.HARRIS, J.ROSASCO, W.NELSON, P.BUSKIRK, W.BREELAND)	ROY CLARK SILVER DOLLAR 7-0004
100	93	89	22	<b>OLD VIOLIN</b> S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM

Products with the greatest airplay and sales gains this week. ◆ Video clip availability. • Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Billboard Hot Country Singles SALES & AIRPLAY™

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	1
2	3	LONELY ALONE	THE FORESTER SISTERS	2
3	4	JUST ANOTHER LOVE	TANYA TUCKER	3
4	5	CRY	CRYSTAL GAYLE	4
5	7	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	7
6	8	SECOND TO NO ONE	ROSANNE CASH	5
7	11	THAT ROCK WON'T ROLL	RESTLESS HEART	13
8	12	DIGGIN' UP BONES	RANDY TRAVIS	8
9	10	IT'LL BE ME	EXILE	6
10	13	DIDN'T WE	LEE GREENWOOD	11
11	15	DOO-WAH DAYS	MICKEY GILLEY	10
12	16	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	15
13	14	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	9
14	17	HONKY TONK CROWD	JOHN ANDERSON	22
15	1	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	12
16	6	GUITARS,CADILLACS	DWIGHT YOAKAM	14
17	9	GUITAR TOWN	STEVE EARLE	16
18	20	STARTING OVER AGAIN	STEVE WARINER	18
19	21	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	17
20	23	CHEAP LOVE	JUICE NEWTON	21
21	—	I MISS YOU ALREADY	BILLY JOE ROYAL	33
22	18	IN LOVE	RONNIE MILSAP	28
23	24	TOUCH ME WHEN WE'RE DANCING	ALABAMA	25
24	19	LITTLE ROCK	REBA MCENTIRE	41
25	—	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	42
26	25	WINE COLORED ROSES	GEORGE JONES	36
27	—	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	54
28	—	FOOLS FOR EACH OTHER	ED BRUCE WITH LYNN ANDERSON	49
29	22	GOT MY HEART SET ON YOU	JOHN CONLEE	46
30	29	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	24

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	1
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6	9	SECOND TO NO ONE	ROSANNE CASH	5
7	10	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	7
8	12	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	9
9	14	DIGGIN' UP BONES	RANDY TRAVIS	8
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13	4	GUITARS,CADILLACS	DWIGHT YOAKAM	14
14	16	THAT ROCK WON'T ROLL	RESTLESS HEART	13
15	17	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	15
16	8	GUITAR TOWN	STEVE EARLE	16
17	18	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	17
18	20	STARTING OVER AGAIN	STEVE WARINER	18
19	19	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	19
20	22	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	20
21	24	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	23
22	23	CHEAP LOVE	JUICE NEWTON	21
23	25	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	24
24	28	TOUCH ME WHEN WE'RE DANCING	ALABAMA	25
25	26	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	26
26	21	I'M NOT TRYING TO FORGET YOU	WILLIE NELSON	27
27	27	HONKY TONK CROWD	JOHN ANDERSON	22
28	11	IN LOVE	RONNIE MILSAP	28
29	30	MY LIFE'S A DANCE	ANNE MURRAY	29
30	—	HELL AND HIGH WATER	T GRAHAM BROWN	30

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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
MCA (14)	18
MCA/Curb (4)	
RCA	14
CAPITOL (6)	13
MTM (5)	
Capitol/Curb (2)	
COLUMBIA	13
WARNER BROS. (10)	13
Warner/Curb (2)	
Reprise (1)	
POLYGRAM	11
Mercury (9)	
Complet (2)	
EPIC	8
EMI-AMERICA	2
NSD	2
MSR (1)	
Master (1)	
AIR	1
ATLANTIC	1
Atlantic/America (1)	
BGM	1
DOOR KNOB	1
SILVER DOLLAR	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
62 AIN'T THAT PECULIAR	(Jobete, ASCAP) CPP	
86 ALIVE AND WELL	(Tree, BMI/Cross Keys, ASCAP) HL	
76 ALL BECAUSE OF YOU	(Rolling Tide, ASCAP)	
82 ALONG FOR THE RIDE ('56 T-BIRD)	(Bicamer, BMI/Slavetone, ASCAP)	
12 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP) CPP	
78 ANYTHING FOR LOVE	(Moose, CAPAC/Air Bear, BMI/Warner-Tamerlane, BMI)	
24 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	
65 BAD LOVE	(Dennis Linde, BMI)	
1 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)	
21 CHEAP LOVE	(Shidel, BMI/Bug, BMI)	
95 COUNT ON ME	(Staller Brothers, BMI)	
63 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
4 CRY	(Shapiro Bernstein & Co., ASCAP)	
31 DADDY'S HANOS	(Blackwood, BMI) CPP/ABP	
69 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
11 DIDN'T WE	(Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM	
8 DIGGIN' UP BONES	(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) HL	
10 DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP	
40 EVERYTHING I USED TO DO	(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL	
50 FARTHER DOWN THE LINE	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
47 FIDDLIN' MAN	(Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) HL	
60 FIRE AT FIRST SIGHT	(Hall-Clement, BMI) HL	
49 FOOLS FOR EACH OTHER	(Chappell, ASCAP) HL	
91 A FRIEND IN CALIFORNIA	(Inorbit, BMI) CPP	
17 A GIRL LIKE EMMYLOU	(That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)	
39 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL	
46 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
16 GUITAR TOWN	(Goldline, ASCAP) HL	
14 GUITARS, CADILLACS	(Coal Dust West, BMI)	
64 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP)	
80 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
30 HELL AND HIGH WATER	(April, ASCAP/Ides Of March, ASCAP/Preshus Child, BMI) CPP/ABP	
22 HONKY TONK CROWD	(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL	
72 HOW MUCH DO I OWE YOU	(Emily Too, SESAC)	
33 I MISS YOU ALREADY	(Tree, BMI) HL	
70 I WON'T LET YOU DOWN	(Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)	
81 I'LL GO STEPPIN' TOO	(APRS, BMI)	
27 I'M NOT TRYING TO FORGET YOU	(Willie Nelson, BMI) CPP	
28 IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI) CPP	
26 IT AIN'T COOL TO BE CRAZY ABOUT YOU	(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP	
6 IT'LL BE ME	(Tree, BMI/Pacific Island, BMI) CPP/HL	
99 JUKEBOX SATURDAY NIGHT/NIGHT LIFE	(Blackwood, BMI/Priority, ASCAP/Tree, BMI) CPP/ABP	
3 JUST ANOTHER LOVE	(Second To No One, BMI)	
41 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
2 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
77 LOVE DON'T COME ANY BETTER THAN THIS	(Irving, BMI/Somebody's, SESAC) CPP/ALM	
79 LOVE LETTERS IN THE SAND	(Bourne, ASCAP)	
44 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI)	
42 MIND YOUR OWN BUSINESS	(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI)	
29 MY LIFE'S A DANCE	(Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP	
61 NIGHT LIFE	(Tree, BMI/Glad, BMI)	
20 NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP) CPP	
98 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL	
85 NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) CPP/ABP/HL	
51 OH DARLIN'	(Cross Keys, ASCAP) HL	
90 OH LOUISIANA	(Jim Tom, ASCAP/LaPanto, ASCAP)	
100 OLD VIOLIN	(Dwight Manners, BMI)	
52 ONLY YOU	(Hollis, BMI)	
35 OUT GOIN' CATTIN'	(Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	
97 THE PAGES OF MY MIND	(April, ASCAP/Welbeck, ASCAP) CPP/ABP	
83 PEOPLE'S COURT	(Ray Stevens, BMI/New London, ASCAP)	
94 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE	(Remick, ASCAP)	
59 QUITTIN' TIME	(Tree, BMI/Cross Keys, ASCAP) HL	
87 ROCKIN' MY COUNTRY HEART	(Red Barn, BMI)	
5 SECOND TO NO ONE	(Chelcait, BMI/Atlantic, BMI)	
56 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP)	
23 SHE USED TO BE SOMEBODY'S BABY	(Larry Gatlin, BMI)	
68 SHE WANTS TO MARRY A COWBOY	(Jack & Bill, ASCAP)	
15 SINCE I FOUND YOU	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
67 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
74 SO THIS IS LOVE	(Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP	
75 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
58 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP) HL	
48 STAND ON IT	(Bruce Springsteen, ASCAP)	
18 STARTING OVER AGAIN	(Forrest Hills, BMI/Write Road, BMI)	
96 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
71 TALKIN' BLUE EYES	(Alabama Band, ASCAP/Quillsong, ASCAP/Dejamas, ASCAP) HL	
43 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
13 THAT ROCK WON'T ROLL	(Combine, BMI)	
66 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
73 THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW)	(Hall-Clement, BMI/Maplehill, BMI/Cross Keys, ASCAP/Tree, BMI)	
55 THAT'S WHAT HER MEMORY IS FOR	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
57 THESE SHOES	(Carlsongs, BMI/Carlyric, ASCAP)	
53 TIME STOOD STILL	(Hookit, BMI/Blue Lake, BMI) CPP	
7 TOO MANY TIMES	(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)	
32 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
25 TOUCH ME WHEN WE'RE DANCING	(Hall-Clement, BMI) HL	
45 WALK THE WAY THE WIND BLOWS	(Colgems-EMI, ASCAP/White Sheep, ASCAP)	
34 WE HAD IT ALL	(Danor, BMI/Irving, BMI) CPP/ALM	
54 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Ailings, BMI)	
92 WHAT DID YOU DO TO MY HEART	(Marledge, ASCAP)	
38 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP	
37 WHEN YOU HURT I HURT	(Tree, BMI/Strawberry Lane, BMI) HL	
36 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
93 WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)	
84 WRONG TRAIN	(Chiplin, ASCAP/April, ASCAP)	
9 YOU CAN'T STOP LOVE	(Lawyer's Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
88 YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP) HL	
19 YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI)	
89 YOU'VE TAKEN OVER MY HEART	(Chip'n'Dale, ASCAP)	

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

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

## Album Bar Coding More Widespread System Becoming Useful To Merchants

BY EARL PAIGE

SAN DIEGO UPC bar coding of records and tapes in the U.S. is finally to a point where it has become an efficient tool for retailers.

That was the view of Warehouse chain president Lou Kwiker, addressing the sixth annual meeting of the National Assn. of Recording Merchandisers (NARM) retail advisory and manufacturer advisory committee, held here Sept. 15-18 (Billboard, Sept. 27 and Oct. 4).

Said Kwiker, "For the first time, vendor-source marking is out there in sufficient quantity that retailers can use it as the primary source of data capture. It has taken a long time, but I think we're there."

Kwiker summarized his study of 36,500 SKUs: "With the exception of WEA and Motown, most everybody else is three-quarters or more bar-coded on LPs and cassettes. WEA [is] 50% on LP and 40% on cassette, and Motown [is] down in the one-third range. In compact disk everybody but Capitol and WEA is in the 95% and better range—Capitol 77% and WEA 74%."

The bar-code discussion differed greatly from the presentation Kwiker made a year ago, when he took a hard stand at the same event. Label reaction last year was more strident, and Kwiker seemed prepared for criticism. Russ Bach, WEA executive vice president of marketing development, questioned figures in Kwiker's new study. Bach said his recollection for WEA's percentages was 67% for LP and 65% for cassette.

As Bach and WEA president Henry Droz looked at a copy of the study's results, Kwiker asked, "Do you want to know what the WEA sample was?"

Bach said, "It's not all of our numbers, Lou. We have some different numbers that are higher," adding that he could supply a report from WEA.

Kwiker replied, "I sampled 4,800 of your SKUs."

Droz said the three autonomous labels that make up WEA—Warner Bros., Elektra/Asylum, and Atlantic—are at a different pace in CD bar coding. "Next year, these numbers will be tremendously improved."

John Burns, senior vice president of MCA Distribution, said Motown told him it plans to go back and bar-code everything.

Said Kwiker: "Either bar-code it or cut it out. It's a hell of a choice." The exchange came shortly on the heels of reports that Motown was dropping vinyl from its midline catalog, and riotous laughter greeted Kwiker's quip.

Dennis White, executive vice president of record group services for Capitol, said he questioned the CD figures, noting the label's CDs are 100% bar-coded. Then he said to Kwiker, "I would like to give you some good news. The first 200,000 of Tina Turner will not be bar-coded because the printer messed up. I wanted to make your day."

White said variances in Kwiker's study probably reflect Seraphim product being phased out, certain midline items, and some product with four digits. "We thought it would be

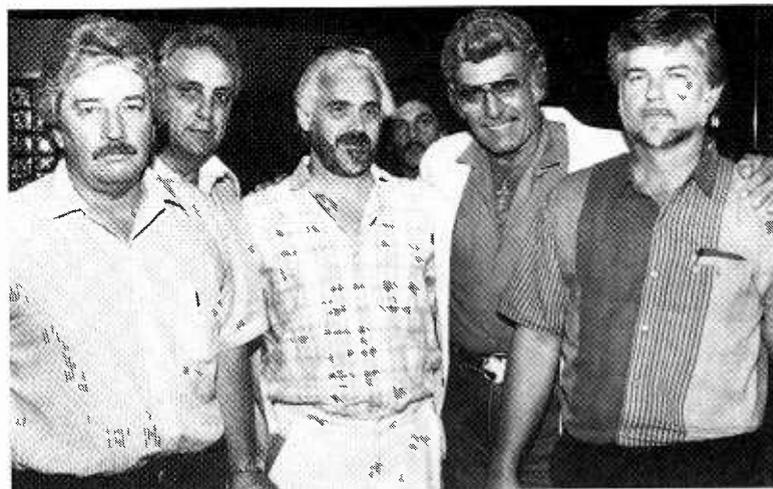
simple to go in and put a zero in front of the four digits. It's not that simple."

Kwiker related that a new problem is occurring with some PolyGram product: confusion regarding the difference between seven-digit and 10-digit bar codes, which is caused in part by some of the company's product being manufactured in Europe. But Harry Anger, the label's senior vice president of marketing, said the situation will soon be resolved.

"With the new revisions, the complete pop catalog, nonclassical catalog, is bar-coded," said Anger. "In those cases where there are jackets around, or old packages, we're applying stickers with the correct bar-code number."

He said that "there is a bridge for a period of time" where the computer can correct any disparity in numbers.

Peter Jones, vice president of (Continued on page 45)



**Class Reunion.** Carl Perkins makes a personal appearance at one of Nashville's Kroger Super Stores supporting the album "Class Of '55: A Rock And Roll Homecoming," which features Perkins, Johnny Cash, Jerry Lee Lewis, and Roy Orbison. The autograph session was the climax of a monthlong promotion conducted in 20 Kroger, Sound Shop, and Xanadu outlets by PolyGram Records, Central South Music Sales, album rock station WKDF-FM, and its oldies sister station, WKDA-AM. Pictured, from left, are Chuck Adams, vice president, Central South Music Sales; Sid Melvin, president, Central South Rack; Joe Poldir, country marketing director, PolyGram; Perkins; and Larry Estes, Nashville sales representative, PolyGram. Standing in back is Perkins' road manager, Dave Whitten. (Photo: Alan L. Mayor)

## NARM Sets Plans For '87 Confab At San Diego Meet

BY EARL PAIGE

SAN DIEGO The National Assn. of Recording Merchandisers will convene its 29th annual meeting next year fit and able.

Ironically, this appraisal was announced at NARM's one yearly event that may be in trouble, the retail advisory and manufacturer advisory gathering, where expansion of NARM's merchandising campaigns was also announced.

Convening here at the Hotel del Coronado Sept. 15-18 for the group's sixth conference, advisory delegates heard NARM president Roy Imber tell how the trade organization struggled through the industry slump of the late '70s. The Elroy Enterprises chief said 1985 was the first time since 1979 that NARM "went into the black."

NARM's top event, its convention, has become more popular during recent years. After three successive years in Florida, last

year's event in Los Angeles drew 1,700, the most since 1980. Returning to Florida, NARM will convene Feb. 13-17 at the renovated Fontainebleau Hilton in Miami Beach, says Patricia Moreland, vice president of Show Industries, the chairwoman of the 1987 convention committee, which was appointed at the advisory groups' meeting.

That event came under more critical analysis this year than ever before. On opening night, event chairman Jim Bonk, executive vice president and CEO of Camelot Enterprises, said, "We were considering if this meeting has outgrown its usefulness." Two days later, NARM executive vice president Mickey Granberg confessed she had had doubts, too. "Right now, another meeting was the last thing I needed. But I am delighted at how positive this meeting is."

Bonk, apparently reflecting the consensus, said the meeting would run "two nights and a day" next year, again on the West Coast. One element that has lengthened the gathering the last two years is a video manufacturers' session.

NARM's convention has been rejuvenated, said Moreland, by attracting store managers and small, (Continued on page 45)

## ON TARGET

by Mike Shalett

In the never-ending cycle of radio behavior, crossover—taking a record from one particular radio format and breaking it in another—is becoming a more widespread phenomenon. In the midst of the very passive top 40 radio period of the late '70s and early '80s, country crossover was prevalent. Artists such as Alabama, Ronnie Milsap, Sylvia, Anne Murray, Juice Newton, and Kenny Rogers were all beneficiaries of popular radio's positive response to country music.

During this year we have seen an increase in the crossover effect with black/urban songs being played on AC. The most spectacular example of such a phenomenon is Whitney Houston. Coupled with video play on VH-1 and later on MTV, Houston's base was first built at radio other than top 40. The current success story in this vein is Anita Baker.

Baker's current album, "Rapture"—which is not her debut album, as some people think—was released in February on Elektra. The first single, "Watch Your Step," was played at black/urban radio and laid the base for "Sweet Love." The current single and the album have cracked the top 20 on the Billboard Hot 100 Singles and Top Pop Albums charts.

In the audiences that we have interviewed, Baker's fans have been slightly skewed toward females. The age of the audience is predominantly 25-34 with nearly two-thirds over the age of 25.

When asked to indicate their favorite type of music, nearly half the audience members say it is jazz. Black/dance/urban is the runner-up, while soft rock is ranked third. Audience members also listen to the black/urban radio stations most often, with AC and

alternative formats being the only others mentioned. These preferences will most likely change over time as Baker's music is played on top 40 radio. Future volume on the album depends on how she brings in new fans.

It is interesting to note that of those in the audience who have cable television in their homes, 54% say MTV is the most frequently watched nonpremium channel. Forty percent of the cable viewers

### Black/urban crossover to AC gains momentum

say they tune in MTV. Another 20% say they watch the network's other full-time music channel, VH-1. VH-1 had Baker in its hottest rotation for quite a while.

Though it has been said before that AC radio cannot sell substantial records by itself, it is now obvious that it can be an instrumental building block in the foundation for crossing over a record from the black/urban format.

Record companies and artist managers have taken note of such a strategy. On Kenny G's current album, "Duotones," we hear Ellis Hall and Lenny Williams singing. Both are former lead vocalists with Tower Of Power. The album contains three vocals, each with crossover potential.

Artists such as Baker, Kenny G, and Spyro Gyra reach audiences whose first love is jazz but who also tend to listen to a broad spectrum of music. Though jazz fans do not have ample opportunities to find that particular kind of music played in abundance on the radio

dial, they can find a great deal of information through print. It is one of the ways they are turned on to new albums, more so than their pop music counterparts.

In the past few years, AC program directors have regularly been faced with the project of lowering the average age of their stations' listeners. Today, those listeners seem to be sending a message regarding the type of music they'd like to hear as well as sending a message when they are at the cash registers of record stores.

"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.

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

**GRASS ROUTE  
COVERS THE INDIE  
LABEL SCENE  
... see page 71**

## Group Expands Well Beyond Atlanta Base Turtle's Grows At Hare's Speed

BY RUSSELL SHAW

ATLANTA It has been nearly 3½ years since Turtle's Records & Tapes, the highly successful retail firm based here, was sold by president and founder Al Levinson to Clinton Holding Co. of White Plains, N.Y.

At the time of the sale, Turtle's was a 26-store chain. But throughout this period of up-and-down trends in the music business, the company has prospered as never before, with Levinson still at the operational helm.

Last month, Turtle's—which at the time of its acquisition by Clinton was only operating in the Atlanta metro area—became 70 stores strong, with new units in Tallahassee, Fla., and Macon, Ga. The chain is doing quite well after just nine years in operation.

"We've grown pretty rapidly," says Wyn King, vice president of operations for Turtle's, which had only 48 stores a year ago. "Our sales continue to be good in our existing stores, and we've chosen our sites for expansion well."

According to King, Turtle's will approach the 100-store mark in the next year, opening "about 15 or 20 new stores in Alabama, Florida, and Georgia. Turtle already has eight stores in Jacksonville, Fla. We plan to open some new markets as well as fill in additional ones."

One long-established tenet in Turtle's location philosophy is to install stores in strip centers. In Turtle's areas of concentration, competitors like Record Bar of Durham, N.C., and Camelot Music of North Canton, Ohio, tend to be located in the enclosed regional malls, while Turtle's is likely to be situated across the street in a satellite center.

Turtle's officials monitor the development of new subdivisions, which are often accompanied by the construction of small, service-oriented strip centers. Such centers have always been Turtle's native habitat for reasons of lower rent and overhead. "I think a lot of new strip centers are being built in our areas, and that's good," King says.

Turtle's adherence to its lower-cost real-estate philosophy has, over the years, bred a strong price-oriented approach to both its advertising and promotion. This approach was exemplified in September when it ran an ad in the Atlanta Journal-Constitution, the largest daily newspaper serving the chain's operating area.

The ad featured several \$9.98 lists marked down to \$6.98 as well as \$8.98 lists—predominantly black product such as Five Star, Oran "Juice" Jones, and Atlanta's hometown favorite, Cameo—marked down to \$5.98. King says, however, that most \$8.98 hit product moves at \$6.99, while catalog product goes for either \$6.99, \$7.49, or in some cases, \$8.66.

An accompanying ad stressed a markdown of the nine-album original Monkees catalog to \$6.99 and also contained information about Turtle's ongoing movie-rental and savings-stamp programs, the com-

pany's two leading promotions.

Turtle's savings stamps are given out free with each purchase and will be doubled on Wednesdays throughout the remainder of the year. The company, which promotes Wednesday as a "double-stamp day" in both its print and radio advertising, gives \$5 purchase credit with the completion of each Turtle's stamp book.

"We have free memberships," King says of his video-club operation. "We have an ongoing 'rent-two-for-one' movie option every Monday through Thursday as well as a 'baker's dozen,' wherein if they rent 12 movies, they get a 13th for free." Typical rental prices are \$2-\$2.50 on all titles except for children's. Children's video, which King says does best for Turtle's in smaller towns, is \$1 per day, but does not carry the two-for-one option.

From both an advertising and promotion standpoint, Turtle's is also extremely active in direct-mail promotion, particularly through coupons. As an example, a full-page ad in a recent issue of Value Clipper, a monthly general-interest, direct-mail vehicle that circulates in most Turtle's markets, recently offered three special Turtle's coupons. There was a two-for-\$8.98 offering on Scotch VHS or Beta videotape, resulting in a savings of \$3; an unlimited-quantity \$2 discount on any compact disk in stock priced \$15.49 or higher; and an offering of a three-pack of 90-minute Maxell XLII audiotape for \$7.99, resulting in a savings of \$2. The ad was headed, "Rake up fall savings at Turtle's, the music and movie store that

saves you more!" An illustration depicts a green turtle holding a rake and grinning as he sweeps leaves.

Despite the active promotion of video, King does not see it as the major driving force behind Turtle's prosperity. "We regard it as supplementary, supporting a good record and tapes business," says King of his rental and purchase options on video. "If all the predictions about VCR penetration come true, it's a good business."

King estimates Turtle's total video business as having a 12%-13% share of overall revenue in 1986, a slice of the pie essentially unchanged from the previous year. Other sales proportions this year are projected to be 30% for cassettes, 20% for LPs, 12%-13% for CDs, with the remaining 25% spread out over 45s, 12-inches, cutouts, and miscellaneous items such as blank tape and video-player rental fees.

"CD is gaining a stronger percentage total every day," adds King. "We're selling items [for] less than the competition, and we do especially well with them in the more affluent neighborhoods, as opposed to the stores in blue-collar or black areas."

Turtle's is relying on the region's longtime love of sports to build traffic. This year, via its new service, called Seats, the company has added the Atlanta Falcons to its ticket offerings. Giveaways of Coca-Cola also enhances traffic.

While King does not reveal sales figures, he is highly enthusiastic. "Overall, sales have stayed good and healthy and will continue to be so," he says.



Turning It Loose. Paul Dean, right, guitarist and composer for Columbia act Loverboy, signs his guitar before yielding it to contest winner Mark Marrow at Mother's Record and Tape in Virginia Beach, Va.

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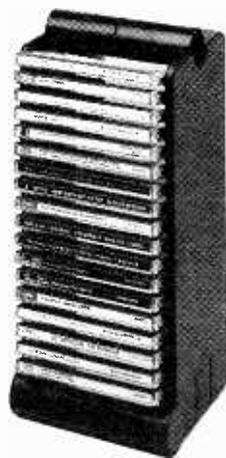
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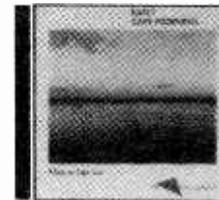
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FOR WEEK ENDING OCTOBER 11, 1986

# Billboard TOP COMPACT DISKS

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				POP <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	5	9	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. 1 week at No. One	BACK IN THE HIGHLIFE
2	1	1	15	PETER GABRIEL GEFGEN 2-24088/WARNER BROS.	SO
3	4	2	13	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
4	6	7	3	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
5	3	4	5	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
6	5	3	8	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
7	7	6	11	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
8	8	8	4	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
9	19	15	72	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
10	9	10	56	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
11	10	12	11	EURYTHMICS RCA PCD 1-5847	REVENGE
12	11	13	9	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
13	16	25	23	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
14	13	9	20	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
15	20	16	71	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
16	14	11	5	R.E.M. I.R.S. IRSD 5783/MCA	LIFE'S RICH PAGEANT
17	17	21	4	DAVID LEE ROTH WARNER BROS. 2-25470	EAT 'EM AND SMILE
18	12	20	3	PAUL MCCARTNEY CAPITOL CDP 46269	PRESS TO PLAY
19	21	14	59	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
20	18	18	3	THE MONKEES ARISTA ARCD 8432	THEN & NOW... THE BEST OF THE MONKEES
21	15	17	16	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
22	27	—	2	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
23	24	24	19	VAN HALEN WARNER BROS. 2-25934	5150
24	29	19	72	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
25	25	29	19	STEELY DAN MCA MCAD 5570	DECADE
26	22	23	16	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
27	23	26	14	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK
28	RE-ENTRY			THE OUTFIELD COLUMBIA CK-40027	PLAY DEEP
29	NEW ▶	1		HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
30	NEW ▶	1		LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS

				CLASSICAL <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	DOWN TO THE MOON CBS MK-42255	1 week at No. One ANDREAS VOLLENWEIDER
2	1	1	36	BACHBUSTERS TELARC 80123	DON DORSEY
3	3	3	72	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	4	4	29	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	6	5	10	SYNCOPIATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
6	5	6	17	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
7	7	7	5	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	8	10	72	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
9	10	8	72	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
10	9	9	27	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
11	11	11	37	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
12	13	15	72	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
13	12	12	16	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
14	16	26	3	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
15	14	14	24	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
16	15	13	13	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
17	17	18	6	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963	TE KANAWA, CARRERAS (BERNSTEIN)
18	26	—	2	HOLST: THE PLANETS TELARC CD-80133	ROYAL PHILHARMONIC ORCHESTRA
19	19	17	20	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
20	20	21	4	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
21	21	19	14	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY (COMMISSIONA)
22	18	16	18	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
23	22	22	61	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
24	25	25	25	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
25	23	20	72	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
26	24	23	72	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
27	NEW ▶	1		ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
28	28	28	72	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
29	29	29	20	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
30	30	30	11	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS

## NARM'S '87 CONFAB

(Continued from page 42)

independent shop owners with special day-rate registration. She said a Florida event might "be less accessible. Therefore, we're urging member firms to hold contests and promotions with convention trips as prizes." NARM will also hold four fall regional events in the Southeast, in Atlanta, Tampa/Orlando, Jacksonville, and Miami.

Heated debate took place on whether manufacturer presentations should be held on one day in an elaborate auditorium setting or over two days in a smaller room. Granberg said the hotel would accommodate either format.

When each day's events should begin also stirred discussion. Harry Anger, senior vice president of marketing for PolyGram, said his label and Capitol suffered from having to make an early presentation because few bothered to show up.

Retailers' comments here favored the big-room format. Evan Lasky, president of Budget Tapes & Records, said second-day presentations "lack oomph." Ira Heilicher, president of Great American Music, said his people find the large presentation exciting. "All those warm bodies, even though, as WEA president Henry Droz says, there is less intimacy, there was a lot more energy. The impact of it is bigger."

Russ Solomon, president of Tower Records, suggested a format like that the Video Software Dealers Assn. (VSDA) uses. NARM's affiliate group holds vendor presentations during meals "and, God forbid, breakfast." But Granberg said VSDA's registration of 4,000 ensures a big attendance. "If you get

a 20% no-show rate there's still a crowd." As for NARM's vendor shows, she said, "Presentations as part of the business program work. I'd be real scared to change it."

Most agreed that the large label presentations should start at 10 a.m., with the seminars switched to an earlier hour. But Moreland and Granberg said the committee still has new facilities under consideration. A meeting will be held Nov. 13 at the Fountainbleau, site of NARM's 1983 event.

NARM continues to upgrade its merchandising, including development of a new confirmation form to help avoid delays. NARM staffers Pam Cohen and Stan Silverman said a more vivid color, yellow, would highlight merchandising of Grammy winners' product to differentiate it from that of nominees.

NARM is adding two elements to its Christmas push that will be usable for gift-giving displays throughout the year. A bin card and a shelf talker labeled "great gift idea" can be tied to a specific product and price.

Despite some who hold that Valentine's Day conflicts with the Grammy theme, NARM will revive the former promotion, Cohen said. "Even though it's up for one week or a weekend, retailers say that seems to be the one gift-giving occasion where we really have captured the audience with music."

Cohen said NARM has \$50,000 left in its Gift Of Music fund "and will exhaust it this year. The committee will meet again soon and come up with a new budget."

Moreland said issues under consideration to improve the convention include limiting performances at dinners to two and improving exhibits "that lack excitement." Elliot Goldman, president and CEO of RCA/Ariola, will keynote the next convention.

# Record Store Welcomes Prepurchase Listening Waterloo Caters To Customers

BY DAVID WYKOFF

**BOSTON** With a well-equipped listening area and an ultraliberal returns policy, Waterloo Records in Austin, Texas, strives to make its entire wide-ranging inventory available to customers to sample.

"We do our best to make all the music in the store accessible to our customers," says Waterloo co-owner Louis Karp. "We have a listening area in the front of the store with three turntables, two compact disk players, and one tape deck, and we'll open anything we have in stock. We'll even go the next step and guarantee the music we sell. If a customer doesn't want to listen to something in the store, we'll let them try it out at home. If they don't like it, they can return it for something else."

Customers are highly appreciative of the policy reports Karp: "We have very little trouble with people taping records and returning them, which is the opposite of what most people would expect. We've built strong customer loyalty with these policies. Also, though the Austin area is very involved with and interested in music, it lacks much in the way of good radio. So people come to Waterloo to be exposed to new music, where they can take a chance on things without getting ripped off."

Owners Karp and John Kunz pride themselves on what they call Waterloo's "extensive selection and knowledgeable sales service."

"Our motto has always been 'Where music still matters,' and we're dedicated to carrying quality music of all kinds—jazz, folk, punk, dance, rock, blues, or whatever—in strong quantities," says Karp.

"We've worked especially hard on our CD inventory, which now totals over 2,000 titles, where we bring in everything we can from everywhere we can get them. And we have a very experienced, helpful sales staff—10 employees with approximately 100 years of combined experience in music retailing."

Waterloo's merchandising and displays are geared toward the wide-ranging nature of the inventory. Says Karp, "All the music is filed alphabetically by artist. We don't have separate sections for different kinds of music. Also, we don't have wall displays per se. Instead, we feature about 170 new titles on the walls, often with brief descriptions attached to the record covers." The rest of the wall space features framed artwork designed to give the store an "art gallery kind of feel."

Waterloo makes special tie-ins with Austin's lively local music scene and sponsors many in-store performances and autograph sessions. An 11-day stretch in early September saw national acts Lyle Lovett, Guadalcanal Diary, Timbuk 3 (Billboard, Oct. 4), and LoAnn Barton and local dance outfit Four In The Morning and dulcimer player Malcolm Dalglish visit Waterloo.

"These in-stores are primarily to promote ourselves. They often sell significant numbers, especially when local artists appear," says Karp. He adds that Fabulous Thunderbirds and Eric Johnson sessions each spurred sales of several hundred copies of the groups' new releases in three-hour periods. Free beer adds to the "good vibes" at Waterloo's in-stores, Karp says.

Karp says Waterloo, which has 1,900 square feet of space, is cen-

trally located only a few minutes from Austin's downtown area. Waterloo's competition comes primarily from chain outlets—Sound Warehouse, Hastings, and Harmony House—and from an independent store, Record Exchange, located near the Univ. of Texas campus.

Waterloo's prices generally run \$1 under list for catalog material and \$5.99 for new-release \$8.98 lists, says Karp. "We generally try to keep around 80 titles at the new-release sales price."

Karp claims that a recent survey showed Waterloo's prices to be among the area's lowest, but he says he doesn't try to underprice his competitors. "Bigger isn't always cheaper, and I'm surprised that our prices are as low or lower than many other stores," he says.

Karp, a former regional manager for Sound Warehouse, says Waterloo is enjoying its best year in the company's eight-year history, both in terms of sales and customer relations.

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## ALBUM BAR CODING

(Continued from page 42)

RCA/A&M/Arista Distribution, said the company has a temporary "anomaly" situation regarding the changes in bar codes to reflect price revisions. The solution will be a lifetime number for each product.

Yet another problem with bar coding was introduced by Evan Lasky, president of Danjay Music/Budget Tapes & Records, when he told of difficulties reading bar codes printed over certain package colors.

CBS' Paul Smith said, "We have had that problem with Epic singles."

Pam Cohen, NARM's executive director, said a bar-code committee will meet Oct. 9 and detailed how UPC guidelines can be reviewed.



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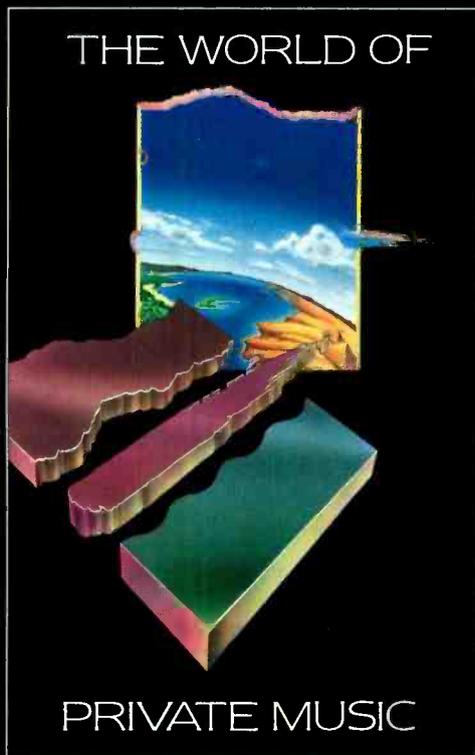
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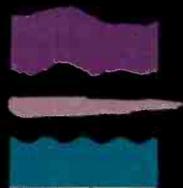


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## New Releases

### ALBUMS

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CA C5814/no list
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CD Warner Bros. 2-25435/WEA/\$15.98

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Years  
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**VARIOUS ARTISTS**  
All The Great Love Songs Of The Past 25  
Years  
CD Motown 6192MD/MCA/no list

**VARIOUS ARTISTS**  
Heartbeat Reggae  
CD Rykodisc RCD 20019/no list

**VARIOUS ARTISTS**  
Rounder Folk  
CD Rykodisc RCD 20018/no list

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 Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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# Waldenbooks Gears Up For Holiday Video Sales

BY JIM McCULLAUGH

LOS ANGELES The nation's largest book chain, Waldenbooks, which just opened the doors to its 1,000th outlet, is gearing up for a big slice of the holiday home video sales sweepstakes.

According to Don Edwards, manager of audio/video development,

**'It's a lot simpler with one format, but there is still demand for Beta'**

the Stamford, Conn.-based chain is projecting an 80% increase in home video revenue over 1985 with "a tremendous amount of that increase coming in the fourth quarter."

Edwards declines to say what percentage of the chain's revenue comes from video and other non-book merchandise, but observers place the figure at 10%-20%. But despite the steady growth in home vid-

eo, Edwards asserts that the book seller will stick primarily to its core business—books. Home video, nevertheless, will be a "growing" Waldenbooks staple in the years ahead.

The chain, says Edwards, has home video in almost all of the 1,000 outlets and will continue to place video in new stores as they open.

While SKUs vary, depending on size and volume of the store, 200 is an average, says Edwards. The chain, however, has bought substantially from numerous suppliers as evidenced by 800 titles offered in its direct-mail catalog.

According to Edwards, last year's home video activity convinced Waldenbooks that it could be a major player in the sell-through market.

"And we're still going primarily with presold theatrical and entertainment titles."

The sell-through philosophy hasn't changed. Edwards points out that, with few exceptions, his top price to the consumer is still \$30.

"Our demographics can't justify a higher price," he says. "Even if you look at the hardcover book business, you see that a new best seller

like Stephen King's 'It' comes in at \$22.95 retail but will be discounted to under \$20. It doesn't make sense to stretch that home video title to \$50 or \$60.

"We started at those low price points with public domain titles. That's what makes the MGM \$20 program so exciting." Beyond that, Waldenbooks has made substantial commitments to the Disney and Paramount programs.

"How can you resist 'Sleeping Beauty' and 'Indiana Jones And The Temple Of Doom?'" asks Edwards.

One difference between this Christmas and last, says Edwards,

is that cassettes will be displayed in empty boxes with live merchandise behind the counter or in a back room.

"You do run into a shrinkage problem," he says.

Video is displayed in fixtures in the first third of each store, usually between new and nonfiction books and also in sight of the cash register.

Monitors that hang from the ceiling over the video fixtures are being placed in newer stores primarily as the cost of retro-fitting all stores with monitors would be cost prohibitive. Approximately 100 stores have

in-store monitors at this point. "Beyond a certain point," adds Edwards, "we can devote only a certain amount of space to it."

Last year, the chain bought no Beta but ran into complaints from areas of the country with "Beta pockets."

"It's a lot simpler with one format," says Edwards, "but there is still a demand for Beta. This year, we did get a percentage of Beta product."

Advertising will take place in some regional newspapers, but there will be a heavy emphasis on the chain's direct-mail catalog.

FOR WEEK ENDING OCTOBER 11, 1986

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	17	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	2	54	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	4	17	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
4	9	12	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
5	3	54	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
6	6	17	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
7	8	16	MICKY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
8	5	16	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
9	11	3	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
10	12	49	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
11	7	17	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
12	10	26	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	79.98
13	17	45	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
14	15	54	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
15	18	26	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
16	22	2	STAR FAIRIES	Family Home Entertainment FI-200	1985	9.95
17	19	12	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
18	NEW	▶	RUPERT AND THE FROG SONG	Family Home Entertainment FI-198	1985	14.95
19	20	10	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
20	14	29	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
21	13	31	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
22	23	18	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
23	25	26	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
24	24	10	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
25	16	50	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98

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

## Distribution, Packages Debated Vendors Revisit NARM

BY EARL PAIGE

SAN DIEGO Distribution, packaging, and point-of-purchase were the three main issues on the minds of home video vendors when they met with record/tape chain representatives Sept. 15-18 at the sixth annual National Assn. of Recording Merchandisers (NARM) retail advisory and manufacturer advisory committee meeting here.

It was just the second time that the video companies had representation at the NARM meet.

This year's huddle with home video vendors was more meaningful than it was last year, says James Bonk, executive vice president and CEO of Camelot Enterprises, who served as advisory meeting chairman. Bonk says that the previous meet at the Hyatt Islandia "was more a matter of just getting acquainted. This year we met across the table having done a lot of business with one another."

The schedule this year was better structured. "We met at dinner for an hour and a half and then next day for two hours," says Bonk. The sessions were closed to media.

The eight reps were Eric Doctorow, vice president/sales manager of Paramount Home Video; Gary Khammar, senior vice president of RCA/Columbia Pictures Home Video; Saul Melnick, vice president/sales manager of MGM/UA Home Video; Paul Culberg, president of New World Video; Mike Holtsman, national sales manager of Sony Home Video; Lou Feola, vice president/distribution of MCA Home Video; Len Levy, senior vice president of IVE; Rand Bleimister, senior vice president/distribution of

Embassy Home Entertainment.

NARM's advisory chains explored vendors' "ability to service us direct," Bonk says. "It appears that for now it will be through independent distributors. The vendors have more business than they can handle. They have a limited sales force [in terms of servicing the accounts]. They have no policy, really, for that much direct sales."

"It's like the early days of the record business for us," says Bonk. "This doesn't mean we aren't excited about video. So are the vendors in terms of our contribution. They assure us that such things as return policies can be worked out with the indie distributors. In fact, 90% of their volume moves through independent distribution."

Packaging uniformity was also a big issue at the meet. "We're working toward a more standardized box. Some use the hard clamshell, others the slip sleeve." Noting that NARM chains are especially interested in sell-through, Bonk says, "MCA, Paramount, and WEA all have sale merchandise in the slip sleeve, but MGM/UA doesn't. We also talked about a uniform place for bar coding. We have that on audio software now. At least the video vendors have a UPC system compatible with ours."

Of p-o-p, Bonk says, "There is tons of waste. We get too much p-o-p we can't use, too many stand-ups. We reviewed our needs. A lot of money can be saved for us all if we can come to an understanding." He says trailers are a related issue.

NARM accounts need consumer-slanted trailers. "What [vendors] have are trailers aimed at distributors," says Bonk.

## 20/20 STORES TO LEASE FROM RALPHS

BY CHRIS MORRIS

LOS ANGELES Video retailer-franchiser 20/20 Video has entered into an agreement with the local grocery chain Ralphs to open-lease "video stores within a store" in four new Giant By Ralphs supermarkets in Southern California.

The 20/20 outlets will consist of two company-owned-and-operated stores in Harbor City and Inglewood and two franchises in Canoga Park and Hollywood.

Ralphs will be putting the video stores into its heavily promoted new Giants, which will occupy 80,000 to 100,000-square-foot structures previously owned by the Zody's department-store chain. The Giants housing the 20/20 operations are scheduled to open between Oct. 15 and the end of the year.

The 20/20 outlets will occupy 1,500-2,800 square feet near the supermarket checkout stands. Each will stock over 300 titles, with an emphasis on hits, new releases, and family programming. At present, 20/20 is still in the midst of negotiations to secure a 1,500-square-foot minimum at the Canoga Park and Inglewood stores.

The arrangement with Ralphs will bring the Santa Monica-based 20/20 to a total of 12 outlets. The company currently has eight stores in operation in the Los Angeles area; six are company-owned, two are franchised. The existing stores range from 1,000 to 3,700 square feet and stock between 4,000-8,000 videocassettes.

Seven of the 20/20 locations are in strip centers; another store is located in the 20,000-square-foot Ralphs in Studio City in the San Fernando Valley.

20/20 chairman Mike Shab says that his company's investigation of other Ralphs locations led to a deal with the new Giants stores.

"We approached the Panorama City Ralphs, and they told us about the Giants," Shab says.

According to Shab, the scarcity of viable strip locations for new 20/20 stores in the Los Angeles area spurred the agreement with Ralphs. "Practically all of the 'A' centers with good visibility in nice areas either have a video store or have no opening," he says.

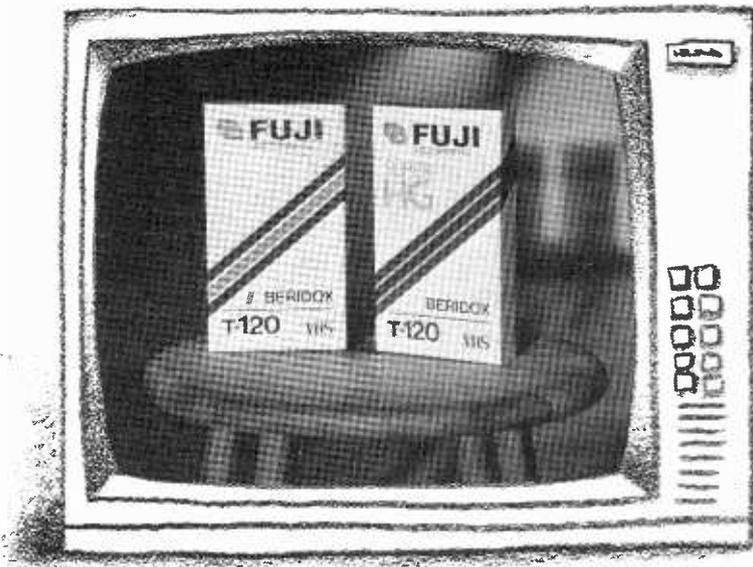
Rentals will be moved on a membership basis at a nightly cost of \$2 per tape. Three-for-two cassette rentals will be offered on Tuesdays and Wednesdays.

The 20/20-Giants outlets will also rent VCRs and camcorders. Shab says that each store will initially carry 10 pieces of hardware and will "adjust [stock] accordingly."

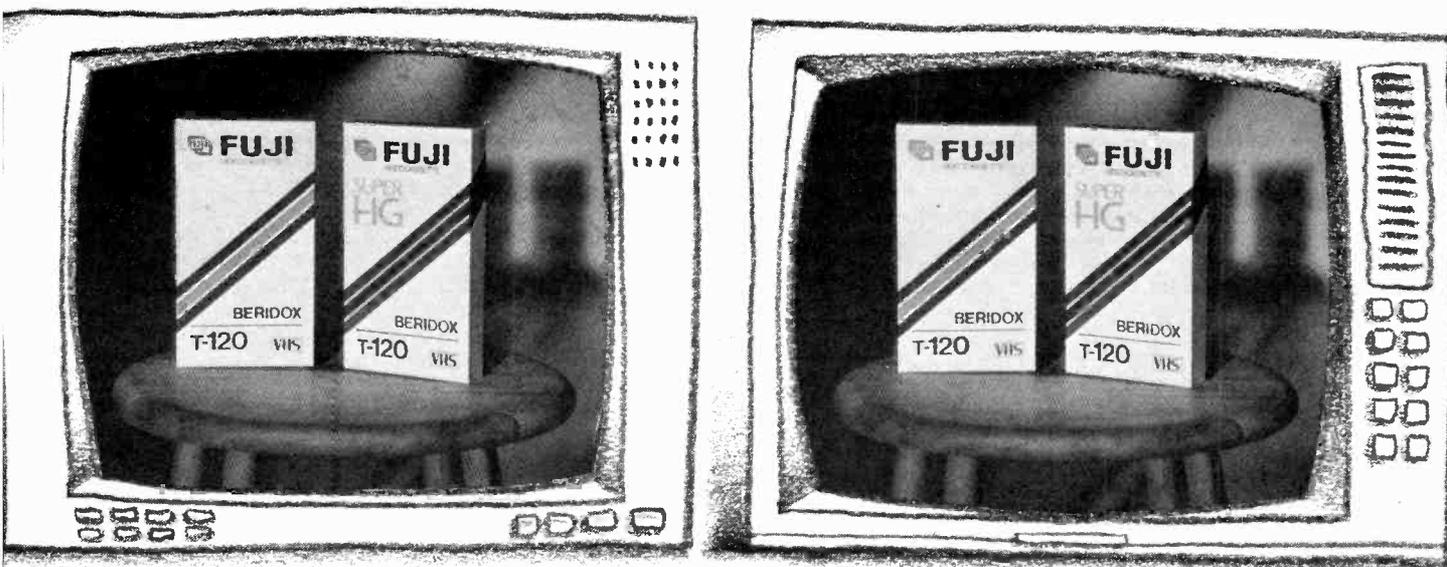
The supermarket outlets will also feature low-price prerecorded cassettes for sale. Shab anticipates that \$59.95 will be the top price on available sell-through product. He says that it is possible that the Giants-20/20 stores will sell audio products as well. "We are hedging ourselves, in case video doesn't work out there," he says.

(Continued on page 49)

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## National Video, Woody Allen In Settlement

BY CHRIS MORRIS

LOS ANGELES National Video, the franchiser, has made an out-of-court settlement of a suit brought by comedian/filmmaker Woody Allen.

The Portland, Ore.-based company will pay Allen \$425,000 to end the litigation, which asserted that the star's right to privacy was violated by a 1983 National Video ad utilizing an Allen look-alike.

Allen filed a \$5 million suit against National Video and look-alike Phil Boroff in April of 1984, stating that the ad constituted the impression of an endorsement by Allen of National's products and services.

The ad carried Boroff's likeness and the copy line, "Become a VIP at National Video—we'll make you feel like a star."

Fireman's Fund, National's insurance carrier, will administer the settlement for the video company.

A statement issued by National Video on Sept. 25 read, "Mr. Allen's fight was with the look-alike industry. We are fans of Mr. Allen's work and did not, either in the advertisement cited or at any other time, attempt to imply that Mr. Allen endorsed National Video or any of its trademarked products or services."

### 20/20 STORES TO LEASE

(Continued from preceding page)

Shab cites video games as another possibility for supermarket sales, noting that the established 20/20 stores carry the Nintendo line. "We're constantly looking at add-ons," he says.

The "store-within-a-store" look will be similar to that in freestanding 20/20 outlets, with an emphasis on neon and hi-tech design.

Shab says that his company is investing \$10,000 in the opening of each store and will mount a radio advertising campaign to promote the partnership. "We're going to approach it as if we're a store independent of Ralphs," he says.

Tim May, director of marketing for Koenig & Wood, which administers master leases for the stores located within Giant, says that 20/20 is only one of a number of firms involved in the Giant program. Other sublessors will market cookies, yogurt, one-hour photo developing, clothing, and optical services inside the supermarkets. On an average, 20% of each Giant store will be sublet to outside merchants, according to May. Each Giant tenant has a five-year lease with an additional five-year option, May says. He declines to give a rental figure.

May says that his company is negotiating with another video retailer interested in securing space in a Giant store.

## Adult Education Program Worth Credit Firm Bows Course Tapes

BY JIM BESSMAN

NEW YORK University Video Inc. wants to turn video stores into learning centers.

The Washington, D.C.-based company is offering a series of adult education video courses to video stores, which it will then call University Video Learning Centers.

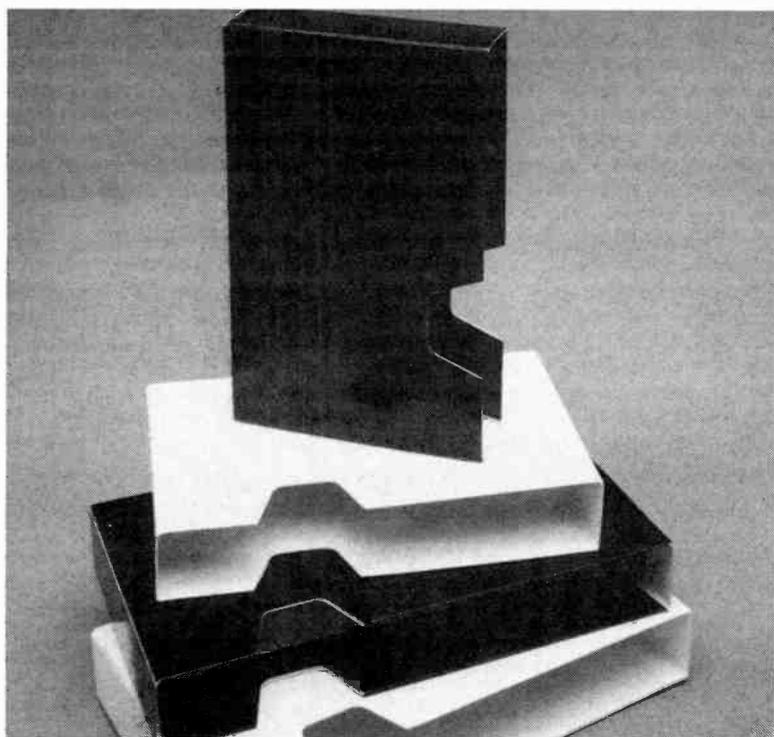
Included in the series are 25 courses for credit, ranging from "Survey Of English Literature" to "Calculus I And II," as well as 20 noncredit courses relating to business, social, recreational, and self-improvement topics. Each course consists of approximately 15 hours of material, broken down into eight two-hour cassettes, each usually contain-

ing four lessons.

According to University Video president Michael Falk, these and future course releases are actually tapes of the "telecourses" produced by various educational concerns for television broadcast. University Video has acquired home video distribution rights to these tapes and will begin marketing them via direct-mail and to video specialty stores within the next two months.

Falk's video retail strategy involves a one-time-only "enrollment" fee of \$250, though chains pay an additional \$150 for their second through fifth stores. Rates for chains with more than 10 stores participating are negotiable.

(Continued on page 53)



**New from Polyline.** These cardboard storage sleeves for VHS and Beta videocassettes are available in glossy black or matte white. The boxes can be shipped either preassembled or flat.

## 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.

**POLYLINE** (312-297-0955) is marketing a line of cardboard storage cases for VHS and Beta videocassettes. In glossy black or matte white finish, the boxes may be ordered preassembled or flat.

Assembled sleeves are shipped 120 to a package for VHS and 160 to a package for Beta. The flat sleeves are shipped 500 per carton for each format.

Prices vary according to color, format, and state of assembly. A catalog is available on request.

To aid video dealers in promoting their movie titles, **Video Highlights**

(800-822-8902; in Oregon, 503-292-8707) is offering stick-on mini-reviews. The labels, which measure 1 inch by 3 inches, contain facts, trivia, and opinion—all aimed at telling the buyer or renter something about a movie.

Video Highlights' starter package of 1,000 review labels, perforated and in a bound book, costs \$95. Quarterly updates of 250 to 300 titles will be available for \$35. The reviews cover old as well as new titles.

According to a study commissioned by RCA's **Distributor and Special Products** division, the public will spend about \$985 million this year on accessories used to enhance VCRs, video cameras, and camcorders. The hardware products themselves, the study says, will account for an estimated \$8.4 billion in retail during 1986.

FOR WEEK ENDING OCTOBER 11, 1986

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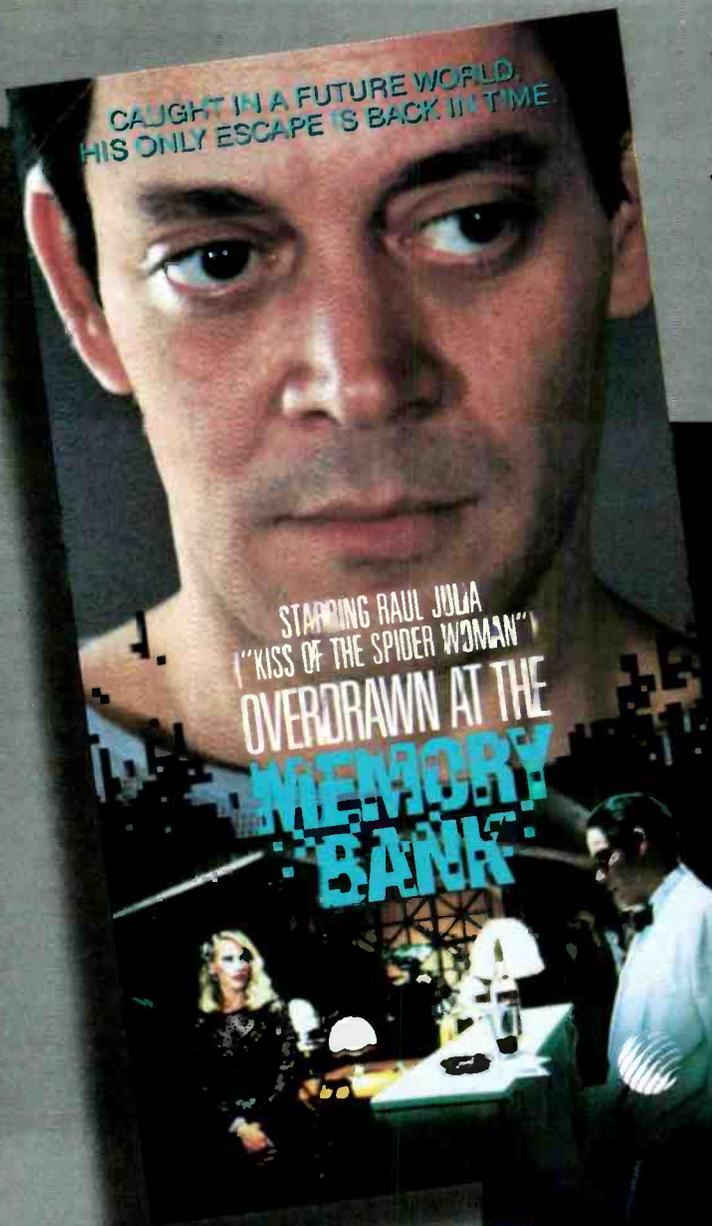
# TOP VIDEOCASSETTES RENTALS™

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
				<b>★ ★ NO. 1 ★ ★</b>			
1	8	3	<b>OUT OF AFRICA ▲</b>	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
2	21	2	<b>GUNG HO</b>	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
3	1	9	<b>MURPHY'S ROMANCE ◆</b>	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
4	2	10	<b>SPIES LIKE US ▲</b>	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
5	3	8	<b>IRON EAGLE</b>	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
6	22	2	<b>YOUNG SHERLOCK HOLMES</b>	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
7	4	12	<b>THE JEWEL OF THE NILE ▲</b>	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
8	5	18	<b>BACK TO THE FUTURE ▲ ◆</b>	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
9	7	16	<b>JAGGED EDGE ▲ ◆</b>	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
10	12	5	<b>QUICKSILVER</b>	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
11	16	9	<b>THE HITCHER ▲</b>	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
12	6	8	<b>ENEMY MINE</b>	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
13	15	4	<b>TARGET</b>	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
14	9	12	<b>WHITE NIGHTS ▲ ◆</b>	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
15	10	4	<b>THE CLAN OF THE CAVE BEAR</b>	CBS-Fox Video 6795	Daryl Hannah	1986	R
16	11	6	<b>AFTER HOURS ▲</b>	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
17	13	6	<b>CLUE</b>	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
18	14	7	<b>YOUNGBLOOD</b>	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
19	<b>NEW ▶</b>		<b>F/X</b>	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
20	<b>NEW ▶</b>		<b>CROSSROADS</b>	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
21	19	22	<b>COCOON ▲</b>	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
22	<b>NEW ▶</b>		<b>CRITTERS</b>	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
23	17	9	<b>HOUSE ▲</b>	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
24	18	9	<b>DELTA FORCE ▲</b>	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
25	23	24	<b>WITNESS</b>	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
26	20	13	<b>A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲</b>	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
27	24	5	<b>OFF BEAT</b>	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG
28	25	10	<b>BRAZIL ◆</b>	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
29	<b>NEW ▶</b>		<b>DOWN AND OUT IN BEVERLY HILLS</b>	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
30	34	2	<b>SALVADOR</b>	Hemdale Film Corp. Vestron 5167	James Woods Jim Belushi	1986	R
31	27	18	<b>ROCKY IV ▲</b>	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
32	26	20	<b>TO LIVE AND DIE IN L.A. ▲</b>	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
33	30	21	<b>AGNES OF GOD ▲ ◆</b>	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
34	<b>NEW ▶</b>		<b>THE HOLCROFT COVENANT</b>	HBO/Cannon Video TVA3003	Michael Caine Victoria Tennant	1985	R
35	31	12	<b>BEST OF TIMES ▲ ◆</b>	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
36	32	48	<b>BEVERLY HILLS COP</b>	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
37	36	12	<b>THAT WAS THEN . . . THIS IS NOW</b>	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
38	28	19	<b>ALIEN ▲ ◆</b>	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
39	33	26	<b>COMMANDO ▲</b>	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
40	29	31	<b>RETURN OF THE JEDI ▲</b>	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG

● 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.

# Play it again Sam. Until it comes true.



Aram Fingal (Raul Julia from "Kiss of the Spiderwoman") is having an identity crisis. Scientists have temporarily lost his body.

In the meantime, Fingal's denticube is being kept alive inside the character of his favorite movie hero: Rick from "Casablanca."

Only this version of "Casablanca" is a little different from the re-runs Fingal used to watch. A kiss is still just a kiss, but the bullets kill for real.

And getting out of Casablanca has become a matter of life and death.



NEW WORLD VIDEO  
Now on videocassette

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**New Releases**

**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**

- A-HA—HUNTING HIGH AND LOW**  
a-ha  
♣ Pioneer CLD-86-004/\$16.95
- APACHE**  
Burt Lancaster, Jean Peters  
♥ Playhouse/\$59.98
- CANINE COMMANDO**  
Animated  
♥ Walt Disney Home Video 477/\$14.95
- CHICAGO 17**  
Chicago  
♣ Pioneer CLD-86-005/\$16.95
- CHOICE OF ARMS**  
Yves Montand, Catherine Deneuve, Gerard Depardieu  
♥ Cinematheque Collection CC5025/\$69.95
- CITY IN FEAR**  
David Janssen, Robert Vaughn, Mickey Rourke  
♥ Lightning 9595/\$69.95
- THE CLAN OF THE CAVE BEAR**  
Daryl Hannah, Pamela Reed, James Remar  
♣ CBS/Fox 679580/\$34.98
- THE COMEDY JAM**  
Howie Mandel, Paul Rodriguez, Whoopi Goldberg  
♥ Lightning 9071/\$59.95
- DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH**  
Animated  
♥ Walt Disney Home Video 480/\$14.95
- DREAM ACADEMY**  
Dream Academy  
♣ Pioneer CLD-86-003/\$16.95
- DUEL IN THE SUN**  
Gregory Peck, Lionel Barrymore, Joseph Cotten  
♥ Playhouse/\$59.98
- THE GAME IS OVER**  
Jane Fonda  
♥ Cinematheque Collection CC5036/\$69.95
- THE GREAT GOLD SWINDLE**  
John Hargreaves, Robert Hughes  
♥ Lightning 9591/\$69.95
- INNER WINNER NUTRITIONAL WORKOUT**  
Kiki Vandeweghe  
♥ Advantage Video 053/\$24.95
- JIMINY CRICKET'S CHRISTMAS**  
Animated  
♥ Walt Disney Home Video 747/\$19.95
- JUNIOR BONNER**  
Steve McQueen, Robert Preston  
♥ Playhouse/\$59.98
- THE MONEY PIT**  
Tom Hanks, Shelly Long  
♥ MCA Home Video/\$79.95
- MR. MISTER—WELCOME TO THE REAL WORLD**  
Mr. Mister  
♣ Pioneer CLD-86-002/\$16.95
- THE NIGHT DRACULA SAVED THE WORLD**  
Judd Hirsch, Mariette Hartley  
♥ Children's Video Library 1434/\$19.95
- THE OKLAHOMAN**  
Joel McCrea, Barbara Hale, Gloria Talbott  
♥ Playhouse/\$59.98
- ON THE EDGE**  
Bruce Dern, John Marley, Bill Bailey  
♥ Lightning 9944/\$79.95
- RUNNING OUT OF LUCK**  
Mick Jagger, Rae Dawn Chong, Jerry Hall  
♥ CBS Fox/\$79.98
- SLEEPING BEAUTY**  
Animated  
♥ Walt Disney Home Video 476/\$29.95
- SLOW BURN**  
Eric Roberts, Beverly D'Angelo  
♥ MCA Home Video 80383/\$59.95
- STARSHIP—KNEE DEEP IN THE HOOPLA**  
Starship  
♣ Pioneer CLD-86-001/\$16.95
- A TALE OF TWO CHIPMUNKS**  
Animated  
♥ Walt Disney Home Video 479/\$14.95
- THRONE OF BLOOD**  
Toshiro Mifune  
♥ Cinematheque Collection CC5035/\$59.95
- THE UNSINKABLE DONALD DUCK WITH HUEY, DEWEY, AND LOUIE**  
Animated  
♥ Walt Disney Home Video 478/\$14.95



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**THE TITLES 97 MILLION AMERICANS WILL BE HEARING ABOUT, ASKING YOU FOR.**

In *People*, *Time*, *Newsweek* and *TV Guide*. And on powerful network and cable TV and radio ads. It's the biggest advertising and in-store promotion blitz in MGM/UA Home Video history. For an unequalled array of holiday titles at sell-through prices. All you see on our tree plus a host of gift-priced MGM musicals, Diamond Jubilee classics and Great Books features. Here it is. Your holiday list of what not to be caught without. Stock up now for a stocking-full of profits.

**MGM Merry Holidays**

**ADULT EDUCATION TAPES**  
(Continued from page 50)

Following enrollment, stores will be provided with a freestanding display housing course catalogs and preview tapes. Store customers can themselves enroll for a fee of \$75-\$95, which entitles them to tape rentals for four to six months.

Selected course tapes and study materials are serviced directly to the store, where the student checks them out. Records of returned tapes are kept on a punch card, which, when fully punched, is sent back to University Video. The company pays \$2.50 to the dealer for each tape used.

Falk says the distribution system is set up so that tapes are sent to the dealer for servicing the students two at a time; otherwise, course tapes are never kept in stock.

"Obviously, titles like 'Accounting 101' are not impulse items," says Falk. "Since customers enroll a month in advance of receiving their first tapes, the stores don't have to have them on hand."

To credit prospective learning center students, University Video has made an arrangement with Thomas Edison State College of New Jersey to administer proctored exams for transferable college credits following completion of each credit course. Falk says credit can also be obtained through local college and university affiliates or by taking standardized exams, including those given by the College-Level Examination Program (CLEP).

Falk is trying to enlist support of community colleges that broadcast telecourses on cable television. He wants to make the course tapes available through local retailers to students living in areas where cable service doesn't reach and hopes to enroll new students into the colleges through participation in the course tapes obtained via retail.

"A lot of people try telecourses to see if they can do the work," says Falk. "If they enjoy them and do well, they often decide to go all the way and enroll in college."

Falk says that because his company "can't blanket the country with University Video Learning Centers," his courses will be offered via direct mail as well.

To further support retailers, Falk says he will list all University Video Learning Centers in his advertising programs. "Our institutional marketing campaigns will bring new customers to video specialty stores, while the stores that display our product will bring new students into the program."

Falk attended the recent Video Software Dealers Assn. convention in Las Vegas and reports positive dealer reaction to his forthcoming product line. Among the retailers he met there was Nick Mamola, a middle school principal in Englewood Cliffs, N.J., who also owns the Movie Magic video store in Hasbrouck Heights, N.J.

Mamola, admitting his own "educational bent," says University Video's offerings "sound like a feasible way for video stores to get away from just renting big hits" and likens them to currently marketed how-to titles and other educational product.

"We still have to find out if the idea works, but I certainly want to pursue it and intend to make room for the display," says Mamola.

**VIDEO PRESENTS PRESENTS.**



**GREAT GIFTS AT ONLY \$19.95\* EACH.**

Stock up on Hitchcock suspense. Clint Eastwood adventure. Marx Brothers comedy. Elvis' first juicy role. Natalie's last. Academy Award-winners "Network," "Midnight Cowboy" and more proven best-sellers — now advertised on TV and in national magazines. They're specially priced for a limited time only. So order now.

And ask your MGM/UA Home Video distributor how your customers can line up at this special marquee display that holds 24 cassettes (available with qualifying order).  
**WAREHOUSE SHIP DATE SEPTEMBER 30**

Offer good through January 31, 1987.  
\* Manufacturer's Suggested list price.

**THE PIANIST WHO MADE THE COVER OF TIME. NOW ON VIDEOCASSETTE.**

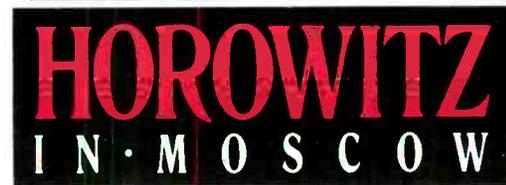
The world's greatest pianist in his emotional return to Moscow after sixty years of self-imposed exile. Thrill to Rachmaninoff, Chopin and Mozart played with total freedom. The once-in-a-lifetime performance people would pay almost anything to see and hear. Now the perfect holiday gift for just \$39.95\*.

**VIDEOPHONIC™**  
DIGITALLY DULCATED  
SOUND

**WAREHOUSE SHIP DATE NOVEMBER 11**



DIANA WALKER TIME MAG.



**GET THE LION'S SHARE FOR NOVEMBER. CALL YOUR DISTRIBUTOR TODAY.**



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*Thanks for making it a great show for us. You came with a lot of important concerns. And we listened. In fact, your most frequently asked questions were so important, we think the answers are worth repeating.*

**Q: CAN I GET CO-OP ADVERTISING FUNDS?**

**A:** Yes! We have co-op funds available to boost sales on all titles. And we consistently supply all authorized distributors with prepared ad materials suitable for magazines, newspapers, radio and TV.

# WE HEAR YOU.

But, before you start making our co-op program work for you, there are two important things to keep in mind: First, ad funds can only be accrued through the *authorized* MGM/UA Home Video distributors *responsible for your area*. Secondly, you must follow specific guidelines in order to be reimbursed. If you don't know what they are, ask your distributor. The money is there. Go for it.

**Q: WHEN MY DISTRIBUTOR RUNS OUT OF STOCK ON A POPULAR TITLE, WHAT CAN I DO ABOUT IT?**

**A:** Three things. First, urge your distributor to order the title from us—we'll supply them immediately to be responsive to your needs. Second, check with other distributors in your area to see if they have the title in stock. Third, if you still haven't gotten results, write our Customer Service Department and we'll do the rest.

**Q: IS MGM CONTINUING ITS COMMITMENT TO THE BETA FORMAT?**

**A:** Absolutely. We make all our titles available to distributors in both Beta and VHS. And we will continue to be there for

both markets. If you have trouble finding a particular title in Beta, please write our Customer Service Department and we'll direct you to an appropriate distributor in your territory.

**Q: WHAT IS MACROVISION?**

**A:** It's the reliable new anti-copying system that MGM/UA Home Video now applies to all our videocassettes to protect your business. The special—undetectable—Macrovision signal is encoded on a pre-recorded tape so that when someone tries to re-record from it, the picture that results is distorted and unviewable. We pioneered the use of Polaproof Security Film. Now with the innovation of Macrovision, we are proud to provide you with one of the strongest anti-piracy programs in the industry.

**Q: CAN I BUY DISPLAY RACKS (i.e. for Great Books, Diamond Jubilee and Musicals Great Musicals)?**

**A:** Sorry, they're not for sale. But they can be yours with a qualifying order. Check with your distributor to find out the details.

**Q: HOW DO I GET ADDED TO THE P.O.P. LIST?**

**A:** Easy. Call our Merchandising Hotline: 1-800-468-7600. Or send your business card to: MGM/UA Home Video, P.O.P. Distribution Center, 330 W. 34th St., 7th fl., NY, NY 10001, Attn: Michael Grey.

**Q: HOW CAN I GET MERCHANDISE FROM THE MGM STUDIO STORE?**

**A:** Leo the Lion is the most recognized logo in the entertainment business. You witnessed the immense popularity of our line of "softwear" and accessories—MGM T-shirts, sweatshirts, robes, satin jackets, sunglasses, hats, etc. We invite you to cash in on it. If you would like to sell MGM logo items in your store, write to Susan Notarides at The Studio Store, 10202 W. Washington Blvd., Culver City, CA 90023. Or call her at (213) 558-6916.

Feel free to contact us if you have any more questions. We're still here to hear you.



**ADULT CONTEMPORARY SINGLES**

**CHART RESEARCH PACKAGES**

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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**Number One Adult Contemporary Singles, 1961 through 1985.**

Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

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The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

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Billboard Chart Research  
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Please send me the following Billboard Chart Research Packages:

- G-1  Number One Adult Contemporary Singles @ \$30.00
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Check or money order is enclosed in the amount of: \$ \_\_\_\_\_ (Sorry, no C.O.D. or billing.)

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Overseas air mail rates available upon request.

All sales are final.

# ELVIS

## MEMORIES

**\$29.95**

Suggested Retail Price

Featuring rarely seen interviews, performances and home movies of ELVIS PRESLEY!

### A KEEPSAKE OF THE KING!

ELVIS MEMORIES is a fond remembrance of "The King" by fellow musicians, entertainers, close friends and relatives—all saluting a legendary talent. Featuring interviews with CYBILL SHEPHERD, JERRY LEE LEWIS, MERLE HAGGARD, DICK CLARK, BARBARA MANDRELL, CHET ATKINS, CHARLIE RICH, DAVID FROST and many others!

Includes the classic Elvis hits: Suspicious Minds • Burning Love • Good Rockin' Tonight • C.C. Rider • Blue Suede Shoes • and many more!

VHS: MA1054; Beta: MB1054; 48 Minutes.

**NATIONAL RELEASE DATE: NOVEMBER 12, 1986**

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## Short Is More Than A Promo Tool For 'Keeps' Documentary Spots Film's Music

BY JIM BESSMAN

NEW YORK A 22-minute documentary focusing on the making of the star-studded soundtrack to Universal Pictures' "Playing For Keeps" is being used not only as a promotional vehicle for the film but as a piece of "legitimate" programming in and of itself.

"Playing For Keeps: The Team Behind A Dream," which has already aired three times on MTV and has now been placed in broadcast syndication by Universal, features interviews with 13 of the soundtrack's artists and three of the film's young actors.

Director/producer Martin Lewis says he and editor Peter Shelton whittled down some 30 hours of footage in making the special and then donated 32 surplus "news bites," each 20-40 seconds long, to MTV.

Lewis says it was important to make sure the documentary wasn't just "another go-see-this-movie program or staged setup." Television audiences, says Lewis, "aren't that dumb to believe in something so phony."

One goal of "The Team Behind A Dream," says Lewis, is to convince the 12- to 18-year-olds in MTV's target audience that artists are motivated to become involved in soundtrack projects for reasons other than just financial gain. "We wanted to show them that [artists] can truly appreciate a movie and want to participate in a soundtrack because they are moved by something in the film," Lewis says.

Artists on the soundtrack include Phil Collins, Arcadia, Pete Townshend, Peter Frampton, Chris Thompson, Julian Lennon, Sister Sledge, Eugene Wilde, and OMD.

"They actually delivered with songs that weren't just album outtakes and rejected B sides," says

### 'We tried to convey the artists' enthusiasm for the film & their work'

Lewis. "That was because they were involved with the movie from day one and wrote the songs specifically for it. So we decided to try and convey the artists' enthusiasm for their work and the film to the audience."

The film, says Lewis, is a "teen rags-to-riches comedy-adventure" about kids striking out on their own to try to make their collective dream come true. "We set out to interview as many of the artists as we could and get them to express what it was about the movie that inspired them musically and made them want to be involved in the project."

Simon LeBon of Arcadia and Duran Duran is shown commenting on his identification with the film's "free enterprising spirit," which he says was also the impetus for the formation of Duran Duran.

Another segment, which features comments from producer Phil Ramone and Atlantic Records presi-

dent Doug Morris, uses the video of Julian Lennon's version of "Stand By Me" to analogize the camaraderie among Lennon and his band mates with that of the characters in the film.

Lewis says his own role in the project stemmed from his relationship with the film's directors, brothers Bob and Harvey Weinstein. The film is their first project as directors; they own Miramax Films, which independently distributed the Lewis-produced "Secret Policeman's Other Ball" and also sold his "Stand By Me: A Portrait of Julian Lennon" to MCA Home Video.

According to Lewis, the Weinsteins brought him to Universal because of their knowledge of his publicity and marketing background. No shrinking violet, Lewis once masterminded a controversial ad campaign for the "Secret Policeman's Other Ball," which had a pair of TV spots featuring Monty Python's Graham Chapman speaking out on behalf of "the Oral Majority." The spots were banned by some stations because of their alleged "desecration" of the U.S. flag.

"Playing For Keeps" required a similarly creative marketing campaign, Lewis says. "You can't just throw it out there with a great soundtrack," he says. "There are a million films with soundtracks already out there."

The documentary special was co-produced by Jeff Schock and Lewis' Springtime! production company. The soundtrack is available on Atlantic Records.



**The Gift Of Noise.** Members of Chrysalis act the Art Of Noise are shown autographing a Gibson guitar, which will be presented to the winner of a national drawing coordinated by Rockamerica Promotions as part of a 10-city video club campaign for the band. Shown, from left, are Duane Eddy, who appeared with the band on "Peter Gunn"; band members J.J. Jeczalik and Anne Dudley; and Chrysalis video promotion manager Scott Spanjich.

## Video Track

NEW YORK

**PICTURE VISION** wrapped a clip for **Melba Moore & Freddie Jackson's** new duet, "A Little Bit More." Manhattan's skyline provides the backdrop for the piece, which was filmed on a yacht cruising the New York harbor. The video supports Moore's new album, "A Lot Of Love." The production company also recently finished Freddie Jackson's new video for "Tasty Love," the first single off his upcoming album, "Just Like The First Time." It was lensed in one of the city's penthouses. Model **Beverly Johnson** appears as his love interest. Both videos were produced by **Jon Small**. **Peter Israelson** directed. **Steven Saporta** served as executive producer.

RCA recording group **Bruce Hornsby & the Range** wrapped a video for "The Way It Is," the title track from its debut album. It's a straightforward performance piece that was lensed on a London rehearsal stage. Clip was directed by **Gerard de Thame**. **Helen Langridge** produced for **N. Lee Lacy**. The clip is currently on MTV.

"**The Rock'n'Roll Evening News**," a weekly one-hour television magazine/variety show, is off to a strong start. It is reportedly ranked No. 1 in New York and Chicago and No. 2 in Detroit and Philadelphia after only its second week on the air. The program, which is being broadcast in more than 136 markets, has featured interviews with **Paul McCartney**, **Duran Duran**, **Cyndi Lauper**, **Lionel Richie**, **Rod Stewart**, and **Run-D.M.C.**

LOS ANGELES

**DIRECTOR PETER CARE** is shooting a video with new artist **Robbie Nevill** for his upcoming Manhattan release, "C'est La

Vie." Care has been quite active recently, having completed clips for "More Than Physical" and "Venus" by **Bananarama**, "C'mon C'mon" by **Bronski Beat**, "When It Rains" by **Ten Ten**, and "Heartache" by **Gene Loves Jezebel**. **Alastair Bates** served as producer.

OTHER CITIES

**PAUL YOUNG** just wrapped a video for "Wonderland," the debut single from his upcoming Columbia album. The performance piece, which features the artist's new band, was filmed at **Elstree Studios** in London with director **Nick Morris**. **Fiona O'Mahoney** produced for **MGM Productions**. **Adrian Wilde** served as director of photography.

**Split Screen Productions** completed a clip for "Keep Your Hands To Yourself" with **Georgia Satellites**. It was lensed on location in Atlanta. **Fisher & Preachman** produced and directed. **Rodman Paul** served as cinematographer.

A video for "Can't Hold On," the first single off **Double Dare's** debut self-titled album, was filmed in black and white "to produce a rich and classical strength," according to director **Deborah Samuel**. To enhance the look, washes of color were added to the imagery. **Elizabeth Young** produced for **Champagne Pictures**. The album is on **Current Records**, distributed by **PolyGram** of Canada.

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.**

## Bilingual Canadian Vidclip Show Debuts

BY KIRK LaPOINTE

MONTREAL For those who are bilingual and don't mind putting up with some ambitious but decidedly amateurish Quebec-made vidclips, **MuchMusic's** French-language younger sister can offer more enthusiasm and effervescence than its 2-year-old English counterpart.

**MusiquePlus**, a four-hour parade of mainly English-language vidclips and vibrant French-language hosts, made its debut recently to a national audience on cable television. Owned and operated by **CHUM Ltd.**, which also heads the successful **MuchMusic Network**, **MusiquePlus** is being viewed as a welcome tonic for the ailing Francophone music scene.

Federal regulations require that its programming need only include 3% French-language videos, but **MusiquePlus** and **MuchMusic** president **Moses Znaimer** confidently predicts much higher totals and much higher quality on the way.

"Just as **MuchMusic** did, we expect that **MusiquePlus** will stimulate production and expose French-language music as never before," **Znaimer** says.

**MusiquePlus'** four-hour package, repeated once to form an eight-hour network, is either being inserted by Quebec cable companies into the **MuchMusic** signal between 8 p.m.

and 4 a.m. EDT or allotted a separate channel. Its signal is being carried only in eastern and central Canada, but its market is almost exclusively Quebec, where nearly one-quarter of the country's 24 million people reside, most of them having French as their first language.

Waiting in the wings to help assist **MusiquePlus** is a federal government plan that will pour \$10 million into the French-language element of the Canadian recording industry during the next five years. Details are expected to be in place by early October, but disbursement of funds for such functions as video and sound recording production should begin within weeks. That would be a big boost to both the industry and **MusiquePlus'** programming.

The new network was launched ostensibly through **Znaimer's** sincere attachment to hometown Montreal. Although often castigated by the press as a Quebec boy who left the province for Ontario riches and acclaim, he has said in recent months that he felt an obligation to help the cultural scene in which he is only a peripheral player. **MusiquePlus** is not expected to make money like **MuchMusic** has, although it will not be a big loser if its distribution is widespread and advertisers pick up on its appeal to a young demographic.

Of course, **Znaimer** also had to

make good on a promise made at regulatory hearings nearly three years ago that led to **MuchMusic's** licensing. He said that eventually the French-language scene would be helped, and while he wasn't exactly forced to launch **MusiquePlus**, he would have faced a tough time before the Canadian Radio-television and Telecommunications Commission when the company's license-renewal hearing comes up in another couple of years.

As it stands, the **MusiquePlus** timing is favorable in other ways. **Znaimer** runs **CITY-TV** Toronto and is after a station license for Ottawa of the same stripe as **CITY's**. He also has plans for a national news network. Now that he has made money in the pay TV business—something no one else has done—he is in a good position to add to his holdings.

**MusiquePlus'** regular programming resembles **MuchMusic's** in many ways. There is a "soft and romantic" hour on Mondays, a gold video show on Tuesdays, a new video show on Wednesdays, a hard rock show on Thursdays, and a countdown-style show on Fridays.

**MusiquePlus'** different programs include **VoxPop**, a Saturday program in which viewers determine what they want to see, and **Transit**, a Sunday interviews show.



# PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
BIG COUNTRY ONE GREAT THING Mercury/PolyGram CROWDED HOUSE DON'T DREAM IT'S OVER Capitol DEVICE WHO SAYS Chrysalis DREAM SYNDICATE OUT OF THE GREY Big Time F.M./u.k. FROZEN HEART CBS FALCO THE SOUND OF MUSIK Warner Bros. IGGY POP CRY FOR LOVE A&M BRIAN SPENCE HEARD IT FROM THE HEART PolyGram THEY MIGHT BE GIANTS PUT YOUR HAND INSIDE THE PUPPET'S HEAD Bar None PETE TOWNSHEND BAREFOOTIN' Atlantic WANG CHUNG EVERYBODY HAVE FUN Geffen	A-HA I'VE BEEN LOSING YOU Warner Bros. BANANARAMA MORE THAN PHYSICAL PolyGram BANGLES WALK LIKE AN EGYPTIAN Columbia BELINDA CARLISLE I FEEL THE MAGIC I.R.S. CHICAGO 25 OR 6 TO 4 Warner Bros. COREY HART I AM BY YOUR SIDE EMI BILLY IDOL TO BE A LOVER Chrysalis DON JOHNSON HEARTBEAT Epic JOURNEY GIRL CAN'T HELP IT Columbia KENNY LOGGINS PLAYING WITH THE BOYS Columbia RIC OCASEK EMOTION IN MOTION Geffen BILLY SQUIER LOVE IS THE HERO Capitol ROD STEWART ANOTHER HEARTACHE Warner Bros. 'TIL TUESDAY WHAT ABOUT LOVE Epic VAN HALEN LOVE WALKS IN Warner Bros. STEVE WINWOOD FREEDOM OVERSPILL Island ZZ TOP VELCRO FLY Warner Bros.	BON JOVI YOU GIVE LOVE A BAD NAME PolyGram DAVID + DAVID WELCOME TO THE BOOMTOWN A&M *ARETHA FRANKLIN JUMPIN' JACK FLASH Arista GLASS TIGER DON'T FORGET ME (WHEN I'M GONE) EMI *DARYL HALL DREAMTIME RCA *JANET JACKSON WHEN I THINK OF YOU A&M *BILLY JOEL IT'S A MATTER OF TRUST Columbia *CYNDI LAUPER TRUE COLORS Epic *LOVERBOY HEAVEN IN YOUR EYES Columbia *EDDIE MONEY TAKE ME HOME TONIGHT Columbia *ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island PET SHOP BOYS LOVE COMES QUICKLY EMI *DAVID LEE ROTH GOIN' CRAZY Warner Bros. PAUL SIMON YOU CAN CALL ME AL Warner Bros. STACY Q TWO OF HEARTS Atlantic *TALKING HEADS WILD WILD LIFE Warner Bros. *TINA TURNER TYPICAL MALE Capitol	ARCADIA SAY THE WORD Atlantic *ART OF NOISE PARANOIMIA Chrysalis PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros. CINDERELLA NOBODY'S FOOL PolyGram SAMANTHA FOX TOUCH ME RCA FRANKIE GOES TO HOLLYWOOD RAGE HARD Island BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA HUMAN LEAGUE HUMAN A&M NU SHOZZ POINT OF NO RETURN Atlantic BILLY OCEAN LOVE ZONE Arista QUIET RIOT THE WILD AND THE YOUNG Epic R.E.M. FALL ON ME I.R.S. SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra SMITHEREENS BLOOD AND ROSES Enigma	JAMES BROWN GRAVITY Scotti Bros./CBS Associated THE CURE BOYS DON'T CRY Elektra ICEHOUSE CROSS THE BORDER Chrysalis OMD (FOREVER) LIVE AND DIE A&M SISTER SLEDGE HERE TO STAY Atlantic TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. TOTO I'LL BE OVER YOU Columbia DANNY WILDE BODY TO BODY Island NEIL YOUNG WEIGHT OF THE WORLD Geffen	BEACH BOYS CALIFORNIA DREAMIN' Capitol CACTUS WORLD NEWS THE BRIDGE MCA THE FIXX BUILT FOR THE FUTURE MCA GENE LOVES JEZEBEL (HIP CLIP) HEARTACHE Geffen HOUSEMARTINS HAPPY HOUR Elektra IRON MAIDEN WASTED YEARS Capitol JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN EMI BEN E. KING STAND BY ME Atlantic LEVEL 42 LEAVING ME NOW Atco YNGWIE MALMSTEEN YOU DON'T REMEMBER, I'LL NEVER FORGET PolyGram NEW YORK DREAM TEAM LET'S GO METS Vestron QUEENSRYCHE GONNA GET CLOSE TO YOU EMI THE RAINMAKERS LET MY PEOPLE GO-GO Mercury/PolyGram GEORGE THOROGOOD REELIN' & ROCKIN' EMI UB40 SING OUR OWN SONG A&M WHAM! WHERE DID YOUR HEART GO? Columbia	BODEANS SHE'S A RUNAWAY Warner Bros. BRONSKI BEAT C'MON C'MON MCA E.G. DAILY LOVE IN THE SHADOWS A&M TIM FEEHAN WHERE'S THE FIRE Scotti Bros./CBS Associated EDDY GRANT DANCE PARTY Epic KTP ONE STEP PolyGram SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra WALK THE WEST LONELY BOY Capitol	BOLSHOI A WAY I.R.S. THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia BILLY CHINNOCK SOMEWHERE IN THE NIGHT CBS CHRISTMAS BIG PLANS Big Time CRYIN' OUT LOUD LIVE IT UP Golda Bowfish/GBF GO BETWEEN HEAD FULL OF STEAM Big Time JAMES SO MANY WAYS Sire/Warner Bros. MIRACLE LEGION THE BACKYARD Incas TSOL COLORS Enigma

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive.  
For further information, contact Jeanne Yost, director of music programming,  
MTV, 1775 Broadway, New York, N.Y. 10019.



Three Of A Perfect Pair. Bananarama makes a guest VJ appearance on MTV on Oct. 14 at 10 p.m. EST. The trio is shown here at a table in New York's Palladium nightclub during the recent MTV video awards show. Pictured, from left, are Keren Woodward, Siobhan Fahey, and Sarah Dallin.

## New Video Clips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**THE BODEANS**  
**She's A Runaway**  
Love & Hope & Sex & Dreams/Slash  
Anita Wetterstedt, Randy Skinner  
Randy Skinner

**BEACH BOYS**  
**California Dreamin'**  
Made in U.S.A./Capitol  
Daniel Stewart, Beth Broday/N. Lee Lacy/Assoc.  
Mick Kleber

**SAWYER BROWN**  
**Out Goin' Cattin'**  
Out Goin' Cattin'/Capitol  
Bob Jason/Riviera Films  
Martin Kahan

**PETER CETERA/AMY GRANT**  
**Next Time I Fall**  
Solitude/Solitaire/Warner Bros.  
Howard Wolfenden, Lyn Healy/N. Lee Lacy/Assoc.  
Dominic Sena

**COMMUNARDS**  
**Don't Leave Me This Way**  
Communards/MCA/London  
Jump Productions  
Duncan Gibbons

**EXILE**  
**Rock Medley**  
Greatest Hits/CBS  
Jim Burns/Robert Small Enterprises  
Bob Small

**FALCO**  
**The Sound Of Musik**  
Emotional Man/Sire  
Doro Productions  
Rudy Dolezal, Hannes Rossacher

**HAROLD FALTERMEYER & STEVE STEVENS**  
**Top Gun Anthem**  
Top Gun (Soundtrack)/Columbia  
Michael Ader, Beth Broday/N. Lee Lacy/Assoc.  
Dominic Sena

**JAKI GRAHAM**  
**Set Me Free**  
Breaking Away/Capitol  
Dinah Breakell/MGMM  
Dee Trattmann

**LEVERT**  
**(Pop, Pop, Pop, Pop) Goes My Mind**  
Bloodline/Atlantic  
T'Boo Dalton/Cathoun Productions  
Larry Jordan

**JANICE MCCLAIN**  
**Passion And Pain**  
Janice McClain/MCA  
Moore Design Inc.  
Michal Utterback

**LEE RITENOUR**  
**Earth Run**  
Earth Run/GRP  
Fay Greene, Beth Broday/N. Lee Lacy/Assoc.  
Yuri Sivolop

**JERMAINE STEWART**  
**Jody**  
Francis Romantic/Arista  
Jon Small/Picture Vision  
Peter Israelson

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MONTHLY BRITISH NEW AGE CHART					ADVERTISEMENT
THIS MONTH	LAST MONTH	MONTH ON CHART	ARTIST	TITLE	CAT NO
1	1	4	COUNTRY AIRS RICK WAKEMAN	CODA LANDSCAPE SERIES	NAGE 10CD
2	5	5	CACHARPAY (PANPIPES OF THE ANDES) INCANTATION	CODA LANDSCAPE SERIES	CODA 20CD
3	4	4	VOICES CLAIRE HAMILL	CODA LANDSCAPE SERIES	NAGE 8
4	3	4	AN INVITATION TO WINDHAM HILL VARIOUS	WINDHAM HILL	WHA 1
5	7	5	SILK ROAD KITARO	POLYDOR	8177321
6	5	2	A NEW AGE COMPILATION—STANDING STONES VARIOUS	CODA LANDSCAPE SERIES	NAGE 5
7	NEW	1	CLOUD SCULPTING PHIL THORNTON	COLORS	KNEWL 02
8	8	5	SONGS WITH WORDS DASHIELL RAE	CODA LANDSCAPE	NAGE 4
9	10	5	WINE DARK SEA STEPHEN CAUDEL	CODA LANDSCAPE	NAGE 6
10	14	3	CHAMBER OF DREAMS BILL NELSON	COCTEAU	JC 7
11	15	2	THE COLLECTION VARIOUS	COLORS	KNEWL 06
12	6	5	ATMOSPHERIC CONDITIONS JOHN THEMIS	CODA LANDSCAPE	NAGE 1
13	13	5	AUTUMN GEORGE WINSTON	WINDHAM HILL	WHA 1012
14	NEW	1	BRAIN VOYAGER ROBERT SCHROEDER	RACKET	RRK 715030
15	12	5	BAYOU MOON TOM NEWMAN	CODA LANDSCAPE	NAGE 2
16	20	2	THE AUDION SAMPLER VARIOUS	IMPORT	SYN 105
17	17	2	CAVERNA MAGIC ANDREAS VOLLENWEIDER	CBS	25980
18	19	5	DECEMBER GEORGE WINSTON	WINDHAM HILL	WHA 1025
19	9	3	DAWN TIL DUSK EDDIE HARDIN	CODA LANDSCAPE	NAGE 9
20	NEW	1	JULY NEIL NAPPE	IMPORT	SYN 103

**Thanks to the performers!  
Thanks to the guests!  
Thanks to the voters!  
Thanks to the viewers!  
Thanks to everyone!**



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**MUSIC TELEVISION®**

# The 1986 MTV Video Music Awards

## THE WINNERS!

### BEST VIDEO OF THE YEAR

Dire Straits

"Money for Nothing"

### BEST MALE VIDEO

Robert Palmer

"Addicted to Love"

### BEST FEMALE VIDEO

Whitney Houston

"How Will I Know"

### BEST CONCEPT VIDEO

a-ha

"Take on Me"

### BEST GROUP VIDEO

Dire Straits

"Money for Nothing"

### BEST STAGE PERFORMANCE IN A VIDEO

Bryan Adams/Tina Turner

"It's Only Love"

### BEST NEW ARTIST IN A VIDEO

a-ha

"Take on Me"

### BEST OVERALL PERFORMANCE IN A VIDEO

David Bowie and Mick Jagger

"Dancing in the Streets"

### BEST SPECIAL EFFECTS IN A VIDEO

a-ha

"Take on Me"; Michael Patterson

### BEST ART DIRECTION IN A VIDEO

ZZ Top

"Rough Boy"; Ron Cobb

### BEST EDITING IN A VIDEO

a-ha

"The Sun Always Shines on TV"; David Yardley

### BEST CINEMATOGRAPHY IN A VIDEO

a-ha

"The Sun Always Shines on TV"; Oliver Stapleton

### BEST CHOREOGRAPHY IN A VIDEO

Prince and the Revolution

"Raspberry Beret"; Prince

### BEST DIRECTION IN A VIDEO

a-ha

"Take on Me"; Steven Barron

### MOST EXPERIMENTAL VIDEO

a-ha

"Take on Me"; Steven Barron

### SPECIAL RECOGNITION AWARD

Bill Graham and Jack Healey

### VIDEO VANGUARD AWARDS

Madonna and Zbigniew Rybczynski

### VIEWERS CHOICE AWARD

a-ha

"Take on Me"

## THE PERFORMERS!

Genesis

The Hooters

Whitney Houston

INXS

Mr. Mister

The Monkees

Robert Palmer

Pet Shop Boys

Simply Red

'Til Tuesday

Tina Turner

Van Halen

## ALSO APPEARING!

Bananarama

Bangles

Belinda Carlisle

Bob Costas

Elvira

Bobcat Goldthwait

Gilbert Gottfried

Hollywood Henderson

Don Henley

Janet Jackson

Don Johnson

Jay Leno

Huey Lewis

Paul McCartney

Motley Crue

David Lee Roth

Rod Stewart

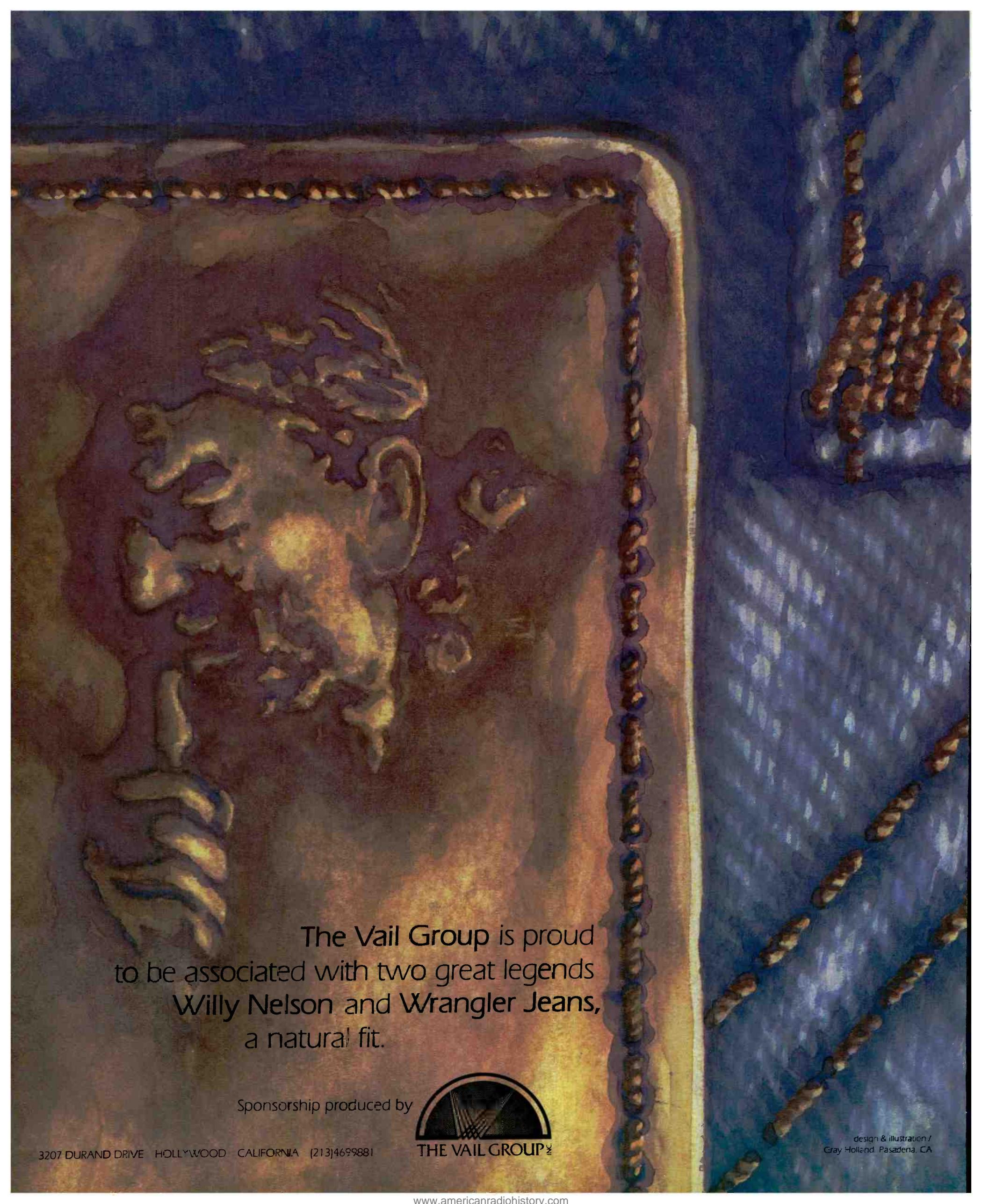
Robin Williams

Steve Winwood

Steven Wright

Dweezil Zappa

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Willie  
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A Billboard Advertising Supplement

# Willie Nelson

**H**e's a poet / He's a prophet ... / He's a pilgrim and a preacher and a / problem when he's stoned. / He's a walkin' contradiction / Partly truth and partly fiction. / Taking every wrong direction on his / lonely way back home.

From Kris Kristofferson's "The Pilgrim: Chapter 33."

Kris Kristofferson didn't mean for every word in "The Pilgrim: Chapter 33" to apply to Willie Nelson, but many of the images in the 1972 song do fit the man who is the most respected of all the great country music figures of his generation.

Willie Nelson is a *poet*. There is an artful grace to his best songs that makes it easy to see why hundreds of our most honored singers—from Elvis Presley and Frank Sinatra to Aretha Franklin—have recorded them.

Willie Nelson is also a *type of prophet and pilgrim and preacher*. There is a cleansing, inspirational quality to his music that acknowledges the mistakes and pains of life, yet offers out a message of hope. "Going to see Willie is almost like going to church in some strange way," Kristofferson says. "There are spiritual touches that ask people to reach for the best in themselves."

And, Nelson is certainly a *walkin' contradiction*. He was once branded an outlaw and maverick by the conservative Nashville music establishment, yet he's now being hailed as a humanitarian for his efforts on behalf of Farm Aid and he's a cinch to be voted into the Country Music Hall of Fame.

On one hand, he seems the essence of laid-back lifestyle. At the Farm Aid II concert on July 4, he strolled on stage in his customary T-shirt, running shoes and cut-off jeans, and he was so relaxed between appearances on stage that he played chess backstage with an old friend. Yet there is an obvious drive that keeps Nelson in the recording studio or on the road or, in recent years, in front of a movie camera. His most ambitious film, based on his landmark 1975 "Red-Headed Stranger" album, opens in January.

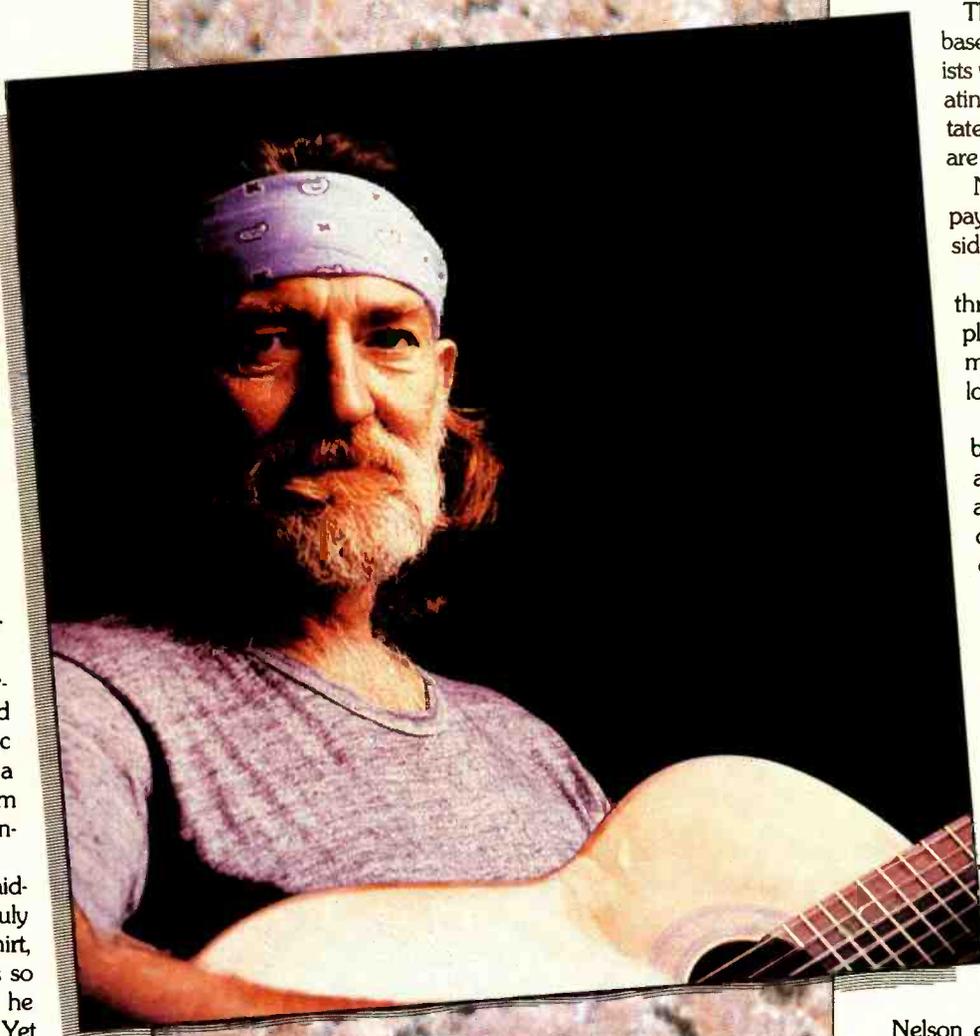
Waylon Jennings, who has known Nelson for more than 20 years, sees the contradictions.

"Willie has a laid-back appearance, but he has a wild energy," Jennings says. "Once he gets something in his mind, he'll keep at it until it works out. You'd better not get in his way or he'll roll right over you. Yet he's a pure, good person. His appearance may have changed over the years, but the person hasn't changed. He loves his music and he loves people."

There were also times during Nelson's long, colorful career when the Nashville establishment indeed thought he was *taking every wrong direction on his lonely way back home*.

Not only were his lyrics and themes a bit more daring sometimes than most of the country songs being written in the '60s and early '70s, but his arrangements and vocals often reflected such non-country elements as jazz and blues.

Despite pressures from Nashville executives, Nelson refused to compromise his music and he now stands at the top of his profession. In an age that is suspicious of heroes, Nelson is just that: a man who is not only cheered by the public, but admired by critics and his fellow artists.



## The Landmark Career Of The Red-Headed Stranger

by ROBERT HILBURN

Explains Jennings, "I think he will go down as one of the greatest, if not the greatest songwriter ever in country music ... even greater than Hank Williams. He can write the most complex song, like 'And So Will You My Love,' that will shoot over most people's heads, and then he will turn around and write a little song like 'On The Road Again' that everyone can appreciate."

There's a narrow, conservative sociological base surrounding country music that makes artists wary of experimenting. Rather than risk alienating their fans, they observe strict limits that dictate the nature of everything from what themes are acceptable to what clothes are taboo.

Nelson resisted the formula, and he had to pay the price that is always demanded of an outsider.

"It was hard not to get discouraged and throw it all away at times," Nelson has explained. "But I felt in the back of my mind that my songs were good and that if I stayed with it long enough they would prove themselves."

"I may have said I was quitting a few times, but I always knew that when the contract I had at the time ran out, I would make another shot at it with another label. I knew that contracts did have to expire some day and that if I didn't expire before they did, I'd be all right."

Born in the small Texas town of Abbot, Nelson was raised by his grandparents and aunts because his parents separated soon after he was born.

Attracted early to music, the young Nelson was in his first country band at age 10. He later worked as a door-to-door salesman (Bibles, vacuum cleaners), a disk jockey, dishwasher and gas station attendant. He also spent time in the Air Force, but he always thought most about music. He remembers playing in Texas honky-tonks so tough that the owner put chicken wire fences in front of the stage to protect the band from flying beer bottles.

Nelson entered the national country music scene in the early '60s with the kind of superior songwriting and singing talent that should have quickly established him as one of Nashville's brightest young stars. Within a nine-month period in 1961, four of his songs made the country Top 20. Two of them—"Crazy" recorded by Patsy Cline and "Hello Walls" recorded by Faron Young—even made the pop Top 20.

In addition, Nelson's own version of "Touch Me" reached the country Top 10 early in 1962. But things didn't go smoothly. It was 13 years before another one of his records again reached the country Top 10: "Blue Eyes Cryin' In The Rain."

Faced with constant hurdles in Nashville, Nelson went into semi-retirement in 1964. Emotionally drained, he continued to write songs and record for RCA, but rarely toured. "I had lost interest in the business," he recalls. "There was no incentive to get out and work because I always felt they just put me in a slot: 'He's ahead of his time, so what can we do for him? Nothing. He'll just have to wait until his time comes.'"

As with many artists, you can find threads of Nelson's condition and career frustrations in some of his work. "Me And Paul"—a song that refers to the adventures he and longtime drummer/sidekick Paul English shared—is a good-natured look at battling the country music establishment:

"It's been rough and rocky traveling / But I'm finally standing upright on the ground. / After takin'

(Continued on page W-18)

**WILLIE,  
CONGRATULATIONS  
ON YOUR LIFE LONG  
DREAM!  
BEST OF LUCK ON  
THE MOTION  
PICTURE...**

**“REDHEADED  
STRANGER”.**

**DAVID ANDERSON  
LARRY GORHAM  
BUDDY LEE**

# 'RED-HEADED STRANGER':

## The Movie Willie Dreamed, Struggled And Plotted For A Decade To Bring To The Big Screen

by FREDERICK BURGER

**T**he relentless sun in the white-hot sky sears the rocky landscape around Spicewood, Texas. Tiny lizards dart about. Buzzards circle overhead. The dusty scene: a western-town movie set so sparse, so ramshackled as to make you wonder how the west was ever won. As some of the cast quietly discuss the next take with director Bill Wittliff, a camera crew from The Nashville Network approaches. Character actor Royal Dano looks up, halts the recitation of his lines in mid-sentence and scolds.

"You're not recording this are you?" Dano asks in his thundering voice. "With some of this profanity, we'd get run out of here if it ever got on TV. This is the Bible Belt, ya know. This is just rehearsal."

Paul English, Willie Nelson's shrewd, ever-present drummer and one of the movie's bad guys, squints his eyes and listens. A sharp grin crosses his face. "That's all right," says the ever-practical English. "We've been thrown out of better joints than this."

This, of course, is no joint. It is friendly real estate in the Texas Hill Country, part of the 800 acres Willie Nelson owns some 30 miles west of Austin. And there is no threat that anyone will be banished. After all, these actors, friends and cronies of Nelson's are here largely out of loyalty to help Willie make a movie that he has dreamed, struggled and plotted for a decade to bring to the screen.

To do it, he has invested \$1 million of his own money and collected another \$2.5 million from a host of friends and business associates. The picture's \$3.5 million budget is quite lean as movies go, but there is good reason for it. In effect, Willie has sidestepped Hollywood and made this movie himself.

"I think it's the best gamble I've ever made," he says.

The movie—"Red-Headed Stranger"—is a gothic western about love, loss, revenge and salvation. It stars Nelson, Morgan Fairchild, Katharine Ross, veteran character actor R.G. Armstrong, and Dano. It is scheduled to premiere in January, '87 at New York's Radio City Music Hall at a gala screening and concert, then gradually open across the country. The movie, of course, is based on Nelson's concept album of the same name, which has sold more than 2.5 million copies and remains his third most popular LP, behind "Stardust" and "Always On My Mind." In fact, the album's arrival in record stores in May, 1975, broke Nelson's then-sagging singing career wide open and established him as a popular performer. The LP's primary single, "Blue Eyes Crying In The Rain," was his first No. 1 hit.

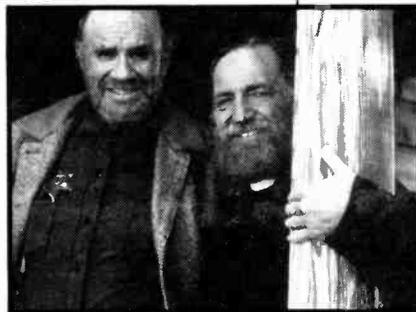
"We've been singing those songs every night for all these years," Willie says, lounging in his tour bus dressing room. "Now there's a movie. It's the same old story. The whole town comes together, and all the good guys get together and fight the bad guys. A town full of losers, a drunken sheriff and an insane preacher finally get their shit together enough to save themselves."

The album's loosely structured parable is carried con-

siderably further by the screenplay, which was written by director Wittliff, initially about nine years ago. Willie plays Julian Shay, an 1870s preacher from Philadelphia who takes his bride Raysha (Morgan Fairchild) to Driscoll, Mont., a hard-scrabble town inhabited by 100 desperate souls. Sheriff Reese Scoby (R.G. Armstrong) is a spineless constable who, nevertheless, summons the courage to join the preacher and challenge the razor-mean Claver family, which controls the town's tenuous water supply. Lam Claver (Royal Dano) is the patriarch of the wretched clan. Two of his five sons, Avery and Victor, are played by Nelson bandmen, English and bassist Bee Spears.



With co-star Katharine Ross and her film "son".



With acting Sheriff R.G. Armstrong.

Just as victory over the Clavers seems assured, the preacher's wife, hating her hard, new life, abandons him for a past love. The preacher goes berserk over the loss, tracks the couple to Blue Rock and guns them down. He ultimately finds himself, and comfort, in the company of Laurie Trexler (Katharine Ross), a hearty frontier woman, and her eight-year-old son Nathan. But the preacher returns to Driscoll to tend to unfinished business.

"It pretty well explores the possibility of man, what he's capable of doing," Willie says of the story. "I think the fact that it's a preacher doing all these things—I kill a lot of people, but there's not much blood—makes it interesting because it shows these people who represent themselves as being religious are capable of doing unreligious, bad things. But they're also capable of coming back from that."

The movie has its origins in a song, and a relatively obscure one at that.

The ballad "Red-Headed Stranger" was published in 1953. The late Edith Lindeman Calisch, then the entertainment editor of the Richmond (Va.) Times Dispatch, wrote the lyrics. Carlton Stutz, a musician turned accountant and high school math teacher, wrote the music. Stutz, who is re-

*'I think it's the best gamble I've ever made.'*

tired and living in Richmond, says Calisch wrote a teleplay based on the song that never was produced. In any event, the Calisch-Stutz team wrote some significant hits, such as "Little Things Mean A Lot," which has been recorded some 50 times; it was one of Billboard's most popular songs in 1954. They initially had only modest success with "Red-Headed Stranger," which was first recorded by Arthur "Guitar Boogie" Smith and released as a single by MGM in 1954. Eddy Arnold put it on one of his RCA albums in 1959.

Smith, who lives in Charlotte, N.C., says his version of the song was not a big hit, might not have even made the charts, but apparently did receive significant radio air-play.

Nelson himself discovered the song in 1954 when he was working as a disk jockey at KCNC in Fort Worth. He played it every day for kids just before, as he would tell

*'The only reason we got it made was a lot of people wanted to see it made.'*

them, it was time for their daily nap. He also frequently sang the ballad to his own children.

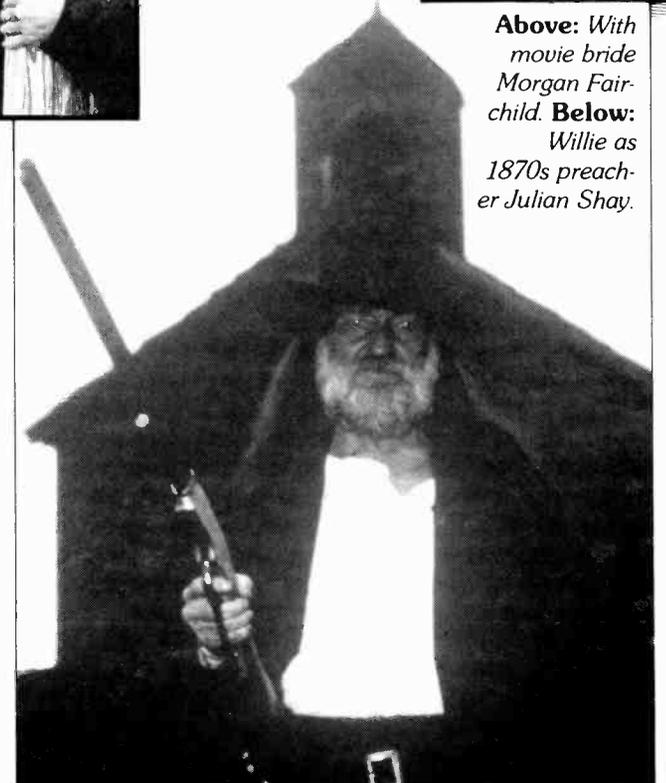
The song obviously intrigued Nelson, and it came to mind again in 1975. He had just signed a contract with CBS Records, which had given him complete creative control over his recordings and releases. So there was the question of what that first CBS album would be, a problem that was quickly solved. That January as he was driving back to Texas from a skiing trip to Steamboat Springs, Colo., Nelson's wife Connie suggested that Willie write a concept album based on "Red-Headed Strang-

(Continued on page W-16)

# Willie Nelson



Above: With movie bride Morgan Fairchild. Below: Willie as 1870s preacher Julian Shay.





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## Strangers In A Strange Land

# THE RED-HEADED STRANGER—THE SECRET OF ITS POWER

by LOLA SCOBEY

*"And Moses called his son Gershom: for he said, 'I have been a stranger in a strange land.'"*

**W**illie's masterpiece album, "Red-Headed Stranger," is a story as simple as a dime romance: love lost and love found. But here is the deceptive "simple-mindedness" of the parable or fable.

The elusive red-headed hero/fugitive riding his raging black stallion from nameless place to nameless place in the intangible "year of 01" acts out a mythical tale governed by raw and ancient

### Willie's own story is a real-life personification of hope.

truths: you can't hang a man for killing a woman who's trying to steal his horse.

Willie's been fascinated by this cowboy fable for years—he used to recite it to his kids at bedtime. What is the secret of its power and allure?

Nothing so mesmerizes as that which seems so near—and yet so far. This shadowy stranger weaves a spell in our minds which perhaps radiates from the very nature of God Himself. The Old and New Testaments explain our world as the creation of a Being whose divine immensity is so Other from us that we can approach only with awe; yet, who, at the very same time, is so totally and personally present for us that He has tenderly numbered the hairs on our heads.

Likewise, the Red-Headed Stranger's story and sorrow is so familiar and human that he "cries like a baby," but so eerily exotic and foreign that he "screams like a panther in the middle of the night."

On rare occasions in real life, we meet a person who has that uncanny ability to be totally with us, yet serve as a door into what is totally beyond us. People seem to find that, on occasion, in Willie.

Short and slight, dressed in scruffy jeans, off-brand jogging shoes, some breed of scarf or hat elaborating on

the current metamorphosis of his graying red hair, Willie hardly gives first impression as a likely candidate.

It is when he looks out through those deep, penetrating, steely eyes that people first become unnerved, or bewitched. Even on the movie screen, filtered through camera lenses and film, their magnetism is startling: little bolts of intensity springing out of spider webs of wrinkles under shaggy red eyebrows. And beneath the laser rays spreads the wide, cushioning, beatific smile—soothing and accepting, inviting you to open the door and walk in.

Then the smile subsides, the eyes become remote, detached, observing  
(Continued on page W-22)



With Leslie Anne Warren from "Songwriter" movie.

With 'Electric Horseman's Jane Fonda & Sydney Pollack.



With Robert Redford in 'Electric Horseman.'



## The Songwriter Is The Stranger—A Parson Of Many Parts With Serenity Stripped Off

by BUD SHRAKE

**P**hrased one way or another, the second thing most people ask me when they find out I've known Willie for a long time is, "Will you get him to listen to this tape of songs my blind brother Billy wrote?" This comes right after the question about is Willie really as cool and serene as he seems. My answer to both questions is the same, "Well, maybe not, but who knows?"

This is not meant to be rude, but only a stab at the truth. In the early '70s there flourished around the Armadillo World Headquarters, a rare treasure of a hippie-redneck dance hall in Austin, Texas, an organization known as Mad Dog, of which Willie is a member. The official purpose of the organization is "to do indefinable services for mankind." The Mad Dog philosophy is, "Anything that is not a mystery is guesswork." The way of dealing with things is moment-to-moment reality. If you must go further into Willie than that, you will find Edgar Cayce, the Bible, reincarnation, Zen, Baptists, Jesus, Indian spirits, golf as a mystical act, chess played with sometimes uncanny intuition, and, of course, a whole lot of show business—but you still won't have him covered. Thus the answer to the first question.

The second question is about songwriters, a subject we dealt with in a movie called "Songwriter," starring Willie and Kris Kristofferson as the songwriters.

A few years ago, when Willie had a condo in Malibu where he hid and wrote songs, we were sitting at the kitchen table one gray afternoon, listening to the seagulls squawking on the deck and a film producer com-

plaining about our choice of a title for the songwriter movie. "No, no, no, you guys are way off base," the producer insisted. "Your title sounds like some kind of art movie. You've gotta come up with a title that has Texas in it. Maybe Texas and crime and swindling. Like 'The Texas Sting,' but put sex in it, too. You've gotta have a title that will put people in the seats. Basically, the movie audience doesn't care

### A hint at how to get Willie to listen to your song is take along a Hell's Angel with a guitar.

about any kind of writers and that includes songwriters. Got any ideas?"

Willie and I looked at each other. The only idea I had was that we not change the title, but before either of us could speak, the door flew open and in came a biker we knew with several friends and a guitar.

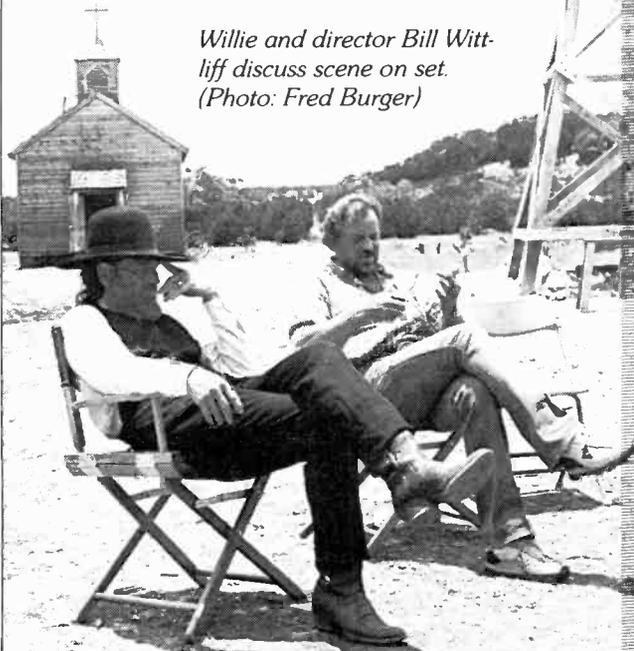
They insisted on playing their new songs for Willie. We all listened (a hint at how to get Willie to listen to your song is take along a Hell's Angel with a guitar).

Barely had they left after an hour or so of singing, when two middleclass people, a man and wife perhaps, appeared at the door with a cigar box of tapes of some new band doing original material.

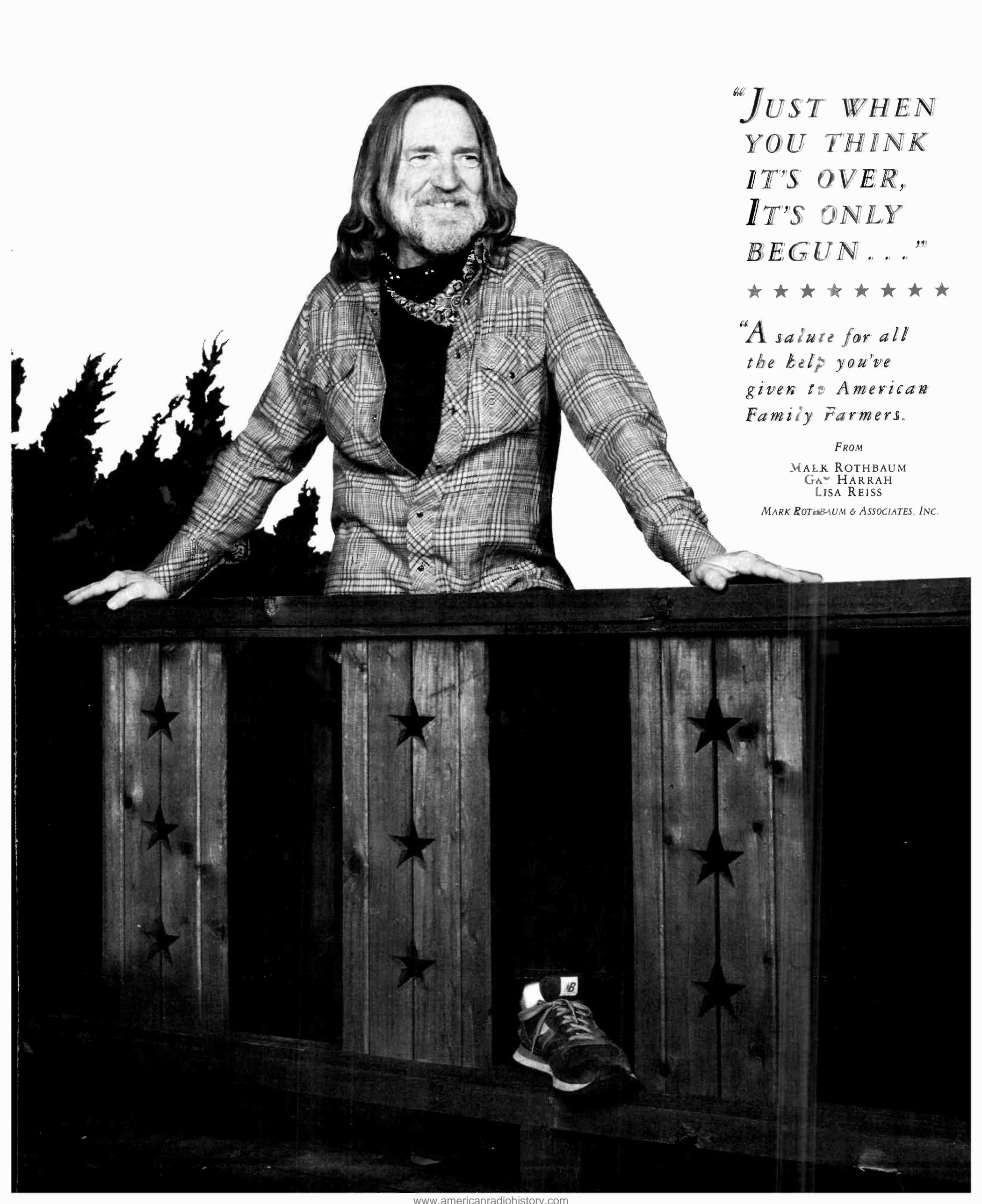
Willie glanced over at the film producer and said, "See? There's millions of 'em." The producer said he  
(Continued on page W-21)

## Willie Nelson

Willie and director Bill Wittliff discuss scene on set. (Photo: Fred Burger)



Willie, Dyan Cannon and Amy Irving rehearse "Whiskey River" during filming of "Honeysuckle Rose."



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YOU THINK  
IT’S OVER,  
IT’S ONLY  
BEGUN . . .”*

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given to American  
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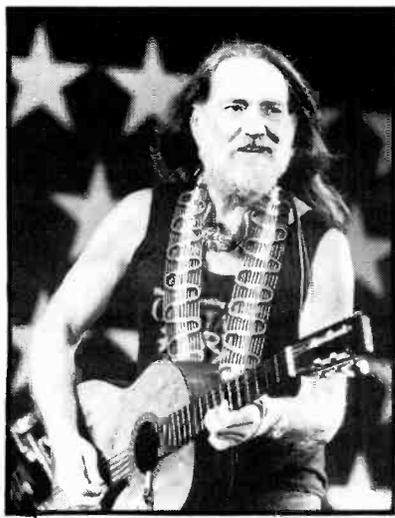
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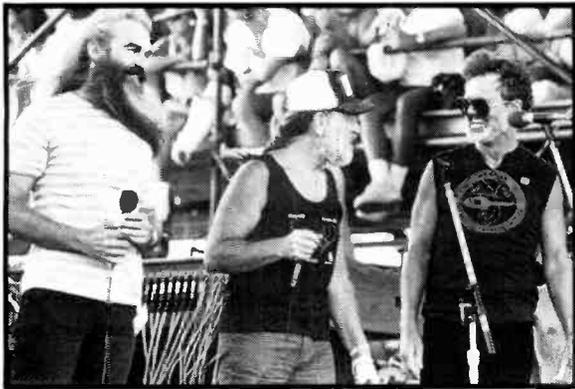
## FARM AID II:

# 'There's Still A Need For Farm Aid III, But We May Have To Take It To Washington First'

by ROBERT HILBURN



Left: Willie at Farm Aid II. Below: Onstage with Kris Kristofferson and William Lee Golden. (Photos: Scott Newton)



It may have been a chance remark by Bob Dylan about the need to help financially troubled American farmers that spurred Willie Nelson to put together the Farm Aid concert last year at the Univ. of Illinois football stadium. But it was something far deeper than Dylan's words last summer at the Live Aid concert in Philadelphia that keeps Nelson carrying the Farm Aid banner.

"I'm angry about the way people are refusing in this country to wake up to the problem of the family farmer and I don't like being angry because it isn't good for you," Nelson said, sitting in his custom "Honeysuckle Rose" bus which was parked behind the stage at the Farm Aid concert at the Manor Downs racetrack in Manor, Texas on July 4.

"I am angry that our government isn't doing enough and I am angry that the public is letting other people go under

without doing something about it. How can people sit there in their homes eating bacon and eggs and not realize that someone else—who may just live a few miles away—may have a freezer full of meat, but not enough money to buy a loaf of bread?"

There's a gentleness about the soft-spoken Nelson that takes some of the sting out of his words, making you feel his "angry" translates better as "disappointed." More than rage in his voice, there is a sense of sadness. He just cannot understand why people don't recognize the plight of farmers who are more than a collective \$230 billion in debt and losing their farms at the rate of hundreds per day.

The public did seem to listen during Farm Aid I. The show—which featured more than 50 artists, including Nelson, John Cougar Mellencamp, Neil Young, the Beach Boys, and Billy Joel in a 14-hour country-to-punk marathon—raised more than \$9 million which was distributed to legal, medical and emergency food supply agencies.

But Farm Aid II seemed to fall on lots of deaf ears, netting only about \$500,000 in pledges even though it was broadcast live for 17 1/2 hours over VH-1. Some observers suggested the reason for the disappointing turnout was the competition on the Fourth of July weekend

(Continued on page W-21)



With Neil Young, John Cougar Mellencamp. (D.Seelig)

## The Return Of The 'Red-Headed Stranger' Album

# THE CBS STORY—FLOWING WITH THE CHANGING CURRENTS OF BRILLIANCE

by GERRY WOOD

Everybody expects me to say something bad, but I can't truthfully say anything bad about CBS Records," says Willie Nelson. The red-and-gray-headed stranger is referring to the often adversative, combative stance between recording acts and their record companies.

Willie Nelson just happens to be one artist who's very satisfied with his label and the job CBS has done for him.

"CBS has let me do what I wanted to do ever since I've been with them," adds Nelson, an 11-year veteran with the label. "I've pretty much controlled what albums I've wanted to cut, the way I wanted to cut them, and the songs I want to cut. I make them, give them to CBS Records—and they've been selling them."

Describing his pact with CBS as a "fairly good arrangement," Nelson notes, "CBS is still the greatest as far as record albums are concerned. I have no complaints at all with CBS."

Nelson works closely with the Nashville CBS office, including Rick Blackburn, senior vice president/general manager; Mary Ann McCready, director of product development; and Joe Casey, vice president of promotion. He also has a tight working relationship with the CBS New York headquarters. "Walter Yetnikoff, president of CBS/Records Group, and I are good friends, and we talk on the phone occasionally. He's aware of everything we're doing, such as the 'Red-Headed Stranger' movie we have coming out [in January]. We're trying to coordinate the release of the movie with the release of the albums—and CBS

has been very cooperative."

Willie gets that impish look on his face and advises, "I know Marvin Cohn who writes all the checks." Referring to the CBS senior vice president of business affairs and administration, and surrounded by a Nelson chuckle that could warm the world, he adds, "I got to know him pretty good."

The feeling between Willie and his label is mutual. Yetnikoff comments, "Willie Nelson is one of those rare artists whose appeal goes far beyond the boundaries of any one style of music. The honesty and directness of his performances—singing and, more recently, acting—seem to reach almost everyone. We're proud of

(Continued on page W-14)

## Willie Nelson



Al Teller and Rick Blackburn celebrate platinum "Stardust" album.

With Rick Blackburn and former a&r vice president Bonnie Garner in Nashville.



Connie and Willie Nelson blend in backstage and become spectators at Farm Aid II. (Scott Newton)



CBS's Rick Blackburn, Al Teller, Willie Nelson, Walter Yetnikoff, Paul Smith, Kris Kristofferson, "Song-writer" director Alan Rudolph.

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## The Long-Playing, Hit-Studded Record Of One Of The Most Prolific And Successful Artists In Music History

by PAUL GREIN

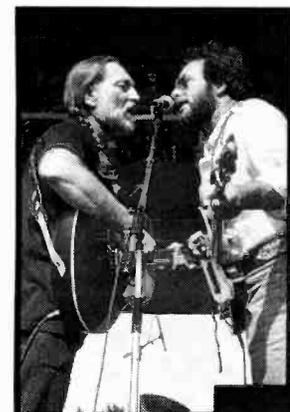
**T**hough he has been collecting country hits since 1962, Willie Nelson didn't burst onto the pop scene until the summer of 1975.

That was when his sublime reading of the classic "Blue Eyes Crying In The Rain" managed to sneak onto top 40 playlists alongside such pop and disco fare as "The Hustle" and "Love Will Keep Us Together."

The song's success pushed Nelson's album, "Red Headed Stranger," to gold status, and set the stage for an even bigger hit the following year. That was when "The Outlaws," a collaboration with Waylon Jennings, Jessi Colter and Tompall Glaser, cracked the top 10 on Billboard's Top Pop Albums chart and became the first country album to be officially certified platinum.

In the decade since his pop breakthrough, Nelson has been one of the most prolific and successful artists in the industry. The Texas native placed 33 albums on the Top Pop Albums chart in less than 10 years.

Nelson's most hit-studded period began with the release of "Waylon & Willie" in early 1978, and ran through the release of "Poncho & Lefty" in early 1983. In that five-year span, Nelson placed 17 albums on the Top Pop Al



With Merle Haggard.



With Ray Charles.



Willie grabs a quick bite to eat before joining Ray Price on stage.



With Kris Kristofferson.

Willie has placed 33 LPs on the Top Pop Albums chart in less than 10 years.

bums chart. Except for three early RCA recordings, all of them went at least gold, and eight of them went platinum and or multiplatinum.

Nelson had three consecutive platinum albums in 1978: "Waylon & Willie," "Stardust" and "Willie and Family Live."

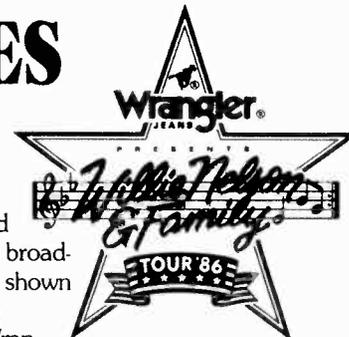
After stopping at gold with his next five albums, he came back in the early '80s with a string of four more consecutive platinum albums: "Honeysuckle Rose," "Somewhere Over The Rainbow," "Greatest Hits (& Some That Will Be)" and "Always On My Mind."

Five of Nelson's albums have logged more than a year on the Top Pop Albums chart. And one—"Stardust"—remained on the chart for more than two years. "Stardust," a collection of pop standards produced by Booker T. Jones, was released in May, 1978—more than five years before Linda Ronstadt's highly-touted album of

(Continued on page W-14)

## WRANGLER JEANS PRESENTS WILLIE NELSON & FAMILY ON THE ROAD— AND AT THE MOVIES

by FREDERICK BURGER



**W**illie Nelson's hardcore fans doubtless have noticed the conspicuous blue-and-yellow travel bags he and members of his road family carry these days. They surely have observed that the band, crew, and Willie himself have been sporting a particular brand of jeans. The goods bear the unmistakable mustang logo and the cowhide

brand of one of America's favorite clothiers: Wrangler Jeans.

Yes, these days Willie Nelson and Wrangler are a team. Willie and the

troupe wear Wrangler's products, and Wrangler financially underwrites and promotes Willie's concert tour, "Wrangler Jeans Presents Willie Nelson & Family On Tour," and just about anything else he is involved in.

## Willie Nelson

troupe wear Wrangler's products, and Wrangler financially underwrites and promotes Willie's concert tour, "Wrangler Jeans Presents Willie Nelson & Family On Tour," and just about anything else he is involved in.

"Wrangler supports ideas that I would like to develop such as Farm Aid and a national talent search," Willie says.

Nelson's association with Wrangler is not being billed as a formal corporate sponsorship. Nor does it involve an overt endorsement. Rather it is more an endorsement by associa-

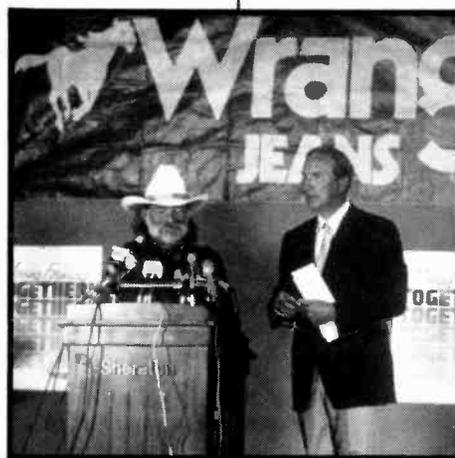
tion. He will be featured prominently in print and broadcast advertising, and be shown wearing Wrangler jeans.

The Willie Nelson/Wrangler jeans relationship, of course, did not come about quickly. In fact, it began as little more than an idea about five years ago. That's when David Allen came to work with Wrangler as its Special Events Director. Allen previously had been media director with Pro Rodeo Cowboys' Assn., which had a major working relationship with the jean company. Allen, a South Dakotan and longtime Nelson fan, thought all along that an endorsement relationship with Nelson was a natural. The company had a vaguely similar but considerably less extensive relationship for years with rodeo cowboys and NASCAR racing driver Dale Earnhardt.

Allen pushed the idea with his corporate superiors for several years and finally arranged a meeting with Willie. They initially started talking about Willie's involvement in a star-search-

type event to expose professional but struggling young musicians and give them shots at recording careers. Nelson accepted the idea, which has developed into a talent hunt mounted this fall. But as the talks continued, the concept of

(Continued on page W-20)



Wrangler president H. Varnell Moore introduces Willie at press conference.

'Red-Headed Stranger' premieres in January at Radio City Music Hall in New York. The crowd will be invitation only. After the final credits roll, the screen will ascend and there on stage will be Willie Nelson & Family breaking into the first chords of 'Whiskey River,' opening a festive concert.



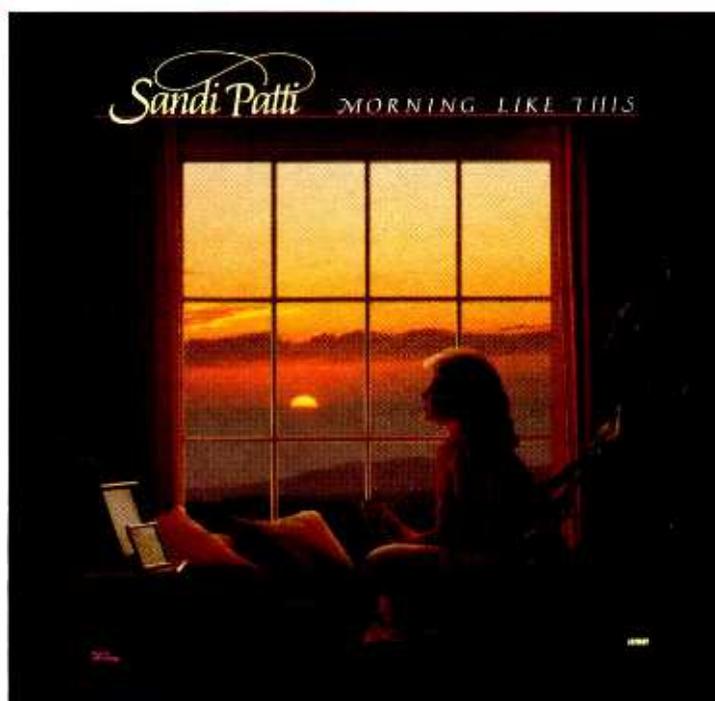
- Phillip Bailey
- Kim Boyce
- Milton Brunson
- Shirley Caesar
- Glen Campbell
- Clark Sisters
- Cynthia Clawson
- Colours
- Dion
- Evie
- Farrell & Farrell
- Galther Vocal Band
- Tanya Goodman
- Amy Grant
- Al Green
- Benny Hester
- Dallas Holm
- Imperials
- Kid's Praise
- Mylon LaFevre
- With Broken Heart
- Kenny Marks
- David Meece
- Nelons
- Michael Omartian
- Twila Paris
- Leon Patillo
- Sandi Patti
- Petra
- Leslie Phillips
- Praise
- Cliff Richard
- 2nd Chapter Of Acts
- George Beverly Shea
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- 21 Stockton - Civic Auditorium
- 23 San Jose - Civic Auditorium
- 24 Oakland - Paramount Theatre
- 25 Sacramento - Civic Auditorium
- 28 Reno - Reno-Sparks Pioneer Theatre

November

- 3 Chicago - Chicago vs Rams FB Game
- 9 Indianapolis - Colts vs Patriots FB Game
- 17 Roanoke - Civic Center Arena
- 18 Charlotte - Coliseum
- 20 Tampa - Sun Dome Arena
- 21 Miami - Knight Center
- 22 Orlando - Orange County Conv. Ctr.

December

- 2 Detroit - Fox Theatre
- 4 New Orleans - Lake Front Arena
- 5 San Antonio - Municipal Auditorium
- 8 Lubbock - Municipal Auditorium
- 9 Midland - Chaparral Center
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## CBS STORY

(Continued from page W-8)

his long association with CBS Records, and look forward to many more years of great music."

Al Teller, president of CBS Records Division, also has some deserved praise for one of his label's prime acts: "Willie Nelson has managed to make the transition from 'outlaw' country artist to crossover superstar without sacrificing any of the elements that made him a star in the first place. His sponsorship of Farm Aid and his ongoing support of a long list of causes make it clear that he has not forgotten the people who put him on top. He is an honored member of the Columbia family of artists, and the kind of star who exemplifies the best in our industry."

Rick Blackburn has a unique perspective on Nelson as a businessman and creative artist. He believes Nelson's strength has always been "his vision and unpredictability." Observes Blackburn, "You don't really manage Willie—you give him room. He's always had that vision—to envision himself and his music a step ahead."

Blackburn recalls the Nelson "outlaw" days when Willie, Waylon Jennings, David Allan Coe, Jerry Jeff Walker and other unbridled singers shot the country music establishment full of holes . . . and adrenalin. "For years he was on the other side looking in, but he never behaved like an outlaw. He has always looked beyond where he is musically."

Nelson's close relationship with his fans impresses Blackburn. "He has always managed to stay close to his fan base—he has cultured it and nurtured it. He has a love affair with his fans, and it shows. I've seen him sit on the edge of the stage after a show and sign every last autograph and do anything he can to satisfy everyone."

Nelson, says Blackburn, does not get "bogged down with business. He has chosen some good folks around him to do that for him. But there's no question who the Chairman of the Board is. He always has been." Blackburn feels Nelson's "stylistic musical presence and identification" help him in achieving those platinum, double-platinum and triple-platinum album sales. "You know who Willie Nelson is. When he comes on the radio, in three seconds, you know it's Wil-

lie. He's a great song man, and there's a lot of consumer gratification in his lyrics. He knows how to stimulate emotions, and he can appreciate a great song."

As a businessman and creative artist Nelson dots every *i*, and crosses every *t*. "When you least expect it, Willie will call up and ask, 'How did the conversion of my video go when it was converted from video to 35mm?'" That comment from Mary Ann McCready typifies Nelson's close working relationship with CBS and its executives. "When he's venturing into new ground, he likes to check and make sure everything's in order," adds McCready. "Willie is real concerned about quality, and the quality of how he is presented."

McCready cites another key to Nelson's success in dealing with CBS: "He makes you feel he trusts you—and that makes you more conscious about doing your best and doing it right. He's unpredictable, and that's what stars are made of."

Joe Casey has been promoting Nelson's Columbia albums since the first one in 1975—"Red-Headed Stranger." During the next 11 years, Willie has released the remarkable total of 32 LPs and 53 singles. It's not uncommon for him to have five albums on the chart at the same time—and some of those albums roost in the charts like bats in a belfry. "Stardust" has been on Billboard's Top Country album chart for some 430 weeks. "Willie Nelson is really something special, and there's something very magical about him," observes Casey. "I don't talk to him or see him that often, but I always feel his presence. He's one of the most sensitive people I've ever met, and one of the finest gentlemen I've ever known or worked with."

Nelson's humanitarian side, exemplified by his Farm Aid efforts, draws praise from Casey. "He has helped so many people in this business, including many who were down on their luck. He has a heart as big as the state of Texas, and he knows the meaning of the word 'humanity.' He's the same 365 days a year."

Nelson not only affects people with his music, he affects them with his persona. "He often makes me stop and think about myself, my life and the way I view it," explains Casey. "In his early days in the business, no one gave him a shot,

but he wasn't bitter. It was probably one of the driving forces that helped him adopt his attitude and help others—putting something back into the business and the music."

## CHART BEAT

(Continued from page W-10)  
standards, "What's New."

"Stardust" is one of two Nelson albums to be certified for U.S. sales of more than three million copies. The other is "Always On My Mind," which is Nelson's highest-charting album to date: The 1982 release logged four weeks at No. 2 on the Top Pop Albums chart.

"Always On My Mind" was also a top five single on the Hot 100 and earned a Grammy nomination for record of the year. It's one of only two country hits so far in the '80s to snare a nomination for that top pop Grammy. The other: Kenny Rogers' "Lady."

Nelson returned to the top five on the pop singles chart in 1984 with "To All The Girls I've Loved Before," a duet with Julio Iglesias.

Over the years, Nelson has become a regular in the Grammy balloting. He has been nominated for the Grammy for best male country vocal performance for nine of the past 11 years, and has won it three times, with "Blues Eyes Crying In The Rain," "Georgia On My Mind" and "Always On My Mind."

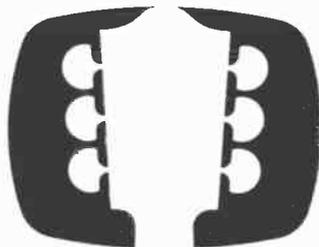
Nelson has been nominated for the Grammy for best country duo or group performance seven times in the last 11 years, together with such partners as Tracy Nelson, Waylon Jennings and Leon Russell. This year, Nelson was nominated in that category for his "Highwayman" collaboration with Jennings, Johnny Cash and Kris Kristofferson.

Nelson has been a Grammy finalist for best inspirational performance three times.

Nelson also won a Grammy and was nominated for an Oscar in 1980 for writing "On The Road Again," his hit from the movie "Honeysuckle Rose." Few country-based songs have been nominated for the Oscar for best original song, though as fate would have it, another was that same year: Dolly Parton's "Nine To Five."

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**WILLIE  
AT FARM AID**

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The Red Headed Stranger

from your  
band and crew

## THE MOVIE

(Continued from page W-4)

er." Nelson liked the idea, and as they drove he started scribbling an outline for the LP. He wrote three songs (later wrote a fourth) and picked seven songs written by others that tied the concept together. Nelson wrote the song "Denver" (The bright lights of Denver are shining like diamonds/Like 10,000 jewels in the sky) as he and his wife drove through town. By the time their non-stop trip ended, the LP was written and ready to be recorded.

"I was trying to write what happened up to the point where the red-headed stranger from Blue Rock, Mont., rode into town that day, and what happened later after he rode out of town," Willie recalls. "I sat down with a tape recorder and put it down with me and the guitar."

He liked the simplicity of that first taping. And even though the album was recorded with his full band, the final arrangement maintained that sparse quality. CBS executives, though, didn't want to release it; they didn't think it commercial enough to sell. But Nelson's contract said they had no choice.

"They thought it wasn't finished," Nelson says, recalling CBS's initial reaction to the album. "They thought it was underproduced, too sparse, all those things. Even though they didn't like it, they had already paid me a bunch of money for it, so they had to release it under my contract. And since they had money in it, they had to promote it."

Much to the surprise of the industry, the LP was a hit. The primary single, Fred Rose's "Blue Eyes Crying In The Rain," topped the country charts and soared to No. 21 on Billboard's pop charts, a genuine crossover. Nelson's singing on "Blue Eyes" won him a coveted Grammy Award for Best Country Vocal Performance.

From the beginning, Willie envisioned the LP as a vehicle for a movie, and within a year or two after its release talks began with Hollywood. As Nelson's stock as a performer rose, the discussions became more serious. Universal Studios bought the screen rights and commissioned Wittliff to write a script. There were repeated advi-

sories that Robert Redford was considering the lead and that production was about to begin. But Redford kept delaying a decision, and Nelson and Wittliff bought back the film rights. Talks with HBO fell through. The "big boys" and Willie never quite struck a deal. Investors came and went. Each spring for the last few years the movie virtually reached shooting day but folded for lack of money.

The roadblocks made Willie more determined. For virtually two years, he had a block-and-a-half facade of a western town—which cost him about \$800,000 to build—sitting unused on his property west of Austin. Then in the spring of 1985 he and Wittliff mounted another effort to proceed. Hollywood had budgeted the movie at \$14 million about five years earlier, but Nelson and Wittliff whittled that back to \$3.5 million. Then another deal with investors fell through, and Willie scrambled to put together a bloc of patrons willing to put up \$200,000 each.

"Then," Willie recalls with a hearty chuckle, "we got down to 'How much have you got in your pocket?' It was a slender, shoestring operation. I had already hired a lot of people, had the equipment, actors, everything. It was either a matter of it was going to be made now or I was going to lose face in the industry, and there was a good chance it wouldn't be made at all. That's when I decided to go all out and put my money in if necessary.

"It wasn't any big deal. It was like playing poker. I already had \$1 million in the pot. You couldn't very well turn your hand over."

Various cronies came up with money, including retired Univ. of Texas football coach Darrell Royal and Bud Shrake, who wrote the screenplay for Nelson's previous movie "Songwriter." "Then," Willie continues, "we were down to shooting, and we'd run out of all my money and all the money I had been able to hustle up."

The scene started to look painfully familiar: cancel movie. But then a well-heeled, previously unknown fan learned of Willie's plight through a mutual friend. She flew to Austin with a check for \$500,000. "That," Nelson

says, "was our mysterious lady from Boston, who came in and saved our ass. It's just one of those things that happened. I can't explain it."

Friends long had cautioned Nelson against sinking big money of his own in a movie, but as filming proceeded a local bank or two proved Willie still had, as he once described it, "borrowing power": "They took a lot of hot checks and turned them into instant loans."

Everyone within a day's ride seemed willing to donate anything of value. Willie himself hit the road during filming to play weekend concerts and generate emergency cash. Extras worked long days for meals.

"The only reason we got it made was a lot of people wanted to see it made," Willie says.

Co-star Morgan Fairchild worked for deferred pay well below her normal rates and against the advice of her agent. Fairchild long had been committed to the movie, but Katharine Ross came in late as a welcomed replacement for Angie Dickinson, whose schedule kept her from joining the project. Ross had not worked for 18 months because of her pregnancy and the birth of her daughter. She worked on the film for two weeks and could have made up to four times her fee on another project, but the script, role and western setting appealed to her. Like most of the other stars, Ross has "points" in the film, a gamble that will earn her more if it makes money at the boxoffice.

"Nobody was making this movie to make money," says Ross, who sometimes nursed her baby, seven-months-old at the time, on the set. "A lot of love went into this film and a lot of caring and a lot of hard work. We always want this kind of project to pay off rather than the crassly commercial ones. This was such a labor of love for Willie, and that appealed to me. He had wanted to do this movie for so long. He just kind of hung in there. More movies should be made this way."

Director Bill Wittliff, who is co-producing the movie with Nelson, got by on a 39-day shoot rather than the preferred 60-day schedule. "The movie really covers a lot of territory," Wittliff says. "But that's not to say it's thin. If

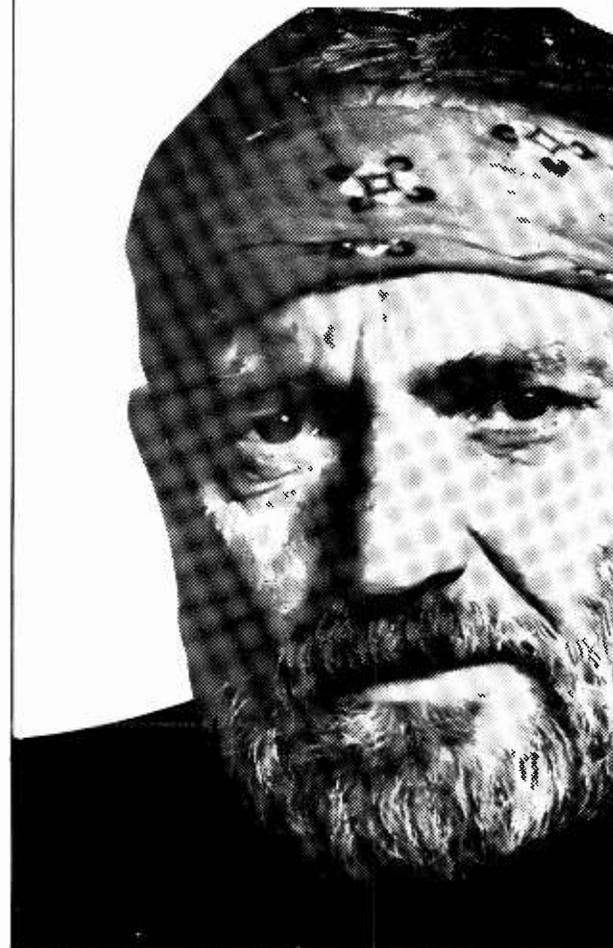
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we were paying what it would normally cost, it would be way up there. A lot of stuff was makeshift, but it's really a homegrown deal. The crew was from Austin and Dallas. The money wasn't Hollywood money."

There were many reasons the movie blossomed so slowly. Nelson wanted it filmed in his native Texas using as many locals in cast and crew as possible. Wittliff, for instance, is a native Texan and lives in Austin, but he is no newcomer to movies. This is his first stint directing, but he has helped produce and write several other Nelson movies ("Barbarosa" and "Honeysuckle Rose"), as well as "The Black Stallion." He wrote and produced "Country" with Jessica Lange.

Willie's daughter Lana was in charge of wardrobe. His road manager, David Anderson, is the movie's associate producer. Billy Cooper, Nelson's valet/security man on the road, is one of the townspeople of Driscoll, as is Quinton "Bo" Franks, who handles Willie's concert concessions. Marinell Madden, then a rising senior and theater major at the Univ. of Texas, was cast in a significant speaking role.

Then, too, as he became more comfortable with acting, Willie eyed the lead for himself. Hollywood's potential involvement diminished further when Nelson insisted on total artistic control. That stance stemmed partly from his belief that some of his past movies have received short shrift from the industry's "big-money guys," were promoted minimally and used primarily as corporate tax writeoffs. The chief examples: "Barbarosa," with Gary Busey, which hardly had a theater run, despite Vincent Canby's 1982 review in The New York Times that bore the headline, "'Barbarosa' Proves That The Western Isn't Dead Yet." And then there was "Songwriter," with Kris Kristofferson, which received much the same praise from Pauline Kael in The New Yorker, but only well after it had abruptly disappeared from theaters.

Nelson and Kristofferson figure "Songwriter" was a victim of "plateauing," a Hollywood marketing concept of opening a movie in a few small cities, watching its popularity grow and then expanding its release. "Song-

writer" didn't survive the first plateau.

"That's how they buck you a little at a time, one city at a time," Nelson says, chuckling at the experience. "They just wait and let it bomb and sell home videos. It's a pretty cold, hard business-way to look at it after people have put years of their lives into a project to see the big-money guys throw it away, but they look at it as cold, hard figures. Unless it's their baby, unless they started with it from the beginning, unless they're going to look bad personally if they're not successful, then they take a who's-going-to-worry-about-it attitude. Forget it. They hustled the money from somebody else. They don't care if it doesn't sell one ticket.

"While it's happening, you're horrified to think somebody could be so cold to treat you that way. It's pretty discouraging, but it happens all the time. I'm trying to keep that from happening to this one."

So the strategy is to open "Red-Headed Stranger" in a handful of large cities and then expand its release. Nelson has re-recorded much of the album's original music for the movie, but since the LP remains readily available, there will be no soundtrack. Alive Films Inc., which in a previous corporate incarnation has had imposing success distributing and marketing classy independently made movies, has been signed on to handle "Red-Headed Stranger."

"This is something we're doing outside the system, but that's not to say it's a slap at the system," director Wittliff says. "It's just that on this one the system didn't want to do it the way we wanted to do it. We were able to find a way to do it anyway. It will take some special handling and have to be babied along, but the thing that has surprised everyone is it looks like a \$12 million film. We've had incredibly good response to it."

Nelson went into the project facing the prospect of losing his investment. But he says that he and his friends will recoup their money and probably turn a profit.

"What I heard and thought I wanted to see on the screen, I saw that, and a little more," Willie says. "I think this is a story any human can relate to."

By all accounts, production of the movie was relatively easy and pleasurable for those involved. When each day ended, the cast would crowd into Nelson's Pedemales Recording Studio, which was serving as a makeshift screening room, to watch the previous day's raw footage. Nelson spent some evenings in spirited games of pool with cast and crew. There was a pool for sunning, and of course, there was the nine-hole golf course that consumed Willie's time when he was not on the set.

This was a typical scene as the movie neared completion: It's early morning, the first Monday in June, '85, a radiant, windswept day in the Hill Country and country music comes with a blare from the radio-tape decks ingeniously installed in the roofs of the golf carts. Coach Darrell Royal and his partner leisurely pluck plums from a tree. Morgan Fairchild, long finished with her work but back in town to see how things are going, observes the semi-serious golf match in progress, and tends her needlepoint in the shade of her cart. Occasionally a deer or a jackrabbit bolts across the fairway.

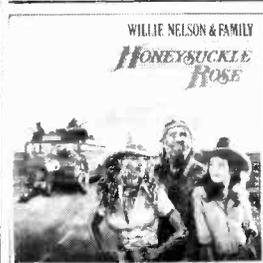
The shirtless proprietor of the plush Pedemales Country Club and Recording Studio is wearing black jogging shorts. He addresses his ball with a bizarre driver marketed as the "Power Pod," takes a mighty swing and blisters a thunderous shot as straight as a guitar string far down the fairway. Larry Trader, Willie's golf pro, doesn't say a word. He just grins. After all, the plaque up on the clubhouse wall doesn't list Willie as the world's fifth greatest golfer—behind Jack Nicklaus but ahead of Ben Hogan—for nothing.

Shortly after Nelson, gripping his club with one hand, chips in a 30 footer for a birdie, the walkie-talkie crackles. It is director Wittliff, working a couple of ridges over and virtually within eyeshot of the golf course, summoning Willie to the set to film another scene of "Red-Headed Stranger."

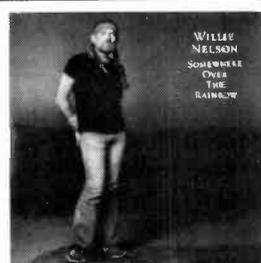
Willie pauses briefly. "Let's play the last three holes." The match proceeds at its breakneck pace. But 20 minutes later, Willie is whisked away in a golf cart. Soon he is back in costume, back before the cameras.

# Thank You

## WILLIE



1980



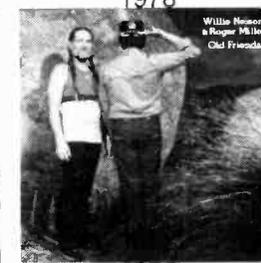
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1981



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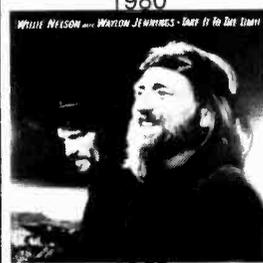
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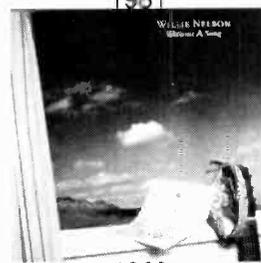
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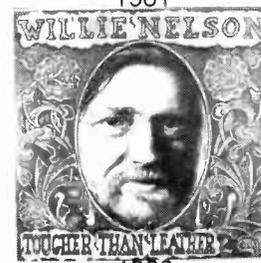
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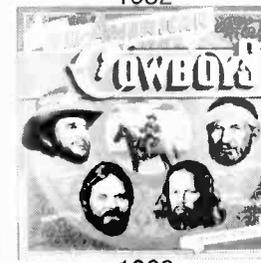
1983



1983



1983



1983



1984



1984



1985



1985



1985



1986

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## CAREER

(Continued from page W-2)

several readings, I'm surprised to find / My mind's still fairly sound. / I guess Nashville was the roughest, but I know / I've said the same about them all. / We received our education in the cities of the nation, me and Paul."

When Nelson's RCA contract expired in 1971, he signed with Atlantic Records, the New York-based rock and soul label that wanted to open a country music department. Nelson's two Atlantic albums (particularly "Phases And Stages" in 1974) were well received critically, but they were not big sellers.

After Atlantic gave up on its country experiment, Nelson signed with Columbia, which had a strong country sales history and, crucially, was willing to give Nelson total creative control. For the first time, Nelson was free to do what he wanted.

The result was "Red-Headed Stranger," a concept album dealing with love and death, honor and revenge in the Old West. It contained original Nelson songs and some 20 to 40-year-old tunes by other writers. Even longtime Nelson supporters questioned the commercial potential of the project. But it went gold, reaching the Top 10 in both the country and pop fields.

It was only fitting that the idea for "Stranger"—the album that made a superstar of the man who loves telling about the joys of being on the road again—was actually hatched on the road.

Nelson and his wife, Connie, began planning the "Stranger" album-and-movie during a ride from Colorado, where they had been skiing, to their home in Texas. With nothing but time on their hands during the long drive, Nelson asked his wife to help him think of some songs for the new album; his first for Columbia. She took out a paper and pen and the two started throwing out song titles. Connie was the one who mentioned the song that Nelson used to sing to their two daughters: an old cowboy tune called "Red-Headed Stranger."

"All of a sudden it was like a light came on in Willie

and we started talking right away about it being a concept album," Connie says. "Willie started mentioning other old songs he knew, like 'Blue Eyes Cryin' In The Rain' and he started outlining an album, noting where he could write a song to fill in the story.

"By the time we got to Texas, we had the whole album outlined and we started thinking about how great it would be as a movie. You know how you are when you're sleepy and you are driving and your imagination is real big. That's how it was that night. When we got home, Willie sat down at a tape recorder and put the whole album on tape."

The back cover of "Red-Headed Stranger" is a series of drawings outlining the story that Nelson saw eventually unfolding on the screen.

"I had visions of 'Rocky'—the guy who pulled that off ... Stallone," he says, smiling. "I thought about writing the movie, acting in it and all that. But nobody had any idea if I could act or not. When I met Robert Redford, he was the natural guy for the part."

It took another 11 years, however, to make the movie a reality.

"Movies and music have always been kind of together for me," Nelson explains. "I remember going to the movies to see Gene Autry and Roy Rogers and hearing those guys sing on the screen. I'd learn the songs and sing them around the house. They were my heroes back then. But I liked all kinds of movies—the Saturday serials, the Humphrey Bogart movies, the James Cagney movies, George Raft, all those people.

"I guess every kid thinks one day he'll grow up to be Gene Autry or something, but I never did look seriously at being in the movies until people started coming around [in the early '70s]."

Though Redford didn't agree to do "Stranger," the meeting led to a friendship and Nelson's role in "The Electric Horseman."

Nelson subsequently made several films, including the highly regarded western "Barbarosa" and two with a strong autobiographical edge: "Honeysuckle Rose" and

"Songwriter."

But "Stranger" was always the project closest to his heart. The project went through lots of false starts before filming finally began outside of Austin last summer. Nelson plays the title role in the estimated \$3.5 million movie, and co-stars include Katharine Ross and Morgan Fairchild, R.G. Armstrong and Royal Dano. Bill Wittliff, who wrote and co-produced "Barbarosa," also wrote and directed this film.

Though "Stranger" came in under budget and one day ahead of schedule, it was not problem-free. During the shooting, some of the original investors demanded more control, Nelson claims, and he severed ties.

"I suddenly was writing \$300,000 in hot checks," he states. "I called the bank and got them to give me credit until we got another banker. Just about that time, a fan from Boston came in and handed us a half million dollars with no strings attached. Now she is one of the investors in the film."

The film will be distributed by Alive Films, which handled the Oscar-winning "Kiss Of The Spider Woman" (as Island/Alive).

Where his role was limited to acting and/or music in earlier films, Nelson was involved in every aspect of this movie.

"Before, I had no say as far as editing or distribution or advertising, and that's the bottom line: If you don't get out there and promote a film, it doesn't matter how good it is, it's going to fail. I saw it happen, to some degree, with 'Honeysuckle Rose' and 'Barbarosa' and 'Songwriter.' But Alive is fully behind 'Red-Headed Stranger.'"

Music, however, remains Nelson's chief legacy. He has done as much to broaden country music's appeal as anyone since Elvis Presley and Johnny Cash arrived on the scene in the '50s.

Along with pal Jennings, Nelson pioneered the "outlaw" school that lured a young rock audience to country. His sensitive remakes of Irving Berlin and Hoagy Carmichael tunes on the triple platinum, 1978 "Stardust" album lured older pop fans to his concerts. That album,



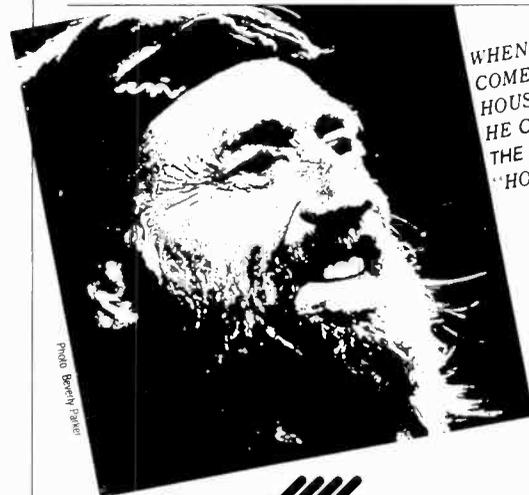
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produced by Booker T. Jones, is such a delicate, unassuming collection that it all but masks its own achievement. The renditions of early pop standards like "Blue Skies" and "All Of Me" are mellow, yet free of the hollowness of so much easy listening pop.

"Red-Headed Stranger" reminded hardcore country fans of such long-ignored gems as Fred Rose's "Blue Eyes Cryin' In The Rain." But equally gripping—and adaptable to the screen—is a second western concept album: 1983's "Tougher Than Leather."

Set against a mostly waltz tempo, the story is a nostalgic reflection about a man who is executed after being falsely convicted of murder. Trying to explain the injustice, Nelson wonders if fate wasn't repaying the man for some earlier offense. There's a questioning, almost spiritual tone to the album.

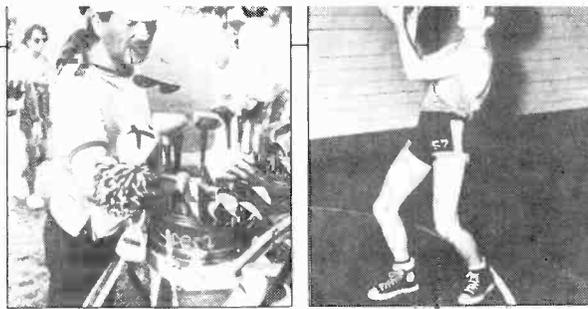
Even if he didn't write, Nelson would be among the most respected figures in country music because of his singing. Whether dueting with Jennings, Merle Haggard, Ray Charles, or Julio Iglesias, Nelson is an exquisite vocal interpreter. Among his most affecting solo recordings: the Grammy-winning "Always On My Mind," "Angel Flying Too Close To The Ground" and "Till I Gain Control Again."

Unlike those performers who struggle for years for recognition only to crumble under the pressure that attention brings them, Nelson is bearing up well to the continuing demands.

"I've seen lots of people, including friends, who work all their life for something and then blow it," Nelson explains. "It's often insecurities that do them in. Once they make it, they're afraid of losing it. All of a sudden they've got a whole new set of problems and they are not equipped to handle them."

"One thing that has helped me is that I've had so many ups and downs in the last 20 years that I've learned to live with both. I can't get too excited over either. The successes are great, but they aren't going to last forever. And I've come back with a lot of failures."

But it is hard to think of Nelson's life as anything but a



**Left:** Willie gets set to tee off on his nine-hole golf course near Spicewood, Texas; **Right:** Before he became a picker, Willie was a player for the Abbott High Panthers, '48. (Photos courtesy of Lana Nelson Fowler and the Country Music Foundation).

success now.

At an age (53) when many of his contemporaries are slowing down, Nelson shows little sign of easing up. Just when his schedule already seemed taxed to the limit, he somehow has found hundreds of additional hours in behalf of Farm Aid.

About his pace, Nelson's wife, Connie, suggests, "I think he has become more intense over the years, what with the picnics, the movies, the benefits. I think he realizes he has got to be intense to keep other people motivated. He knows the importance of setting an example."

"There are times I wish he would take it easier, but I guess that's just not meant to be. When we get off to Hawaii for a week or something, he will completely unwind for about a day and a half, but then that intensity comes through again. He feels he's got to get involved again."

Maybe Nelson summarizes his restless spirit best in his songs, notably "Pick Up The Tempo," from "Phases And Stages," another of his thoughtful concept albums.

Sample lyrics:

"People are sayin' that time'll take care of people like me. / "And that I'm livin' too fast and they say I can't last for much longer. / 'But little they see that their thoughts of me is my savior / "And little they know that the beat oughta go just a little faster."

## THE VAIL GROUP

By the time Jim Vail opened the Los Angeles-based Vail Group in 1983 (after matching Jovan fragrances with the Rolling Stones in 1981), artists and sponsors were beginning to see corporate support as a "win-win" situation. And when Vail hooked Julio Iglesias up with Coca-Cola (an Advertising Age Promotion of the Year winner as was the Stones project), that company's own research proved his contentions.

The Vail Group has eight people working full time on the Nelson/Wrangler relationship alone. "We develop the marketing plan and we execute it, everything from working with promoters to developing the promotions that will go into the media. We have two people on the road just to handle media hospitality and VIP hospitality. You have to orchestrate the needs of all the parties involved."

The benefits to Wrangler, in this particular deal, are already evident: a flat sales chart increased 10-15% in only the first few months of what will be a multi-year arrangement. ("Multi-year deals are the trend," says Vail. "The systems you put in place don't even come to fruition until year three.") But what does Willie Nelson, an established superstar, need from Wrangler?

"Willie now has the full strength of Wrangler behind him, a 1,000-person sales force on his side. When Willie says 'I want to do Farm Aid,' Wrangler is right there—with \$200,000 in cash and other corporations in tow. When Willie says 'I'm doing this film,' Wrangler is right there to say 'What kind of support can we give you?'"

"Also, when an artist of Willie's stature gets involved in a corporate sponsorship, it opens a lot of doors. One of the major components of this deal is a talent search, seeking out new bands that need support. And established country artists will benefit, because Willie is showing that this can work, that it's not just a rock'n'roll or pop phenomenon." **ETHLIE ANN VARE**

# Dear Willie:

# It's been a wonderful eight years!

Joel A. Katz

Joel A. Cherry

Katz & Cherry, P.C.

Attorneys at Law

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To  
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 My  
 Rowdy  
 Friends



## WRANGLER

(Continued from page W-10)

Nelson and Wrangler doing more business escalated.

"Willie and I had our first discussion in February, 1985, at Caesar's Palace in Las Vegas," Allen recalls. "We sat down and talked for about three hours. We talked basically about doing the music search program. Willie wanted to put something back into the music business. That's where we started talking, and I think we became fairly comfortable with each other pretty fast. And then as we got into more discussions, the more the subject of a complete endorsement came up, which is something I had been interested in all along.

"It is just a natural thing for Willie and Wrangler to be together. To us, 'Cowboy' is an attitude, a way a man leads his life. Willie represents so many of the characteristics we respect: honesty, sincerity, loyalty. It is really a natural fit."

In April, 1985, Wrangler executives flew from their corporate headquarters in Greensboro, N.C. to meet with Nelson at a New York concert. A month later all sides had decided to move ahead. The formal relationship with Wrangler was finalized in August, 1985, when a three-year contract, with options for extensions, was signed.

The terms of the contract have remained under wraps, but there have been reports placing the figure at between \$9 million and \$15 million. Allen says Wrangler's total contribution to Farm Aid I exceeded \$200,000, and its monetary involvement in Farm Aid II was expected to exceed that. Allen also says that Wrangler will spend at least \$20 million—excluding Willie's endorsement fee—for all forms of promotion and advertising related to Nelson projects over the course of the multi-year contract.

Wrangler was a prime sponsor of Nelson's Farm Aid I and II concerts. The company is in the midst of a major promotional push to alert the public to his forthcoming movie, "Red-Headed Stranger."

The Vail Group Inc. acts as the music marketing agency of record for Wrangler and is responsible for execution of

the tour sponsorship. President Jim Vail, 31, is no newcomer to this kind of marketing pitch. Based in Hollywood and founder of The Vail Group, he inaugurated the concept of corporate sponsorship by negotiating the 1981 Rolling Stone/Jovan tour.

"Basically," Vail says, "the perspective Wrangler has about the sponsorship is amazing. They're just letting Willie do his thing, that is being creative. The sponsorship has yet to reach stride."

For "Red-Headed Stranger," Willie is planning a premiere sometime in January at Radio City Music Hall in N.Y. The crowd will be by invitation only. After the final credits roll, the screen will ascend and there on stage will be Willie Nelson & Family, breaking into the first chords of "Whiskey River," the opening of a festive concert. As the movie opens across the country, radio promotions will include contests for listeners to win trips to the premiere, and tickets to local premieres.

For almost a year, the Willie/Wrangler relationship has maintained a relatively low profile, visible primarily through concert advertising, spot radio promotion, merchandising, and record cross-promotion. The partnership assumed greater visibility in late June as Wrangler began its back-to-school advertising push, which coincided with the company's and Willie's involvement in ceremonies rededicating the Statue of Liberty. The relationship is about to assume greater prominence with Wrangler's multi-million-dollar commitment to promote "Red-Headed Stranger."

"Willie is not really the corporate spokesman," says H. Varnell Moore, president of Wrangler, "but he wears our product and wears it proudly. That's the spoken but unspoken image he portrays. We believe a pure association with Willie gives us a relationship that has a high degree of integrity."

Adds Moore, "I think Willie sees the association with us as an opportunity to work through his artistry and benefit even more fans. He lives in jeans. He is a great artist with a uniquely American voice and vision. We couldn't be more pleased and excited."

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## FARM AID

(Continued from page W-8)

from family outings around the country or the preoccupation with the Statue of Liberty ceremonies in New York City. Others wondered if the public hadn't grown tired of all the pop aid projects.

Whatever the reason, Nelson vowed to continue the Farm Aid campaign, possibly with a concert this fall in Washington, D.C.

"I am not really the kind of guy who goes around making speeches or causing a lot of trouble, but this situation seems to have affected so many people in this country... The family farm is part of the American tradition and spirit. How can you turn your back on these people. We had a Boston Tea Party at one time because of taxation without representation. This is getting to the same type of deal here. These people are getting thrown off their farms, where they have been for years."

More than 80 artists—and a few celebrities, including Don Johnson, and activists, including the Rev. Jesse Jackson—showed up at Farm Aid II to help Nelson spread the word. They represented the same sort of "melting pot" spirit of country, rock and pop that made the first Farm Aid benefit the most satisfying concert bill of 1985. Where else could you picture a lineup that ranged from Julio Iglesias and the Beach Boys to Rick James and X to Bonnie Raitt and Emmylou Harris to the Fabulous Thunderbirds and George Jones?

The artists took advantage of the relaxed atmosphere to introduce new material (Los Lobos, X, the Blasters, and Steve Earle were the artists who either wrote songs specifically for the day or previewed material from upcoming albums) or joined together in surprising teams. Maria McKee hooked up with John Cougar Mellencamp for an acoustic version of his "Pink Houses," but the eye opener of the day was seeing Nelson play a guitar behind heavy metal hero Vince Neil (of Motley Crue) on the rowdy old rock song, "Smokin' In The Boys Room." It was quite a contrast: Nelson in his cut-off jeans standing next to Neil in his snakeskin chaps.

On a strictly musical level, Farm Aid served as an important reminder in an era when radio's narrow musical formats have conditioned listeners to appreciate only country or only rock or only soul: heartfelt, purposeful music isn't limited to a single category.

But the business of Farm Aid isn't limited to what happens on stage.

Like Bob Geldof and Live Aid, Nelson has pledged to serve as watchdog over the funds.

"No money can be spent unless I sign the check and I don't sign the check until I know where the money is going," he said the day before Farm Aid II, sitting in his office about 20 miles from the concert site.

"There are x amount of places where Farm Aid is spending money and I know where those places are and why we are spending it there."

The organizations that have benefitted from Farm Aid funds include the National Council of Churches food pantry program, the Farmers Legal Action Group, the Family Farmer Defense Fund and the Future Farmers of America. Money has also been distributed to telephone hot lines and various farm-oriented co-ops.

Nelson's wife, Connie, isn't surprised by Nelson's leadership and dedication in the Farm Aid issue.

"The truth is Willie has always been sympathetic to the farmers, even before it was brought to the public's attention the way it has been in recent years," she said the day of Farm Aid II. "As long as we've been married, he has talked about going back and just living on a farm... just him and me and the kids. The farm is his roots, the way he grew up and that's why he can identify so strongly with the farmers. No one likes to see his roots disappear."

Nelson added, "One of the things that our administration is doing is we are loaning billions of dollars to other countries who turn around and give it to their farmers. Why don't we pay our farmers and let them produce so that we can take the excess and sell it or even give it away to hungry people around the world?"

"These people who are in trouble are the ones I sing to every night across the country. They may not live on farms,

but they come from farms or they know someone who lives on a farm. At the very least, they depend on farms for their food. So, everyone has a stake in this. At some point, you have to make a decision: are you going to help or not? I decided to help. All these other musicians on the show today decided to help, too. But it takes a lot more than us to make sure we get a farm bill that pays our farmers a decent price. It takes the people of this country to say, 'This has gone far enough.'"

## SONGWRITER

(Continued from page W-6)

hoped that was an omen, but he would abandon his idea and throw it into the realm of guesswork. He was a member of Mad Dog, also, and he quit as producer a few days later to go back to India, where he is a Buddhist pilgrim, maybe a real monk by now.

Whether the title had anything to do with "Songwriter's" fate on the screen, nobody knows. But it is certainly a fact about songwriters: "There's millions of 'em."

I admire good songwriters. It's one of the hardest ways in the world to make a living. In our movie, Kris says, "Do you have to be a miserable son-of-a-bitch all the time just so you can write a good song every now and then?" That was Kris's line, not mine, his own wonder. But it does lead me back to the first question. If Willie is as cool and serene as he seems, how can he write so convincingly about broken hearts and desperate yearnings? Where did "Yesterday's Wine" come from? "What Can You Do To Me Now?"

One night I did see Willie knock down a fellow troubadour who demanded to play Willie's old rosewood guitar and nearly sat on it. Some might say that is totally cool. Maybe so. But for those who want to know what Willie is really like, go see the new movie "Red-Headed Stranger." The parson of many parts on the screen is Willie with the serenity scraped off.

# Willie Nelson

# Congratulations, Willie!

## We're proud to be part of the team.

### Joseph F. Rascoff & Company

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## THE STRANGER

(Continued from page W-6)

you with a kind of speculative wonder—like a deer startled in the forest—and you realize Willie's stepped back inside and you are standing there: a stranger before the Red-Headed Stranger.

Within his "Family," Willie's psychological mystery, his riveting eyes and sanctified smile, his facial expressions and body language that, at one and the same time, invite intimacy and yet ward off overfamiliarity—this close, but not too close seductive persona breeds a brand of semi-religious reverence or awe.

"Willie's the godfather," a drunk band member told writer Bob Allen one night on a tour bus, speaking in hushed tones as he gingerly stepped over a couple of passed-out pickers in the aisle. "He's a good man. He's got an aura. He's got somethin' to say."

Surely, Willie's premiere message in his actions and words—in "Red-Headed Stranger"—is: it's never over.

Like the album's story of love found in the ashes of be-

trayal and revenge, Willie's own story is a real-life personification of hope.

Willie staged his very first Fourth of July Picnic and recorded "Shotgun Willie," the first genuine Willie record, when he was 40 years old.

To a generation one decade, or two decades, younger than himself—to the baby boomers this year reaching 40 themselves—Willie symbolizes a maturity that has no fear of new beginnings, growth or change. At age 53, as the generation that wanted to stay forever young reaches middle age, Willie's out there making new movies and stirring things up with Farm Aids I and II. The man just refuses to stop riding on: as a result, he just keeps getting born again, roguishly demonstrating that "just when you think it's over, it's only begun."

In Willie's fable, the Red-Headed Stranger finds his rebirth in genuine love, represented by a good woman. ("With no place to hide, I looked in your eyes/And I found myself in you.") In Willie's life, famous people come to him, looking for that missing element in their own lives; confident Willie

can reveal what the saving and restoring "good woman" is for them.

In the story of the Stranger, you are judged by "the look in your eyes," and "there's a certain peacefulness in Willie's eyes," says actor Jan Michael Vincent. Vincent went to visit Willie one day, and ended up staying all week. "He's the guru, if not the chaplain," Vincent explained.

"Willie's like a lighthouse, like a preacher," says Gary Bussey, who played the lead in "The Buddy Holly Story."

In light of the confidence he inspires in others... can we conclude Willie is sure what his own "good woman"—what his own saving and restoring principle—is?

Much of Willie's thinking since leaving his hyperactive, hair-triggered, pre-Austin self behind, has centered around various philosophies of reincarnation. Through the writings of Kahlil Gibran, Edgar and Hugh Cayce, the Rosicrucians and others, Willie has looked closely at himself, his own life, and humanity at large.

Formerly a victim of massive bouts of depression and negativity, he projects a peace which he relates to his belief in reincarnation and its ability to release him from negativity. Reincarnation escapes negativity by asserting that nothing, no matter how bad, is permanent. Rather, all life is moving in a circle or cycle that returns to the one "master mind," only to reappear in better form.

It might seem this happens in the romantic cycle of the Red-Headed Stranger. Yet, as the Stranger moves through the wildness of his pain from a man obsessed and possessed by destructive love in which he "loses" himself to a man with a positive relationship in which he "finds" himself, something far more powerful than mere balance has occurred. This is not the story of a man who reaps what he sows; but of a man who finds himself despite what he has sown.

The essence of reincarnation and karma is equilibrium—what goes around comes around, bad and good balance out. But, by basic nature, Willie, like the Stranger, is not a person who gravitates toward a neutral state.

One senses in Willie, the little boy who stood up at four and sang in church, a man who seeks not merely an escape from negativity, but a deep yearning for true salvation; not merely the annihilation of darkness, but a dynamic deliverance into light.

**CREDITS:** *Special Issues Editor, Ed Ochs; Ass't Editor, Robyn Wells; Editorial Assistance: Jody Fischer; Photo Ass't: Debbie Holley; Photos from "Willie Nelson Family Album" used by permission of Lana Nelson Fowler & the Country Music Foundation, Nashville; Cover photo courtesy of CBS Nashville; Coord.: Jim Vail, The Vail Group; Representation: Mark Rothbaum; Cover & Design, Anne Richardson-Daniel.*

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## A TEXAS TRADITION

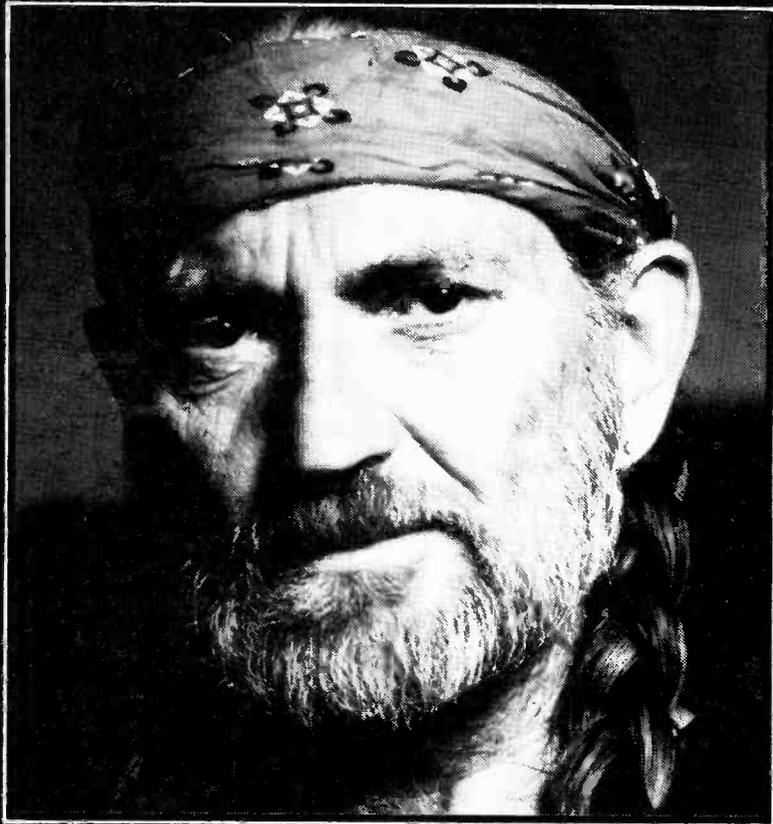


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For 12 years we have been part of this tradition. All of us at Pace Concerts wish to thank Willie Nelson & his Family for 12 years of the best parties in Texas. 4th of July and New Years Eve. We hope to share 12 more.



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All your friends at



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and  
thanks!

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FRANCES W. PRESTON  
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CHIEF EXECUTIVE OFFICER

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You are known throughout the world for your talent and success as both singer and songwriter, but those of us who know you well admire you not only for your talent, but for your warm and caring nature—your willingness to give of yourself for others.

BMI is proud to be associated with you. We salute you and send you our love.

A handwritten signature in black ink that reads "Frances".

S E R V I N G   M U S I C   S I N C E   1 9 4 0

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# ...newsline...

**ABOUT 20 GENERAL ELECTRIC** and RCA corporate "entities" have been concentrated into four "functional divisions," says GE, which recently acquired RCA and is restructuring the consumer electronics business operations of both companies. The approximately 20 operations will be combined into four divisions—engineering, manufacturing, sales, and marketing. D. Joseph Donahue is vice president of engineering; Joseph F. Fogliano, vice president of manufacturing; and Martin J. Holleran, vice president of sales. Jack K. Sauter will continue as RCA group vice president of sales and will be acting head of the marketing division until he retires in early 1987.

**NOVEMBER LOOKS** to be a strong month for theatrical product, with Warner Home Video scheduling "Cobra" for release and RCA/Columbia releasing "Jo Jo Dancer, Your Life Is Calling" and "Violets Are Blue."

**SETH WILLENSON** is signing on as vice president of acquisition for Paramount Home Video. The position was created especially for Willenson, who headed up RCA Selectavision Video Disc's acquisition efforts. Willenson will be concentrating on nontheatrical product, with no plans set or details available as to what kind of product the company might be interested in buying.

**DATA ON TOP-SELLING** video titles will soon be available from the National Assn. of Video Distributors on a monthly basis. Working with the accounting firm Ernst & Whinney, NAVD is creating two monthly surveys, Top Title Release and Industry Operating. Top Title will detail the 15 biggest titles of each month and the number of units moved by each. Industry Operating will only be available to participating distributors, while Top Title will be made public after its information-gathering systems have shaken out. Industry Operating will start soon and will allow distributors to compare operating costs industrywide.

**CAB CALLOWAY** will be host of Audiofidelity Enterprises' Jazz Classics line. The Jazz Classics line will be marketed by Audiofidelity subsidiary Videofidelity. Among the performers spotlighted are Duke Ellington, Louis Armstrong, Billie Holiday, Fats Waller, Louis Jordan, Artie Shaw, Count Basie, Stan Kenton, Charlie Barnet, Buddy Rich, Nat "King" Cole, Bessie Smith, and the Mills Brothers. Also featured will be two volumes of Harlem Harmonies. There will be 11 titles in the series, all retailing for \$19.95.

**OUT FROM A&M** in early November will be the Police's "Every Breath You Take—The Videos" and Janet Jackson's "Control: The Videos." Jackson's title will be a compilation of her latest videoclips. It will retail for \$12.95 and have a running time just under 20 minutes. The Police title will run 60 minutes and sell for \$19.95.

**THE SERIES MY FAVORITE FAIRY TALES** goes to Hi-Tops via a deal with Saban Productions. Fairy Tales is a five-volume series that contains 14 animated fairy tales. Each program runs for 45 minutes and will list at \$9.95. Saban claims that an initial shipment of 100,000 units will be made to a retailing mix of video stores and supermarkets. Among the tales told in the programs are "Cinderella," "The Little Mermaid," "Little Red Riding Hood," "The Ugly Duckling," and "The Wizard of Oz."

**PREORDER SALES** of the movie "Critters" hit 100,000 units, says RCA/Columbia Pictures Home Video. The title was the first release to come out of the company's deal with New Line Cinema.

**FOUR ANIMATED TITLES** are due from Vestron Video in early November. All will be priced at \$29.95. The programs are "Jack Frost," "The Year Without Santa Claus," "Rudolph And Frosty's Christmas In July," and "Rudolph's Shiny New Year." Running times are between 50 and 90 minutes.

**HUNGARIAN FOOD** is the subject of the "Hungarian Video Cookbook." The cassette, released by European Video Distributors of Burbank, Calif., runs for 60 minutes and lists for \$29.95. It contains 22 Hungarian recipes, including stuffed cabbage, stuffed chicken, Hungarian chicken goulash, and many more.

**GARDENING** is the latest topic to get the how-to treatment from Karl/Lorimar Home Video, which is releasing "Professor Greenthumb's Guide To Good Gardening." The hourlong show will retail for \$14.95. It will be hosted by British horticulturist John Lenanton. The program aired on PBS in the mid-'70s.

**ACTIVE HOME VIDEO** has scheduled a Spooky Special campaign for the fall season. The retailer-direct program will give purchasers one title free for every four they purchase. The four titles in the promotion are "The Meateater," "Sometimes Aunt Martha Does Dreadful Things," "Movie House Massacre," and "Dream No Evil."

TONY SEIDEMAN

## Industry Must Adapt To Book Niche Seminar Focuses On Market Challenges

BY TONY SEIDEMAN

**NEW YORK** If it wants to carve a major place for itself in the bookstore industry, the home video industry will have to change some of its basic ways of doing business, executives said at Publishers Weekly's "Bookstores: The Emerging Market For Video" conference here Sept. 18.

"For video to be substantial in bookstores, margins need to increase and payment terms need to increase," said Philip Pfeffer, chairman and chief executive officer of the Ingram Distribution Group Inc.

According to Pfeffer and most of the other book industry speakers at the Publishers Weekly seminar, the book industry is used to more profit per item, more time to pay, and more generous terms than have ever been provided to the video business. And if these

terms are not given to the book industry, many bookstores will end up rejecting the medium, the executives said.

The average hardcover book costs \$26.46, Pfeffer said. Stores get a 38% margin on the title, and they have 81 days to pay for their product. To get a 9.4% return, a bookstore needs to turn over its stock 3.32 times a year. Because of the thin profit margins on video, product needs to turn over more than twice as fast to generate the same return.

"When the margins are as low as they are, it's very difficult for the retailer to get excited about marketing product he can't sell," Pfeffer said. The lack of significant returns makes the problem even worse, he said. The problem is that manufacturers are trying to apply rental outlet rules to sale-oriented stores.

A lot more time may be needed

before video can gain significant revenues from bookstore channels, said Jennifer Peters, director of marketing for Videotakes. "I don't think the bookstore business is ready for video yet," she said. Citing the margin difficulties, the undercapitalization of many bookstores, the conservative nature of many independents, and other factors, Peters said, "I don't think the bookstores are going to move into this area strongly."

Some major bookstore chain executives said their involvement in the video business is already significant. Maureen Golden, merchandise manager for Barnes & Noble Bookstores, pointed to the large video sections in some of her chain's largest stores, while Elaine Miner, assistant video buyer for Waldenbooks, said video was in almost all of her chain's 1,000 outlets.

FOR WEEK ENDING OCTOBER 11, 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
				★ ★ NO. 1 ★ ★				
1	1	15	THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	2	15	DICK CLARK'S BEST OF BANDSTAND ●	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	3	11	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
4	5	17	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
5	7	45	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
6	4	3	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
7	6	7	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
8	RE-ENTRY		U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
9	8	11	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
10	15	13	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
11	12	7	FAT BOYS ON VIDEO: BRR, WATCH 'EM!	Sutra Records, Inc. MCA Dist. Corp. 80382	The Fat Boys	1986	SF	19.95
12	16	5	VIDEO HOOPLA	RCA Video Prod. Inc. MusicVision 60278	Starship	1986	SF	14.95
13	14	13	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
14	NEW▶		LIVE IN JAPAN	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
15	11	17	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
16	20	23	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. U.S.A. Home Video 312847	Parti LaBelle	1986	C	29.95
17	13	49	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
18	17	3	VIDEOS FROM THE REAL WORLD	RCA Video Prod. Inc. MusicVision 6-20659	Mr. Mister	1986	SF	14.95
19	18	13	DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
20	9	45	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98

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

## WHV To Release 'Aykroyd'; 2nd 'Belushi' On Hold

LAS VEGAS It would have been easy for Warner Home Video (WHV) to come out with a second volume of "The Best Of John Belushi." After all, it was one of the sleeper titles of 1985; it started slowly but eventually climbed to a 200,000-unit summit, making it one of the most successful original-programming video products in industry history.

But although a second Belushi tape was under consideration (and may become a reality at some future date), WHV decided to go ahead with "The Best Of Dan Aykroyd," which features the late Belushi's cohort of comedy on the "Saturday Night Live" TV series.

"Aykroyd" will equal Belushi's numbers or better them, claims WHV marketing vice president Barbara O'Sullivan. "Aykroyd," like the Belushi tape, runs for one hour and retails for \$24.98. The program hits the street Oct. 29.

Market research is one of the main reasons Warner chose to do the Aykroyd tape rather than a second Belushi, O'Sullivan says. "Aykroyd tested comparably to Belushi" in terms of respondents' geographic locale and demographics, she says. "It hits the right target audience."

The tape will have large advertising, promotion, and merchandising campaigns behind it, including a \$1 million consumer advertising budget. The promotions will equal or better those done for "Belushi."

O'Sullivan acknowledges that the lion's share of the Belushi tape's sales were in the giant record/tape/video chains, with bookstores making a significant contribution. But she expects that, based on the Belushi experience, other retailers, including video specialists, may try marketing the program.

The tape is a Broadway Home Video production; Lorne Michaels, the producer of "Saturday Night Live," is its executive producer. Fourteen separate performances will be featured, Aykroyd's personal favorites.

Included are his routines as Bel-dar, the leader of the Coneheads; one of the "wild and crazy" Czech Brothers on the prowl for "foxes"; the Bass-O-Matic TV salesman; Julia Child; Richard Nixon; Jimmy Carter; and Tom Snyder. Many of the segments also feature the original Not-Ready-For-Prime-Time Players—Belushi, Chevy Chase, Jane Curtin, Garrett Morris, Bill Murray, Laraine Newman, and Gilda Radner, and such special guests as Shelley Duvall, Madeline Kahn, and Margot Kidder.

O'Sullivan says the cassette will be helped by Aykroyd's highly successful post-"Saturday Night" career, which includes lead roles in such films as "Ghostbusters," "Trading Places," "The Blues Brothers," and "Spies Like Us."

"Saturday Night Live" continues to run strongly in syndication, and "Saturday Night: A Backstage History Of 'Saturday Night Live,'" a best-selling book, may also fuel sales.

JIM McCULLAUGH

**HANNA-BARBERA PRESENTS**

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 "I Can't Help Myself (Sugar Pie, Honey Bunch)" (The Four Tops)  
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**NATIONAL RELEASE DATE NOVEMBER 6, 1986**

**Featuring:**  
 "Old Time Rock and Roll" (Bob Seger & the Silver Bullet Band)  
 "Teddy Bear" (Elvis Presley)  
 "Catch a Wave" (The Beach Boys)  
 "Da Doo Ron Ron" (Dave Edmunds)  
 "See You Later Alligator" (Bill Haley & the Comets) and many more...

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### CBS/Fox Makes Layoffs In Move To Sell-Through

NEW YORK In what it describes as a response to changing market conditions, CBS/Fox Video has laid off a number of employees from its 825-person staff.

A CBS/Fox spokesman says the total number of people let go is "very small." The layoffs took place the week of Sept. 21. "It's on the administrative side of the company," the spokesman says.

The spokesman says a rapidly evolving video marketplace led to the layoffs. The first part of CBS/Fox's low-price Five Star campaign sold an estimated 1.7 million units, far above expectations, and the re-

**'It's on the administrative side of the company'**

cently announced second stage of Five Star is doing even better, he claims.

"In this past six- to nine-month period, we've been going through a substantial change in the marketplace toward high-volume, low-margin business for sell-through," the executive says. That sell-through business places far different demands upon a company than the high-margin, high-volume video rental business, the spokesman says.

"The redeployment is to deal with these present and upcoming realities," he says. With margins thinner, containing administrative costs is a priority. The high volume also forces structural changes in a firm, he says.

"It affects all areas of the company," says the spokesman about the shift to sell-through. "From a business point of view, this is causing a redeployment of manpower," not simply cutbacks, he says. "We are hiring people."

Recent additions include John Hayden, who was just signed on as vice president of marketing, and Bruce Phander, who is the company's new director of marketing. Both men are replacements—Hayden for David Brown, who left CBS/Fox earlier this year, and Phander for Joe Wiemeyer, who moved into the newly created slot of director of marketing for CBS/Fox International.

TONY SEIDEMAN

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Rocky II  
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**WESTERN**

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South Pacific  
West Side Story

**COMEDY**

Revenge Of The Pink Panther  
Some Like It Hot

**HORROR**

Alien  
Carrie  
The Omen

**FAMILY**

The Muppets Take Manhattan

\*Suggested Retail Price  
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## Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

DEPENDING ON whom you ask, the generic description of Macrovision is either "antiduplication process" or "antipiracy process." Whichever you choose—the objective or the pejorative—the process in question is the latest attempt by video software programmers to halt the illegal duplication of prerecorded videocassettes and disks by consumers and retailers.

The creation of an optimal audio/video antiduplication process has been a video industry Holy Grail right from the start. Among the contenders have been Polaroid's Polaproof; an experimental CBS system referred to as a "spoiler"; and the best-known of them, CopyGuard, the trademark of which soon evolved into a generic term for antiduplication systems. Macrovision, like these and other past processes, faces two formidable obstacles: the threat of video accessories designed to overcome it and the need to keep prerecorded software unaffected during normal play.

Video antiduplication systems work through the electronic encoding of the videotape or disk during the making of "pre"-recorded software. Macrovision—the name of the process and the San Jose, Calif.-based company that developed and licenses it—follows that technological tradition. In fact, Macrovision resembles an approach for which Sony holds a 1977 U.K. patent.

Does Macrovision work? Basically, a Macrovision-encoded tape or disk sends confusing signals to a duplicating VCR (which is connected to a playback VCR via the latter's "video-out" jack). Engineers familiar with Macrovision say it employs several types of interspersed signals so that VCRs immune to one type of copyguard may be confounded by another. (Macrovision, sensibly, is not claiming 100% effectiveness, which, at this stage, may be technologically impossible.)

Macrovision's primary target is the duplicating VCR's automatic gain control (AGC), a circuit that automatically regulates incoming audio/video signals. By defeating it and then feeding spurious signals into the duplicating VCR, Macrovision is designed to produce dubs that play back distorted images. (Another, pulsating signal varies picture brightness in a heartbeat-like fashion.)

Macrovision emerged in early 1985 and was quickly adopted by Embassy Home Entertainment. The technology was limited to VHS tapes for the first releases—"The Cotton Club," "Torchlight," and "The Sure Thing"—but it (although perhaps not the actual application) was soon expanded to include Beta, 8mm, and laser videodisk. In the beginning, reports of illegal duplication of these titles indicated Macrovision needed further fine-tuning. According to the company, its initial runs were hampered by one of the system parameters having

(Continued on next page)

**FAST FORWARD**

*(Continued from preceding page)*

been set too low to fool a VCR's AGC; the company subsequently adjusted its circuitry.

Last October, MCA Home Video announced that it, too, was adopting Macrovision. After testing it on trailers and sample cassettes, the company went full speed ahead with it on "Back To The Future," released in May. It and other MCA titles with Macrovision are duplicated at VCA/Technicolor's Newbury Park, which was equipped for Macrovision in late 1985.

Currently, the roster of video programmers using Macrovision includes CBS/Fox, Embassy, MCA, MGM/UA, Walt Disney, and HBO/Cannon. Macrovision reportedly charges 25 cents per tape on an annual output basis of 1 million and 35 cents each for 500,000. For industrial/institutional clients, the range is from 75 cents to \$1 each for 2,000-5,000 copies and \$6 each for 50. CBS/Fox reportedly pays 10 cents per cassette, however.

As with most new electronic processes, Macrovision has quirks that need to be corrected before successful, industrywide adoption can be assured. Some copies of "Back To The Future" caused viewing problems during normal playback, arousing consumer and retailer ire; complaints included drifting picture, saturated color, glare, light-to-dark picture cycles, bad audio, and picture "flagging" (in which the borders of the picture seem to warp and wave like a flag). Obviously, consumers stop buying and return problematic cassettes and turn to taping cable and pay-per-view.

In the case of "Back To The Future," MCA, although it has responded to consumers by replacing defective tapes, has downplayed complaints. According to the company, an improperly set monitor or the presence of a second VCR connected to the first can cause problems during normal playback.

Regardless, concerns about picture and sound quality during normal, legal playback have led, as in the past, to the emergence of anti-copyguard devices. Predictably, this had led, as in the past, to the emergence of anti-anticopyguard circuitry and rhetoric.

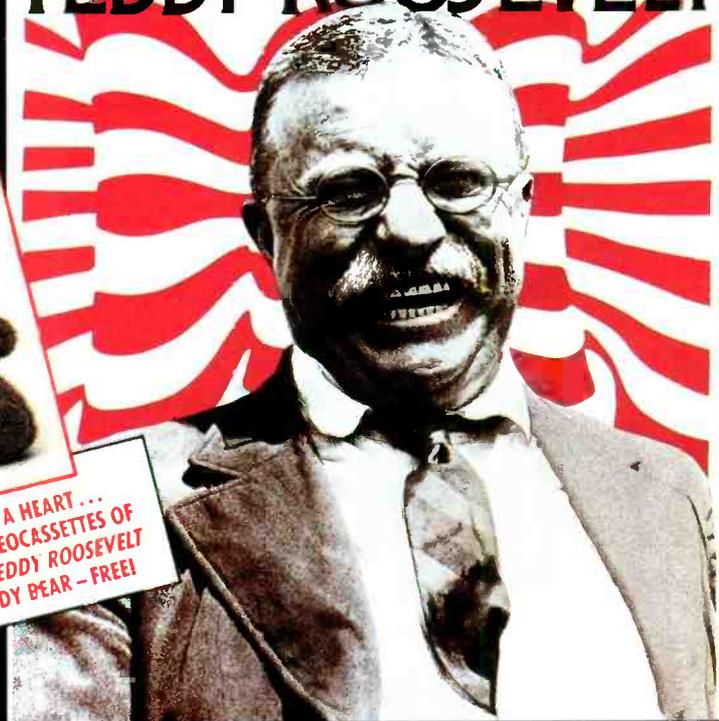
Among the first of this new generation of anticopyguard devices are the \$200 Killer, from New York City's DT Electronics International, and the \$280 Universal Stabilizer, from Showtime Video Ventures of Tillamook, Ore. Neither were available for inspection. DT Electronics says it plans to import 20,000 units from its Far East manufacturers this year. Showtime, one of the acknowledged technical and marketing leaders of the video-peripherals industry, claims its device will break all forms of copyguard, including Macrovision; it manufactures its own units stateside.

As always, the questions surrounding any new video antiduplication process like Macrovision can't be boiled down to a simple "Does it work?" They might, however, be summed up like this: "Do we—industry and consumers alike—want it to work?" That question, still being thrashed around in the much older audio realm, may remain part of video for years to come.



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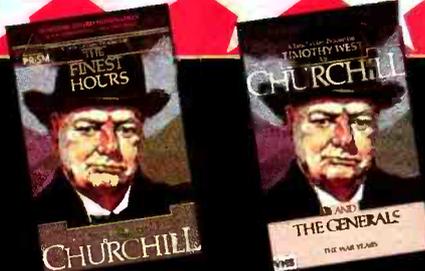
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## Ingram Video's First Music City Video Show

Retailers Spend More Than \$750,000 During Sept. 19-21 Nashville Event



**Wild Aisles.** Dealers crowd the aisles as they purchase about \$750,000 worth of product in 1½ days at Ingram Video's Music City Video Show in Nashville.



**Files Of Product.** Terri Russell, left, an Ingram sales rep, helps out Jack Talley, a Media Home Entertainment sales rep, at the media booth.



**Industrial Strength Wisdom.** Gary Messinger of North American Video, seated at left, and Saul Melnick, vice president of sales and marketing for MGM/UA Home Video, center, share their wisdom with retailers at the video show. Standing at the podium is Brian Woods, Ingram vice president of sales and marketing.



**Talking Business.** Executives relax during the show. From left, are Paul Culberg, president of New World Video; Scott Haines of Holiday Marketing; Saul Melnick, vice president of sales and marketing for MGM/UA Home Video; and John Taylor, president of Ingram Video.

FOR WEEK ENDING OCTOBER 11, 1986

Billboard®

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# TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	49	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	63	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	34	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
4	7	16	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
5	4	60	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
6	<b>NEW▶</b>		THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
7	5	230	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	6	33	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
9	8	2	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
10	15	2	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13	79.95
11	9	18	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
12	11	62	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
13	33	97	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
14	10	41	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
15	14	7	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
16	28	2	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13	79.95
17	12	45	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
18	<b>NEW▶</b>		PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
19	24	15	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
20	<b>RE-ENTRY</b>		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
21	18	10	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1986	G	14.95
22	32	53	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
23	<b>RE-ENTRY</b>		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
24	13	18	PLAYBOY VIDEO CENTERFOLD #2 ▲	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
25	16	17	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
26	17	24	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
27	27	7	MIAMI VICE II-THE PRODIGAL SON ●	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	29.95
28	22	8	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	79.98
29	29	23	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
30	20	10	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
31	<b>NEW▶</b>		20 MINUTE WORKOUT	Vestron 1033	Bess Motta	1986	NR	29.95
32	19	45	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
33	<b>NEW▶</b>		F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	79.95
34	35	6	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
35	34	2	DICK CLARK'S BEST OF BANDSTAND ●	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	NR	29.95
36	21	4	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R	79.98
37	30	48	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
38	23	12	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
39	26	21	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
40	25	48	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95

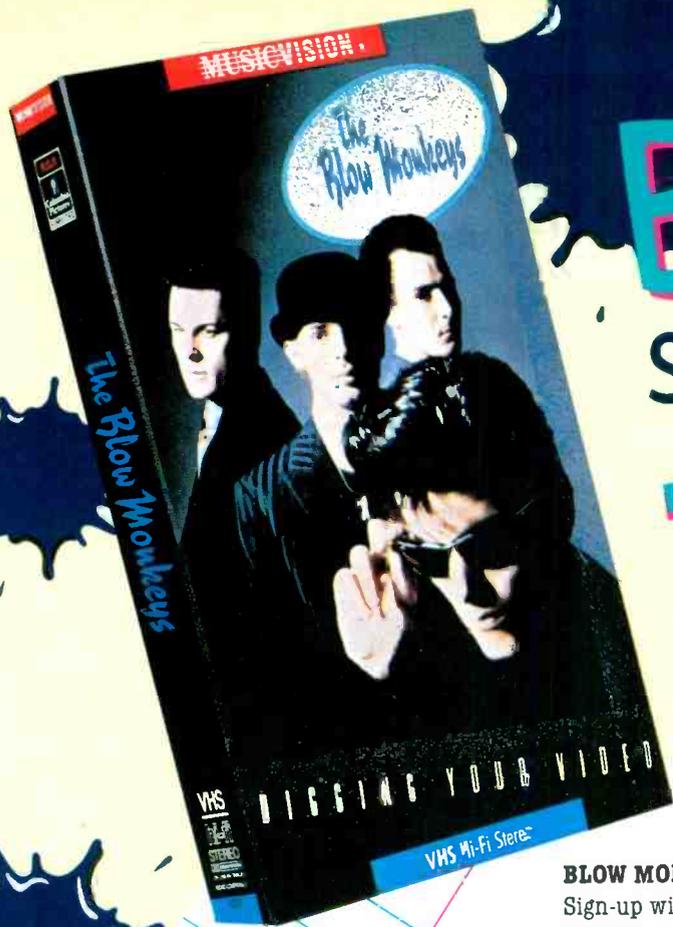
● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for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

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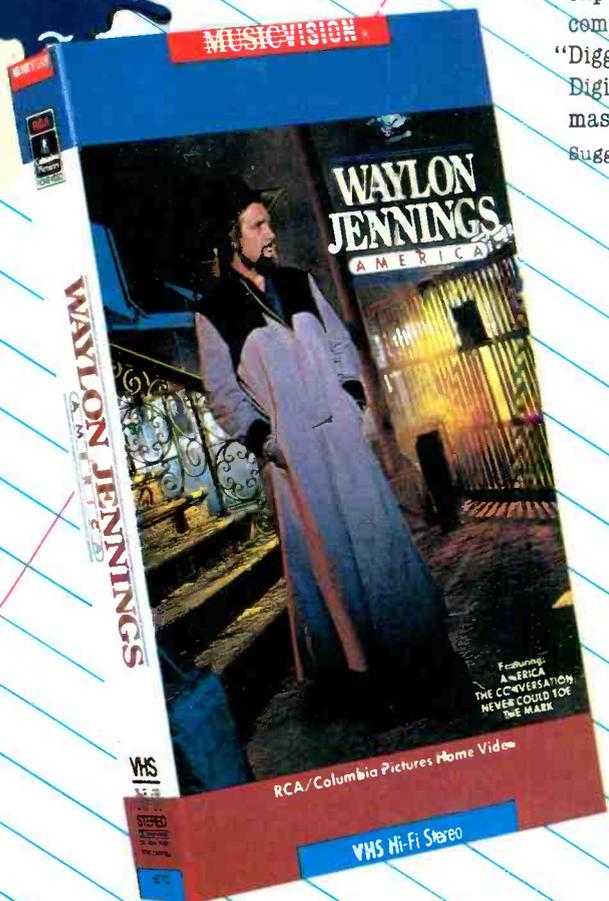


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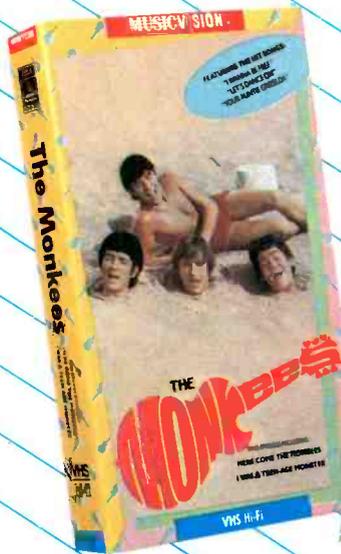
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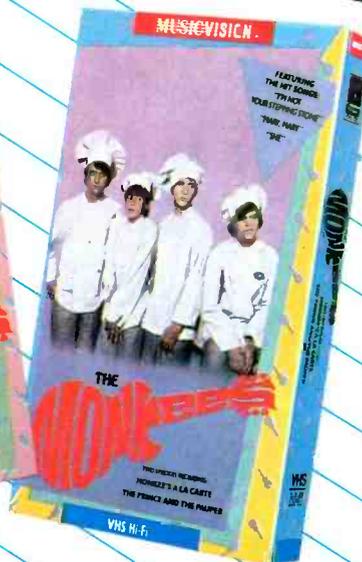
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# Jury Still Out On NAMM MTV Ads Spots Are Memorable; Results, Mixed

BY STEVEN DUPLER

NEW YORK A test ad campaign run on MTV last spring by the National Assn. of Music Merchants (NAMM) has produced mixed results. The ad was a generic spot attempting to increase young viewers' desire to buy and learn how to play musical instruments.

An independent research firm's random survey of viewers—85% male, ages 12-18—gives the campaign high marks for its memorability. The survey also indicates increased viewer interest in playing an instrument.

But the majority of musical-instrument retailers polled by the research firm said store traffic did not increase as a result of the campaign. NAMM officials say this was expected, however, because the "cycle of awareness" for the MTV spots "might be expected to run from six months to two years."

The campaign hinged on the tag line "If you really love music, play it" and consisted of two 30-second spots featuring rock guitarist Yngwie Malmsteen.

The ads were aired during April and May in the San Diego and Pittsburgh markets. The San Die-

go spots ran 30 times a week, and the Pittsburgh spots ran 20 times a week. The airings were between 3 p.m. and 10 p.m., with 10 additional weekly ROS (run-of-the-station) bonus spots aired around the clock.

NAMM officials used an independent research firm to conduct telephone surveys at random dur-

## 'Customers talked about the ads'

ing the two weeks preceding and following the spots. The total target-group sample was 1,000.

According to a NAMM spokesman, one of the primary objectives of the research was to determine whether MTV viewers would remember the spots and their slogan. The postcampaign survey showed that 62% of the target group did indeed remember the ads, with figures varying slightly between San Diego (68%) and Pittsburgh (57%). In addition, 56% of the respondents were able to identify the spots as having been seen on MTV.

The NAMM spokesman says another major goal of the test cam-

paigned was to gather data on MTV viewing habits among those in the 12-18 male target group. The survey shows that the group spent about 25 hours a month watching the cable music channel. Sixty-eight percent of the San Diego respondents and 51% of the Pittsburgh group said they watched primarily on weekdays from 3-6 p.m.—prime after-school hours.

On weekends, the research indicates, MTV watching is fairly evenly distributed throughout the day, from noon until midnight. About 50% of the MTV viewers said they also regularly watch other music programs on television. In Pittsburgh, "Friday Night Videos" scored highest among other music video shows watched, and local VHI-69 scored first in San Diego.

As far as turning music fans into musicians, the research shows that 64% of the target group are nonmusicians. Of these, 63% indicated an interest in a particular instrument (either that they want to learn how to play it or that they like the sound of it); guitar and drums were the two most popular instruments mentioned.

The NAMM spokesman says viewers surveyed were asked to indicate whether they intended to purchase an instrument in the next six months. This intent to purchase increased across all instrument categories, the spokesman says, following the nine-week run of the campaign.

However, only 33% of the 49 musical-instrument dealers interviewed after the campaign had run said they "perceived traffic increases" in their store. Another 33% said traffic was "slow," and 34% perceived no change at all.

The NAMM spokesman points out that 18% of the dealers did say that they had heard customers "talking about the campaign," but the research shows that very few dealers attributed traffic fluctuations to the campaign. Still, dealers were optimistic about the potential for a full-blown national ad campaign similar to the test.

## New Products



Sennheiser Electronic Corp.'s new MKH 20 P48 is a transformerless, omnidirectional studio condenser microphone. The firm says it is ideally suited for use with acoustic string and wind instruments, as it adds no preamplifier noise or intermodulation coloration caused by the capsule. Contact the company at 212-944-9440 for further information and pricing.

## Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

**A SPECTRAL ANALYSIS:** The LeMobile remote recording vehicle has installed the new Dolby SR (Spectral Recording) system for an extensive testing and evaluation period. So far, LeMobile has used SR on recordings for *Journey* and *Pat Benatar*. The Dolby system has been touted for its ability to bring increased dynamic range and lower noise to analog recordings.

LeMobile owner/chief engineer **Guy Charbonneau** says he is impressed with the results he has gotten. "I did an A/B test with drum tracks during the Benatar rehearsals," he says. "I recorded all seven tracks both with and without SR and then compared them." The SR tracks were "extremely quiet," Charbonneau says, and while the sound was largely unchanged, he notes that the "kick drum sounded tighter."

Charbonneau used the Dolby SR modules with LeMobile's Studer A800 recorders. He says he plans to install the SR system in the truck permanently, possibly by the end of 1986. Meantime, LeMobile boasts several recent additions—most notably a comprehensive MIDI patch system and a Marc Triggering System for use with drum machines.

**GOING HOLLYWOOD:** Two top-grossing films this summer featured JBL professional sound gear—one on screen, and one off. During I.R.S. act *Oingo Boingo's* club performance in the Rodney Dangerfield vehicle "Back To School," the band used four JBL

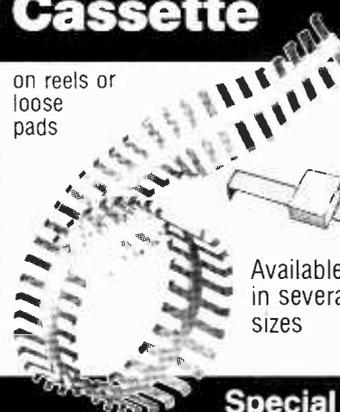
4628B Cabaret series speakers, a UREI electronic crossover, three 6290 JBL amplifiers, two JBL 4695B Cabaret series subwoofers, and two JBL 4602B stage monitors. And in making the film "Top Gun," a Soundcraft console was used to mix the soundtrack, reports JBL.

**WILD, WILD WEST SIDE:** Montana Studios, a new professional rehearsal facility, has opened on Manhattan's west side. The facility features three studios large enough to handle anything from full-scale orchestras to large rock and jazz groups. The 5,000-square-foot facility is located on the fourth floor of 823 11th Ave. (at 56th Street) and features pro monitor systems in each room. Gear stocked includes Yamaha, Roland, and Hartke-Guild. Engineer **Elliot Federman** is serving as technical advisor.

**THAT'S NO APPLE**—that's a Mirage: The just-unveiled Apple II GS personal computer promises to heat (Continued on page 70)

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## Audio Track

NEW YORK

**BILLY JOEL** HAS been rehearsing for his upcoming concert tour at Kaufman Astoria Studios. Also there, Art Garfunkel has been working at Master Sound Astoria on a new album.

At Greene Street, Dan Hartman and Billy Preston recently wrapped the theme song for comedian David Brenner's new late-night chat show, called, of all things, "Late Night."

The film score to Spike Lee's hit film, "She's Gotta Have It," was recorded and mixed at Brooklyn's own Sound Heights. Vince Traina did the honors, assisted by Wayne Koehler. Also there, producer Peter Drake has been remixing a dance version of Kenia's "Crusin'" for MCA Jazz/Zebra Records. Traina is at the board, assisted by Hugh French and Milton Green.

Producer/arranger/engineer Stephan Galfas has been working with Billy Preston at Atlantic Studios, recording tracks for Preston's upcoming album on Motown. Claude Achille has been assisting.

Marc Katz recently wrapped music for a new VH-1 station-identification spot. Katz composed the music and played piano. Also at the session were trumpeter Steve Guttman and bassist Linda Draper. John Hayward engineered at Airwave Studio.

The Latin Rascals were working at Arthur Baker's Shakedown Sound on a number of projects for

various artists, including the Fat Boys, Miami Sound Machine, the Lover Speaks, the Fabulous Thunderbirds, and the Blow Monkeys. Baker has been remixing 12-inch releases on three Daryl Hall songs.

LOS ANGELES

**PRODUCER** Bob Margouleff was in recently at Record Plant working on two new remixes of Depeche Mode's "But Not Tonight," for 7- and 12-inch singles.

At Preferred Sound in Woodland Hills, Metal Blade/Capitol act Lizzy Borden has been working with producer Jim Faraci on overdubs for its new album. Faraci is also at the board, assisted by Scott Campbell. Also there, Omen has been recording its third album for the Metal Blade label. The band is producing with Bill Metoyer at the desk, assisted by Campbell.

Vocalist Beverley Collins has been tracking a two-song demo at Hit City West. Producing is Carl Wurtz; at the board is Ron McCoy.

Egyptian Lover was in at Skip Saylor Recording, working on a new 12-inch. The band acted as producer, with Tom McCauley at the board.

At Encore Studios, the music for a Jay Leno TV special was recorded by NBC Productions. Jack Conrad produced, with Les Cooper engineering. Also there, Klymaxx has been tracking with producer Joyce Irby. Hill Swimmer and Adrian Trujillo are at the console.

At Sound Image in North Hollywood, producer Curtis Nolen has been working with Motown act General Kane. John Henning has been at the console. Producers Bill Willens and Paul Sabu have been wrapping a new project featuring

Sabu and Alexa Anastasia. Henning was also at the board for the project.

Robert Palmer has been tracking at Larrabee Sound with engineers Sabrina Buchanek and Josh Abbey, assisted by Rob Harvey. Also, Jeff Lorber has been in to mix his new Warners album, which he co-produced with engineer Taavi Mote.

NASHVILLE

**AT DOC'S PLACE** IN Hendersonville, Tenn., Johnny Paycheck was in with producer Stan Cornelius and engineer Dave Cline, working on his latest for PolyGram. And Ronnie Sessions was in with producers Charlie Ammerman and Mike Daniel, working on a new project for Compleat/PolyGram. Daniel engineered, assisted by Denny Knight. Finally, Johnny Cash was in recording a syndicated radio show, with Daniel again at the console.

OTHER CITIES

**MONKEE DAVY JONES** has been working with writer/producer Tommy Boyce at Ardent Studios in Memphis on two songs for a solo project. Robert Jackson is at the board. Also there, Stevie Nicks cut a single titled "Whole Lot Of Trouble," intended for a future Fleetwood Mac album. Joe Hardy engineered, assisted by Pat Taylor.

The Buddy Miles Project has been winding up a project at The Plant in Sausalito, Calif. Producers include Jim Gaines, Jeffrey Cohen, and Pat Craig. Engineering are Robert Missbach and Stephen Hart, assisted by Rob Beaton.

Edited by STEVEN DUPLER

### SOUND INVESTMENT

(Continued from page 68)

up the competition in the "Who makes the most musical PC?" race. Apple has secured the right to use Ensoniq Corp.'s custom IC, called the Ensoniq Sound Chip. The chip was first used in Ensoniq's Mirage sampling keyboard and is incorporated into the firm's piano and ESQ-1 digital sampling keyboard as well. The 32-oscillator chip can play up to 15 voices simultaneously.

**SATURDAY BYTE LIVE:** NBC-TV's "Saturday Night Live" is going digital, and New York rental outfit A/T Scharff is helping the show do it. Scharff is providing a Sony PCM-3324 24-track digital recorder to "SNL" for the entire season. The firm also will supply a variety of digital signal processors, including a Lexicon Super Prime Time and PCM-70; a Yamaha SPX-90 and REV-7; an AMS digital delay; and four Neve compressor/limiters. It will also be providing an analog Sony APR-5003 1/4-inch center-track time code recorder.

**LESS THAN A DOLLAR** per voice: Digital Music Corp.'s new DX-RAM data cartridge for the Yamaha DX-7 synth and compatible drum machines offers 64 voice storage capacity for a suggested list price of \$59.95. The cartridge is protected by a one-year manufacturer's guarantee, and uses the same low-power C-MOS static RAM memory devices and 10-year lithium battery as Yamaha employs in the DX-7.

Watch for  
**BILLBOARD SPOTLIGHTS**  
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- THE WORLD OF COUNTRY MUSIC
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- AES
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# CLASSICAL KEEPING SCORE

by Is Horowitz



THE ORIGINS OF Musical America date back to before the turn of the century. For the last dozen or so years, it has been bound into special editions of High Fidelity, but it will go solo again next year. Beginning in February, it becomes bimonthly, sold separately from its sister magazine.

The 64-page publication will continue to be edited by Shirley Fleming and will now include classical record reviews as well as a column on home audio equipment. The magazine's massive directory will continue to be published annually.

AN AUDIOPHILE LABEL dedicated to analog recordings may appear an anomaly, given today's marketplace, but it nevertheless remains the turf of Chesky Records. Actually, the company's goal is to seek out and reissue past recordings it feels are of top quality, paying special attention to processing and pressing.

In pursuit of this goal, label chief David Chesky is continuing his relationship with Readers Digest, licensing tapes that were distributed by the club operation years ago. Coming up soon are a Sibelius album, with John Barbirolli, and a Brahms Fourth with Fritz Reiner. Recordings featuring Earl Wild and conductors Charles Munch and Antal Dorati are also on the way, says Chesky.

Pressing of the LPs, which list at \$12.98, are by Eurordisk. Cassette and CD versions are due later, says Chesky. The label sells directly to retailers.

PASSING NOTES: Arabesque Records had a good sales run on its CD release of the Beethoven Piano Concertos performed by Artur Schnabel, with Sir Malcolm Sargent and the London Symphony in support. The label is now reaching even deeper into the

past for CD updating of vintage Gilbert & Sullivan recordings by the D'Oyle Carte Opera Company. These date from the '30s. First out are "The Pirates of Penzance" and "The Mikado." They are just the vanguard of a complete series, says Arabesque's Ward Botsford. As for more Schnabel, next out on CD by the legendary pianist will be some Schubert recordings. These are due early next year.

## Musical America to become a separate publication again

Clyde Allen of Nimbus claims a 10,000 advance order for the label's new CD sampler, just released. It carries a special \$9.98 suggested list price tag until the end of the year . . . John Patrick, Angel vice president, reports an agreement with the Kings Singers, formerly licensed to Moss Music for U.S. distribution. Back catalog gets first attention, says Patrick, with product by the U.K. group released here on CD and cassette only. First product due out in November.

Riccardo Muti will conduct a "Marriage Of Figaro" in Vienna this season for Angel . . . Also due for recording in Vienna shortly is a Schubert mass with Claudio Abbado. The recording will appear on Deutsche Grammophon . . . A painful kidney stone had Itzhak Perlman's New York Philharmonic appearance in doubt Sept. 23 at a New York Philharmonic concert that also celebrated WQXR's 50th anniversary (Keeping Score, Oct. 4). He did show up, after intermission rather than before, with a piece less demanding than the scheduled Bartok Concerto. A "world premier performance of the Mendelssohn Concerto," he announced wryly.

# GRASS ROUTE

by Linda Moleski



DIGITAL AUDIO TAPE (DAT) is not only of concern to major labels, it's a growing issue among independent outfits as well. Like the corporate giants, many indies are fearful of the new format, citing consumer confusion, hardware and software availability, and high-speed duplication as their primary concerns.

"It would be disastrous for DAT to happen right now because the compact disk is just happening," says

## DAT is a hot topic among independents as well

Tom Jung, president of Stamford, Conn.-based Digital Music Products. "There's something like 3 million players out there now, and the CD is just getting a foothold in the marketplace. DAT would only confuse the public."

"I'm worried because of the timing," says Jack Renner of Cleveland-based Telarc Records. "It's too early for DAT; the retailers we've spoken to feel the same. The world isn't ready for a fourth format."

Though virtually all the labels surveyed echoed the comments above, many said they would produce the software if consumer demand dictated it. Others said they thought it was too early to make a decision.

GRP Records is taking a more aggressive attitude toward DAT, says co-founder Larry Rosen.

"We have apprehensions the same as everyone else," he says. "The only place we may differ is our consumer base."

Because the New York-based label caters to the jazz

market, Rosen says his consumer base demands audiophile quality. "So we see ourselves at the forefront of the launching of DAT," he says.

Even though the industry is afraid of consumer confusion, Rosen insists there will be a gradual roll-out of product, as happened with CD. "The hardware will start out as a high-end, expensive piece of equipment. It will be a new toy for those who purchased a CD player three years ago."

Rosen says he sees the initial product being sold in audio stores, not retail outlets—much the same way the CD started out.

GRP, which was one of the earliest labels to hitch onto the CD bandwagon, says it is already starting to gear up for the new format.

"We're in the research and development stage at this point," says Rosen. "We're doing prototypes of packaging and preparing for technological changes. We're also discussing software possibilities with Japanese manufacturers."

Also bullish on DAT is Resolution, the Burlington, Vt.-based real-time audiocassette duplicator that works with several independent labels.

"Our philosophy is that the American public is wedded to the tape and disk technology," says executive Bill Schubart. "Many are comfortable with having both a disk and tape library."

Schubart says he doesn't see the new format causing consumer confusion because CD and DAT are "two separate issues. Consumers are starting to understand that a home entertainment center will mean a television, VCR, CD player, and a tape player. That's the link that's missing."

FOR WEEK ENDING OCTOBER 11, 1986

Billboard

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## TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	8	★★ NO. 1 ★★ HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	34	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
3	4	10	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	3	18	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
5	7	6	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
6	5	30	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
7	6	28	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
8	8	10	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
9	9	100	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	10	16	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
11	11	20	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
12	12	18	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
13	13	26	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
14	14	68	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
15	16	6	THE MUSIC OF DEBUSSY - CLAIR DE LUNE RCA HRC1-7173 (CD)	JAMES GALWAY
16	18	4	CHOPIN: PIANO SONATAS NOS. 2 & 3 DG 415-346 (CD)	POLLINI
17	NEW		DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
18	24	4	STRAUSS: THE ALPINE SYMPHONY PHILIPS 416-156 (CD)	CONCERTGEBOUW ORCHESTRA (HAITINK)
19	17	22	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
20	19	22	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
21	20	18	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
22	21	84	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
23	22	104	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
24	23	356	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
25	25	166	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)

## TOP CROSSOVER ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★★ NO. 1 ★★ DOWN TO THE MOON CBS FM-42255 (CD)	4 weeks at No. One ANDREAS VOLLENWEIDER
2	2	8	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
3	4	8	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
4	3	8	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
5	7	8	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
6	6	8	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
7	5	8	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
8	8	8	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
9	9	8	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
10	12	4	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
11	10	8	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
12	11	8	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
13	13	8	BACH ON WOOD CBS M-39704	BRIAN SLAWSON
14	14	8	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
15	15	8	SYNCOATED CLOCK PRO ARTE CDD-264 (CD)	ROCHESTER POPS (KUNZEL)

(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.



**Partying With The Coconuts.** Adrianna Kaegi, of Kid Creole & the Coconuts, is flanked by Profile Records' Cory Robbins, left, and Blue Chips label's Ron Rogers. The photo was taken following the group's recent concert at the Pier in New York.



**New Gem For Colgem.** Rick Nowels signs a worldwide co-publishing agreement with Colgems/EMI Music in Los Angeles. Seated, from left, are Nowel's manager Michael Lippman, Nowels, and Screen Gems president Fred Willms. Standing, from left, are Screen Gems creative manager for motion pictures and television David Landau; Michael Lippman Inc.'s Terry Lippman; Nowel's attorney Eric Greenspan; Screen Gems general professional manager, West Coast, Judy Stakee, and Screen Gems director of legal affairs Stan Winsten.



**Impulse Celebration.** On hand to honor the revitalization of the jazz Impulse! label at Manhattan nightclub Sweet Basil are, seated from left, Ricky Schultz, president of MCA/Jazz, and Michael Brecker, the label's newly signed artist. Standing, from left, are Darryl Pitt, Brecker's manager; Don Lucoff, publicist for MCA/Jazz; and Bernie Grossman, director of marketing, MCA/Jazz.



**Fostering Talent.** David Foster poses backstage with family and friends after a show for the Canadian Bar Assn. National Convention in Edmonton, Canada. Pictured, from left, are Foster's daughter, Amy; Foster; singer Tim Feehan; and saxophonist David Boruff.



**Dream Come True.** David Altschul, left, Warner Bros. Records vice president of legal and business affairs, receives a copy of "The Dream Academy," the company's first compact laserdisk release, during the recent Video Software Dealers Assn. convention in Las Vegas. Making the presentation is Pioneer Artists vice president Ron Rich.



**Star Writer.** David Roberts, center, writer of the current Starship single, "Before I Go," stands backstage with group members Mickey Thomas, left, and Craig Chaquico following a recent show in Toronto.



**Lennon/Ono Catalog For CBS.** Yoko Ono joins CBS executives at a signing ceremony for an agreement that will allow the company to administer songs composed by John Lennon as well as songs written by Ono in the U.S. and Canada. Front, from left, are Ono and Michael Stewart, CBS Songs president. Standing, from left, are Amy Genkins of CBS Records; Ono's attorney Peter Shukat; Rand Hoffman, CBS Songs vice president of business affairs; Deirdre O'Hara, director of talent acquisition and development; and Harvey Shapiro, executive vice president.

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# HOT LATIN 50™

# LATIN NOTAS

by Enrique Fernandez



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
4	—	2	2	FRANCO PEERLESS	TODA LA VIDA
2	1	—	2	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
3	2	—	2	EMMANUEL RCA	TODA LA VIDA
4	3	—	2	ROCIO DURCAL ARIOLA	LA GUIRNALDA
5	6	—	2	BEATRIZ ADRIANA MELODY	HASTA CUANDO
6	22	—	2	LOS YONICS PROFONO	CORAZON VACIO
				★★★ POWER PICK ★★★	
7	5	—	2	PANDORA EMI	SOLO EL Y YO
8	19	—	2	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
9	12	—	2	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
10	11	—	2	EDDIE SANTIAGO TH	TU ME QUEMAS
11	7	—	2	LISSETTE CBS	EVA
12	20	—	2	EL GRAN COMBO COMBO	POR ELLA
13	9	—	2	FLANS MELODY	NO CONTROLES
14	13	—	2	LUIS ANGEL A&M	TU ME QUEMAS
15	17	—	2	NICOLA DI BARI CBS	ROSA
16	24	—	2	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
17	26	—	2	THE NEW YORK BAND KAREN	COLE
18	8	—	2	ROCIO JURADO EMI	VIBRO
19	18	—	2	JORGE RIGO SONOTONE	NO RENUNCIARE
20	14	—	2	CARIDAD CANELON SONOTONE	ATREVETE
21	15	—	2	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
22	10	—	2	BONNY CEPEDA RCA	ASESINA
23	16	—	2	JOSE JOSE ARIOLA	PRUEBAME
24	32	—	2	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
25	21	—	2	MENUDO RCA	BESAME
26	23	—	2	BOBBY VALENTIN BRONCO	PART TIME LOVER
				★★★ HOT SHOT DEBUT ★★★	
27	NEW ▶	—	1	SOPHY VELVET	SOLA
28	27	—	2	JOSE LUIS PERALES CBS	LA PRIMERA VEZ
29	NEW ▶	—	1	CHAYANNE ARIOLA	VUELVE
30	44	—	2	DIEGO VERDAGUER PROFONO	ESTOY CELOSO
31	25	—	2	EL GRAN COMBO COMBO	GARANTIA
32	41	—	2	LIBERACION DISA	EL MUNECO
33	36	—	2	FRESAS PHILIPS	COMO NO QUERERTE A TI
34	34	—	2	LAS DIEGO CBS	QUEMARE
35	46	—	2	CONJUNTO QUISQUEYA VIVA	AY QUE BUENO ES
36	38	—	2	JORGE MUNIZ RCA	LA OTRA PARTE DE TI
37	39	—	2	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
38	NEW ▶	—	1	ANDY MONTANEZ TH	DULCE VENENO
39	29	—	2	LISSETTE CBS	VIVO
40	35	—	2	LISA LOPEZ MUSART	NOCHE TROPICAL
41	31	—	2	ROBERTO TORRES SAR	EL VIEJO
42	NEW ▶	—	1	CARMIN EMI	OTRA SEMANA
43	33	—	2	WILLIE COLON SONOTONE	LO QUE ES DE JUAN
44	NEW ▶	—	1	RAMON AYALA FREDDIE	DEBAJO DE AQUEL ARBOL
45	30	—	2	ROBERTO CARLOS CBS	CONTRADICCIONES
46	NEW ▶	—	1	LA MAFIA CARA	SI TU SUPIERAS
47	40	—	2	SANDY REYES SR	ENAMORAR
48	NEW ▶	—	1	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
49	47	—	2	ALVARO TORRES PROFONO	TRES
50	NEW ▶	—	1	LA PATRULLA 15 BRONCO	DAME UN BESO

THE RECENT SPANISH-LANGUAGE album releases by Barry Manilow on RCA/Ariola International and David Lee Roth on Warner Bros. hinge their success on their reception by Latin radio. In theory, the Manilow album, titled "Grandes Exitos En Español," a compilation of the artist's hit songs, has the

## Manilow, Roth release Spanish-language albums

advantage of format. Most U.S. Latin radio these days is heavy into the romantic sound of Latin pop. Manilow's mellow sound and classic love lyrics fit this format perfectly.

Roth's effort, titled "Sonrisa Salvaje" (the Spanish version of his "Eat 'Em And Smile" album), is a tougher item to market. Traditionally, Latin radio has not favored Spanish-language rock. However, in the last few years, we've heard a number of dance-oriented tunes, including Miami Sound Machine's "Conga," in some of the leading Latin stations. Still, it is a long way from Latin/dance fusion to Roth's heavy-duty power rock.

But, if properly handled, the Roth album could reach the many, many Latin rockeros in the U.S. and Puerto Rico—not to mention Latin America and Spain, where Spanish-language rock has been part of the scene for many years.

And, of course, though the Manilow and Roth albums have radically different publics in any language—mellow pop and hard rock seldom mix—both share the kind of production excellence and savvy that top-ranked stars can command. The Latin public, like any other, prefers great productions.

These are interesting crossover forays, and they suggest a next step. For Manilow, or any other pop

star, it would mean recordings closely tailored to the Latin market—a Manuel Alejandro collaboration, for example. And for Roth, or any other rocker, it would mean working with Latin talent to get a somewhat differently flavored sound.

THE MAJOR U.S. SPANISH-LANGUAGE television network SIN-TV has acquired a new affiliate, KSMS-TV in Salinas, Kan. This puts its affiliate count at 409, which, according to the network, translates into 4.312 million Spanish-speaking households or 82% of the U.S. Hispanic market. It also means the network reaches into 34 states.

The importance of this massive outreach for the Latin record industry is significant. Music and TV are closely tied, thanks to musical shows like SIN's famous "Siempre en Domingo," and telenovelas, the dramatic series that sell theme-song records like hot cakes, usually because many series' stars are singers and vice versa. In addition, there are more and more video clips on Spanish TV. In the Latin market, TV as a music promotional tool is a phenomenon that keeps on growing.

THOUGH HE IS ONE OF THE ISLAND'S best-loved singers, Cheo Feliciano had not played Puerto Rico's prime venue, the Club Caribe at the Caribe Hilton, in the 29 years of his career until late last month. The show, titled "Motivos," was produced by Producciones Mi Coche... Concord Jazz, which releases its prestigious Latin albums on the Concord Picante label, has a new division, Crossover. On that new label it has released the Flora Purim & Airoto album "The Magicians," produced by Airoto Moreira... West Coast salsa: Oscar's Jazz & Pop in Oakland (former location of Escovedo's) is featuring salsa Sundays presented by the Bay area's Insitute for Salsa & Jazz Development.

## Latin Album Reviews

**WILLIE COLON** Especial No. 5—Producers: Willie Colón & Alvaro Serrano; Sonotone SOP0100. Colón's debut album for the Venezuela-based Sonotone label shows that the restless Colón may have at last found a label tuned in to his tastes and his markets. Four of the cuts were recorded in New York, and they're sizzling, progressive salsa. And the three that were cut in Caracas display Colón's keen sensibility to the new dance/pop sounds of Latin America. Vintage Colón.

**FLANS** Flans—Producers: Mariano Pérez & Oscar Gómez; Melody International MTV073. Mexico's freshest pop group is already taking over the Latin U.S. with this elegant Madrid production. An on-target mix of American girl-group bounce and Latin romantic feeling, Flans is destined to cross format frontiers. Some cuts, like "No Controles," are begging for a dance remix. Slick packaging with real talent inside.

**ROCIO JURADO** Paloma Brava—Producer: Manuel Alejandro; EMI-Odeon ILB7500. The Spanish diva's collaboration with master composer/arranger/producer Alejandro is a classic Jurado disk. Alejandro has tailored these songs about full-flame passion to Jurado's powerful flamenco-flavored vocals and her ripe, sensuous personality. Romance and sex are all of one piece in the honest, tasteful lyrics.

**CAETANO VELOSO** Caetano Veloso—Producer: Robert Hurwitz; Nonesuch Digital 79127-1. Destined to have more impact on the jazz than the Latin market, Veloso's American LP proves that, as Brazilians know, less can be more. Backed by minimal percussion and his own acoustic guitar, Veloso turns these pop songs, most from his own pen, into haunting, personal poems. Even Michael Jackson's "Billie Jean" gains new beauty when stripped down to the core.

**ROBERTO TORRES** Elegantemente Criollo—Producer: Roberto Torres; SAR 1043. For some years now Torres' smooth fusion of Cuban and Colombian rhythms has found a natural market among tropical-music dancers. A sassy sound for nightlong partying. Aficionados of Cuban music should note that Cachao is on bass.

**JOE ARROYO** Me Le Fugué A La Candela—Producer: Isaac Villanueva M.; Fuentes SOF-5612. Colombia's top-ranked salsaero has his own

distinctive, very funky and very hot sound. A high-energy package of Latin dance beats from Colombia's legendary tropical music label, Fuentes, which is now licensed in the U.S.

**HENRY FIOL** ¡Juega Billar!—Producer: Henry Fiol; Corazón HF778. What do the tough guys in the Caribbean listen to while they're cooling their Uzis? The answer is Henry Fiol. Hang-tough salsa. Not to be played until after hours.

**JUAN LUIS GUZMAN Y 440** Mudanza Y Acarreo—Producer: Bienvenido Rodríguez; Karen K91. The Dominican smart set's fave, La 440, with its blend of doo-wop harmony and sharp-edged merengue dance beat, is smart indeed. Impeccable elegance and irresistible funk.

**CHARANGA 76** Digital—Producers: Silvia Rodríguez, Felipe Martínez & German Pifferrer; Kim 750. Of all the bands that record dance covers of Latin pop ballads, Charanga 76 extracts the most flavor from the originals. A meticulous production is the group's secret. Its version of Manuel Alejandro's "En Carne Viva" makes a stone salsaero of the great Spanish composer.

**MARIO BAUZA** Afro-Cuban Jazz—Producer: Jorge Dalto; Caiman 9917. If for no other reason than that his is the most revered name in Latin jazz, Bauza's album is an instant classic. Add sidemen like Paquito D'Rivera, Daniel Ponce, Patato, Victor Paz, Claudio Roditti, José Fajardo, and Jorge Dalto—who produced the album—plus Graciela's vocals: a true collector's item. DaKo's piano on "Cubanola" is positively inspired. And Graciela's tough interpretation of "Quedate" reaches beyond technique and art into a territory few divas of any genre can occupy.

To get your company's new Latin album releases listed, send review copies to Enrique Fernández, Billboard, 1515 Broadway, New York, N.Y. 10036.

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	9	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	★ ★ NO. 1 ★ ★ I week at No. One DOWN TO THE MOON*
2	1	15	SPYRO GYRA MCA 5853 (CD)	BREAKOUT
3	3	17	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
4	5	11	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
5	4	15	YELLOWJACKETS MCA 5752 (CD)	SHADES
6	8	13	LESLIE DRAYTON & FUN ESOTERIC ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
7	7	11	JETSTREAM TBA TB-211/PALO ALTO	AROUND THE WORLD
8	10	7	KENNY G. ARISTA ALB 8427	DUOTONES
9	16	7	RARE SILK TBA 214/PALO ALTO	BLACK & BLUE
10	12	11	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
11	6	27	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
12	14	11	FRANK POTENZA TBA TB-206/PALO ALTO	SAND DANCE
13	13	5	EARL KLUGH WARNER BROS. 25478	LIFE STORIES
14	26	3	GEORGE BENSON WARNER BROS. WB 1-25475	WHILE THE CITY SLEEPS ...
15	17	9	FATBURGER GOLDEN BOY GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
16	21	3	LEE RITENOUR GRP 1021 (CD)	EARTH RUN
17	23	7	VICTOR FELDMAN'S GENERATION BAND TBA 215/PALO ALTO	SMOOTH
18	11	83	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
19	9	47	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
20	NEW		WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
21	25	9	DAVE VALENTIN GRP 1028 (CD)	LIGHT STRUCK
22	15	13	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
23	NEW		AL JARREAU WARNER BROS. 25477-1	L IS FOR LOVER
24	27	5	T. LAVITZ PASSPORT JAZZ PJ 88012/JEM	STORYTIME
25	20	11	WEATHER REPORT COLUMBIA FC-40280 (CD)	THIS IS THIS
26	34	7	GRANT GEISSMAN TBA 217/PALO ALTO	DRINKIN' FROM THE MONEY RIVER
27	29	3	MIKE METHENY MCA/IMPULSE 5755/MCA (CD)	DAY IN, NIGHT OUT
28	18	31	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
29	32	3	TOM GRANT PAUSA PR 7199	TAKE ME TO YOUR DREAMS
30	30	7	HANK CRAWFORD AND JIMMY MCGRUFF MILESTONE M-9142/FANTASY	SOUL SURVIVORS
31	NEW		HENRY BUTLER MCA/IMPULSE 5707/MCA (CD)	FIVIN' AROUND
32	19	31	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
33	NEW		MICHAEL JONES NARADA 1009 (CD)	SUNSCAPES
34	NEW		SOUNDTRACK COLUMBIA SC 40465	ROUND MIDNIGHT
35	NEW		STAN GETZ BLACK HAWK BKH 50901/ASPEN	VOYAGE
36	NEW		MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD)	MEL TORME/ROB MCCONNELL AND THE BOSTON BRASS
37	NEW		OUT OF THE BLUE BLUE NOTE BT 85128/MANHATTAN	INSIDE TRACK
38	33	41	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
39	22	23	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
40	31	13	SHADOWFAX WINDHAM HILL WH-1051/A&M (CD)	TOO FAR TO WHISPER

\*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



"I'M TIRED—of everything except the music," Dexter Gordon says at one point in the new movie "Round Midnight." After sitting through the film, you may feel the same way.

"Round Midnight" has a lot going for it. Its greatest asset is Gordon's performance as an expatriate; anyone who has witnessed the great tenor saxophonist in action knows that he has tremendous charisma, and his magnetic bandstand presence translates beau-

### Dexter Gordon's time is 'Round Midnight'

tifully to the screen. The movie, a French production set mostly in Paris in 1959 and directed by Bertrand Tavernier, probably comes closer than anything Hollywood has done to painting an accurate picture of how jazz musicians act, talk, and live.

But if "Round Midnight" is a step up from such earlier jazz movies as "Lady Sings The Blues" and "The Benny Goodman Story," it's not that much of a step up. Tavernier's intentions may have been pure, and the movie is full of wonderful moments. But the script, co-written by Tavernier and David Rayfiel, gets bogged down in clichés only slightly less noxious than those that have afflicted other jazz movies.

Chief among these clichés is the character Gordon plays, a brilliant but self-destructive musician who is made up of roughly equal parts Bud Powell, Lester Young, and Gordon himself. Although Gordon invests the fictitious saxophonist Dale Turner with considerable warmth (it's hard to say whether Gordon is acting or simply being himself; either way it's a compelling performance), Turner isn't so much a character as a collection

of characteristics. He wears a porkpie hat and calls his male friends "Lady," just as Young did; he drinks too much and befriends an eager young French artist who wants to help him, just as Powell did; and he is among the handful of musicians who revolutionized jazz, just like Young, Powell, Charlie Parker, and a few others whose names are dropped throughout the film.

We know Turner is a great musician because people in the movie say he is—at one point the young artist, played by Francois Cluzet and based on Francis Paudras, whose real-life friendship with Powell inspired the movie, says Turner plays "like a god." But although there is plenty of music in "Round Midnight," played by Gordon and such other notables as Herbie Hancock and Bobby Hutcherson (both of whom also have speaking roles), it's presented in a fragmentary fashion, and we never hear enough of it at one time to make that judgment for ourselves.

The movie also suffers from slow pacing—it lasts slightly more than two hours but feels longer—and from the almost total absence of plot. "Round Midnight" doesn't tell a story as much as it casually unfolds a series of scenes—some of them poignant, some of them pointless, but most of them unconnected. What story there is has more to do with the young artist, whose slavish devotion to Turner is apparently supposed to be heroic, than with Turner himself.

Along the way the movie introduces such stock characters as the sleazy New York nightclub owner, the estranged daughter, and even a singer loosely based on Billie Holiday before it lurches to a tragic conclusion that is both predictable and arbitrary. "Round Midnight" is not a bad film, just a disappointing one, because it could have been so much better. If it had been half as good as Gordon's performance, it might have been a masterpiece.

## GOSPEL LECTERN

by Bob Darden



This is the second part of a two-part interview with Larnelle Harris.

LARNELLE HARRIS' latest release for Benson is "From A Servant's Heart." It is typical of his recent albums in that its emphasis is on powerful, heavily orchestrated ballads sung in a dramatic tenor. Although songs like "I Want To Know Christ" and "I Will Glory In The Cross" are garnering most of the attention, softer numbers like "I Miss My Time With You" better display Harris' remarkable vocal gifts.

"I wasn't intending 'I Miss My Time With You' as a change of pace," Harris says. "And I wasn't necessarily looking for something with entry into the inspirational or pop markets. It was just something I wanted to say.

"I guess we all have to pay attention to different musical styles, I'm just not really aware of them when I'm assembling material. I was a drummer with First Gear, so I understand rhythm. But my thing at this point is the lyric, what we're trying to say.

"In Christian music, if the lyric is not forthright, then it is just a nice tune. There's nothing wrong with that. But if we want music to move people to another place, if we want songs that work on a daily basis to make life better, then the lyric has to be there."

"From A Servant's Heart" also contains an updated version of Edwin Hawkins' hit, "Oh Happy Day."

"'Oh Happy Day' is fun, and one of our God-given emotions is to laugh and enjoy and to express joy," Harris says. "I first remember 'Oh Happy Day' during my days with the Gear. We'd do it as the last number on the program. It was really big back then, and

Edwin had everybody in the country singing it. The song expressed something in all of us. Here was this joyous, musical, infectious sound and over it was this overt lyric. Quite an impact.

"So I'd been thinking about doing it for a long time. I don't know why exactly we decided to do it on this album at this time except that I wanted that joy on this album, that sense of fun. Besides, that song, to my knowledge, hasn't been done except by a few gospel orchestras."

But if there is a highlight on "From A Servant's

### Grammy winner Larnelle Harris talks about his music

Heart," it comes at the end of "Much Too High A Price." The song is a powerful, string-dominated ballad that soars to a patented Sandi Patti/Steve Green finish. But at the end, almost as an afterthought, Harris carries the note and sings a couple of lines, a capella, from the beloved hymn "There Is A Fountain." Harris uses a haunting falsetto he's rarely employed in the past, and the effect is chilling.

"When you sit down and pick nine or 10 songs, there are, of course, all kinds of ideas that come into play: ideas from the arranger, the producer, the artist himself. To be successful, a song brings all of that together. Sometimes the lyrics dictate what that song needs to do. And that just seemed to be where that song needed to go."

the world of



# GOSPEL

## MUSIC

*COUNTING MUSICAL  
BLESSINGS*

By BOB DARDEN

**I**t has been a strange year and there may be stranger days ahead for religious music. There's been an ebb and flow to the industry, days of plenty, days of want.

The year is probably more memorable for what *hasn't* happened than what *has* happened. The supposed death of southern gospel music hasn't happened. The expected black gospel renaissance hasn't happened—yet. No other Christian artists on Christian labels have enjoyed any kind of mainstream airplay. And, best of all, the horde of Amy Grant clones never materialized.

What did happen was that despite near-record sales levels, virtually all of the major labels instituted some kind of belt-tightening measures. There weren't the hundreds of layoffs in religious record companies that have bedeviled their

secular counterparts, but a number of austerity programs were introduced.

Last year's purchase of ABC by Cap Cities left industry giant Word Inc., gritting their teeth. Word was purchased six years ago by ABC Publishing, a division of ABC. But Roland Lundy, head of Word Records, says that the purchase has resulted in few changes to date in Waco.

Over in Nashville, Lundy's soft-spoken counterpart at the Benson Co., Bill Traylor, is optimistic. But unlike Lundy, Traylor took over a company in turmoil at this time last year. Several top artists, including Sandi Patti, had just left and there was real concern in the industry if Benson could rebound any time soon.

A year later Traylor says that Benson is actually showing

a profit. All of this, incidentally, is happening in the face of a spirited unfriendly takeover bid of the parent Zondervan Corp. by an English insurance executive and banker.

Even while those financial maneuverings were chronicled in a Wall Street Journal article in mid-August, Traylor is sanguine about the label's future. But then, that's the kind of response you'd expect from a man who spent the first month or so of his tenure in office seeing each employee individually and soothing their fears about the company.

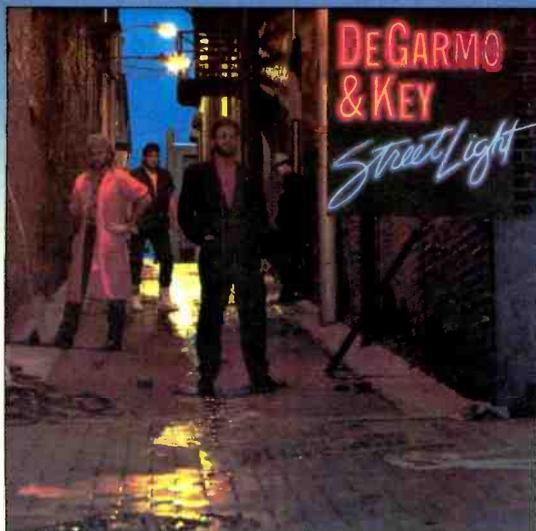
"When I came in, we set up a three-year plan in business and music," he says. "The first thing we needed to do was reduce our roster. We have signed several artists in the past year, but we've released two for every one we've signed. Our

*(Continued on page G-20)*

# A SOUND AGREEMENT.

BENSON ARTISTS, CAPITOL DISTRIBUTION ...AND YOU.

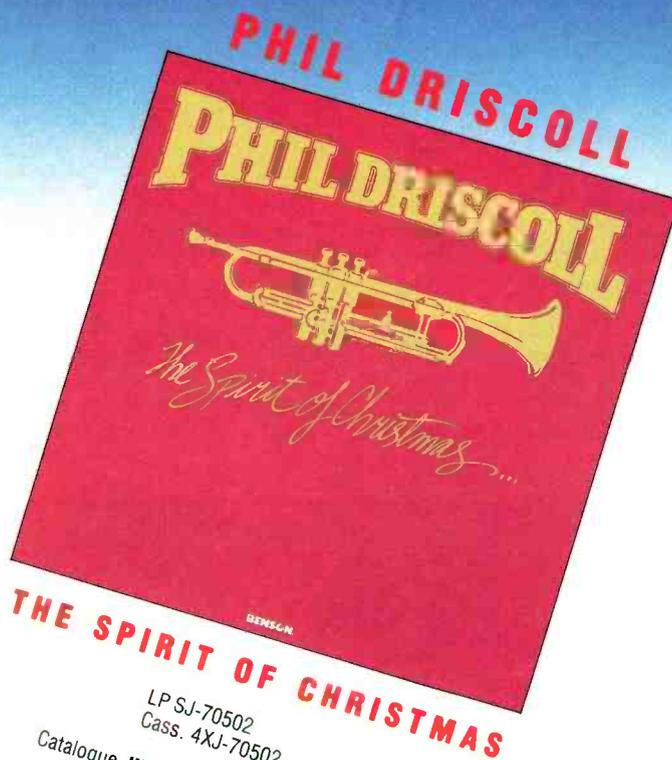
## DEGARMO & KEY



### STREET LIGHT

LP SJ-70501  
Cass. 4XJ-70501

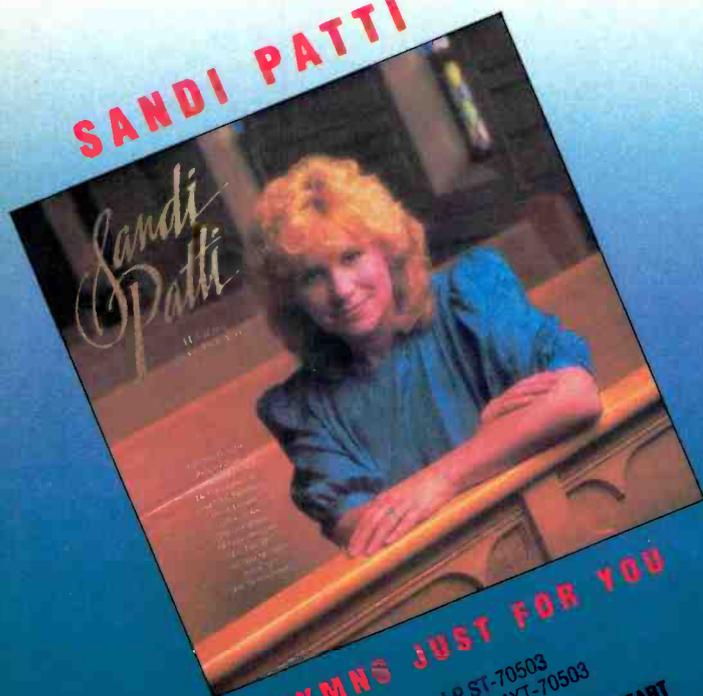
Catalogue **COMMANDER SOZO**  
LP ST-70506  
Cass. 4XT-70506  
**COMMUNICATION**  
LP ST-70507  
Cass. 4XJ-70507  
**MISSION OF MERCY**  
LP ST-70508  
Cass. 4XT-70508



### THE SPIRIT OF CHRISTMAS

LP SJ-70502  
Cass. 4XJ-70502  
Catalogue **INSTRUMENT OF PRAISE**  
LP SJ-70509  
Cass. 4XJ-70509

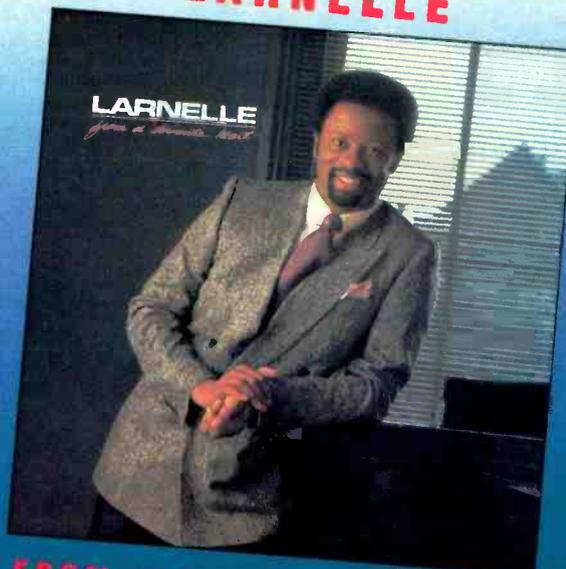
## SANDI PATTI



### HYMNS JUST FOR YOU

LP ST-70503  
Cass. 4XT-70503  
Catalogue **SONGS FROM THE HEART**  
LP ST-70511  
Cass. 4XT-70511  
**MORE THAN WONDERFUL**  
LP ST-70510  
Cass. 4XT-70510  
**THE BIFT GOES ON**  
LP ST-70504  
Cass. 4XT-70504

## LARNELLE



### FROM A SERVANT'S HEART

LP SJ-70500  
Cass. 4XJ-70500  
Catalogue **I'VE JUST SEEN JESUS**  
LP ST-70505  
Cass. 4XT-70505  
**GIVE ME MORE LOVE**  
LP ST-70512  
Cass. 4XT-70512  
**TOUCH ME LORD**  
LP ST-70513  
Cass. 4XT-70513

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# Gospel '86

## Segmentation Of Market Leads To Diversity Of Styles GOSPEL MUSIC TODAY: Going In Many Directions At Once

By PAUL BAKER

**A**sk about stylistic, creative and technical trends in gospel music, and you will get as wide a variety of answers as there are styles of music. Can gospel go in more than one direction at once? It appears so.

"Unlike the situation just a few years ago," says Billy Ray Hearn, founder and president of Sparrow Records, "gospel music has segments inside of it which cater to every taste, and artists who aim specifically for the audiences of those particular segments." From within that diversity comes a variety of opinions about just where gospel is going.

Especially within the contemporary realm of gospel, artists are beginning to "cut loose" and "be themselves," says Hearn. Myrrh recording artist Kenny Marks agrees. "The Christian artists are rediscovering their own musical roots," he says, "and they've begun to trust their feelings about why they got involved in music in the first place. They're no longer trying to sound like someone else, but are becoming more true to their own musical personality."

For the past several years, contemporary artists, especially Christian rock performers, have had the task of pleasing skeptical, conservative religious radio programmers and reluctant church leaders. Such tension often resulted in "kitchen sink" albums, where each individual song by a performer was produced in a different style in order to please some individual segment of the market. But the trend is now toward boldly developing albums more true to the artist's own personality and style, often with no blatant parallel to pop music artists, as was often the case in past years.

Some rocking Christian performers say that their direction is "back to basics," away from the grandiose production and synthesized gimmicks of the past few years. "It's all going back to C, F and G," says Ed DeGarmo, who with his

musical cohort Dana Key, has performed Christian rock music for a decade. "For a few years, the music industry relied heavily on electronics. I'm seeing the music go back to mid-'60s type recordings, where the band gets out on the studio floor and tries to do things live."

But synthesizers and programmed music are by no means on their way out. There are numerous artists who are just discovering computerized helps. Notable are the solo performers, who find that touring with a band can be financially devastating. With one or two musicians and a little programmed music, they can perform on the road with more ease and feasibility. Leon Patillo and Billy Crockett are two artists who have gone with midis and synthesizers.

On Benson artist Phil Driscoll's recent album, all but his trumpet and vocals were synthesized. Driscoll, who often performs in church concerts, sees the church as the next great benefactor of computerized instrumentation, not just for concerts, but for worship services as well. "Churches in Tulsa, San Jose, N.Y., Atlanta and other cities," explains



Filming DeGarmo & Key's "Competition" video. Their first video played MTV.

Michael Omartian



Amy Grant accepts platinum roses from mgrs. Michael Blanton, l., Dan Harrell, r., & husband Gary Chapman.



Manager Thurlow Spurr, booking agent Noran Spurr, Benson Co. exec. v.p. & g.m. Bill Traylor, producer Greg Nelson, and, seated, Larnelle Harris.

Driscoll, "are installing computers and synthesizers to augment the usual piano and organ. The church pianists and organists won't be replaced, but they may have to make room in the near future for a church computerist as well."

Roger Breland is another music maker who enjoys computers. He has toured for 16 years with his aggregation known as Truth. The singers are backed up by live musicians, but he says synthesizers have enhanced the group's sound and made their church concerts even more of an event than before.

"Praise music," often a hybrid of contemporary, hymnic and classical music, is thus getting a boost. It is the core of current inspirational recorded music. Breland says it is his mainstay. Yet, some contemporary players and writers, especially those leaning to rock, say that their music should be a tool for communicating horizontal ideas as well as vertical praise. "Many artists are getting tired of singing only praise songs that all say the same thing," says Billy Smiley, member of Christian pop rock group WhiteHeart. "It's easy to get into a rut with them. Praise songs are important, but we also need to write and perform more issue-oriented music."

"Christians are starting to stand up and talk about real issues," says Dana Key, "such as abortion, prayer in schools, loneliness and fear." The social issues of the day have always been a fertile ground of lyrical development in Christian music, especially contemporary. But recently there is a renewed thrust into issue-oriented and topical music.

"Songwriters have really become aware of lyrics," suggests Brent Lamb, who says that publishers are now more restrictive in what they accept from writers. "The attitude



A Billboard Spotlight

Deniece Williams talks to reporters backstage at the Dove Awards in Nashville. Her Sparrow LP, "So Glad I Know," includes the singles "My Soul Desire" and "I Surrender All."

isn't just to crank songs out. From our perspective, it is to deal with issues that touch everybody, whether they're Christian or not. We're willing to get back to the basics of life and write about issues we all must deal with."

"I see a lot more emphasis being put on the actual songwriting. The tunes are getting better than what they were a few years ago, and so are the recordings," says DeGarmo.

An increasing number of Christian artists are seeking new horizons by employing expert producers from the general recording industry, whereas at one time the producers came solely from within the camp. Michael W. Smith, David Meece, Steve Taylor, DeGarmo & Key and several other performers have recently drawn from the secular pool of producers in search of new sounds and techniques.

Is the use of "alien" producers a sellout of gospel music, as some skeptics charge? The artists doing it say, no. But there is concern among some observers that lyric and song selection remain in the hands of those who are sympathetic to the gospel message, undiluted by outside influence.

Such questions surface in gospel music because of the close relationship of the music, the message and the messenger. "If there is any infringement on basic spiritual tenets," Word's Scott Pelking explains, "the record company is hurt as well as the artists."

"Within gospel music," Sparrow's Hearn agrees, "record companies are just as concerned about the sincerity of their artists and their being what they say they are, as they are about their talent. Artist integrity, both on behalf of the record company and the artist, is critical in gospel music."

# Gospel '86

## Amy Grant & Sandi Patti Lead Charge To Dominance WORD RECORDS: Breaking Down Barriers Still Top Priority In Campaign To Capture New Musical Trends

By BOB DARDEN

**A**s head of Word Records for the past year and a half, Roland Lundy is in a unique position. Word has enlarged its share of the marketplace in the past year. Depending on who you talk to, Word has anywhere from 49% to 65% of the *total* Christian music market. At any given time, 10, 11, 12—13 of the top 15 albums on the Billboard contemporary charts are from Word or Word-distributed labels.

At the same time, Word has keenly felt the industry-wide financial crunch, putting to rest the old saw that religious music is recession proof. It costs more to sell more. And, in some instances, profits haven't kept up with sales.

"We've been pleased with the growth of the company as a whole over the past year," Lundy says. "The widespread acceptance by consumers of artists like Amy Grant, Sandi Patti, Russ Taff and the rest is only the tip of the iceberg."

Lundy has reason to be pleased. Grant's recent albums have gone platinum, where gold certification was once considered an almost unattainable goal. Patti's success—and her latest, "Morning Like This," was No. 1 for more than five months—has been nearly as remarkable since the bulk of the sales has come within the Christian bookstores. They give Word the most potent one-two punch in the history of contemporary Christian music.

Lundy is quick to spread the credit around. Some of it goes to Word's distribution agreement with A&M Records, which broke Grant's "Unguarded" nationally. But despite the success of Grant, Lundy continues to receive criticism over the arrangement from a variety of quarters.

"One thing I think people need to realize is that our deal with A&M, from the start, was mainly to fill certain holes in our distribution process. The question I'm still asked occasionally is, beyond Amy Grant, why haven't you had more hits with A&M? Well, the deal for us was never for more hits. The deal was for distribution.

"I'd be less than frank if I didn't admit that we have gone to them with certain product that we thought they could do something with—and they've elected to pass on it," he says. "At the same time, the new What? Records label we've set up has elicited a strong response from A&M. The product we've given them from Tonio K. and Dave Perkins may have hit their hot button, as well as upcoming product from Philip Bailey and the Clarke Sisters.

"Remember, we only signed with A&M at the first of 1985 and really didn't start working with them on all our product—except for Amy Grant, of course—until May or June of 1985. So it hasn't really been that long. The agreement, incidentally, extends through 1987. We're pleased with the agreement and I think they're on a new level of excitement about what we're doing."

That success has brought other problems. Word is in a unique situation—it always has been. When Jarrell McCracken founded the company on a single record, a wing and a prayer more than 30 years ago, he wasn't looking to establish a multi-national conglomerate. Then, as now, the initial thrust was evangelism. But when you get to a certain level of corporate responsibility, the accountants begin to outnumber the evangelists.

"The major struggle in our industry at the moment is financial," Lundy says. "My personal struggle is to make good, solid financial decisions and to still stay sensitive to our ministry. Word Inc. must make money to operate.

"At the same time, we're still a ministry; we're called to do this. But by virtue of something I do nearly every day, I'm accused of being either too ministry oriented or too finan-

(Continued on page G-14)

A Billboard Spotlight



Sheila Walsh in London



From left: a&r v.p. Lynn Nichols; Word executive v.p. Roland Lundy; Myrrh's Russ Taff; Taff's manager Zach Glickman; Event Mgt.'s Rob Stewart; Myrrh's David Meece.



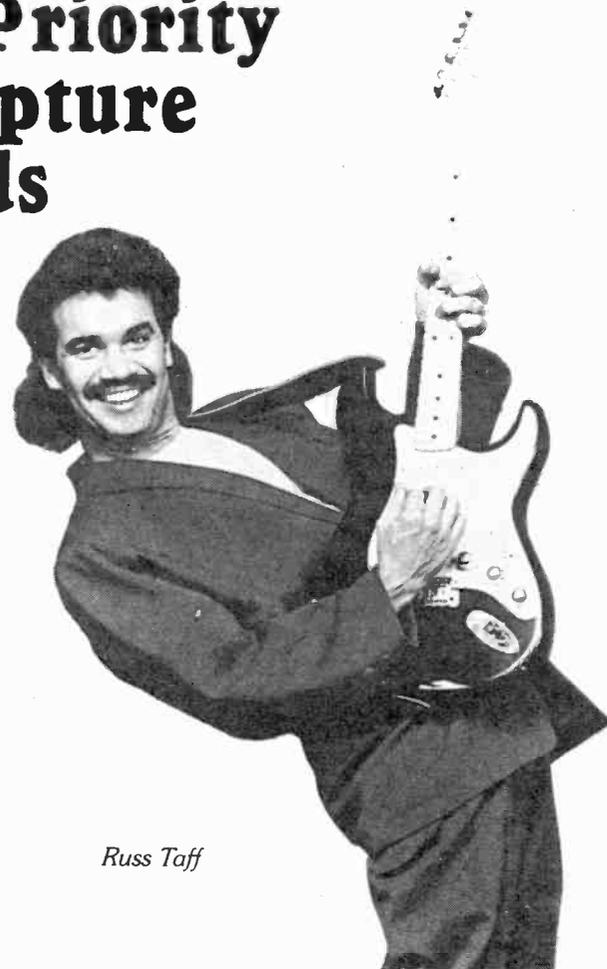
Philip Bailey



Randy Stonehill and Amy Grant duet.



Petra



Russ Taff

### SANDI PATTI: Flame Burns Bright For America's 'Torch' Singer



Since the release of the "They Come To America" benefit album for the Statue of Liberty campaign, they now call Sandi Patti "America's Torch Singer."

Patti, who was the only gospel artist in a lineup that included Leonard Bernstein, Willie Nelson, and Waylon Jennings, donated a version of "The Star-Spangled Banner" that included a new verse.

"They Come To America" helped raise funds for the restoration, but ABC was still struck by the song's power and used it to accompany the breath-taking closing moments of the telecast, an emotional recap of the week. Millions of Americans heard Sandi Patti singing, and at the end of the program, with the last strains of the song trailing off into the night, host Peter Jennings said reverently, "There isn't anything left to say."

ABC's switchboard was flooded with calls from across the country. Stunned by the public's interest, "ABC World News" sent a news team to her house in Anderson, Ind. On Monday following the ceremonies, Jennings introduced her as America's new "Torch Singer."

Sandi has since performed on "The Tonight Show," and will be featured on "Entertainment Tonight" in late October. More than a year later, her first Word LP is still No. 1 on a number of charts—knocking Amy Grant's "Unguarded" out of the top spot.

*S*omething  
unexpected from  
someone  
very special.

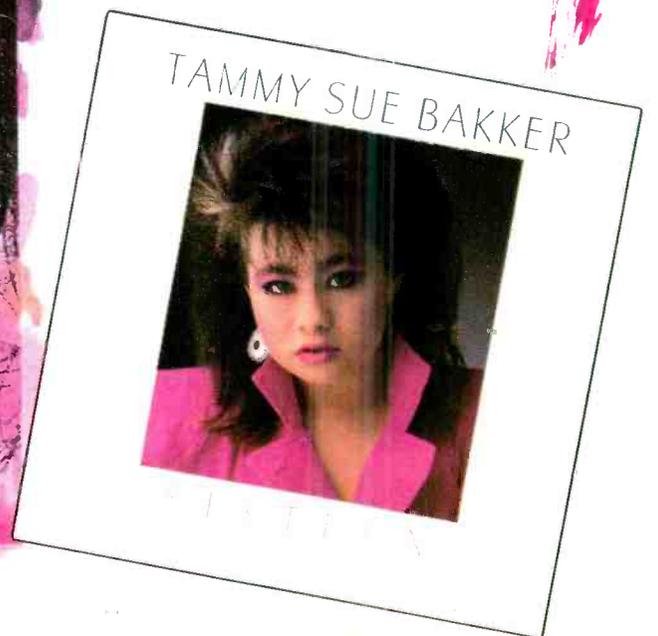
Produced by Tim Miner

Distributed by Refuge Music Group, 944 Marcon Blvd. Suite 110, Allentown, PA 18103



*S*omething  
unexpected from  
someone  
very special.

Featuring the single,  
"It'll Be Alright"

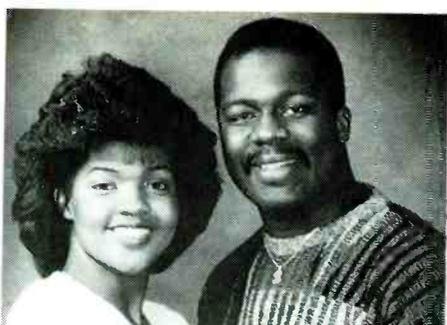


TAMMY SUE BAKKER

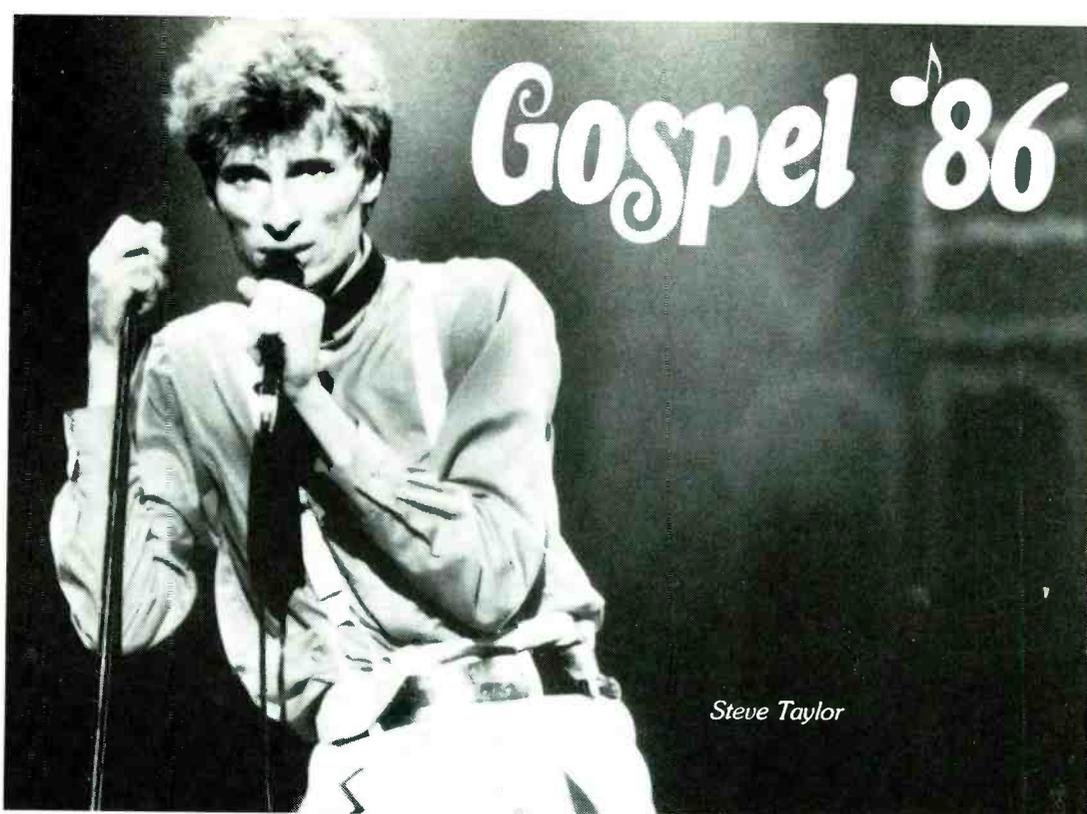




Steve Green



BeBe and CeCe Winans



Steve Taylor

A Billboard Spotlight

Sparrow president Billy Ray Hearn, left, presents John Michael Talbot with a plaque for a million records sold in the U.S.



Year-Long Programs Geared At Holding Price Line

## SPARROW RECORDS: 10th Anniversary Brings New Luster To Roster Of Largest Gospel Independent

By PAUL BAKER

It has been a year-long celebration at the Sparrow Corp., the Chatsworth, Calif.-based company headed by the contemporary Christian music pioneer Billy Ray Hearn, which has been celebrating the conclusion of their first decade. And they have every reason to celebrate. Sparrow is now the largest independent gospel record company.

What started as a predominantly contemporary recording outlet in 1976 has developed into a very diverse company. Artists on Sparrow, Birdwing and the distributed labels perform inspirational, rock, pop, r&b and jazz gospel music. The Protestant/Catholic barriers in gospel came tumbling down when Sparrow successfully introduced and marketed the music of Franciscan John Michael Talbot. Sales of his records and tapes have neared an aggregate of two million units. The catalog of children's music began practically at Day One for Sparrow's subsidiary Birdwing label, with "The Music Machine" by Candle, the first of the popular Agapeland series. It has since achieved platinum status. Another of the series, "Bullfrogs And Butterflies," has also been recognized as a gold album.

The next major seller for Sparrow is inspirational artist Steve Green's new release, "For God And God Alone," which recently pre-pubbed 193,000 copies—"billable, commissionable, bookstore sales"—in its first week on the market.

"Steve's album is backed by the biggest marketing program in our history," says the younger Hearn, Bill, senior

vice president of marketing. "More than 800 stores are participating in a current promotion campaign for the Green album, which sells at \$6.49. Re-orders are coming in hot and heavy."

Most of Sparrow's marketing campaigns over the past year have centered around the 10th anniversary of the company. The year was kicked off with the "Savings of the Decade" promotion, offering a "Buy two, get two free" strategy. Using the coupons (normally "Buy four, get one free") which have been the standard discounting method used within gospel music, Sparrow doubled the redemptive value of the coupons on their 15 best-selling cassettes. "We gave the customer one more free out of the rack as an additional bonus," Bill explains. "We gave extra discounts to our dealers, so they could pass the savings on. We got tremendous, measurable results, with a great increase in coupon redemption."

Next came the "Sounds of Summer From Sparrow," which offered a choice of one of two sampler cassettes for \$2.49 with the purchase of any of the 15 best-selling cassettes for a special \$7.49 price. Billed as "Buy two for less than 10," the promotion came at the same time that price increases to \$9.98 retail were being announced by some of Sparrow's competitors.

Sparrow has stood firm against the \$9.98 across-the-board retail price hike, initiated by Word and Light for all but black gospel product, and for limited, big-name product from the Benson Co. "We don't believe it's the right thing to do right now," the Hearn's both stated in response to rumors

that they would be upping their prices as well. "Our company is built on long-lasting catalog. In fact, it's 65% of our business. It's not fair to charge \$9.98 for catalog."

"We feel that the consumer responds to lower prices on hit product," says Bill Hearn. "We are very committed to giving the consumer more for his money. The consistent programs in our 10th year have shown our commitment to that. Everything we've done this year has been to make a bold statement to us, the dealer, and the customer, that we're concerned with the prices of records in general. That's why we've been loss-leading the best sellers. We feel that that in turn will create additional catalog sales at full list."

Sparrow's affiliation with Capitol for the distribution of Sparrow product in the general market has been well received. "Capitol has really done a great deal to improve our sales in the secular marketplace," Hearn explains. "In the past, secular sales have amounted to about 9% of our business. They have increased to 15%. That didn't mean a reduction in our Christian bookstore sales. There was just that much more going into the mainstream marketplace and selling through, thanks to Capitol's help." Hearn also attributes the increased secular market sales to the signing of pop r&b vocalist Deniece Williams, the development of the contemporary instrumental Meadowlark label, and the mainstream acceptance of rock artists Steve Taylor and Rez.

Another of Sparrow's notable price slashes involved the shaving of \$3 off the retail price of the Agapeland musicals to \$5.98 in 1985, in celebration of Agapeland's 10th anniversary.

(Continued on page G-19)



Sparrow's Billy Ray Hearn, Deniece Williams, Gateway Music's Brad Westering, Sparrow's Bill Hearn.



Billy Ray Hearn, center, presents first of two checks totalling \$80,000 for world hunger relief to Compassion Int'l's Elmer T. Olsen, left, & Wallace H. Erickson.



From left: WhiteHeart manager Randy Moore, group's Gordon Kennedy, Mark Gersmehl, Gary Lunn, Billy Smiley, Chris McHugh, and Billy Ray Hearn.



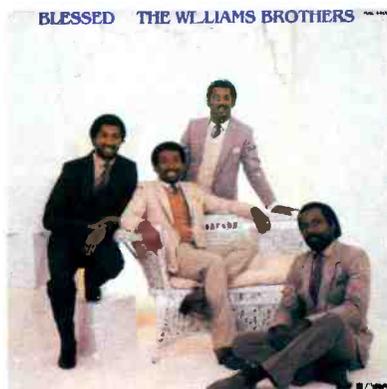
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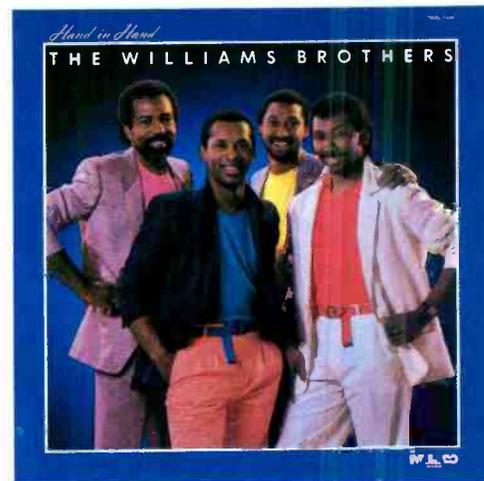
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1986



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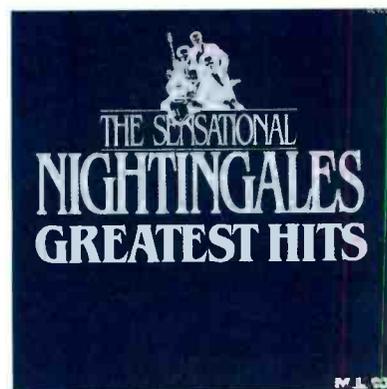
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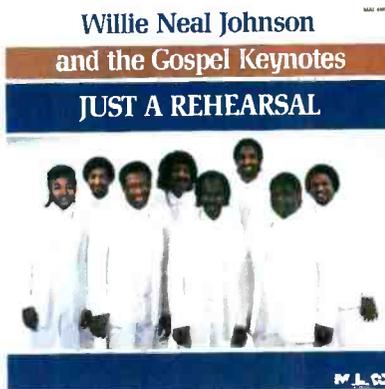
Billboard Charted



Billboard Charted



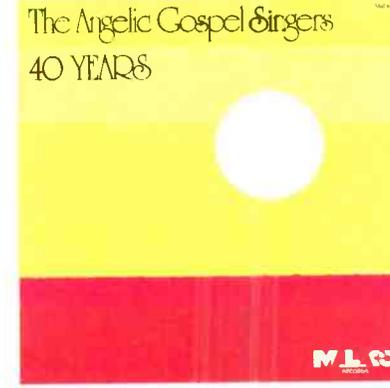
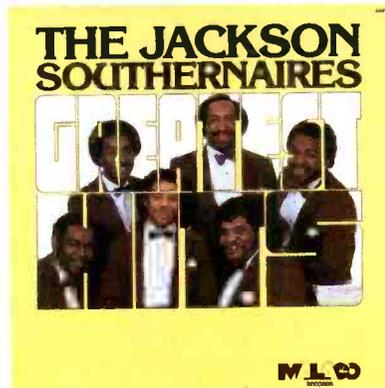
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**MALV 9000**  
**I'm Just a Nobody**  
**The Jackson Southernaires**  
**MALV 9001**  
**Live at Jackson State University**



## "IN THE NAME OF JESUS"

## Labels Recovering From Distribution Shakeups BLACK GOSPEL: Meeting The Challenges Of Change

By HILLARY HICKS

**A** year ago, there were feelings of dread throughout the black gospel business because of financial problems, changes among distributors and a sense that no one knew where the industry was headed.

A year later, "Business is better than ever," says Ron Freeman, president of Atlanta International Records. "The problems this industry faced a year ago have been ironed out, insofar as we're concerned, by being willing to hustle and see that our records are played on the radio and in stores, and that the product is available to the customer.

"We learned that major distributors are used to moving records by the skid rather than by the case, so we have acquired the on-staff people to get the music on the shelves of our marketplace," says Freeman. "We're working the product in and out of the warehouse.

"We've also opted for great records by great artists without going the giant production route," he says. "One Day At A Time" by Thomas L. Walker continues to be a great seller for the label at some 450,000 copies to date, as has "Rough Side Of The Mountain" by Barnes & Brown, still on the charts after more than 170 weeks, and nearing the half million mark. Doing well is the recently released "Dorothy Norwood And Friends" album, featuring James Cleveland, Barnes & Brown and Albertina Walker.

With more than three dozen artists on the roster, Atlanta International recently consolidated its market position with the purchase of the Pearl/Gospearl catalog and label of Baltimore, Md. The acquisition included contracts on Douglas Miller, Timothy Wright and Little Cedric & the Haley Singers plus 37 pieces of catalog product.

Another deep south label, Malaco of Jackson, Miss., reports a very good year. "Our volume has increased every



Candi Staton



Albertina Walker



Dorothy Norwood

year for the past six years," says label president Tommy Couch. "We almost always have five and six albums on the charts from our nine acts. We're definitely the king of the quartets. We're not only a major label with a lot of best-selling product, but we're one of those few that do great business with and keep alive the traditional sound of Black Gospel."

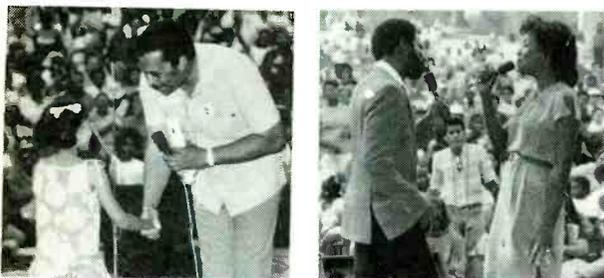
Malaco had a big album with the Williams Bros.' "Hand In Hand" after the quartet left the Word fold; the Williams Bros. LP "Blessed" is currently high on the charts. Also recent to the charts are Louise "Candy" Davis, the Jackson Southernares, the Truthettes, Willie Neal Johnson, and the Gospel Keynotes. Just out is a new Robert Blair & the Violinaires album.

The label is planning a Christmas LP with all nine artists of the label and has gone into the video business with concept and concert videos by the Williams Bros. and other artists.

"A frequently asked question is 'why was Nicholas' 'Dedicated' No. 1 on the Billboard Spiritual charts for a full six (Continued on page G-18)

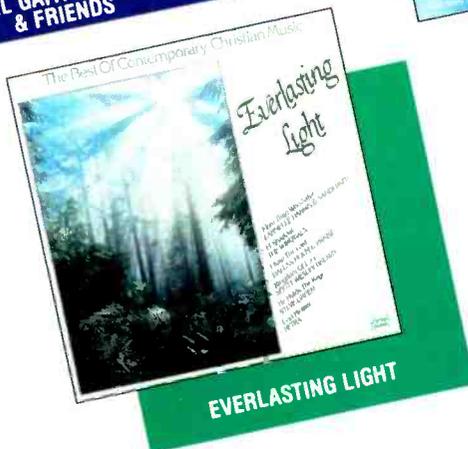
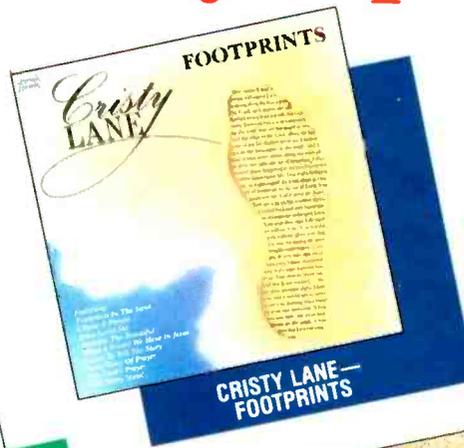
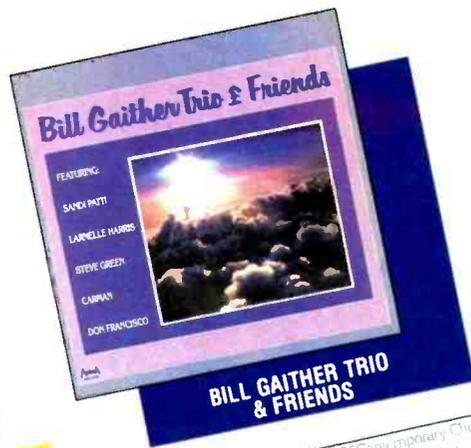
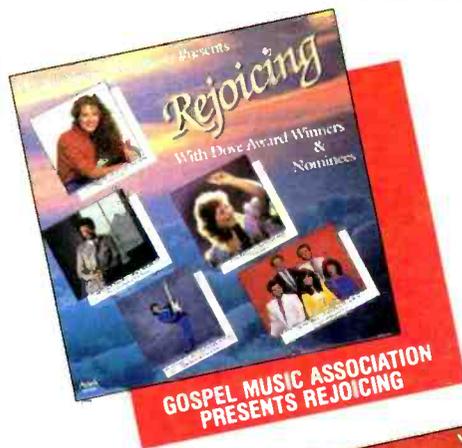


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Above left: Little Deleon Richards, 9, is greeted by American Gospel Arts chairman Dr. W.C. Gordon at Mahalia Jackson Gospel Festival in L.A. Above right: Phil & Brenda Nicholas at Labor Day fest.

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# Major Signings Spearhead Three-Year Product Push

## BENSON RECORDS: Economy And Specialization Fuel Strong Return To Major Label Stature

By MOIRA McCORMICK

A Billboard Spotlight

**A** year ago, the Benson Co. embarked on a two-part program intended to maximize its revenues by streamlining its whole operation. And according to executive vice president and general manager Bill Traylor, it has worked. "Our profitability looks good for 1986," he says, "where it hadn't before."

Part one of the new plan involved trimming Benson's artist roster, and in a year's time, that roster was reduced 38%, according to Traylor. "We had a lot of artists that were unknown in the marketplace," he says, "and we didn't have time to develop them over a long term."

Instead, the Benson Co. chose to concentrate on signing "major artists with an established market base, [so that] we could recoup our investment and turn a profit in a short time." In the last year, Benson inked five proven artists to recording contracts, including Phil Driscoll and Debby Boone (both former Sparrow artists), Dino (previously with Light Records), Carman (a former Word Records artist) and Jimmy Swaggart.

"We have other major signings which we're close to announcing," Traylor adds. "We have a lot of major product to ship over the next three years."

Benson also re-signed premier Christian rock act DeGarmo & Key, "whom a lot of people thought we'd lose," says Traylor, Benson's heretofore biggest star, Sandi Patti, did leave the fold a year ago after the administrative turn-



Phil Driscoll

over which brought in Traylor, but Traylor says it has not been as big a blow as had been predicted. "We still have positive dialog," he says of Patti. "We've sold almost one million copies of her last record with us, along with her catalog, in the last 12 months. Although we don't have her new record, it's like she never left."

Traylor assures Benson operates from an ideological standpoint as well as financial. "If a project has little or no return probability, but the artist fills a spot with his or her ministry that we're not filling," says Traylor, then signing is a possibility. Benson may also take on an artist who



Lamelle Harris

shows definite long-range potential, he says.

In addition to its high-profile contemporary signings, Benson also maintains its commitment to southern gospel. When Traylor came on board in 1984, he brought with him the six-artist southern gospel roster of the RiverSong label, which with Benson's existing six southern gospel acts now make up RiverSong today. Those artists include the Cathedral Quartet, the Kingsmen, the Hemphills, and the Speers. "Southern gospel is a part of Benson, and continues to be a part of what we do," says Traylor. "It accounts for one third of our business. It's very viable; companies that aren't paying attention to it are losing volume."

Benson's diverse genres are represented by the subsidiary



Dino

labels owned and distributed by the Benson Co. They are Power Discs (rock), Greentree (adult contemporary), RiverSong (southern gospel), First Vision (new and adult contemporary), and of course the inspirational-oriented Benson label. In addition, Benson distributes outside labels Copperfield, Front Line, Lamb & Lion, and Jim Records (Swaggart's label). A number of other labels Benson had distributed, including Refuge, Chalice, and Heartland, were associated with the previous administration, and have been divested, says Traylor.

Benson has also inked a distribution deal with Capitol Records for "selected product," according to Traylor, which they'll distribute to the secular market. First disk scheduled for a Capitol boost is DeGarmo & Key's upcoming "Street



DeGarmo & Key

# Gospel '86



Carman

Lights." Sandi Patti's five-album catalog is also slated to be distributed by Capitol, he says.

Benson artists have been making headlines all year. Larnelle Harris won a pair of Grammys, one for best solo gospel performance (for the track "How Excellent Is Thy Name" from his album "I've Just Seen Jesus") and one, with Sandi Patti, for best gospel performance by a duo or group (for that album's title cut). Larry Norman, known as the "father of Christian rock" (and a recent Benson signing) made a cameo appearance in Geoff Moore's video for Norman's classic gospel rock tune, "Why Should The Devil Have All The Good Music?" Jessy Dixon completed a successful 90-city tour with DeGarmo & Key, and along with Power Discs artists Angie Lewis and Brent Lamb, embarked on a 20-city tour to aid the homeless.



Jessy Dixon

Benson has also become "very aggressive" in the video area, according to Traylor. The company had already made gospel video history when DeGarmo & Key's "Six Six Six" became the first Christian clip to be put in rotation on MTV. Now they are "investing a lot of money in the video division," Traylor says, which is headed up by Cindy Morton (who also serves as director of publicity.) The Benson Co. has also launched its own TV program called "Words and Music," which airs on the PTL Satellite Network.

As Benson did with the record side, Singspiration is do-

(Continued on page G-17)



Larry Norman



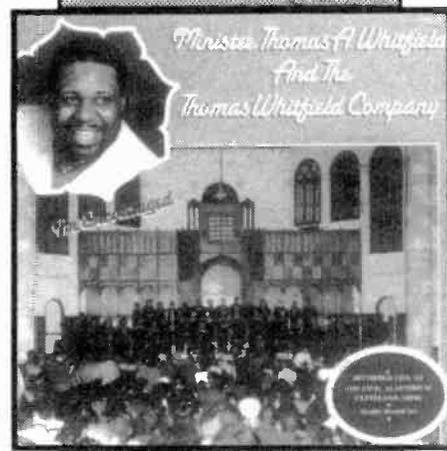
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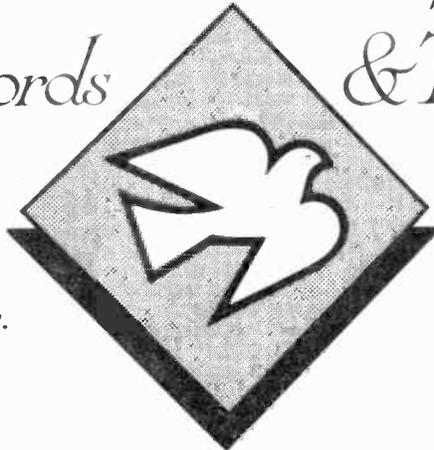


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SOG-153



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# Gospel '86

## EPOCH RECORDS: Catholic Renewal

**T**wo new albums from Epoch Universal illustrate the dramatic extent of musical renewal in the Catholic Church. Tom Kendzia's "Canticle" and Daniel Consiglio's "The Message Goes Forth" represent significant departures—each in its own way—from what has become familiar during the past 25 years of Catholic liturgical renewal. "Canticle" is Kendzia's latest and most polished collection of music for liturgy. "I'm not sure that a person who has never attended Mass would recognize this as liturgical music—it can stand on its own," Kendzia explains, "yet the music has been done live at Mass and works flawlessly."

"Canticle" was recorded at Vintage Recorders in Phoenix, with additional work, including the final mix, at Sunset Sound in Hollywood. The LP is direct-metal mastered, while the cassette version will be offered in an upgraded shell on CrOz tape. Epoch is contemplating release of the collection on CD as well.

Daniel Consiglio's "The Message Goes Forth" takes a different route to newness in the Catholic music field. Consiglio uses a straightforward arranging and recording technique, but the musical styles and rhythms would be startling to conservative Catholic congregations. Jazz, reggae, calypso and rock sounds convey the scriptural texts with surprising competence, while Consiglio's seamless vocals give the album a sense of balance.

Consiglio, 28, barely remembers the beginning of the renewal that has opened the windows and doors of the Church to composers like himself. But he reflects on the early 1970s, when, as a teenager, he participated in "folk masses" as a guitarist.



*Singer/composer/guitarist Daniel Consiglio duets with jazz singer Francine Reed on "The Message Goes Forth" LP, also featuring reggae rhythms that convey biblical texts with plenty of energy.*



*Singer/composer/keyboardist Tom Kendzia's "Canticle" LP is appropriate for worship services and Catholic liturgy, but it also highlights some uptempo rock sounds and a duet with Wendy Fraser.*



*Epoch president Ray Bruno.*

predicts the future course of his company. "Our music has literally shaped the way Catholics sing and pray today. We intend to continue our ministry as producers of the best music for Catholic worship.

"But we now realize that we can produce music for worship that also sounds commercial, or nearly so. Still, we don't think that Catholics across the nation will want to sing top 40 sounds every Sunday at Mass.

"So we've come to a turning point—a kind of age of reason. We know we can do liturgical music for today and tomorrow. And we know we can achieve commercial-quality results in composition, arrangement and recording. This will let us direct our efforts toward worship, toward outreach to the general public, or both.

"We feel that we, as Catholics, have something to offer which combines our liturgical and scriptural traditions with the renewal of the past 20 years. We don't want to merely imitate our other Christian brothers and sisters in contemporary music, but we will make our own statements of faith and celebration of God's presence in the world. Catholics have learned to celebrate their faith with joy and excitement. We'd like the rest of the world to know that. And we'd be delighted if they heard it from us."

"They would basically let us do anything," he recalls. "No priest told me that I shouldn't play 'Leaving On A Jet Plane' at mass. Today, I want to take styles that are normally not identified with prayer and 'baptize' them for use in worship... I'm trying not so much to make the Church more worldly, but to invite the world into the Church."

All this is not really new for Epoch. President and founder Ray Bruno set out from the beginning to make liturgical music that sounds good both in the liturgy and outside of it. Bruno states his philosophy simply: "If I can't take the music I publish and play it in my home or my car for enjoyment, then I can't believe it's really making much of a contribution to the liturgy."

Are albums like these just examples of a Catholic publisher catching up to the market now occupied by Christian contemporary music? Is there a Catholic "Amy Grant" on the way?

From its perspective as a leader in the move to modernize the music of Catholic worship, Epoch says no. Ray Bruno

A Billboard Spotlight



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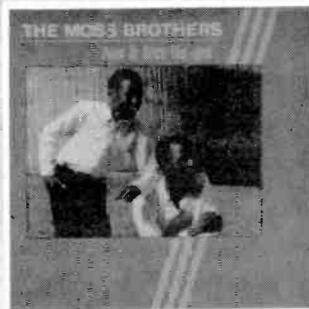
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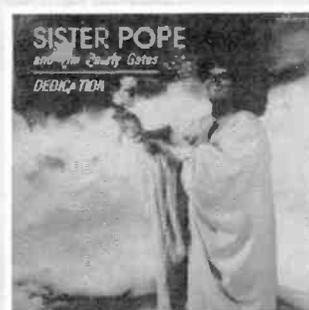
**AIR NEW RELEASES**

- Rev. Charlie Brown & True Saints
- Rev. F.C. Barnes & Rev. J. Brown
- Essie Moss & The Obedient Missionary Baptist Church Choir
- Curtis Young & Five Singing Sons
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- Rev. Cleophus Robinson
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Sister Pope and the Pearly Gates  
10107



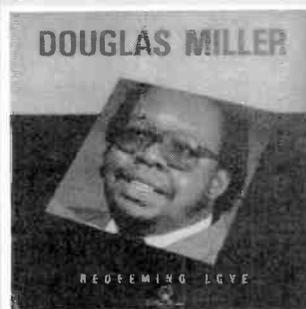
Luther Barnes and the Red Budd Gospel Choir  
10075



Timothy Wright and Issac Douglas  
16029



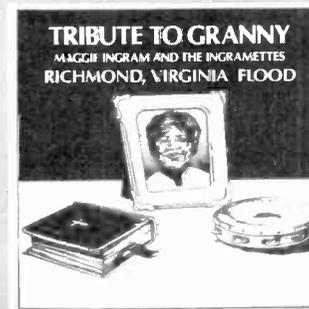
Little Cedric & Hailey Singers  
16028



Douglas Miller  
16024



M.M. Clark U.N.A.C.  
16010



Maggie Ingram  
16037

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- Little Cedric & Hailey Singers
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## WORD

(Continued from page G-4)

cially oriented. That's been the biggest struggle for me since taking this position."

Musically, Word is also evolving. But in the areas where it has emerged the industry leader—contemporary, church and worship, MOR—Lundy says nothing has changed.

"I think, for instance, we've made a strong commitment in the area of church music with Sandi Patti," he says. "We've just re-signed Evie, we've got a new hymn book and we're moving strongly in that direction."

"On the other side of the musical spectrum, our new What? label is designed to capture new musical trends. Russ Taff doesn't want to work in that area and that's fine. But Tonio K. has different things to say in a different way. And since our mission is to reach as many people as possible, we're giving artists like that a window. The growth in the youth-oriented contemporary marketplace is phenomenal and we want to be on the cutting edge of that music."

From a marketing standpoint, Word has continued to be an innovator. Probably the most visible success story has been the "Take 'Em With You" campaigns headed by Loren Balman. Each of the first three "Take 'Em With You" first-day orders has been in excess of a million dollars—and that's 100% cassettes. Word research shows that the four-square-foot displays are currently the most profitable four feet in Christian bookstores. One Word source says that the "Take 'Em With You" campaign is proving to be more profitable than either the long-standing Album of the Month or coupon programs. And that's despite an initial reluctance on the part of many bookstores and several top marketing people at Word.

But then, Word's going to need all of its marketing guns loaded in the days ahead. "The worst thing I see for late 1986 and on into 1987 is the glut in the marketplace," Lundy says. "In Christian bookstores—where we are still selling 80-85% of our product—they are simply swamped with product. Word may be as guilty as anybody else in this. But if this trend continues, we're all in trouble."

Even the Christian bookstores themselves are different. Where albums once reigned supreme, they've been pushed to the back by the wildfire growth in sales of CDs and cassettes. Lundy says Word has made progress in meeting the consumer's demands for CDs, but admits that some orders still simply go unfilled.

"As for cassettes, we were 83-17 in favor of cassettes over albums in the first quarter and we've been averaging probably 80-20," he says. "There's coming a time when we'll probably be releasing some product in cassette form only."

"I think that will continue because we're also seeing a trend toward a younger consumer, which is good and bad. It's good because a younger consumer buys more often. It's bad because they generally don't control their own finances."

"And finally, I think the audience has forever split. We have artists who have an evangelical slant and we have artists who work strictly within the Body of Christ. We didn't split, the audience did. I think we're doing the best we can to reach both sides."

At the Reunion label, which recently re-signed a distribution pact with Word for four more years, they're celebrating the success of the Peter Cetera/Amy Grant duet, the across-the-board success of Michael W. Smith's "The Big Picture" (selling at a better clip in some stores than "Age To Age" did in its heyday) and the release of the first instrumental album by producer/songwriter/musician Michael Omartian.

Maranatha! Records continues to sell hundreds of thousands of units of its Praise music and children's product. It is introducing a Christmas family album, an instrumental Christmas album by its various Colours artists and a new children's series called "Psalty's Sleepy Time Helper."

At Home Sweet Home Records, they have high hopes for the newly signed Luke Garrett, a big-voiced singer in the Steve Green/Lamelle Harris mode.

For Myrrh/LA the new Phillip Bailey album has drawn considerable attention from mainstream outlets and A&M Records, while Leslie Phillips has just finished recording her new album with T-Bone Burnette.

Rejoice Records, in addition to the signing of Albertina Walker, is rejoicing over the No. 1 position of the Rev. Milton Brunson's latest album and the mainstream success (through A&M) of the new Clarke Sisters album.

(Continued on page G-19)

<p>1985: A NEW LABEL IS STARTED WITH 3 ARTISTS... NICHOLAS... VERNESSA MITCHELL... RODNEY FRIEND...</p>	<p>RECEIVED GRAMMY &amp; DOVE NOMINATIONS, STELLAR AWARD NOMINATION, #1 BEST SELLER FOR 6 MONTHS ALL IN THEIR 1ST YEAR</p>
<p>I WONDER HOW THEY'RE GOING TO FOLLOW THAT!?!?</p>	<p>RELEASE DATE: NOV. 15<sup>th</sup></p> <p>PHIL &amp; BRENDA <i>Nicholas</i></p>

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COMMAND RECORDS

# LIGHT RECORDS

In July 1985, Light Records sought to double its size by taking on 13 additional labels for its distribution arm, Lexicon Distribution. The move increased sales, all right, but it "didn't bring anything to the bottom line," according to Light founder Ralph Carmichael. "We neglected our own label; we went six months without a major release."

Figuring the veteran gospel label (22 years old this year) needed to rectify the situation, Carmichael proceeded to clean house. From last March through June, he brought in a trio of new management talent: executive vice president Peter Home, sales chief Gil Few, and a&r head Alan Abrahams. In addition, Carmichael dismissed the head of Light's publishing arm, Lexicon Music, and reinstated Carl Seal to the position he'd held for many years. (Most recently, Seal had served as head editor.)

Carmichael then set about extricating Lexicon from its distribution deals, which had involved independent labels Birthright, Exile, Enigma (solely for heavy metal band Stryper's product), Nissi, Straight Ahead, I Am, Calvary, Command, Blue Collar, and Passage, as well as publisher Fourth Day Productions and "one piece of licensed product . . . Now, the only label handled by Lexicon Distribution is Light Records."

In addition, he says, the company "cut \$1/2 million annually from our overhead."

As a result of all this trimming and restructuring, says Carmichael, "Our sales in 1986 for our own product will be more than in 1985 with all the distributed product."

Light's talent roster, which has always included a thorough mixture of black and white artists, has visibly benefited from the company's renewed commitment. At press time, the label had seven black artists and three contemporary performers on Billboard's gospel charts, including Andrae Crouch, Sandra Crouch, Douglas Miller, Walter Hawkins, Howard Smith, Commissioned, Bryan Duncan, Rob Frazier, and the Allies.

Plus, another black act, King James Version, had just released new product, and two more albums were shipping, one by Commissioned, and one by Shirley Miller (produced by Walter Hawkins). Carmichael says he's particularly excited about an October release by the New Jersey Mass Choir, who did background vocals on Foreigner's hit "I Want To Know What Love Is."

Also due out are LPs by Steve Amerson, whom Carmichael describes as a "new inspirational singer," and by inspirational instrumentalist Dino (who recently signed with the Benson Co., but whose upcoming album "Dino Plays Hymns" and 18 LP catalog bear the Light imprint.) "This year, we're putting out twice as many Light records as in 1985," Carmichael says. **MOIRA McCORMICK**

## BENSON

(Continued from page G-10)

ing with the publishing end. The company is taking a hard look at its 35,000-song catalog to determine what should stay and what should go. "The industry is producing far too much, and much of it is mediocre," states Jones. "We need to reduce the number of publications, and make them unique and creative."

In the meantime, Singspiration has been busy working out secular distribution agreements with Warner Bros. Publications and Jenson Publications. Warner Bros. Publications will distribute all Singspiration folios to the secular marketplace, and Singspiration will exclusively distribute Warner Bros. Music to the Christian bookstore market. Jenson Publications has arranged licensing rights to arrange and produce Singspiration music for use in public schools; its first distributed product is Singspiration's patriotic music, "Liberty."

Like its recording business counterpart the Benson Co., Singspiration is thriving on, Jones says, "economy of scale and specialization. And it works."

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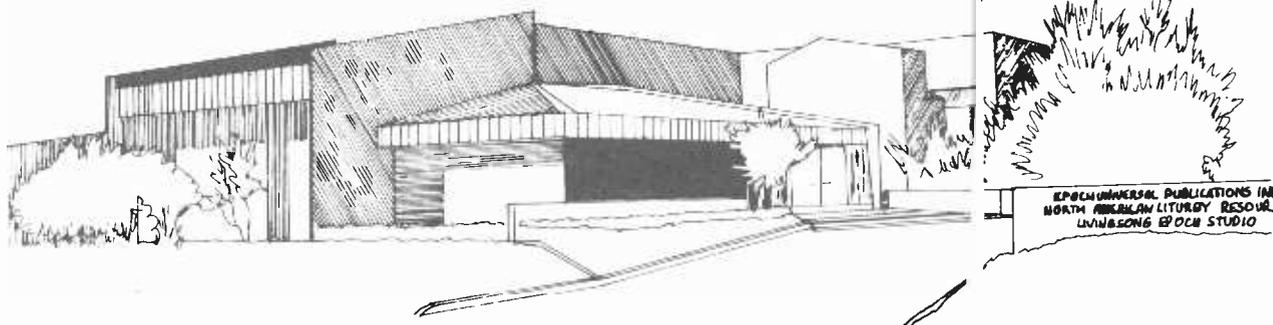
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## BLACK GOSPEL

(Continued from page G-8)

months," notes Kent Washburn, vice president and general manager of Command Records, the label owned by Phil Nicholas, the recording artist. "The answer is constant marketing and promotion, because the group got out there and worked, because we called and kept calling the record stores, one-stops and radio stations, and when the record showed signs of dropping, we offered specials and publicized ourselves. And, of course, there were six songs on the album getting heavy airplay.

"This year was a tremendous one for us," says Washburn. "We also had Vernessa Mitchell's 'This Is My Story' and Rodney Friend's 'Worthy' on the charts. Phil and Vernessa were both nominated for Grammys. Nicholas was nominated for a Dove. We won the Golden Halo Award from the Southern California Motion Picture Council for family entertainment excellence. It's a shame that at the time of our greatest success we were forced into a position of cash poorness."

Command was distributed by Lexicon for about six months as "Dedicated" rose to the top. Command was one of 13 label distribution agreements cancelled by Lexicon in May, 1986 for economy reasons. "The deal set us back six months," says Washburn.

One of the biggest distribution agreements ever instituted in gospel music has had its ups and downs with regard to black gospel, but now appears to be working. "We had our frustrations because both Word and A&M assumed the other was doing the promotion and marketing of black product, but we hadn't sat down to examine it," says James Bullard, general manager of the Word Black Music Division.

After three or four months of foundering, both companies were brought together by Bullard in the interest of maximizing sales. A redefinition of Bullard's responsibilities was formulated, in which he handles Gospel and Christian promotion for every artist in the A&M/Word system, including all of the artists on the new Rejoice label (Shirley Caesar, Mighty Clouds of Joy, Richard Smallwood Singers, Deleon Richards, the Clark Sisters, Albertina Walker, Rev. Milton Brunson and the Thompson Community Singers, Dorothy Moore, Janet Lynn Skinner) as well as Leon Patillo and Philip Bailey on the Myrrh and Myrrh-LA. labels, Morris Chapman on DaySpring, Rosey Grier on Word and Al Green and Tramaine on A&M.

"It's been a challenging year for us in marketing the Winans," says Harold Childs, president of Quincy Jones' LA.-based Qwest Records, which signed the popular contemporary black gospel quartet just over a year ago.

"As everyone knows, we're a pop record company, distributed by WEA," says Childs. "We signed the Winans because they showed strong promise in conquering the pop field. The reaction to their 'Let My People Go' album has been great at the pop level, but we need to work harder to cash in on their Christian following. Then we can more successfully bridge both areas."

"A lot has been said about the top names departing from Savoy," says label exec Jim Henry. "But that doesn't mean the label isn't surviving.

"We have one of the greatest catalogs of all time, and we're also opening things up to give newcomers a start on our new Prologue label for contemporary gospel. We're still in the business of producing the world's greatest gospel under the direction of Milton Biggum, our executive producer and a&r director, and James Perry a writer-arranger who has been with us for seven years," says Henry.

Recent months have seen the departures of Inez Andrews, Albertina Walker, Dorothy Norwood and James Cleveland from Savoy after its purchase by New York-based Prelude. The label remains strong with Charles Fold, their new Hollywood Stars group, Sim Wilson's second LP, and choirs including the Gospel Goodlife Mass Choir, the Georgian Mass Choir, Revival Temple Mass Choir, and Philadelphia Mass Choir. The label is also awarding recording contracts to some winners of McDonald's GospelFest competitions and is reissuing many classic albums at mid-line prices on such artists as the Barrett Sisters, the Williams Bros., Jessy Dixon, Clara Ward Singers, James Cleveland, Rosetta Thorpe, the Caravans, Roberta Martin and others.

Detroit's Sound of Gospel Records also reports a banner year. "Our sales have increased considerably, but tape recorders are doing us in," says label president Armen Bola-

dian. "The whole industry is missing out because of taping. "Despite this problem, hot product finds its way," says Boladian. SOG sells well with "James Cleveland And The Southern California Community Choir" now on the charts, and LPs by Rev. Charles Nix Jr. & the St. James Choir, Rev. Donald Vails Choraleers, Minister Thomas Whitfield, and Esther Smith. SOG distributes James Cleveland's King James Records.

Solving another distribution problem is Dr. Leonard Scott, president of Tyscot Records of Indianapolis, which is severing ties with the Benson Co. after two and a half years. "As everyone knows, Benson eliminated their Black division over a year ago," says Scott, a dentist. "The Benson Co. was very helpful to us in getting off the ground, fronting manufacturing and distribution. But now, their thrust is entirely contemporary Christian and Southern. We can handle our own product much better than they can."

Birthright Records, owned by the durable Dr. Byron Spears, enjoyed a top 10 album during the last year with Edwin Hawkins' "Have Mercy." The label was one of the exits from the Lexicon distribution fold and "we're nearing a new distribution deal," according to the label's Hank Mance. Birthright is planning new releases from Edwin Hawkins, the Kansas City Choir, and Carter, Cooney and Wells.

Nashboro Records, which boasts one of the largest active catalogs in black gospel, hasn't been in production in many years. However, the company with the largest array of Mahalia Jackson, Martin Luther King Jr., and other favorites such as the Dixie Hummingbirds, is in the process of merging with the Florida-based First National Corp., a motion picture company.

"There's quite a bit of excitement around here," says Nashboro's James Sterling. "When the flutter of merger is over, there is a strong possibility that we may go back into production and resume our role as a leader in black gospel."

## SPARROW

(Continued from page G-6)  
versary."

There is a new Agapeland album in the offing, too. "The Music Machine Club Fun Album" will be promoted with a \$2.95 retail inflatable toy free with the purchase of the album. This fall, Sparrow will also be the distributor to the Christian marketplace of a new product line called "Pleasant Dreams," from the originators of the Agapeland records. It consists of five varieties of packages containing a children's story and music cassette, a hardcover book and a calico stuffed animal.

The inflatable bonus toy and the calico animals are one facet of diversification at Sparrow. The first book published under the new Sparrow Press logo, Stormie Omartian's "Greater Health God's Way," has sold more than 60,000 copies and is now in its 10th printing. The related Omartian video, incorporating her two exercise albums, has just been released.

"We're staying in videos," Hearn says, announcing a Steve Green concert video soon to come, as well as ones by Steve Camp, Rick Cua and Rob Frazier together, and a White Heart concert/concept video.

"Limelight," a 16mm film featuring Christian rocker Steve Taylor performing before an audience of 20,000 at England's Greenbelt Festival, will be promoted this fall to churches and youth groups on a rental basis.

The other area where Hearn predicts considerable growth in the next year is in Sparrow's fairly new Nashville operation, which revolves around songwriting and music publishing.

New artists who have recently been signed include Deniece Williams, White Heart, Margaret Becker and BeBe and CeCe Winans.

## WORD

(Continued from page G-14)

DaySpring Records has high hopes for Cynthia Clawson album, which includes her rendition of "Softly And Tenderly" from the movie "The Trip to Bountiful."

At Myrrh, Russ Taff is finally in the studio even though his epic "Medals" album remains selling just a notch behind megahits from Grant and Patti.

And product by both Matthew Ward (Live Oak Records) and Kathy Troccoli (Reunion Records) is drawing increased attention inside and outside of the Christian marketplace.

# MODERN MANAGEMENT: Changing Tactics To Guide Artists Through Crossover Minefield

By MOIRA McCORMICK

**W**ith contemporary Christian artists making steady progress toward the radio playlists and concert halls of the mainstream pop world, managers in the gospel field are finding they have to change their tactics. No longer are their clients exclusively preaching to the converted; the secular audience must be courted carefully without risking alienation, yet in a way which remains true to the Christian ideals.

The prime example of a successful secular crossover is Amy Grant whose ground-breaking album "Unguarded" was certified platinum in eight months' time—courtesy of secular distribution by A&M Records and accompanying pop radio exposure.

Grant is managed by Blanton Harrell Inc., whose Mike Blanton and Dan Harrell are widely considered the forerunners in farsighted, savvy contemporary Christian management. "Our marketing concept," says Harrell, "is that this music belongs wherever it will go. There are people who desire to hear this music who don't listen to Christian radio or go to Christian bookstores. They're just into positive music. Our job is to give this music the opportunity to be heard."

Blanton/Harrell, who also manage Michael W. Smith, Chris Eaton, Pam Mark Hall, and Billy Sprague (and whose organization includes Blanton/Harrell Tour Management Inc., Reunion Records and Reunion Music Group), stresses that their management strategies vary from artist to artist. "We're not reliant on any one thing to make an artist happen," says Harrell.

Print exposure plays a valuable role in exposing Christian artists in the gospel realm as well as outside it. "It tends to tell the story better and lasts longer than television," says Harrell. Blanton/Harrell enlist the services of a p.r. department.

As managers, Blanton/Harrell are exceedingly careful not to overexpose their clients, once the print barrier has been broken. "We've gone through a heavy year of publicity on Amy Grant, and now we'll probably take a year of respite from the media," says Harrell. "When you reach a certain point of recognition, you finetune that into selectivity. People stay interested in the artist because he/she isn't there in their face."

Television has played a major role in exposing Grant to a wider audience, starting with her Grammy appearance in 1985. She has appeared on "Good Morning America" and the Labor Day Telethon and is slated to star in her own NBC Christmas special.

"She'll have a period of selected appearances, such as on the 'Tonight Show,' to make people aware of the special," says Harrell.

Television and promotional appearances "have to start locally and build from the inside out," he stresses. "You have to give 'Good Morning America' something to justify putting your artist on for. And that's part of what we do—you never know what's going to catch their fancy."

Despite Grant's relative success in pop radio (her "Unguarded" single "Love Will Find A Way" found its way onto many a Top 40 playlist), Harrell has no illusions of a sudden Christian contemporary breakthrough. "You won't hear a lot of it on the radio," he says. "It's hard enough for Elton John to get on. Radio programmers aren't out there going, 'Oh goody, gospel is coming'—they're still trying to play the latest pop star release."

"There's a necessity for Christian artists to have their personality come out via their stage presence," agrees Ray Ware of Pasadena-based Ray Ware Artist Management, who handles Randy Stonehill, Bryan Duncan and the Allies. "It's almost demanded of Christian artists that they share the fact that they're vulnerable and real."

Ware understands that to sell a Christian artist to a secular audience means that the overtly religious aspect needs to be downplayed—but not the message and the spirit. "As a Christian," he says, "my belief is that if it's real, it should be recognized by anyone. I work with artists who want to influence society as a whole, not just a little subculture of church-going Christian people."

Ware's client Randy Stonehill is the best known of his roster, a seven-album veteran who specializes in a Southern California-style rock. His latest Myrrh Records release, "The Wild Frontier," is a bold departure for Stonehill, in that "there's probably not one Christian single on the album," according to Ware.

"My artists wrestle with the church, which says, 'Give us a sermon, catch phrases we all know.' Randy's new album is a calculated move which is dangerous—putting out a record without any Christian radio hits. We may not get as much attention from the subculture,—let's not lose our vision of speaking to society as a whole."

Ware is stepping up his campaign to pitch major labels on Stonehill and his other artists, by giving them something commercially viable. "The Capitol and A&M deals were done not out of warm feelings," he reminds, "but out of economic reasons. Record company and radio people are taking a harder look at Christian artists...[but] we need to explode the Christian stereotype."

Ironically, TV preachers' warnings against the evils of rock'n'roll have actually aided the careers of some Christian artists. "Some of our best publicists are TV evangelists," says Dan Brock, president of Brock & Associates Inc. of Oklahoma City (currently in the process of moving to Nashville.) "People who don't like what we do tell the kids to stay away from us, so they do the opposite."

Brock's main client is rock duo DeGarmo & Key, who have the distinction of being Christians who sing about God to a secular audience. They also have the distinction of being the first Christian act to have a video aired on MTV. In fact, that clip, "Six Six Six," was actually deemed too violent for MTV (because of a brief shot of the antichrist in flames), and had to be edited.

Brock says he and the band some time ago came up with a five-year plan "to be the biggest Christian rock band," but found themselves running a second to Petra in record sales.

However, says Brock, things have been changing. "Amy Grant's success has done a lot to make the mainstream available to Christian rock. The education that came from her experience has changed things drastically."

DeGarmo & Key, according to Brock, "are not your typical Christian band. We'd even flirted with the idea of dual Christian/secular careers. We'd talked to secular companies about doing separate albums, but realized it wasn't right; we'd do one album that appealed to both. Amy Grant proved it can work."

DeGarmo & Key may have that crossover in "Street Light," their new release on the Benson Co.'s Power Discs label. It is being distributed to the secular market by Capitol Records, the first DeGarmo & Key disk to benefit from such an arrangement.

If the band does attract a mainstream audience, Brock and his clients are faced with a difficult decision: what to do about the nightly altar calls DeGarmo & Key conduct at each concert. "We need to re-evaluate our goals," admits Brock. "Rock'n'roll is a party kind of music, and if you put evangelical Christianity into it, it rubs. If ZZ Top called us to go on tour, what we're doing now wouldn't be appropriate. We have to figure out how to accomplish our goals and make it work in a different venue."

Of course, there are many Christian artists who have no interest in crossing over to a pop market. One is Lamelle Harris, an inspirational solo artist as well as a member of the Gaither Trio and Vocal Band, who has three Grammy and five Dove Awards to his credit.

Harris is managed by Thurlow Spurr (founder of the Spurrlovs and president of the Gospel Music Assn.) and booked by Spurr's wife Noran. They have guided his career for 17 years, since Harris first started out as drummer for the Spurrlovs. "Lamelle was in a Christian rock group, so he's seen both sides," says Noran Spurr. "He feels his ministry is more oriented to the church—not within the church building, but in the Christian community as a whole."

Over the last two years, says Noran Spurr, Harris has "really hit his stride." His popularity has been aided by plenty of television exposure, which includes monthly appearances on devotional programs such as "The 700 Club," "Billy Graham's Crusade," and "The Crystal Cathedral."

# to hell with the Devil

**Christmas  
will be brighter  
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## BLESSINGS

(Continued from page G-1)

plan is to reduce our roster by 40% by June 1987.

"We had to decide to invest in artists who could turn a profit for us in a year. We had to do that to become healthy as a company."

In addition to trimming the roster, Traylor says Benson officials determined that the label needed to sign six major artists who were doing in excess of 100,000 units per release. So, in the past year, Benson raided Sparrow for Phil Driscoll and Lamb & Lion Records (which includes Debby Boone), Word's Myrrh label for Carman, Light Records for Dino and signed a distribution agreement with Jimmy Swaggert's JEM Records. Benson also dug deep and resigned veteran rockers DeGarmo & Key who had been rumored headed for Star Song Records.

At Sparrow, president Billy Ray Hearn says that the label continues to grow, just not at the same percentage as the past. He says Word's price increase on selected product to \$9.98 is an indication that the industry is going through a period of economic adjustment.

"Right now we're a little ahead of last year, but it's the smallest percentage growth since we started the company," Hearn says. "It's not just the market, there is a product flow problem at the moment. There are a lot of roster moves, artists leaving, artists being added and that affects the product flow as much as anything."

"The trouble is that it's costing more than ever before to break, tour and promote artists now. We have to spend more to sell less. And that's why there's a financial crunch."

Hearn says that Sparrow has been working feverishly to hold the unit price to \$8.98. He claims that the bookstores have been routinely raising the price of all Christian albums to \$9.98 because of the Word move.

"And that's just not fair to us," he says. "What this industry needs right now in the face of economic woes is multiple pricing but the Christian bookstores just don't want to do it. It's not fair to charge \$9.98 for a new act that's just breaking where you've only spent \$25,000 on the production and have them compete with Amy Grant or Steve Green in pricing points."

Sparrow is one of the few religious labels with a genuine \$5.98 mid-line price and Hearn says the company wants to add a \$6.98 or \$7.98 pricing structure for new artists or catalog product as well.

One of the first things to fall by the wayside when dollars got tight were the various and sundry distributed labels. Traylor says that Benson has made sweeping changes in recent months and has ended all existing distribution agreements except the one with the black-oriented Tyscot label and the new agreement with Lamb & Lion. The label recently signed a distribution agreement with the rock-oriented Frontline Records in order to bolster their presence in the contemporary marketplace.

With the loss of Lamb & Lion and the recent departure of Nissi Records, Hearn says Sparrow only has distribution agreements with Kerygma Records (home of Kerry Livgren and AD) and Urgent Records (home of Philip Sandifer). The company's new thrust into contemporary black gospel will be on the Sparrow label.

Word almost alone remains a bastion of distributed labels. Both the Maranatha! Music and Reunion Records deals in particular remain lucrative for both parties.

"We're continuing to look for new talent," Lundy says, "we're continuing to look at dropping certain artists and we're continuing to look at certain distributed labels. But we look at each deal separately."

What's been intriguing about the past couple of years in gospel music is how the major labels have had to deal with being distributed labels themselves. Although a number of Christian record companies had had distribution agreements with various secular labels in the past (most notably Word and Capitol, Sparrow and MCA and Light and Elektra), things didn't really turn around until the A&M/Word agreement of more than a year ago. The Word/A&M deal got off to a highly publicized start when Amy Grant's "Un-guarded" went gold in 45 days.

"For me personally, it has been interesting being on the other side of the distribution system," Lundy says. "I think a lot of our distributed labels feel like they've gone through the same thing with us that we've gone through with A&M in the past year!"

Hearn says that Sparrow's recent distribution agreement with Capitol Records has had one almost immediate result: Capitol is selling nearly as many copies of Sparrow's meditative Meadowlark line as Sparrow is.

"Capitol has become a major contributor to Sparrow's growth," he says. "They've really become important to our entire system, mostly because they sell a lot more records for us than MCA ever did. It's really shown up with the Deniece Williams album."

The newcomer on the block is Benson, which only signed a distribution agreement—also with Capitol Records, incidentally—in September. The first product available through Benson/Capitol is the new DeGarmo & Key record, "Streetlight."

"What's interesting is that, historically, Benson's always done well in the secular marketplace," Traylor says. "Since 1978, we've done 30% of our business through secular rack accounts."

"Capitol will sell selected product for us, beginning with four major titles and 10 additional titles from our black artists. The discussions began more than six months ago. Originally Capitol wanted a straight distribution agreement. But frankly, we really didn't think we needed that. We gave a little and they gave a little and today we've got some very good friends at Capitol Records."

Perhaps as an outgrowth of all of these other factors, Christian record labels have been re-evaluating their focus as never before.

In the past, Word and Benson, for instance, had co-equal rock, southern gospel, black gospel, inspirational, children's praise and instrumental church music divisions. That is no longer the case in 1986.

Traylor says that Benson intentionally went out and signed inspirational artists to make up for the loss of Sandi Patti. When Sparrow's Meadowlark and Maranatha's Colours instrumental lines proved to be successful, Benson added Shalavah, a meditative music line that comes with a devotional booklet with each cassette.

And not surprisingly, Traylor, who is closely identified with southern gospel, has sought to maintain Benson's southern gospel ties.

Word, once the leader in southern gospel with Marvin Norcross' Canaan label, has pulled back considerably. Sparrow has no southern gospel artists, nor does Light.

Light Records, long an industry leader continued to struggle with various financial difficulties. A late 1986 shake-up in the front office saw industry veteran Gary Whitlock leave. Whitlock, a well-respected a&r man with Word prior to coming to Light, quickly formed Pan Pacific Entertainment with Bob Cotton. Pan Pacific then entered a distribution agreement with Spring Arbor.

Despite the signings of Albertina Walker, the Clarke Sisters and Philip Bailey by Word and Deniece Williams and BeBe and CeCe Winans by Sparrow, the past few months have seen a gradual de-emphasis of black music—particularly traditional black gospel—by several of the major religious labels. Almost immediately, a number of acts and labels moved to fill the void. One of the most notable events of late 1986 was the purchase of GosPearl Records by the successful independent Atlanta International Records.

In 1983, The Rev. Kenneth Green founded United Gospel Artists International Inc., an ambitious umbrella organization for Plumline Gospel Records and Filmworks, First Epistle Records and several other related companies. The Rev. Green says the day is coming when the major Christian and mainstream labels will too get out of traditional black music completely.

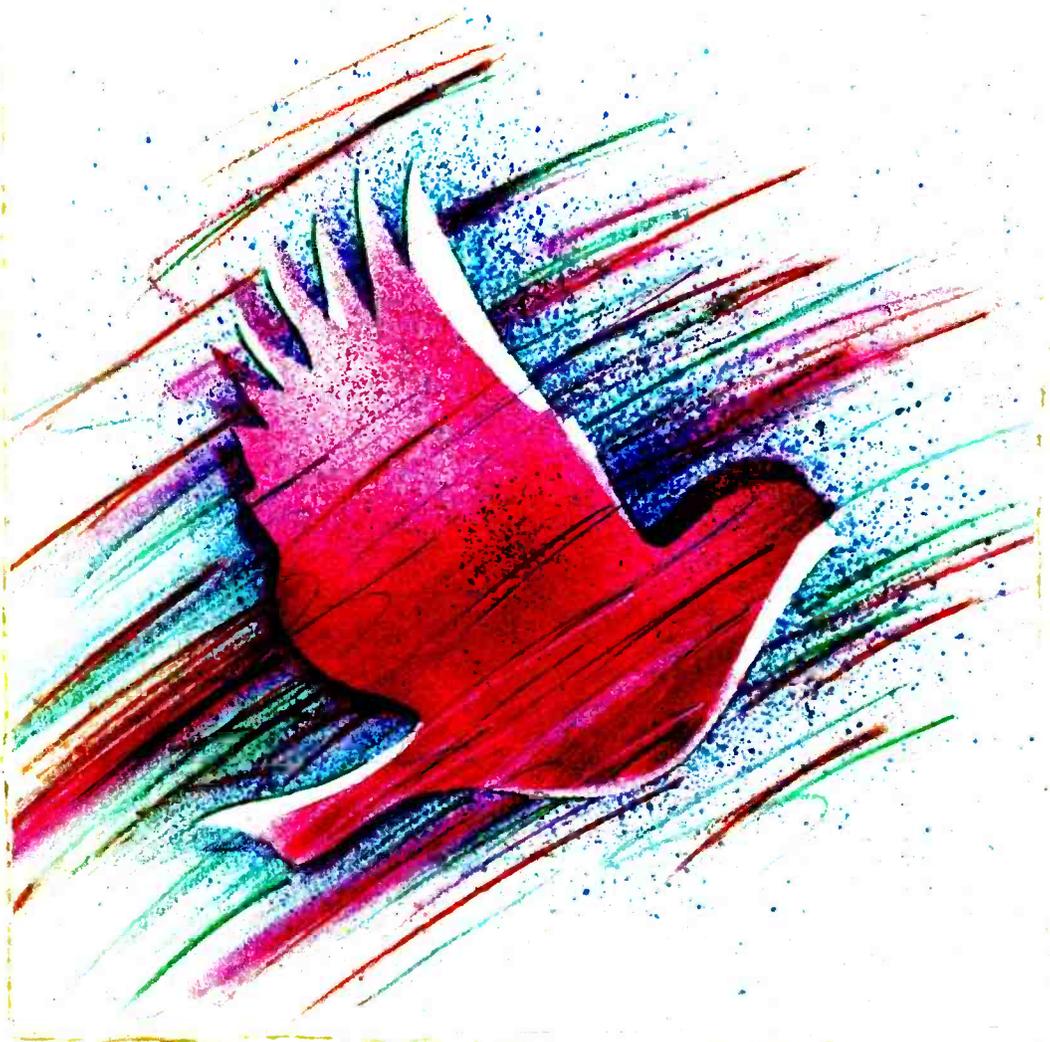
"We've spent years learning the distribution market; it's something nobody knows—especially the majors," Green says. "The only way black gospel music is going to survive the current economic storm is by learning how to sell, stock and collect from the mom & pops."

One label in a unique situation is Tyscot Records which has maintained its traditional distribution ties while pacting a distribution agreement with Benson Records.

But even as the majors have cut back on their distributed labels, new labels continue to pop into place, all searching for their piece of the Christian music pie.

Probably the most-discussed event of the past year was the merger between Star Song Records and the giant Bill Gaither organization. The merger was engineered by Stan Moser, who resigned nearly two years ago as head of Word.

S P A R R O W



A Contemporary Christian Record Company.

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A BILLBOARD SPOTLIGHT

## Windham Hill Plans Big Push In Australian Market

BY GLENN A. BAKER

SYDNEY The U.S. label Windham Hill has targeted Australia for a major push, after warm initial response to marketing efforts by local licensor Festival Records.

Festival, which also handles A&M, Island, and Chrysalis, among others, invited Windham Hill executive Anne Robinson to Sydney to address its annual sales conference and share experiences related to the company's dramatic growth in Japan, Italy, Spain, Germany, and other European countries.

She also started arrangements for a promotional/performance tour by Windham Hill artists Shadowfax, Will Ackerman, and Michael Hedges.

Says Robinson: "I have the most intense admiration for Festival's thoroughness and commitment. I get from them a similar feeling to the one that exists in our own office in Palo Alto [Calif.]."

"One of the reasons I think we'll do well here is that I suspect people have far less preconceived notions

than they do in the U.S. and elsewhere. I'm astounded by the open-mindedness I've encountered here. It's such a change from, say, England, where tastes are very narrow, and there are rigid perceptions of what is, and what is not, acceptable."

Festival's marketing strategy for Windham Hill includes distinctive point-of-sale material and tie-ins with high-end products, such as CD hardware. Video material from a recent U.S. package tour of label acts, including a concert at Red Rocks, is to be offered to national television here. Artist visits should build sales and market identity.

"The aim here, as elsewhere, is to bring back into record stores people who may have become disillusioned with buying records. It is part of stepping up our visibility outside the States. We work hard at getting a fix on what's happening culturally in each country we concentrate on. We're committed to establishing the label around the world because I believe the music has great value," says Robinson.

## West German Music Sales Up 5% CDs Post 200% Gain In First Half

BY WOLFGANG SPAHR

HAMBURG Compact disk sales were responsible for the German record industry posting a 5% financial turnover increase for the first six months of this year, compared with the same period in 1985.

The actual monetary value of trade has not yet been revealed, but the full-year turnover for 1985 was \$1.1 billion.

Virtually all other configurations' sales returns dropped in unit terms, according to statistics from the German Phono Assn., which covers 90% of all German inland sales.

But CDs showed an upturn of some 200% during the first half of 1986, compared to the first six months of 1985, rising to 1.2 million units of classical product (up 171%) and 3.4 million units in pop (up 213%).

Association chairman Friedel Schmidt, managing director of Ariola, says: "For about two years now, the German record industry performance has been one of mere stabilization. Now, at last, the shortfall of production of compact disks looks like it's being solved,

with another four CD plants to go on-line before the end of the year and more to come in 1987."

In the first six months this year a total of 15.9 million singles were sold here, down 10.2% on the 1985 figure. Maxisingles remained fair-

### 'The CD shortfall looks like it's being solved'

ly constant at 7.1 million units for the half-year.

More problems emerged for the LP market. Budget LPs were down 20.7% to 7.3 million units. Regular-price LPs were down 3.7% to 18.2 million. However, prerecorded cassette performance was not so bad: Low-price tapes were down just 1.9% to 15.5 million units, and standard-price cassettes were 8.3% to 4.4 million.

In the cassette sector, classical product remained stable, with some 800,000 units sold. But pop cassettes were down to 19.1 million units over the six months, a drop of 3.5%.

The classical drop at the LP level was notably high—down 22.9% to just 2.7 million units sold. Low-price classical title sales were down 30%.

Against these figures, CD's sales of 1.2 million classical units shines in a downturn of 6% on overall classical performance, to 4.7 million units sold.

The association's figures for the total pop market show 45.3 million units sold (all configurations), down 1.5%. Pop cassettes (19.1 million units) were down 3.5%, and pop LPs (22.8 million units) were down 7.3%.

Says Peter Zombik, association managing director: "In general terms, we're seeing fairly constant figures in the low-price soundcarrier returns, while suffering heavy decreases in the normal-price sector."

In the first six months of 1986, there were 48 gold and eight platinum awards for the German record industry. Gold standard is 500,000 singles or 250,000 LPs, and platinum is double those sales.

## House Of Representatives Report Critical Of Establishment Australia Considers Rock Music Subsidies

BY GLENN A. BAKER

SYDNEY After two decades of consistently ignoring pleas for financial support from the country's contemporary music sector, the Australian government has finally acknowledged that rock performers are as entitled to arts funding as ballet dancers, opera singers, and orchestral musicians.

A 200-page report tabled in Parliament by a House of Representatives standing committee on government arts expenditure is highly critical of the traditional recipients of substantial grants—the Australian Opera, Australian Ballet and various symphony orchestras—insisting that these bodies need become far more accountable for the large public investment they represent.

The report revealed that contemporary rock music accounts for as much as 50% of professional music activity in the country. It described rock as a "high-technology, labor-intensive industry with significant potential for export earnings."

The report acknowledges the enormous profit potential of Australian music on the world market. One example is the special CBS award presented to Men At Work last year in recognition of \$100 million worth of retail record/tape sales internationally. This year, INXS is bringing home its share of foreign earnings as well.

With the prospect of government aid usually remote, few contemporary artists have actively sought it out. In 1985, \$55,000 was given to rock musicians, a mere fraction of the overall arts bill. Richard Letts,

music director of the Australia Council, told the committee he was not able to recall a single application from a young composer wanting to write rock music.

It is in the powerful Australia Council's lap that the responsibility for the new initiatives has fallen. One major recommendation is that the council maintain apartments or

### 'It's harder for young bands'

houses in New York, Los Angeles, and London for the use of rock musicians performing or recording in those cities, just as it provides such services for string quartets and prima donnas.

It was noted that the probable cost of this facility would be quite small when compared with both the size of the contemporary music industry and the amount of Commonwealth assistance provided to the Australia Council. The prospects of commercial sponsorship of the scheme appear good, and there is a chance of recovering some of the costs from acts that achieve foreign success.

Initial music industry response to the committee's recommendations has been wary, with some suggesting that the government is more interested in tapping into a proven foreign exchange earner than nurturing young talent and that perhaps the time of most need has passed.

Says Martin Fabyini, head of indie imprint Regular Records: "I wish they'd been more interested in

the past, when so many great bands broke up because they just couldn't survive.

"I believe if money is to be spent it should be on independent-label bands who appear to have some chance of selling records. The important thing will be how it will be administered. If it's run like any other government body, it will be a disaster. It has to be handled by people within the rock industry, not public servants."

Brian Peacock, manager of the Eurogliders and himself a veteran rock musician and songwriter, feels that support is most needed well before bands are in a position to travel internationally.

"Even though we would all have loved to have seen government money back in the '60s and '70s, if they're now prepared to provide meaningful assistance, then it's great. It's become harder and harder for young bands to get up and running, so let them inject the money into the demo and rehearsal process or into live work. That is where it is needed most," says Peacock.

"Australian music also needs help to overcome the tyranny of distance. Bands that don't come out of Sydney and Melbourne have always been at a huge cost disadvantage in establishing themselves in the major markets," Peacock says.

Another recommendation contained in the report is that a blank audiotape levy should be introduced "to stimulate the local contemporary music industry as a matter of priority."

## Collections Big In Greece

BY JOHN CARR

ATHENS An informal "gentlemen's agreement" among major record companies in Greece to avoid undercutting each other's television advertising campaigns has resulted in better sales, executives say.

Vasos Tsimidopoulos, PolyGram Greece's international repertoire chief, says that previously, simultaneous TV promotions of rival hit albums usually meant that one was eclipsed by the other.

CBS marketing manager Miltos Karadsas says, "The market was moving into chaos. Now, every TV-advertised album has an equal chance, and the results are that much better."

The move came after several years in which TV-advertised compilation albums, mostly of international repertoire, emerged as the Greek labels' only effective marketing tool in a lingering economic recession that has steadily eroded consumer buying power.

"It is the only method on which we can get satisfactory volumes," says Neil Sarsfield, EMI's Athens-based managing director for Greece and the Middle East.

A key example of intercompany cooperation is that CBS, WEA, and RCA got together to produce and sell a hit compilation album, known simply as "Hits 4," following a joint effort by CBS and WEA that produced a successful "Hits 3" earlier this year. CBS says "Hits 4," which includes tracks by the Rolling Stones and Madonna, has sold more than 70,000 units here, where gold status is sales of

100,000. EMI and Minos Records have united to push a compilation album of local hits and, though no sales figures have been divulged, it has reportedly been snapped up by summer market buyers.

CBS says it plans to release TV-advertised compilations two or three times a year in partnership with other companies. Says Karadsas: "There's more or less complete agreement among us. By releasing our albums at agreed-on times, a record's sales performance becomes stronger and the investment risk smaller. Here, high sales are virtually guaranteed."

Television costs in Greece are high, however. A record company often spends about 80% of its advertising budget on television, which usually amounts to at least \$55,000 a month. That price tag includes production costs.

PolyGram Greece has not yet entered the TV advertising field in any force, but it has opened up new ground in a joint advertising venture with Tachydromos, a top-selling weekly magazine.

PolyGram's Tsimidopoulos, however, acknowledges that compilations are dominating the Greek market. "The public has limited spending power and wants a bigger proportion of hits to an album. Besides, it's the only way to get successful foreign singles into this market."

Greek retailers are reluctant to sell singles because of the low profit margins involved. Of the approximately 300 disk/tape outlets in the Athens area, only four sell singles, according to executives.

# Federal Task Force Seeks Funds Domestic Talent Would Benefit

BY KIRK LaPOINTE

OTTAWA A federally appointed task force on broadcasting has called for the strengthening of an industry fund that helps produce Canadian records, but its call for a virtual taxation of radio revenues to achieve the stronger fund has quickly run afoul of the broadcasters and the record business.

In its report Sept. 22, the federal task force urged that public policy bolster the Foundation to Assist Canadian Talent On Record-Canadian Talent Library (FACTOR-CTL) and MusicAction, its French-language equivalent. It recommended that the federal broadcast regulator "use conditions of license to require more adequate funding . . . with the level of contribution reflecting individual stations' ability to pay."

In response, both the Canadian Assn. of Broadcasters (CAB) and leading industryites of radio and recording labeled the recommendation an unnecessary intrusion and taxation in disguise.

The task force, led by co-chairmen Gerald Caplan and Florian Sauvageau, was appointed early in 1985 by then-Communications Minister Marcel Masse to devise a series of policies that would steer the broadcast business into the 21st century. Among its recommendations are a

5% tax on video hardware and software to help finance Canadian television production (Billboard, Oct. 4). The voluminous report devotes only one chapter to private radio and makes few significant proposals. In general, it dwelled on the fragile TV industry.

The Caplan-Sauvageau report, expected to form the basis of sweeping policy changes in the coming year by the federal Conservative government, was part of a big week for the Canadian music industry.

On Sept. 26, Communication Minister Flora MacDonald formally signed over funds from the government to support the Canadian-owned element of the music business. The federal package of \$5 million annually for the next five years includes \$2.6 million per year for sound recording production through FACTOR-CTL-MusicAction, \$300,000 for Canadian video through the Video Foundation to Assist Canadian Talent (VideoFACT), \$200,000 for video through MusicAction, and \$300,000 for the production of specialized music. Other funds are designated for management upgrading, export assistance, and business support.

At a quiet reception in Ottawa, MacDonald inked the deal. Up until the last minute, it was uncertain if VideoFACT, run by the MuchMusic

Network, would accept the responsibility of administering the video money. Some executives had objected to conditions attached to the funds' disbursement, but an agreement was reached in the week preceding the formal release of funds by MacDonald. FACTOR-CTL, MusicAction, and VideoFACT all have two members on a 15-member board overseeing the funds.

Details of how FACTOR-CTL, MusicAction, and VideoFACT will be affected are forthcoming, but it is now expected that the organizations will bolster their support of major projects. For both FACTOR-CTL and MusicAction, the ceiling is \$25,000 for sound recording; for VideoFACT, the ceiling is \$10,000 for video assistance. These figures indicate that a large proportion of the funds to get projects rolling have had to come from private sources. In some instances, when investors weren't willing, projects had to suffer or couldn't be amply marketed by independent labels that had spent most of the budget on production. Executives handling funds at the organizations say they expect to raise the maximum level their organizations will lend or grant in order to help produce albums and videos that are competitive on an international level.

The Caplan-Sauvageau report also identified the ailments of the private radio sector. Its research uncovered the fact that profit margins in many parts of the business are in a huge slump. English AM has gone from margins of nearly 14% in 1979-1981 to 4.9% in 1983 and 4.3% in 1984. French AM went from 14.6% profit in 1979 to 10.9% in 1980 and 2.6% in 1981. It also experienced deficits of 5.6% in 1982, .8% in 1983, and 3.3% in 1984.

English FM has climbed out of a 1.9% deficit in 1979 to profit margins of 5.1% in 1980, 7.2% in 1981, 2.3% in 1982, 3.1% in 1983, and 6.1% in 1984. French FM has had a big turnaround, from deficits of 4.6% in 1979 and 5.4% in 1980 to profits of 8.6% in 1981, 7.8% in 1982, 8.6% in 1983, and a hefty 15.9% in 1984.

## Maple Briefs

**S**TUDIOS HAVE withdrawn from participating in the second annual video retailer fair, Video Strategies, and effectively killed the show scheduled Oct. 16-18 in Toronto. Jim Sintzel, president of the Video Retailers Assn. of Canada (VRAC), says he hopes the move won't seriously damage the industry. VRAC, which sponsors the fair, has grown in membership from 300 last year to 800 this year.

**R**AY COBURN, keyboardist and backup vocalist for Honeymoon Suite, has left the band to join Alice Cooper's group. Rob Preuss, formerly of the Spoons, has joined Honeymoon Suite to take Coburn's place, but it is uncertain if he will be a permanent replacement.



**Better Living Through Music.** The top winners of the Eighth International Seoul Song Festival, sponsored by Munhwa Broadcasting Corp. of Korea, perform their award-winning pieces during the recent one-day event. Shown are, top left, America's Meri D., who was awarded the grand prize for "Take Me," written by Bob Parr, and Korea's Choi Jin-Hee, who was honored with the gold prize for "Wind And Rain," written by Park Hyun-Jin. Also pictured is the show's closing ceremonies.

## A Billboard Spotlight



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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 10/4/86

This Week	Last Week	SINGLES
1	1	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
2	4	RAIN OR SHINE FIVE STAR TENT
3	NEW	TRUE BLUE MADONNA SIRE
4	3	WORD UP CAMEO CLUB
5	7	THORN IN MY SIDE EURYTHMICS RCA
6	2	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
7	5	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN
8	8	WALK THIS WAY RUN D.M.C. LONDON
9	26	YOU CAN CALL ME AL PAUL SIMON WARNER
10	6	GLORY OF LOVE PETER CETRA FULL MOON
11	14	(FOREVER) LIVE AND DIE OMD VIRGIN
12	15	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
13	10	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
14	NEW	I'VE BEEN LOSING YOU A-HA WARNER
15	24	ALWAYS THERE MARTI WEBB BBC
16	13	RUMORS TIMEX SOCIAL CLUB COOLTEMPO
17	12	SWEET FREEDOM MICHAEL MCDONALD MCA
18	23	MONTEGO BAY AMAZULU ISLAND
19	22	IN TOO DEEP GENESIS VIRGIN
20	9	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
21	34	TRUE COLOURS CYNDI LAUPER PORTRAIT
22	19	ONE GREAT THING BIG COUNTRY MERCURY
23	NEW	SUBURBIA PET SHOP BOYS PARLOPHONE
24	28	WHO WANTS TO LIVE FOREVER QUEEN EMI
25	18	PRETTY IN PINK PSYCHEDELIC FURS CBS
26	NEW	WALK LIKE AN EGYPTIAN BANGLES CBS
27	29	SLOW DOWN LOOSE ENDS VIRGIN
28	11	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN DEBUT
29	NEW	IN THE ARMY NOW STATUS QUO VERTIGO
30	NEW	WONDERLAND PAUL YOUNG CBS
31	33	SAME OLD STORY ULTRAVOX CHRYSALIS
32	21	SO MACHO SINITTA FANFARE
33	31	BRAND NEW LOVER DEAD OR ALIVE EPIC
34	NEW	WORLD SHUT YOUR MOUTH JULIAN COPE ISLAND
35	17	BROTHER LOUIE MODERN TALKING RCA
36	16	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT
37	NEW	MIDAS TOUCH MIDNIGHT STAR SOLAR
38	NEW	ALL I WANT HOWARD JONES WEA
39	20	YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO
40	30	STATE OF THE NATION NEW ORDER FACTORY
<b>ALBUMS</b>		
1	3	PAUL SIMON GRACELAND WARNER
2	1	FIVE STAR SILK AND STEEL TENT
3	4	EURYTHMICS REVENGE RCA
4	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
5	6	MADONNA TRUE BLUE SIRE
6	5	TINA TURNER BREAK EVERY RULE CAPITOL
7	9	COMMUNARDS LONDON
8	NEW	BILLY BRAGG TALKING WITH THE TAXMAN GO DISCS
9	7	TALKING HEADS TRUE STORIES EMI
10	8	HUEY LEWIS & THE NEWS FORE CHRYSALIS
11	10	QUEEN A KIND OF MAGIC EMI
12	12	CHRIS DE BURGH INTO THE LIGHT A&M
13	17	GENESIS INVISIBLE TOUCH VIRGIN
14	11	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
15	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO
16	15	VARIOUS THE HEAT IS ON PORTRAIT
17	20	SIMPLY RED PICTURE BOOK ELEKTRA
18	13	BON JOVI SLIPPERY WHEN WET VERTIGO
19	24	A-HA HUNTING HIGH AND LOW WARNER
20	23	STATUS QUO IN THE ARMY NOW VERTIGO
21	NEW	HOUSEMARTINS LONDON O HULL 4 GO DISCS
22	18	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
23	21	JANET JACKSON CONTROL A&M
24	NEW	MAGNUM VIGILANTE POLYDOR
25	14	HUMAN LEAGUE CRASH VIRGIN
26	32	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
27	16	ELVIS COSTELLO BLOOD & CHOCOLATE DEMON IMPORTS
28	22	GEORGE BENSON WHILE THE CITY SLEEPS WARNER
29	26	WHAM THE FINAL EPIC
30	28	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
31	25	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
32	38	QUEEN QUEEN'S GREATEST HITS EMI
33	30	WHITNEY HOUSTON ARISTA
34	29	JAKI GRAHAM BREAKING AWAY EMI
35	31	ROBERT PALMER RIPTIDE ISLAND
36	33	PETER GABRIEL SO VIRGIN
37	27	PAUL MCCARTNEY PRESS TO PLAY PARLOPHONE
38	NEW	SUZANNE VEGA A&M
39	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC 6 EMI/VIRGIN
40	36	UB40 RAT IN THE KITCHEN DEP INTERNATIONAL

## CANADA (Courtesy The Record) As of 9/25/86

SINGLES	
1	4 VENUS BANANARAMA LONDON/POLYGRAM
2	1 GLORY OF LOVE PETER CETERA WEA
3	8 STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA
4	6 TAKE MY BREATH AWAY BERLIN CBS
5	2 PAPA DON'T PREACH MADONNA WEA
6	3 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
7	7 MISSIONARY MAN EURYTHMICS RCA
8	9 RUMORS TIMEX SOCIAL CLUB A&M
9	5 FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON CBS
10	10 MAD ABOUT YOU BELINDA CARLISLE I.R.S./MCA
11	12 TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
12	11 HIGHER LOVE STEVE WINWOOD ISLAND/WEA
13	15 WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
14	14 SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
15	20 TYPICAL MALE TINA TURNER CAPITOL
16	NEW HEARTBEAT DON JOHNSON EPIC/CBS
17	NEW I AM BY YOUR SIDE CORY HART AQUARIUS/CAPITOL
18	13 WORDS GET IN THE WAY MIAMI SOUND MACHINE EPIC/CBS
19	16 DANGER ZONE KENNY LOGGINS CBS
20	17 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M
<b>ALBUMS</b>	
1	1 MADONNA TRUE BLUE SIRE/WEA
2	2 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
3	5 SOUNDTRACK TOP GUN COLUMBIA/CBS
4	4 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
5	7 HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA
6	15 TINA TURNER BREAK EVERY RULE CAPITOL
7	3 EURYTHMICS REVENGE RCA
8	8 WHITNEY HOUSTON ARISTA/RCA
9	6 PETER GABRIEL SO GEFEN/WEA
10	NEW CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
11	9 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
12	13 KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
13	10 BANANARAMA TRUE CONFESSIONS POLYGRAM
14	NEW CORY HART FIELDS OF FIRE AQUARIUS/CAPITOL
15	11 ROBERT PALMER RIPTIDE ISLAND/MCA
16	14 AC/DC WHO MADE WHO ATLANTIC/WEA
17	17 DON JOHNSON HEARTBEAT EPIC/CBS
18	12 BILLY JOEL THE BRIDGE COLUMBIA/CBS
19	NEW PAUL MCCARTNEY PRESS TO PLAY CAPITOL
20	NEW RUN-D.M.C. RAISING HELL POLYGRAM

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/29/86

SINGLES	
1	2 RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
2	1 HOLIDAY RAP MC MIKER G AND DEEJAY SVEN RUSH/ARIOLA
3	7 THE FINAL COUNTDOWN EUROPE EPIC/CBS
4	3 TYPICAL MALE TINA TURNER CAPITOL/EMI
5	13 HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
6	5 THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV
7	4 A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD
8	8 CAMOUFLAGE STAN RIDGWAY IRS/CBS
9	15 HEARTBREAK HOTEL CC CATCH HANSA/ARIOLA
10	6 NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV
11	NEW TAKE MY BREATH AWAY BERLIN CBS
12	14 ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA
13	NEW TI SENTO MATIA BAZAR BLOW UP/INTERCORD
14	10 DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC
15	9 LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
16	NEW DANGER ZONE KENNY LOGGINS CBS
17	NEW HII HI SANDRA VIRGIN/ARIOLA
18	18 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/ARIOLA
19	12 PAPA DON'T PREACH MADONNA SIRE/WEA
20	16 LOVE SPY MIKE MAREEN NIGHT 'N DAY/MIKULSKI/ZYK
<b>ALBUMS</b>	
1	4 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
2	1 SOUNDTRACK TOP GUN CBS
3	2 MADONNA TRUE BLUE SIRE/WEA
4	3 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
5	7 HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
6	6 ROD STEWART EVERY BEAT OF MY HEART WARNER/WEA
7	20 EUROPE THE FINAL COUNTDOWN EPIC/CBS
8	5 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
9	11 SAMANTHA FOX TOUCH ME JIVE/TELDEC
10	NEW CHRIS REA HERZKLOPFEN POLYSTAR/PMV
11	9 PETER GABRIEL SO VIRGIN/ARIOLA
12	14 CHRIS REA ON THE BEACH MAGNET/DG/PMV
13	8 WHAM THE FINAL EPIC/CBS
14	13 EURYTHMICS REVENGE RCA
15	NEW AL JARREAU LIS FOR LOVER WEA
16	10 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
17	12 QUEEN A KIND OF MAGIC EMI
18	19 NICKI GANZ ODER GAR NET VIRGIN/ARIOLA
19	17 JOE COCKER EMI
20	16 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV

## FRANCE (Courtesy Europe 1) As of 9/28/86

SINGLES	
1	1 LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
2	4 HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE
3	7 EVE LEVE TOI JULIE PIETRI CBS
4	6 VENUS BANANARAMA BARCLAY/POLYGRAM
5	3 PAPA DON'T PREACH MADONNA WEA
6	2 VILLE DE LUMIERE GOLD WEA
7	9 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/CARRERE
8	8 EASY LADY SPAGNA CBS
9	5 HUNTING HIGH AND LOW A-HA WEA
10	13 LES BRUNES COMPTENT PAS POUR DES PRUNES LIO POLYDOR
11	15 VIVRE AILLEURS JACKIE QUARTZ CBS
12	11 J'VEUX PAS L'SAVOIR BIBIE CBS
13	NEW BRICK FAKE CBS
14	14 THE PROMISE YOU MADE COCK ROBIN CBS
15	19 LIBERTINE MYLENE FARMER POLYDOR
16	17 I PRAY BLOSSOM CHILD CARRERE
17	16 OH L'AMOUR ERASURE VIRGIN
18	20 INNOCENT LOVE SANDRA VIRGIN
19	10 L'AMOUR A LA PLACE NIAGARA POLYDOR
20	NEW ANDY RITA MITSOUKO VIRGIN

## AUSTRALIA (Courtesy Kent Music Report) As of 10/6/86

SINGLES	
1	1 VENUS BANANARAMA LIBERATION/EMI
2	2 YOU TAKE MY BREATH AWAY BERLIN CBS
3	6 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
4	4 TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
5	7 MATTER OF TRUST BILLY JOEL CBS
6	3 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
7	5 I COULD MAKE YOU LOVE ME WA WA NEE CBS
8	8 THE DEAD HEART MIDNIGHT OIL CBS
9	13 MISSIONARY MAN EURYTHMICS RCA
10	12 MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
11	10 GLORY OF LOVE PETER CETERA WARNER/WEA
12	11 HIGHER LOVE STEVE WINWOOD ISLAND/FESTIVAL
13	15 OH L'AMOUR ERASURE MUTE/RCA
14	14 DANGER ZONE KENNY LOGGINS CBS
15	9 PAPA DON'T PREACH MADONNA SIRE/WEA
16	18 SO MACHO SINITTA POSSUM/RCA
17	NEW DREAMS OF ORDINARY MEN DFAGON POLYDOR/POLYGRAM
18	NEW DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/EMI
19	16 SPIRIT IN THE SKY DR & THE MEDICS EPIC/CBS
20	NEW WILD WILD LIFE TALKING HEADS EMI
<b>ALBUMS</b>	
1	1 CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
2	3 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
3	6 VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
4	2 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
5	4 EURYTHMICS REVENGE RCA
6	NEW TALKING HEADS TRUE STORIES EMI
7	7 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
8	10 KEVIN BLOODY WILSON KEV'S BACK CBS
9	8 WHITNEY HOUSTON ARISTA/RCA
10	12 GENESIS INVISIBLE TOUCH VIRGIN/EMI
11	9 MADONNA TRUE BLUE SIRE/WEA
12	11 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL
13	5 VARIOUS 1986 JUST FOR KICKS EMI
14	14 JOE COCKER LIBERATION/EMI
15	17 PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL
16	NEW AUSTRALIAN CRAWL THE FINAL WAVE FREESTYLE/RCA
17	NEW PAUL SIMON GRACELAND WARNER/WEA
18	15 JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
19	18 DRAGON DREAMS OF ORDINARY MEN POLYDOR/POLYGRAM
20	13 VARIOUS HITS AWESOME 1986 CBS

## JAPAN (Courtesy Music Labo) As of 6/10/86

SINGLES	
1	NEW FIN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	1 CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
3	2 MELODY MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE
4	4 SAY YES MOMOKO KIKUCHI VAP/JCM/BERMUDA/GEIEI
5	3 A TOSHIHIKO TAHARA CANYON/JOHNNYS
6	NEW NATSU NO OWARI NO HAMONY YOSUI INOUE & ANZEN CHITAI KITTY/KITTY M/FIRE
7	NEW OTOME BIYORI MARI MIZUTANI VICTOR/SUN M
8	8 TSUTERUNE NOTTERUNE MIHO NAKAYAMA KING/NICHION/VARNING P
9	7 AORORA NO SHOJO MIYOKO YOSHIMOTO TEICHIKU/GEIEI/TV ASAHI M
10	16 WILD HEARTS MOTOHARU SANO WITH HEART LAND EPIC/SONY/FUJI/PACIFIC/THUNDER
11	9 AOZORA NO KAKERA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
12	5 MAGISA NO... USHIROYUBI SASAREGUMI CANYON/FUJI/PACIFIC
13	NEW SORA NI DAKARENAGARA TOMOYO HARADA CBS/SONY/ASUKA AGENCY
14	6 KAGAMI NO NAKANO WATASHI YOSHIE AKIZAWA FOR LIFE/FUJI/PACIFIC
15	11 BABY ROSE MASAHIKO KONDO CBS/SONY/JOHNNYS
16	10 ROCKDOOM... KAZEMI FUKARETE... THE ALFEE CANYON/TANABE
17	17 HEART BREAKER WA ODORENAI MASANORI IKEDA TOSHIBA/EMI/JCM/BERMUDA V
18	20 MIKAERI BIJIN MIYUKI HANAKAJIMA CANYON/YAMAHA
19	12 THE CROSS (AI NO JUJUKA) MINAKO HONDA TOSHIBA/EMI/APRIL M
20	14 FUSHIZEN NA KIMIGA SUKI CCB POLYDOR/NICHION
<b>ALBUMS</b>	
1	1 SHOGO HAMADA J BOY CBS/SONY
2	2 CYNDI LAUPER TRUE COLOURS EPIC/SONY
3	15 CHAGE ASUKA MIXED BLOOD CANYON
4	5 TOTO FAHRENHEIT CBS/SONY
5	3 MADONNA TRUE BLUE WARNER/PIONEER
6	4 BILLY JOEL THE BRIDGE CBS/SONY
7	6 LIONEL RICHIE SAY YOU SAY ME RVC
8	NEW MARIKO TAKAHASHI FOREST VICTOR
9	8 1986 OMEGA TRIBE NAVIGATOR VAP
10	NEW RYUICHI SAKAMOTO MEDIA BAHN LIVE MIDI
11	11 KUWATA BAND NIPPON NO ROCK BAND VICTOR
12	7 SHONEN TAI WARNER/PIONEER
13	10 AKINA NAKAMORI FUSHIGI WARNER/PIONEER
14	12 YOSUI INOUE CLAM CHOWDER FOR LIFE
15	13 CASSIOPEIA SUN SUN ALFA
16	14 PAUL MCCARTNEY PRESS TO PLAY TOSHIBA/EMI
17	19 NAMISHIMADA HOKAGO NO SKETCH COLUMBIA
18	9 ERI NITTA E-AREA CANYON
19	NEW UCHO TEN PEACE CANYON
20	16 AKIKO KOBAYASHI KOKOROMO MAMAMI FUN HOUSE

## ITALY (Courtesy Germano Ruscitto) As of 9/26/86

ALBUMS	
1	1 MADONNA TRUE BLUE WEA
2	3 ANTONELLO VENDITTI SEGRETI RICORDI
3	2 EROS RAMAZZOTTI NUOVI EROI DDD/CBS
4	7 ZUCCHERO FORNACIARI RISPETTO POLYGRAM
5	5 WHAM THE FINAL CBS
6	4 FABIO CONCATO SENZA AVVISARE POLYGRAM
7	6 JOE COCKER EMI
8	8 LIONEL RICHIE DANCING ON THE CEILING RCA
9	16 EURYTHMICS REVENGE RCA
10	19 WHITNEY HOUSTON RCA
11	11 STING BRING ON THE NIGHT A&M/POLYGRAM
12	NEW TINA TURNER BREAK EVERY RULE EMI
13	12 LUCIO DALLA BUGIE RCA
14	NEW PAUL MCCARTNEY PRESS TO PLAY EMI
15	10 PETER GABRIEL SO VIRGIN/EMI
16	13 GENESIS INVISIBLE TOUCH VIRGIN/EMI
17	9 LUCIO BATTISTI DON GIOVANNI RCA
18	15 CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
19	NEW GIANNA NANNINI PROFUMO RICORDI
20	14 SQUALLOR MANZO RICORDI

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**THE THIRD TIME IS** the charm for **Janet Jackson**, as "When I Think Of You" (A&M), the third single from "Control," becomes her first No. 1 on the Hot 100. Canadian group **Glass Tiger's** "Don't Forget Me" (Manhattan) has the lead in sales but is second in overall points, as Jackson amasses a large lead in airplay. Although Jackson's lead is solid for this week, the top five records—all bulleted—are close enough that any one of them could grab the top slot next week. Atlantic Records has two candidates, with **Stacey Q's** "Two Of Hearts" (No. 3 overall) currently second in sales, while "Throwing It All Away" by **Genesis** (No. 4) is second in airplay.

**"AMANDA" BY BOSTON** (MCA) continues to skyrocket up the chart, 38 to 27, and is the Power Pick/Sales this week after being Power Pick/Airplay last week and Hot Shot Debut two weeks ago. Early top five radio reports come from WKSF Asheville, N.C., and WYDD Pittsburgh, where PD **Mike McQueen** says the record is No. 2 in local single sales. "It has a high upper-demographic appeal, and it's No. 1 in adult phone requests. People who liked Boston as teen-agers in the mid-'70s have been waiting for this record." **Cameo's** "Word Up" (Atlanta Artists) is the runner-up for sales pick. It moves 39-30 nationally, with 12 top 10 radio reports, including 20-9 at KIIS Los Angeles, 21-8 at WNOK Columbia, S.C., and 7-1 at KMAI Honolulu.

**WHEN A RECORD LOSES** a bullet, it does not mean that the record is instantly dead. It may regain the bullet in future weeks, although this does not happen often. But the **Talking Heads'** "Wild Wild Life" (Sire) has regained its bullet twice after losing it. It moves 72 to 64 on the strength of sales reports and some key radio adds and moves, including 15-12 at WLS Chicago and 17-14 at WLOL Minneapolis. Other records may lose bullets but continue to perform well in areas where they're getting radio play. **New Edition's** "Earth Angel" (MCA) moves 23 to 21 without a bullet but is in the top three at nine reporting stations this week. **Van Halen's** "Love Walks In" (Warner Bros.) similarly performs very well where it is played, with top five reports from 18 reporting stations, but loses its bullet at No. 22. Van Halen is particularly strong in the Midwest, while New Edition is strong in Texas, California, Louisiana, and on the East Coast.

**QUICK CUTS:** **Madonna's** "True Blue" (Sire) is the Power Pick/Airplay, moving from 40 to 32 in only its second week on the chart. It is jumping right to the top at radio, moving 4-1 at KZZP Phoenix and 17-8 at WKCI New Haven, Conn. "The Rain" by new artist **Oran "Juice" Jones** (Def Jam) notches 40 adds as the word spreads on the great moves this record is making, including 17-7 at WHTZ New York and 8-1 at KMEL San Francisco. **Wang Chung's** "Everybody Have Fun Tonight" (Geffen) has 65 adds, the most for any record already on the chart, fueling the biggest jump on the chart, 25 places to No. 57 this week.

FOR WEEK ENDING OCTOBER 11, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

224 REPORTERS

NEW TOTAL  
ADDS ON

WANG CHUNG	EVERYBODY HAVE FUN TONIGHT	GEFFEN	65	114
LIONEL RICHIE	LOVE WILL CONQUER ALL	MOTOWN	57	185
BILLY IDOL	TO BE A LOVER	CHRYSALIS	54	120
HUEY LEWIS AND THE NEWS	HIP TO BE SQUARE	CHRYSALIS	51	67
ORAN "JUICE" JONES	THE RAIN	DEF JAM	40	127

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.

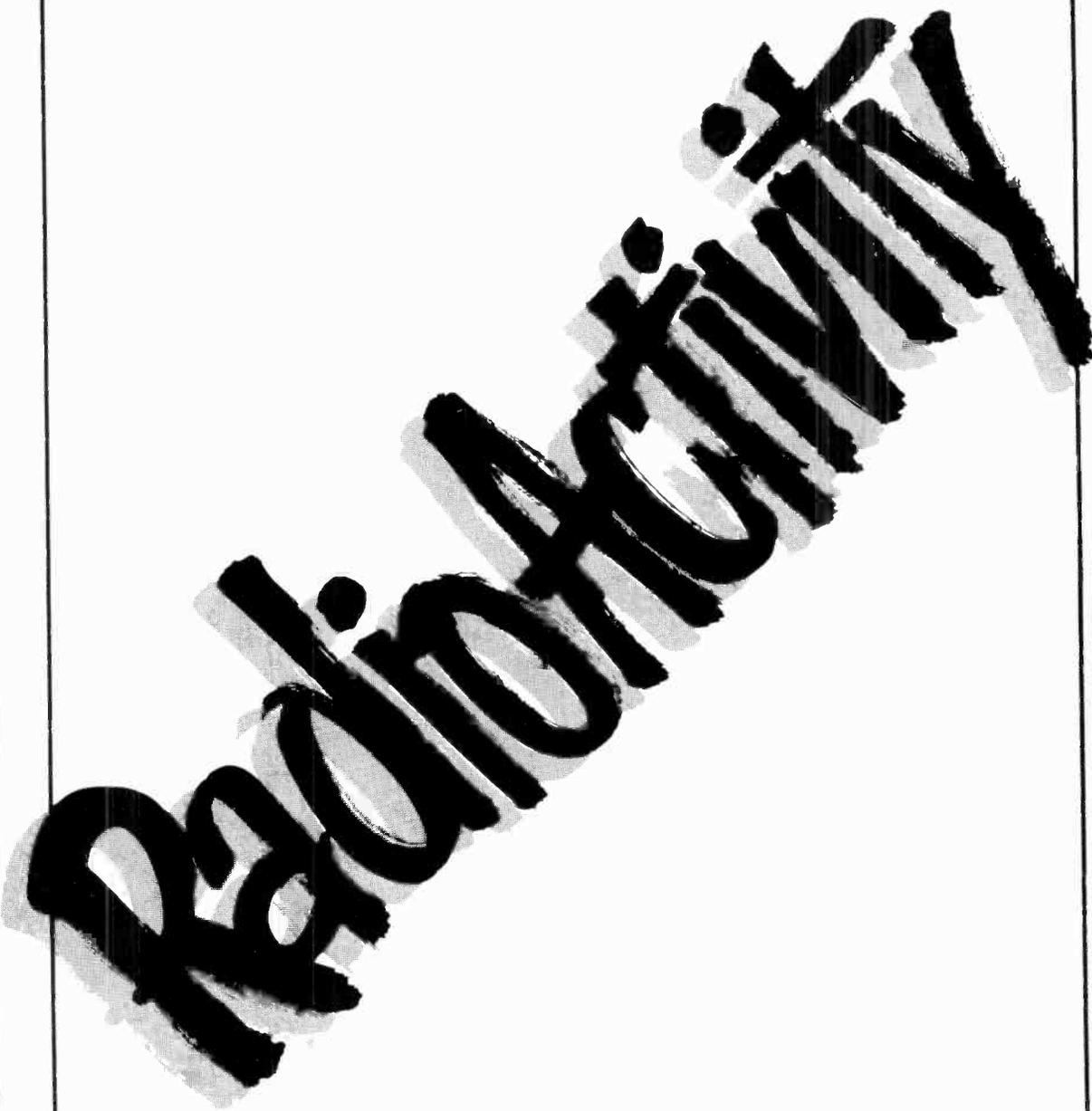
### RETAIL BREAKOUTS

182 REPORTERS

NUMBER  
REPORTING

BOSTON	AMANDA	MCA	40
ARETHA FRANKLIN	JUMPIN' JACK FLASH	ARISTA	28
MADONNA	TRUE BLUE	SIRE	27
COREY HART	I AM BY YOUR SIDE	EMI-AMERICA	21
TOTO	I'LL BE OVER YOU	COLUMBIA	18

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# 2 Vid Chains Make Stock Offerings Filings Allow For Predicted Shake-Out

BY FRED GOODMAN

**NEW YORK** The predicted consolidation of the video marketplace isn't dulling Wall Street's enthusiasm for offerings by video retailers. If anything, newer prospectuses seem to be written with the predicted shake-out in mind, outlining strategies that will be undertaken to ensure the survival—and profitability—of the publicly held chain.

That approach is clear in two recent filings, the preliminary prospectus for an initial offering by National Video Inc. and a prospectus for a new float of common shares by Blockbuster Entertainment Corp., which already trades over the counter (NASDAQ/BBEC).

Although diametrically opposed in size and maturity, both offer essentially the same pitch—that with the aid of investor capital, they can survive any coming market problems and thrive in a slimmed-down retail environment.

National, with 648 operating stores and 488 additional agreements for unopened franchises as of June 30, dwarfs Blockbuster. The Texas-based Blockbuster is a relative newcomer, having entered the video retail business in 1985. Prior to that, the company had been involved in leasing equipment to the oil and gas industries. It now operates five video superstores in Texas,

with three more under construction and licensing agreements signed for other regions of the country.

Despite their differences, there are many similarities in the pitch to investors. One major area of overlap is risk factors.

Although Blockbuster is tiny and National is considered a leading

## Chains opposed in size, maturity

franchiser, both note they have competitors with greater financial resources and deeper pockets. Additionally, the fear of market saturation seems implied, with specialty stores, department stores, mass merchandisers, and discounters mentioned as direct competitors by National.

While both sell expertise to their respective franchisees and licensees, guarantees of success are carefully avoided. As the Blockbuster prospectus notes, "Although the company carefully screens potential franchisees, there can be no assurance that licensees selected will have sufficient business skills or financial resources to capitalize successfully on business opportunities in their respective geographic areas."

Through its offering, Blockbuster hopes to raise net proceeds of just over \$4 million, while National

Video's will probably be \$6 million-\$7 million.

Blockbuster, while relying on regional licensing, will plow the majority of its proceeds into company-owned superstores, with projected start-up costs of \$500,000-\$700,000 each.

At National Video, most of the expected proceeds will be used for general corporate purposes. The greatest earmarked portion, \$1.75 million, would be used to further develop the company's controversial "pay-per-transaction" program, a revenue-sharing plan that would see studios and software manufacturers paid a percentage of each rental transaction rather than a flat fee for a one-time sale of product to National. The benefit of the program to National would be to lower its cash requirements for franchisees while allowing them to carry a deeper inventory.

The preliminary prospectus notes that the unusual program carries unusual risks. Success could prove as thorny as failure: Revenue sharing plans initiated by studios have failed in the past, but should National's program succeed, "substantial changes in the industry may occur, which may lead to legal and other challenges to the program," the filing notes, adding that "the costs of defense of any challenges could be substantial."

Although both operations see depth of inventory as an important weapon in the future battle for stability, they propose different strategies.

National, anticipating a fallout and consolidation among video retailers, is urging its franchisees "to consolidate their operations, conserve cash, refrain from opening additional outlets without excess resources, prepare for a downturn in business at the retail level, and increase their inventory of videocassettes."

On the flip side, National says the anticipated consolidation of the industry will provide opportunities to convert other existing franchises and pick up existing independent chains.

At Blockbuster, inventory is also key: The company proposes a national chain of video superstores with 7,000-13,000 cassettes each.

Aside from the stores owned and operated in its home market, Blockbuster is seeking regional licensees. There is now no licensing fee, with royalties based on an undisclosed percentage of gross receipts. The company is also due advertising pay-ins, and licensees must purchase Blockbuster's in-store sale and inventory computer system and pay ongoing monthly software subscription fees. The inventory system, which operates on Blockbuster's own bar-code system, makes it difficult for licensees to purchase their cassettes from anyone else.

Projected openings for Blockbuster's licensees are two to three per month, with over 100 licensed superstores slated through signed agreements.

# ...newslines...

**VIACOM INTERNATIONAL INC.'S** (NYSE/VIA) Ba2 convertible subordinated Euro debenture has been placed under review by Moody's Investors Service for possible downgrading. The move is in response to the \$2.7 billion proposal to take the company private spearheaded by Viacom's top management. Moody notes that if the offer is accepted by Viacom's shareholders, Viacom's debt will increase substantially from its "rather high present level." Also, "cash flow debt protection will be impaired." The rating agency says it will be evaluating management's plans for financing the proposed leveraged buyout, including the effect the transaction may have on existing debt holders and whether the base of core assets built up over the past few years will have to be unbundled to service the new debt. In an unrelated development, Viacom announced Sept. 25 a regular quarterly dividend of 7 cents per common share, payable Nov. 15 to shareholders of record as of Oct. 24.

**LEADING VIDEO SOFTWARE DISTRIBUTOR COMMTRON** (ASE/CMR) had sharply higher sales and net income for the fiscal year and the fourth quarter, which ended Aug. 31. Net sales for the year increased 40%, to \$440 million, while net earnings rose 89%, to \$5.9 million. Earnings per share were up 82%, to 71 cents, compared with the 39 cents posted in fiscal 1985. Fourth-quarter sales increased 38%, to \$104 million, with net earnings rising 86%, to \$1.6 million, and earnings per share up 55%, to 17 cents on a 15% greater number of outstanding shares. During the year, sales of prerecorded videocassettes grew by 18%, to \$296 million; they were up by 10%, to \$73 million, for the final quarter. Internal expansion and the opening of new distribution centers in California and Colorado were cited as contributing to the growth. Commtron, which also distributes entertainment hardware, saw its sales for VCRs and players grow dramatically during the period. Hardware sales were up 129% for the year, to \$144 million, and 244% for the quarter, to \$31 million, due largely to the acquisition of Cibcoa, a consumer electronics distributor, in September 1985. Improved profit margins for prerecorded videocassettes were also noted.

**A JOINT VENTURE** between Vestron and Integrated Resources Inc. (NYSE/IRE), a financial services company, has been made to produce and distribute films scheduled for release by Vestron Pictures between 1987 and 1989. Terms of the agreement provide for up to 15 films, with combined costs for negatives and release estimated at more than \$100 million. Vestron's Pictures was launched in January to produce and distribute theatrical films on a worldwide basis.

## 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	Close 9/19	Close 9/29	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	710.5	79 3/4	79 3/4	.....
John Blair & Co.	503.8	13 3/4	13 3/4	+3/4
CBS Inc.	285.6	125 3/4	123	-2 1/4
Cannon Group	190.7	24 1/2	23 3/4	-1/4
Capital Cities Communications	108.6	254	254	.....
Coca Cola	4470.4	33	33 3/4	+3/4
Walt Disney	3639.9	36 3/4	38 1/4	+1 1/4
Eastman Kodak	2825.8	52 1/4	53 3/4	+1 1/4
General Electric	3730.1	71 1/4	71 1/2	+1/4
Gulf & Western	681.4	60 3/4	61 1/4	+1/4
Handleman	121.0	25 1/2	26	+1/2
MCA Inc.	1221.9	39 3/4	40	+1/4
Orion Pictures Corp.	225.6	13 3/4	12 1/4	-1 1/4
Sony Corp.	719.5	21	20 1/4	-1/4
Taft Broadcasting	54.3	114 1/2	114	-1/2
MGM/UA	84.7	10 7/8	10 1/2	-1/4
Vestron Inc.	356.0	4 3/4	5 1/2	+3/4
Viacom	1796.8	40 3/4	40 3/4	.....
Warner Communications Inc.	1020.0	22 1/4	21 1/4	-1 1/4
Westinghouse	1651.1	53 1/4	51 1/4	-1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	522.7	18 1/4	17 3/4	-3/4
New World Pictures	86.0	13 3/4	14	+3/4
Price Communications	71.9	10 1/2	9 3/4	-3/4
Turner Broadcasting System	34.2	14 3/4	16 1/2	+1 3/4
Unitel Video	305.7	9 3/4	12	+2 1/4
Wherehouse Entertainment	75.1	15 3/4	17 3/4	+1 3/4
<b>OVER THE COUNTER</b>				
Crazy Eddie		35	35 1/4	+1/4
Infinity Broadcasting		12 1/4	12	-1/4
Josephson Inc.		11 3/4	11 1/2	-1/4
LIN Broadcasting		48 3/4	46 3/4	-2
Lieberman Enterprises		15	14 1/4	-1/4
Malrite Communications Group		11 1/4	11 1/2	+1/4
Park Communications		29 1/4	29	-1/4
Prism Entertainment		7 1/4	6 3/4	-3/4
Recoton Corporation		8 1/2	9	+1/2
Reeves Communications		8 1/2	8 1/2	.....
Satellite Music Network Inc.		8 1/4	8 3/4	+3/4
Scraps Howard Broadcasting		81 3/4	81 1/4	-1/2
Sound Warehouse		20 3/4	20 1/4	-1/2
Specs Music		7 3/4	7 1/4	-1/2
Trans World Music		15 1/2	15 3/4	+1/4
Tri-Star Pictures		10 7/8	11	+1/8
Wall To Wall Sound & Video Inc.		5 1/4	5 1/4	.....
Westwood One		27 3/4	27 1/2	-1/4

## Westwood One Has Record Revenues In Third Quarter

**NEW YORK** Westwood One Inc. (NASDAQ/WONE), the country's largest producer and distributor of nationally sponsored radio programs and parent of the Mutual Broadcasting System, reported record revenue, net income, and earnings per share for the third quarter, ended Aug. 31.

Revenue for the three-month period rose 188% to \$17.2 million from nearly \$6 million in 1985. Net income for the period rose 112% to \$2.5 million from \$1.2 million. Earnings per share increased to 30 cents from 20 cents on an expanded shareholder base, as average shares outstanding increased 44% to 8.3 million from 5.7 million.

Revenues for the nine-month period ended Aug. 31 increased 204% to \$42.7 million from \$14.1 million in 1985. Net income in that period rose 108% to \$5 million from \$2.4 million. Earnings per share increased to 66 cents from 43 cents on an expanded shareholder base, as average shares outstanding increased 34% to 7.6 million from 5.7 million.

Revenue and net income for the nine-month period reportedly surpassed any previously reported annual result in the company's 12-year history. According to Norman J. Pattiz, chairman and chief execu-

tive officer, the company was aided by a trend among national advertisers to "allocate a greater proportion of their advertising budget to network radio." Additionally, the acquisition of Mutual and internal growth were cited as increasing the company's market share by gener-

## 'Increased market share resulted in record earnings'

ating higher average rates on a larger commercial inventory base. "The company's increased market share and effective cost control measures have resulted in record earnings," said Pattiz.

In a separate development, Westwood One filed a registration statement Sept. 25 for a proposed public offering of \$100 million of convertible subordinated debentures with the Securities and Exchange Commission.

Due in 2011, the net proceeds of the proposed offering would be used for acquisitions "complementary to the company's existing business and for general corporate purposes." **FRED GOODMAN**

# 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	4	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	2
2	5	TWO OF HEARTS	STACEY Q	3
3	6	WHEN I THINK OF YOU	JANET JACKSON	1
4	1	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	8
5	7	DREAMTIME	DARYL HALL	10
6	10	TYPICAL MALE	TINA TURNER	5
7	11	HEARTBEAT	DON JOHNSON	7
8	12	THROWING IT ALL AWAY	GENESIS	4
9	16	TRUE COLORS	CYNDI LAUPER	9
10	3	STUCK WITH YOU	HUEY LEWIS & THE NEWS	6
11	15	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	11
12	2	WALK THIS WAY	RUN-D.M.C.	16
13	13	MISSIONARY MAN	EURYTHMICS	14
14	9	LOVE ZONE	BILLY OCEAN	17
15	18	A MATTER OF TRUST	BILLY JOEL	15
16	20	HEAVEN IN YOUR EYES	LOVERBOY	12
17	21	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	13
18	19	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	21
19	23	SWEET LOVE	ANITA BAKER	18
20	8	DANCING ON THE CEILING	LIONEL RICHIE	20
21	27	POINT OF NO RETURN	NU SHOOZ	28
22	32	HUMAN	THE HUMAN LEAGUE	19
23	14	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	24
24	28	LOVE WALKS IN	VAN HALEN	22
25	22	TWIST AND SHOUT	THE BEATLES	36
26	17	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	26
27	33	GIRL CAN'T HELP IT	JOURNEY	25
28	37	YOU GIVE LOVE A BAD NAME	BON JOVI	29
29	39	WORD UP	CAMEO	30
30	—	TAKE ME HOME TONIGHT	EDDIE MONEY	23
31	—	THE RAIN	ORAN "JUICE" JONES	31
32	34	SOMEBODY'S OUT THERE	TRiumPH	45
33	25	THE CAPTAIN OF HER HEART	DOUBLE	46
34	24	VENUS	BANANARAMA	42
35	29	MONEY\$ TOO TIGHT (TO MENTION)	SIMPLY RED	41
36	—	AMANDA	BOSTON	27
37	—	PARANOIMIA	THE ART OF NOISE WITH MAX HEADROOM	35
38	26	BABY LOVE	REGINA	44
39	40	IN YOUR EYES	PETER GABRIEL	34
40	—	I AM BY YOUR SIDE	COREY HART	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WHEN I THINK OF YOU	JANET JACKSON	1
2	2	THROWING IT ALL AWAY	GENESIS	4
3	1	STUCK WITH YOU	HUEY LEWIS & THE NEWS	6
4	8	TYPICAL MALE	TINA TURNER	5
5	10	TRUE COLORS	CYNDI LAUPER	9
6	6	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	2
7	7	TWO OF HEARTS	STACEY Q	3
8	9	HEARTBEAT	DON JOHNSON	7
9	14	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	13
10	11	HEAVEN IN YOUR EYES	LOVERBOY	12
11	15	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	11
12	4	DREAMTIME	DARYL HALL	10
13	5	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	8
14	20	SWEET LOVE	ANITA BAKER	18
15	17	LOVE WALKS IN	VAN HALEN	22
16	23	HUMAN	THE HUMAN LEAGUE	19
17	19	MISSIONARY MAN	EURYTHMICS	14
18	22	A MATTER OF TRUST	BILLY JOEL	15
19	26	TAKE ME HOME TONIGHT	EDDIE MONEY	23
20	29	TRUE BLUE	MADONNA	32
21	28	AMANDA	BOSTON	27
22	13	LOVE ZONE	BILLY OCEAN	17
23	25	GIRL CAN'T HELP IT	JOURNEY	25
24	12	DANCING ON THE CEILING	LIONEL RICHIE	20
25	31	I'LL BE OVER YOU	TOTO	33
26	16	WALK THIS WAY	RUN-D.M.C.	16
27	21	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	24
28	18	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	26
29	37	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	39
30	—	THE RAIN	ORAN "JUICE" JONES	31
31	34	IN YOUR EYES	PETER GABRIEL	34
32	—	WORD UP	CAMEO	30
33	—	YOU GIVE LOVE A BAD NAME	BON JOVI	29
34	38	EMOTION IN MOTION	RIC O'CASEK	38
35	35	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	21
36	—	LOVE WILL CONQUER ALL	LIONEL RICHIE	47
37	39	I AM BY YOUR SIDE	COREY HART	37
38	33	PARANOIMIA	THE ART OF NOISE WITH MAX HEADROOM	35
39	—	JUMPIN' JACK FLASH	ARETHA FRANKLIN	40
40	24	HIGHER LOVE	STEVE WINWOOD	43

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (10)	19
Sire (4)	
Geffen (3)	
Island (2)	
COLUMBIA (11)	12
Def Jam (1)	
MCA (6)	9
I.R.S. (3)	
ATLANTIC (6)	8
Atco (1)	
Island (1)	
EPIC (4)	8
Blackheart/CBS Associated (1)	
CBS Associated (1)	
Carreie (1)	
Portrait (1)	
CAPITOL	7
A&M	5
EMI-AMERICA (3)	5
Manhattan (2)	
POLYGRAM	5
Polydor (2)	
Atlanta Artists (1)	
London (1)	
Mercury (1)	
CHRYSALIS (3)	4
Chine (1)	
MOTOWN (2)	4
Gordy (2)	
RCA	4
ELEKTRA (2)	3
Solar (1)	
ARISTA (1)	4
Jive (1)	
10/Arista (2)	
ALLIEC ARTISTS	1
JAY	1
PROFILE	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
48 25 OR 6 TO 4	(Laminations, ASCAP/Aurelius, ASCAP) CPP	
70 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Tiju, ASCAP/PolyGram, ASCAP)	
11 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
27 AMANDA	(Hideaway Hits, ASCAP)	
53 ANOTHER HEARTACHE	(Irving, BMI/Calyso Toonz, PROC/Adams Communications, BMI/Zot, ASCAP/Rod Stewart, ASCAP/Intersong, ASCAP) CPP/ALM/CHA/HL	
44 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
62 CALIFORNIA DREAMIN'	(MCA, ASCAP) MCA/HL	
54 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
46 THE CAPTAIN OF HER HEART	(Z-Muzik, SUISA/Almo, ASCAP) CPP/ALM	
93 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI)	
84 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
20 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
2 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyso Toonz, PROC) WBM/CP/ALM	
88 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks)	
10 DREAMTIME	(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM	
21 EARTH ANGEL (FROM "THE KARATE KID PART II")	(Dootsie Williams, BMI) HL	
38 EMOTION IN MOTION	(Lido, ASCAP) WBM	
57 EVERYBODY HAVE FUN TONIGHT	(Chong, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM	
73 EVERYTIME YOU CRY	(Warning Tracks, ASCAP)	
94 FALL ON ME	(Unichappell, BMI/Night Garden, BMI)	
92 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	
60 (FOREVER) LIVE AND DIE	(Virgin, ASCAP) CPP	
52 FREEDOM OVERSPILL	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM	
8 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	
25 GIRL CAN'T HELP IT	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	
59 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
74 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP	
69 GOIN' CRAZY!	(Diamond Dave, ASCAP/Sy Vy, ASCAP) WBM	
97 GOOD MUSIC	(Lagunatic, BMI/Filmworks, BMI)	
7 HEARTBEAT	(Glasco, ASCAP/Cotillon, BMI/Moon & Stars, BMI) CPP	
12 HEAVEN IN YOUR EYES	(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP	
43 HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
19 HUMAN	(Flyte Tyme, ASCAP) WBM	
37 I AM BY YOUR SIDE	(Liesse, ASCAP)	
13 I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
82 I FEEL THE MAGIC	(She Devil, ASCAP/Spanish Johnny, ASCAP)	
33 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM	
34 IN YOUR EYES	(Clifone, BMI/Hidden Pun, BMI)	
90 IT'S YOU	(Gear, ASCAP) WBM	
51 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
40 JUMPIN' JACK FLASH		
80 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP)	
77 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP	
67 LOVE COMES QUICKLY	(Virgin, ASCAP/Charisma, ASCAP) CPP/WBM	
86 LOVE IS THE HERO	(Songs Of The Knight, BMI)	
22 LOVE WALKS IN	(Yesup, ASCAP) WBM	
47 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP)	
17 LOVE ZONE	(Zomba, ASCAP) HL	
85 MAN SIZE LOVE (FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
15 A MATTER OF TRUST	(Joel Songs, BMI) CPP/ABP	
65 MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
14 MISSIONARY MAN	(RCA Music/Red Network, BMI) CPP	
41 MONEY\$ TOO TIGHT (TO MENTION)	(Stan Flo, BMI/Otis, BMI) HL	
39 THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL	
95 THE OTHER SIDE OF LIFE	(WB, ASCAP/Bright Music, PRS) WBM	
66 PAPA OON'T PREACH	(Elliott, ASCAP/Jacobsen, ASCAP) WBM	
35 PARANOIMIA	(Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM	
78 PLAYING WITH THE BOYS	(Milk Money, ASCAP/Pet Wolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/WBM/CHA/HL	
28 POINT OF NO RETURN	(Poolside, BMI) WBM	
72 PRESS	(MPL, ASCAP) MPL/HL	
89 PRIVATE NUMBER	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
31 THE RAIN	(Def Jam, ASCAP)	
68 RUMORS	(J.King IV, BMI/Danica, BMI)	
83 RUNAWAY	(Mole Hole, BMI/Rightsong, BMI/Bug, BMI)	
61 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")	(Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP	
45 SOMEBODY'S OUT THERE	(Triumph, ASCAP) WBM	
81 SPIRIT IN THE SKY	(Westminster, HL)	
91 STAIRWAY TO HEAVEN	(Superhype, ASCAP)	
71 STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM	
6 STUCK WITH YOU	(Hulex, ASCAP) CPP/CLM	
58 SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
18 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
23 TAKE ME HOME TONIGHT	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL	
26 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMPC, ASCAP/Famous, ASCAP) CPP	
4 THROWING IT ALL AWAY	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
55 TO BE A LOVER	(East Memphis, BMI/Irving, BMI)	
32 TRUE BLUE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
9 TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM	
36 TWIST AND SHOUT	(Screen Gems-EMI, BMI/Unichappell, BMI) WBM	
3 TWO OF HEARTS	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP	
5 TYPICAL MALE	(Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CP/ALM	
96 VELCRO FLY	(Hamstein, BMI) WBM	
42 VENUS		

**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 Eelwin Mills	HL Hal Leonard
B-3 Eig Three	HM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention 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: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

or Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

### PICKS

#### PHANTOM, ROCKER & SLICK

Cover Girl  
PRODUCER: Pete Solley  
EMI America ST-17229

Trio continues to pound out a freewheeling, jangling brand of rock despite the reformation of Stray Cats. Album follows in the direction of the band's previous releases, with guitarist Earl Slick setting the tone. Best: "Sidewalk Princess" and cover of "Long Cool Woman In A Black Dress."

#### IGGY POP

Blah-Blah-Blah  
PRODUCERS: David Bowie & David Richards  
A&M SP-5145

Aptly named set is perhaps a little 'oo smooth; songs begin to sound the same after a few listens. Still, participation of old erony Bowie, Pop's ultrasuave vocals, and a couple of killer tracks—the first single, "Cry For Love," a Pop/Steve Jones collaboration, and "Real Wild Child," a remake of Jerry "Ivan" Allison's 1958 semihit—should please old fans and new listeners alike.

#### GENERAL PUBLIC

Hand To Mouth  
PRODUCERS: David Leonard, Dave Wakeling & Ranking Roger  
I.R.S. 5782

Fans of band will find plenty to cheer about here, but it remains to be seen whether "Hand To Mouth" will be able to generate the single needed to keep it from falling between the cracks of different radio formats. Best bets are "Too Much Or Nothing" and "In Conversation."

#### NEW ORDER

Brotherhood  
PRODUCERS: New Order  
Qwest 25511-1

Strongest set yet from a British group that can be counted on to rip up the dance clubs. Ex-Joy Division members forge their boldest brace of tunes ever, with remixes a sure thing for progressive radio and dance-floor action. Leadoff cut, "Paradise," and "All Day Long" head up the choice tracks.

### RECOMMENDED

#### JIMI HENDRIX

Band Of Gypsies 2  
PRODUCERS: Alan Douglas & Chip Branton  
Capitol SJ-12416

Live album boasts three previously unissued tracks from Hendrix's famous 1969-70 New Year's Eve concert at the Fillmore East. Collection is filled out with additional recordings from Berkeley and Atlanta Pop Festivals. Performances are outstanding, among the best in the growing library of live Hendrix recordings.

#### ROBERT WYATT

Nothing Can Stop Us  
PRODUCER: Robert Wyatt  
Gramavision 18-8614-1

Wyatt, quirkily brilliant purveyor of British progressive rock, offers a paean to the working man and oppressed masses everywhere with this thematically bonded 12-song package. Not for everyone, as album rock programmers will undoubtedly agree.

#### THOMAS ALMQVIST

Unknown Tracks  
PRODUCERS: Thomas Almqvist & Stefan Glaumann  
Breakthru' BRS-8

Swedish multi-instrumentalist (guitars, keyboards, and Linn programming) offers a selection of moody, Third World-tinged melodies (heavy on the South American mystic flavoring). Flowery, romantic production, but could do well with new agers. Contact 212-362-1689.

#### EVAN JOHNS & THE H-BOMBS

PRODUCER: Evan Johns  
Jungle Records JR-1008

Eclectic quartet from Austin, Texas, offers a melange of all the styles that musical crossroads incorporates: funk, blues, country, and straight-ahead, down-home rock. Basic but bouncy—worth a listen. Contact 512-443-7444.

#### ORIGINAL SOUNDTRACK

The Texas Chainsaw Massacre Part II  
PRODUCERS: Various  
IRS 6184

Ten songs with a sense of humor by the Lords Of The New Church, the Cramps, Concrete Blonde, Timbuk 3, Torch Song, Stewart Copeland, and Oingo Boingo. Not nearly as noisy and raucous as the film, but close, particularly the two tracks by the Lords.

#### LUIS CARDENAS

Animal Instinct  
PRODUCER: Kim Richards  
Allied Artists ST-72200

Drummer-vocalist has nicked the charts with well-timed remake of Del Shannon's "Runaway," the "Crime Story" TV show theme. But uneven production and sugar-coated metal style don't bode well for second hit.

#### THE CITY

Foundation  
PRODUCER: Peter McLan  
Chrysalis BFV 41559

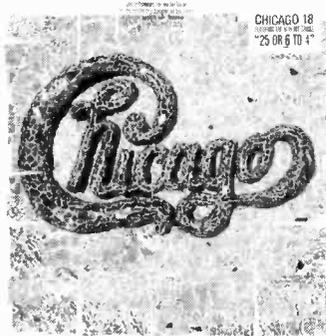
Lead vocalist Billy Trudel's impressive lung power can't compete with indifferently penned AOR-style songs on the U.S. bow of this new act from down under.

#### DELBERT McCLINTON

Honky Tonkin' (I Done Me Some)  
PRODUCER: Chip Young  
Alligator AL 3902

A compilation of tracks from the singer/guitarist's first two mid-'70s albums for ABC Records. His country stomp-and-boogie style remains fresh and energetic.

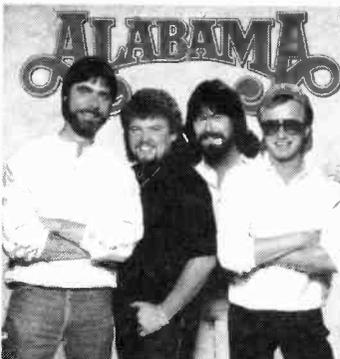
## SPOTLIGHTS



#### CHICAGO

18  
PRODUCER: David Foster  
Warner Bros. 25509-1

Long-lived chart attraction has a formula you can take to the bank. Latest entry is no exception: Hard-driving, horn-powered rockers nestle against opulent ballads. Bruising remake of "25 Or 6 To 4" from its debut album is creeping up singles chart, but there are follow-ups aplenty here, with ballads "Niagara Falls" and "I Believe" strong bets for singles success. Yes, there is life after Cetera.



#### ALABAMA

The Touch  
PRODUCERS: Harold Shedd, Alabama  
RCA 5649-1-R

This is Alabama's first studio album in 18 months and, thus, surely the occasion for a buying celebration among the group's legions of followers. The long wait should have produced better lyrics than this album generally offers, but Alabama's vocal harmonies are as engaging as ever. "It's All Coming Back To Me Now," a nicely ironic number, and the technology-bashing "Pony Express" offset some of the lounge-level efforts.

## BLACK

### PICKS

#### JESSE JOHNSON

Shockadelica  
PRODUCER: Jesse Johnson  
A&M SP-5122

Johnson's last album garnered gold on the strength of a string of black radio singles. On "Shockadelica," the guitarist/songwriter continues to ply some of the best Minneapolis funk around and even gets an assist from Sly Stone on "Crazy." Plenty for radio to choose from, but "She (I Can't Resist)" gets our vote.

#### CHICO DE BARGE

PRODUCERS: Curtis Anthony Nolen, Chico De Barge  
Motown 6214ML

Newest De Barge down the family canal is Chico, with no track record but a name as good as gold and plenty of his own rock/funk/fusion ideas. Skip Drinkwater-produced "Talk To Me" is top 40-bound, and Chico is on the money with his own "Desperate."

### RECOMMENDED

#### RONNIE LAWS

Mirror Town  
PRODUCER: Ronnie Laws  
Columbia BFC 40089

Reed-man Laws follows the lead of fellow jazzmen George Benson and Kenny G into the pop sphere with this vocal album. Results are right on target and could yield significant airplay.

## COUNTRY

### PICKS

#### RICKY SKAGGS

Love's Gonna Get Ya!  
PRODUCER: Ricky Skaggs  
Epic FE 40309

Skaggs' taste in music is simply impeccable here. The instrumentation is vivid, varied, and always memorable, and the songs—12 of them—all have plenty to offer, including the overdone (if underappreciated), exquisitely mournful "A Hard Row To Hoe." Other standouts include "I Won't Let You Down," "Don't Stop Gypsy," and "New Star Shining," a duet with James Taylor.

#### DAN SEALS

On The Front Line  
PRODUCER: Kyle Lehning  
EMI America PW-17231

Possessed of one of the most movingly melodic voices in popular music, Seals turns in a triumphant follow-up to the successes of "Bop" and "Everything That Glitters," from his last album. Best cuts here include "You Still Move Me," "Fewer Threads Than These," and the rollicking "Guitar Man Out Of Control."

#### THE STATLERS

Radio Gospel Favorites  
PRODUCER: Jerry Kennedy  
Mercury 826 710-1

Who but the Statlers in this semihip age could dust off some old Southern gospel standards, compose their own, and wind up with a mainstream country sound? Nobody. Includes "There Is Power In The Blood," "Sweet By And By," "A Beautiful Life," and "Amazing Grace."

## JAZZ

### PICKS

#### ORIGINAL MOTION PICTURE SOUNDTRACK

She's Gotta Have It  
PRODUCER: Bill Lee  
Island 90528-1

All-original jazz score from Spike Lee's nationwide hit film is as cool, smooth, and silky as New York on an autumn evening. Jazz greats Cedar Walton, Bill Lee (Spike's dad), and Kenny Washington round out an excellent cast of musicians, including vocalist Ronnie Dyson, trumpeter Virgil Jones, and pianist Stanley Cowell.

#### MILES DAVIS

Tutu  
PRODUCERS: Tommy LiPuma, Marcus Miller & George Duke  
Warner Bros. 25490-1

Superstar trumpeter's first album for Warners after three decades at CBS is practically a solo recital, with multitracked Miller and Duke (plus percussionists) standing in for the band. Davis carries the set, with more extensive solo blowing than on any recent album. Label, hoping for another "Bitches Brew," is readying major pop push.

#### BRANFORD MARSALIS

Royal Garden Blues

PRODUCER: Delfeayo Marsalis  
Columbia FC 40363

Sax-playing Marsalis sibling re-enters jazz mainstream after a stint with Sting's jazz-rock combo. Straightforward acoustic date features quartet settings with Ron Carter, Herbie Hancock, and papa Ellis; various young lions supply backup. New young fans might enter via the Police-man's connection; traditionalists will dig it as a matter of course.

## GOSPEL

### PICKS

#### PETRA

Back To The Street  
PRODUCERS: Dino & John Elefante  
Star Song 7-102-07386-0

Petra's new lead singer, John Schlitt (formerly with Head East), has given the band its most commercial sound ever. Always a popular band with lots of road visibility, the group now has a sound perfect for AOR and top 40 radio. This is commercial rock'n'roll at its best—filled with energy and power.

#### KIM NOBLITT

Kim Noblitt  
PRODUCER: Steven V. Taylor  
First Vision RO 2302

Noblitt is a former member of Truth whose vocal style is straightforward and geared to the church. Here is the great choir soloist, who delivers songs like "Let The Redeemed Say So," "Champion Of The Battle," and a new arrangement of "Swing Low, Sweet Chariot/Swing Down Chariot" without frills. Steve Green and Sandi Patti have already proven there's a market for this.

## CLASSICAL

### PICKS

#### CHRISTMAS WITH KIRI

Kiri Te Kanawa, Philharmonia Orchestra, Carl Davis  
London 414 632

A dozen holiday standards, from "White Christmas" to "The Twelve Days of Christmas," with such must titles as "The Little Drummer Boy" and "Silent Night" along the way. Arrangements are sometimes elaborate but never overwhelming, and the sweet Te Kanawa voice is at its seductive best. A winner.

### RECOMMENDED

#### TCHAIKOVSKY: 1812 OVERTURE; CAPRICCIO ITALIENNE; NUTCRACKER SUITE; MARCHÉ SLAVE

Montreal Symphony Orchestra, Dutoit  
London 417 300

The Montreal sound, as we have come to expect, is weighty, wide-ranging, and detailed. Cannon and bells plus some synthesized tonal coloring add to the obvious audiophile appeal in the "1812," and the inclusion of all these power titles on a single more-than-60-minute-long disk will help steal lots of the action from skimpier competition.

#### BERNSTEIN: CANDIDE OVERTURE; FACSIMILE; FANCY FREE; ON THE TOWN

Saint Louis Symphony Orchestra, Slatkin  
Angel DS-37358

Slated to be one of the more popular entries in the label's American music series with the orchestra, it's generously programmed, brightly played, and brilliantly recorded. The jazzier rhythms are directed with appropriate panache by Slatkin.

## SINGLES

**SPOTLIGHT** *New releases by established artists; the records most likely to be out-of-the-box hits*

**NEW & NOTEWORTHY** *Highlights new and developing acts worthy of attention and other releases of special interest*

**PICKS** *New releases predicted to hit the top 30 of the chart in the format listed*

**RECOMMENDED** *Records with potential for significant chart action*

*Records equally appropriate for more than one format are reviewed in the category with the broadest audience*

*All singles commercially available in the U.S. are eligible for review*

*Send singles for review to:*  
**Nancy Erlich, Billboard**  
 1515 Broadway  
 New York, N.Y. 10036

*Country singles should be sent to:*  
**Billboard**  
 14 Music Circle E.  
 Nashville, Tenn. 37203

## POP

### PICKS

#### HOWARD JONES

**You Know I Love You ... Don't You** (3:45)

PRODUCER: Arif Mardin  
 WRITER: Howard Jones  
 PUBLISHER: Howard Jones, BMI  
**Elektra 7-69512**

Check out that reverb and hard thump; England's one-man band sounds absolutely funky (or at least animated) in a preview of his LP "One On One."

#### BANANARAMA More Than Physical

(3:23)  
 PRODUCERS: Stock, Aitken, Waterman  
 WRITERS: Stock, Aitken, Waterman, Dallin, Fahey, Woodward  
 PUBLISHERS: J & S/In A Bunch/Terrace, ASCAP  
**London 886 080-7** (c/o PolyGram) (12-inch version also available, **London 886 080-1**)

Coming off their first U.S. No. 1, "Venus," the ladies delve even deeper into disco territory with a track as chatty as any Dead Or Alive hit.

#### PRETENDERS Don't Get Me Wrong

(3:49)  
 PRODUCERS: Jimmy Iovine, Bob Clearmountain  
 WRITER: Chrissie Hynde  
 PUBLISHERS: Hynde House of Hits/Clive Banks  
**Sire 7-28630** (c/o Warner Bros.)

Not a member left from the original group except Chrissie, but it's still the Pretenders, and a pretty upbeat, strutting, confident Pretenders at that.

#### ANITA BAKER Caught Up In The Rapture

(4:05)  
 PRODUCER: Michael J. Powell  
 WRITERS: Garry Glenn, Diane Quander  
 PUBLISHERS: WB/DQ/Silver Sun, ASCAP  
**Elektra 7-69511**

Commanding stylist has risen from critics' favorite to commercial success in the space of a mere two singles; her third is an eloquent AC/jazz ballad.

#### MONKEES Daydream Believer

(2:48)  
 PRODUCER: Chip Douglas  
 WRITER: John Stewart  
 PUBLISHER: Screen Gems/EMI, BMI  
**Arista AS1-9532**

The original 1967 recording, slightly enhanced; group's successful reunion tour and MTV exposure make it definitely a thing of the present.

#### JULIAN LENNON Time Will Teach Us All

(3:43)  
 PRODUCER: Dave Clark  
 WRITERS: H. Poulsen, J. Christie  
 PUBLISHER: Spurs  
**Capitol B-5618**

Anthemic theme from the London stage musical "Time," with Stevie Wonder on backing vocals; earnest

performances rescue lightweight material.

**BERLIN Like Flames** (3:50)  
 PRODUCER: Bob Ezrin  
 WRITER: Rob Brill  
 PUBLISHER: Machine Age, ASCAP  
**Geffen 7-28563** (c/o Warner Bros.)

Chanting dance-rock from a forthcoming album; a more natural progression from earlier work than the group's dreamy soundtrack hit, "Take My Breath Away."

#### ANDY TAYLOR

**When The Rain Comes Down** (3:52)  
 PRODUCERS: Andy Taylor, Steve Jones  
 WRITERS: A. Taylor, S. Jones  
 PUBLISHERS: Poetlord/A Thousand Miles Long, ASCAP  
**MCA 52946**

Duran man solos again, this time for the "Miami Vice II" collection; appropriately American-sounding mainstream rock.

### RECOMMENDED

**GENERAL PUBLIC Too Much Or Nothing** (3:54)  
 PRODUCERS: David Leonard, Dave Wakeling, Ranking Roger  
 WRITER: General Public  
 PUBLISHERS: I.R.S./Publishers In General, ASCAP  
**I.R.S. 52941** (c/o MCA)

From the English Beat offshoot's second LP; power chords square off corners bulged by Wakeling's endless syllables.

#### JOAN JETT & THE BLACKHEARTS

**Good Music** (3:29)  
 PRODUCERS: Ken Laguna, Thom Panunzio  
 WRITERS: J. Jett, K. Laguna  
 PUBLISHERS: Lagunatic/Filmworks, BMI  
**Blackheart Z54-06336** (c/o CBS)

Her first for CBS distribution; a simple chant smothered in fuzz bass and Beach Boys harmonies.

#### PETE TOWNSHEND Barefootin'

(3:09)  
 PRODUCER: not listed  
 WRITER: Robert Parker  
 PUBLISHER: Bonatemp, BMI  
**Atco 7-99499**

A cover of Robert Parker's 1966 hit, from the "Pete Townshend's Deep End" video and LP.

#### ROBBIE NEVIL C'est La Vie

(3:28)  
 PRODUCER: Alex Sadkin  
 WRITERS: Nevil, Pain, Holding  
 PUBLISHERS: MCA/AFG, ASCAP  
**Manhattan B-50047** (c/o Capitol)

Cover-boy cheekbones, neo-Doobies beat, borrowed r&b phrasing, Duran/Arcadia producer—can stardom be far off?

#### BODEANS She's A Runaway

(3:36)  
 PRODUCER: T-Bone Burnett  
 WRITERS: Lianas, Neumann  
 PUBLISHER: Lia-Mann, ASCAP  
**Slash 7-28549** (c/o Warner Bros.)

Unconventional vocals may limit the Wisconsin quartet to college radio, but its version of pop Americana is as resonant as it gets.

#### SOUTHSIDE JOHNNY & THE JUKES

**Tell Me** (4:05)  
 PRODUCERS: John Rollo, John Lyon  
 WRITER: John Lyon  
 PUBLISHER: Doppler Shift Liedela, ASCAP  
**Atlantic 7-89356**

The '65 Motown sound by way of New Jersey.

## BLACK

### PICKS

**PATTI LABELLE Kiss Away The Pain** (4:28)  
 PRODUCERS: Ron "Have Mercy" Kersey, Budd Ellison  
 WRITERS: R. "Have Mercy" Kersey, A. Brown  
 PUBLISHERS: Mercy Kersey/Lil Mama, BMI  
**MCA 52945** (12-inch version also available, **MCA 23679**)

Love ballad is her third release from "Winner In You"; the LaBelle version of Quiet Storm retains all the lightning.

**CHAKA KHAN Tight Fit** (4:15)  
 PRODUCERS: Russ Titelman, Arif Mardin  
 WRITERS: Bunny Siegler, Marvin Morrow  
 PUBLISHERS: April, ASCAP/Blackwood/Henry

## SPOTLIGHT

### COUNTRY

**JUDDS Cry Myself To Sleep**  
**RCA/Curb 5000-7-R**

Suamay, BMI  
**Warner Bros. 7-28576**

Mercurial artist's eclecticism makes every single a departure; this time, she follows her Scritti collaboration with purring, soft-focus r&b/jazz.

#### GLENN JONES Stay

(3:58)  
 PRODUCER: La La  
 WRITER: "La La"  
 PUBLISHERS: Little Tanya/MCA, ASCAP  
**RCA 5040-7-R**

A shade more uptempo than his top 20 ballad "Givin' Myself To You," with an upper-register vocal that puts some plaintiveness into his calm style.

#### J.M. SILK I Can't Turn Around

(3:23)  
 PRODUCERS: Steve "Silk" Hurley, Larry Sturm  
 WRITER: Isaac Hayes  
 PUBLISHER: Dutchess, BMI  
**RCA 5022-7-R** (12-inch reviewed Sept. 27)

### RECOMMENDED

#### BEASTIE BOYS It's The New Style

(3:34)  
 PRODUCER: Rick Rubin  
 WRITERS: A. Horowitz, R. Rubin  
 PUBLISHER: Def Jam, ASCAP  
**Def Jam 38-06341** (c/o CBS) (12-inch version also available, **Def Jam 44-05958**)

Typical taste and amplitude from NYC's notorious white rap group.

#### DISMASTER CREW We Are The Ones

(6:32)  
 PRODUCER: I. Hampden  
 WRITERS: T. Snead, V. Howard, M. Esquilin, M. Edwards  
 PUBLISHER: Cousin Ice, ASCAP  
**Urban Rock UR 921** (12-inch single)  
 Nicely choreographed group rap accompanied by a single repeated metal-guitar riff. Contact: 212-315-0540.

#### WANDA DEE Blue Eyes

(2:43)  
 PRODUCER: Kenny Beck  
 WRITERS: Wanda Dee, Kenny Beck  
 PUBLISHER: Terrace, ASCAP  
**Critique CR 8524** (12-inch single)  
 Well-spoken female MC encounters awkward social contrempts, emerges victorious. Contact: 617-944-0423.

#### AUDIO SOURCE Stop Cracking

(4:00)  
 PRODUCERS: George Kerr, Samm Culley  
 WRITERS: Thomas Patrick, Scott Kirkland  
 PUBLISHER: C.K., BMI  
**Cash Money CM 2000** (12-inch single)  
 Straightforward, PSA-type message rap wastes no effort on subtlety. Contact: P.O. Box 3368, Wilmington, N.C. 28406.

## COUNTRY

### PICKS

#### CONWAY TWITTY

**Fallin' For You For Years** (3:25)  
 PRODUCERS: Conway Twitty, Dee Henry, Ron Treat  
 WRITERS: Troy Seals, Mike Reid  
 PUBLISHERS: WB/Two Sons/Lodge Hall, ASCAP  
**Warner Bros. 7-28577**

Twitty's delivery is sure and imposing, and it nicely matches the striding, resonant rhythm.

#### JOHN CONLEE The Carpenter

(3:12)  
 PRODUCER: Bud Logan  
 WRITER: Guy Clark  
 PUBLISHER: April/GSC, ASCAP  
**Columbia 38-06311**

Typically strong Guy Clark song with a catchy chorus gets a spirited, upbeat rendition and a lively production.

#### STEVE EARLE Someday

(3:46)  
 PRODUCERS: Emory Gordy Jr., Tony Brown  
 WRITER: Steve Earle  
 PUBLISHER: Goldline, ASCAP  
**MCA 52920**

Country working-class aspirations with undeniable appeal to urban fans of Springsteen and Mellencamp;

powerful vocals and big guitar sounds dominate.

#### DON WILLIAMS Then It's Love

(3:25)  
 PRODUCERS: Don Williams, Garth Fundis  
 WRITER: Dennis Linde  
 PUBLISHER: Dennis Linde, BMI  
**Capitol B-5638**

Only Williams could adapt ska to country; a merry sax section and doubled piano and bass line give a lift to this definition of love.

#### RAY STEVENS Southern Air

(5:25)  
 PRODUCER: Ray Stevens  
 WRITERS: Brent Holmes, Stuart Dill  
 PUBLISHER: Eagles Path, ASCAP  
**MCA 52906**

With Jerry Clower as the captain and Minnie Pearl as the stewardess, this hilarious aerial takeoff makes People Express look like first class on the Concorde.

### RECOMMENDED

#### JILL HOLLIER Sweet Time

(3:30)  
 PRODUCERS: Steve Dorff, Josh Leo  
 WRITERS: Gary Baker, Susan Longacre, Quentin Powers  
 PUBLISHERS: Minisa/Warner-Refuge, ASCAP/Somebody's, SESAC/Flying Cloud, BMI  
**Warner Bros. 7-28559**

Nifty, pop-flavored production and a winning vocal.

#### CERRITO I'm Into Something Good

(2:30)  
 PRODUCERS: Elmer Cole, Vikki Bixby  
 WRITERS: Carole King, Gerald Goffin  
 PUBLISHER: Screen Gems/EMI, BMI  
**Key International 1004**

Fun remake of Herman's Hermits' 1964 hit. Contact: 615-451-3920.

#### A.J. MASTERS I Don't Mean Maybe

(3:10)  
 PRODUCERS: Glenn Barber Jr., A.J. Masters  
 WRITERS: B. Thornbury, A. Masters, D. Moordigian  
 PUBLISHER: Desert Sands/Uncle Artie, BMI  
**Bermuda Dunes C 115**

Masters' full and assertive voice considers the condition of emphatic love. Contact: 619-345-2851.

#### NORMAN WADE

**Me And My Broken Heart** (2:42)

PRODUCER: Johnny Elgin  
 WRITER: Hank Williams  
 PUBLISHER: Fred Rose, BMI  
**NCR International NCR-328**

Real country music by a real country singer—and real good, too. Contact: 615-824-8025.

#### JOHN REX REEVES After All These Years

(3:15)  
 PRODUCER: Johnny Elgin  
 WRITERS: Coleman, Kennedy  
 PUBLISHER: EMI, BMI  
**Soc-A-Ge Country SC-115**

Smooth and soft performance makes a good ballad better and its chart prospects brighter. Contact: 615-824-8025.

#### BILL ANDERSON Sheet Music

(3:45)  
 PRODUCER: M. Johnson  
 WRITERS: D. Mathis Cothran, A. Cain, B. Anderson  
 PUBLISHERS: A Team, ASCAP/Best Performance/Lowery, BMI  
**Southern Tracks ST 1067**

Song develops the bedroom-music theme suggested by the title. Contact: 404-325-0832.

#### LISA ALVEY Emotions

(3:01)  
 PRODUCER: Danny Day  
 WRITERS: Mel Tillis, Ramsey Kearney  
 PUBLISHER: Cedarwood, BMI  
**Sundial SR 115**

Bluesy and hurting in all the right places. Label based in Nashville.

#### MARTY MITCHELL

**Can't You Feel Me Holding You** (3:30)

PRODUCERS: B. Campbell, M. Mitchell  
 WRITER: Bert Campbell  
 PUBLISHER: Lowery, BMI  
**Southern Tracks ST-1068**

Slow, dreamy, and romantic. Contact: 404-325-0832.

#### OOW JONES & THE NASHVILLE STOCK

**EXCHANGE Dreamer** (3:05)

PRODUCERS: Chad, Zig  
 WRITERS: J. Abbott, P. Jackson  
 PUBLISHER: Honeytongue, BMI  
**CCR 9186**

Dream to avoid heartbreak, say the lyrics.

#### SAMMY SADLER

#### You Don't Have To Be Lonely

(2:40)  
 PRODUCER: S.S. Productions  
 WRITERS: Dave Gibson, Jimbeau Hinson  
 PUBLISHERS: Silverline/Goldline, BMI/ASCAP  
**Evergreen EV 1045**

Contact: 615-327-3213.

## DANCE

### PICKS

#### COMMODORES Goin' To The Bank

(7:17)  
 PRODUCERS: Dennis Lambert, Jeremy Smith  
 WRITERS: D. Lambert, A. Goldmark, F. Golde  
 PUBLISHERS: Tuneworks/Franne Gee, BMI/NonPariel, ASCAP  
**Polydor 885 358-1** (12-inch single; 7-inch reviewed Oct. 4)

#### ICEHOUSE Cross The Border

(6:37)  
 PRODUCER: Rhett Davies  
 WRITERS: I. Davies, B. Kretschmer  
 PUBLISHERS: I.D./R.G.K., ASCAP  
**Chrysalis 4V9 43062** (c/o CBS) (12-inch single; 7-inch reviewed Sept. 6)

#### PETER GABRIEL In Your Eyes

(6:15)  
 PRODUCERS: Peter Gabriel, Daniel Lanois, Bill Laswell  
 WRITER: Peter Gabriel  
 PUBLISHERS: Clodfine/Hidden Pun, BMI  
**Geffen 0-20535** (c/o Warner Bros.) (12-inch single; 7-inch reviewed Aug. 30)

#### JESSE'S GANG Noiz Without Words

(9:00)  
 PRODUCER: Jesse Saunders  
 WRITERS: Jesse Saunders, Twala Jones  
 PUBLISHER: Jessay, BMI  
**Geffen 0-20527** (c/o Warner Bros.) (12-inch single)

Small-scale synth production is neither very noisy nor quite nonverbal, but it does fit the fashionable, homegrown, Chicago house style.

#### BILLY IDOL To Be A Lover

(6:45)  
 PRODUCER: Keith Forsey  
 WRITERS: Will am Bell, Booker T. Jones  
 PUBLISHERS: East Memphis/Irving, BMI  
**Chrysalis 4V9 43025** (12-inch single; 7-inch reviewed Oct. 4)

#### CALVIN Time Keeps Movin' On

(7:20)  
 PRODUCER: Jose "Animal" Diaz  
 WRITERS: Dor nie Calvin, Animal Diaz  
 PUBLISHERS: Little Charles/Animal Productions, BMI  
**VinylMania VMR-005** (12-inch single)

Minimalist, episodic disco/soul enclosing acres of hollow sonic space; singer was lead voice for Rockers Revenge. Contact: 212-924-7223.

### RECOMMENDED

#### BUMPER TO BUMPER Don't Hold Back

(5:32)  
 PRODUCER: Sharon Stone  
 WRITER: Sharon Stone  
 PUBLISHERS: Jaman, BMI/Overnight Success  
**Jump Street JS 1005** (12-inch single)

Female vocal act's loose ensemble sound gives a neighborhood-cabaret ambience. Label based in New York.

#### ISH I Could Love You

(6:02)  
 PRODUCER: John Robie  
 WRITERS: Ish, John Robie  
 PUBLISHERS: Toy Band/Indulgent, BMI  
**Geffen 0-20493** (c/o Warner Bros.) (12-inch single)

Emulators go Latin in the second solo single by the former Foxy front man.

#### INDIAN OCEAN Treehouse/School Bell

(7:05)  
 PRODUCERS: Arthur Russell, Peter Zummo  
 WRITER: not listed  
 PUBLISHERS: Echo and Feedback Newsletter/Beach House, ASCAP  
**Sleeping Bag SLX-23** (12-inch single)

Disco-jazz instrumental with wandering, free-form vocals. Contact: 212-724-1440.

## AC

### PICKS

#### GORDON LIGHTFOOT Stay Loose

(3:53)  
 PRODUCER: Gordon Lightfoot  
 WRITER: Gordon Lightfoot  
 PUBLISHER: Moose, CAPAC  
**Warner Bros. 7-28553**

A more modest, folksy sound than the quasi-orchestral "Anything For Love" and better suited for substantial country crossover.

# 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	19	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA SC 40323 (CD) 5 weeks at No. One	TOP GUN
2	4	6	5	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS OV 41534 (9.98) (CD)	FORE!
3	1	1	7	<b>LIONEL RICHIE</b> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
4	8	11	5	<b>BON JOVI</b> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
5	3	3	18	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98)	RAISING HELL
6	5	4	13	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
7	7	7	9	<b>BILLY JOEL</b> COLUMBIA OC 40402 (CD)	THE BRIDGE
8	6	5	13	<b>STEVE WINWOOD</b> ● ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
9	9	10	16	<b>GENESIS</b> ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
10	10	9	32	<b>JANET JACKSON</b> ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)	CONTROL
11	11	8	12	<b>DAVID LEE ROTH</b> ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
12	16	62	3	<b>TINA TURNER</b> CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
13	15	18	13	<b>CINDERELLA</b> MERCURY 830076-1/POLYGRAM	NIGHT SONGS
14	42	—	2	<b>CYNDI LAUPER</b> PORTRAIT OR 40313/EPIC	TRUE COLORS
15	12	14	10	<b>EURHYTHMICS</b> ● RCA AJL1-5847 (9.98) (CD)	REVENGE
16	13	12	22	<b>BILLY OCEAN</b> ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
17	26	34	5	<b>PAUL SIMON</b> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
18	14	13	18	<b>PETER GABRIEL</b> ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
19	22	26	5	<b>DON JOHNSON</b> EPIC FE 40366 (CD)	HEARTBEAT
20	19	21	26	<b>ANITA BAKER</b> ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
21	24	23	8	<b>R.E.M.</b> I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
22	17	15	9	<b>BANANARAMA</b> LONDON 828 013 1/POLYGRAM (CD)	TRUE CONFESSIONS
23	20	17	27	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25394 (8.98) (CD)	5150
24	21	25	47	<b>MIAMI SOUND MACHINE</b> ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
25	18	16	19	<b>BELINDA CARLISLE</b> I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
26	23	19	81	<b>WHITNEY HOUSTON</b> ▲ <sup>7</sup> ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
27	32	36	47	<b>ROBERT PALMER</b> ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
28	25	22	12	<b>THE MONKEES</b> ● ARISTA AL-9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
29	29	29	6	<b>DARYL HALL</b> RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
30	31	40	5	<b>PAUL MCCARTNEY</b> CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
31	27	24	26	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
32	30	27	31	<b>THE FABULOUS THUNDERBIRDS</b> ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
33	36	28	45	<b>THE OUTFIELD</b> ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
34	34	30	12	<b>DOUBLE</b> A&M SP 5133 (8.98) (CD)	BLUE
35	33	33	8	<b>GEORGE THOROGOOD AND THE DESTROYERS</b> EMI-AMERICA ST 17214 (8.98)	LIVE
36	39	31	11	<b>QUIET RIOT</b> PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
37	37	37	26	<b>SIMPLY RED</b> ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
38	35	32	22	<b>THE MOODY BLUES</b> ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
39	43	78	3	<b>CAMEO</b> ATLANTA ARTISTS 830 265-1/POLYGRAM	WORD UP
40	40	47	13	<b>GLASS TIGER</b> MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
41	45	49	7	<b>EDDIE MONEY</b> COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
42	28	20	13	<b>WHAM!</b> ● COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
43	136	—	2	<b>TALKING HEADS</b> SIRE 25512/WARNER BROS. (9.98)	"TRUE STORIES"
44	<b>NEW</b> ▶	1	<b>JOHN FOGERTY</b> WARNER BROS. 25449 (9.98)	EYE OF THE ZOMBIE	
45	47	53	23	<b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
46	48	48	6	<b>TRIUMPH</b> MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
47	38	35	22	<b>38 SPECIAL</b> ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
48	50	52	17	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
49	49	41	14	<b>PETER CETERA</b> WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
50	46	46	9	<b>NEIL YOUNG</b> GEFLEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
51	41	38	21	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
52	51	43	17	<b>AC/DC</b> ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
53	53	55	7	<b>UB40</b> A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
54	54	54	20	<b>NU SHOOSZ</b> ATLANTIC 81647 (8.98) (CD)	POOLSIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	65	82	4	<b>SOUNDTRACK</b> ATLANTIC 81677 (9.98)	STAND BY ME
56	52	45	16	<b>JEFFREY OSBORNE</b> ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
57	59	56	18	<b>THE CURE</b> ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
58	66	99	4	<b>ORAN "JUICE" JONES</b> DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
59	58	50	18	<b>EMERSON, LAKE &amp; POWELL</b> POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL
60	61	69	5	<b>TOTO</b> COLUMBIA FC 40273 (CD)	FAHRENHEIT
61	62	72	6	<b>GLORIA LORING</b> ATLANTIC 81679 (8.98)	GLORIA LORING
62	56	44	18	<b>JERMAINE STEWART</b> 10/ARISTA AL-8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
63	63	60	11	<b>ANDREAS VOLLENWEIDER</b> CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
64	57	57	24	<b>THE ART OF NOISE</b> CHINA/CHRYSALIS BFV41528/CHRYSALIS (CD)	IN VISIBLE SILENCE
65	88	—	2	<b>THE HUMAN LEAGUE</b> A&M/VIRGIN SO 5129/RCA (8.98) (CD)	CRASH
66	69	76	9	<b>THE SMITHEREENS</b> ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
67	71	73	9	<b>DAVID &amp; DAVID</b> A&M SP 65134 (6.98) (CD)	BOOMTOWN
68	105	188	3	<b>STACEY Q</b> ATLANTIC ATL 81676 (8.98)	BETTER THAN HEAVEN
69	<b>NEW</b> ▶	1	<b>RIC OCASEK</b> GEFLEN GHS 24098/WARNER BROS. (8.98)	THIS SIDE OF PARADISE	
70	55	42	22	<b>GTR</b> ● ARISTA AL-8-8400 (8.98) (CD)	GTR
71	44	39	14	<b>SOUNDTRACK</b> UNITED ARTISTS SW 40414	KARATE KID PART II
72	68	61	48	<b>ZZ TOP</b> ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
73	64	66	12	<b>QUEENSRYCHE</b> EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
74	74	77	6	<b>ASHFORD &amp; SIMPSON</b> CAPITOL ST 12469 (8.98)	REAL LOVE
75	<b>NEW</b> ▶	1	<b>YNGWIE J. MALMSTEEN</b> MERCURY 831 073-1/POLYGRAM	TRILOGY	
76	83	109	4	<b>VINNIE VINCENT INVASION</b> CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
77	79	85	4	<b>GEORGE BENSON</b> WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
78	80	—	44	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
79	67	65	22	<b>WHODINI</b> ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
80	60	51	26	<b>PET SHOP BOYS</b> ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
81	<b>NEW</b> ▶	1	<b>IRON MAIDEN</b> CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME	
82	87	89	9	<b>GREAT WHITE</b> CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
83	76	79	84	<b>PHIL COLLINS</b> ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
84	84	86	6	<b>AIR SUPPLY</b> ARISTA AL 9-8426 (9.98)	HEARTS IN MOTION
85	97	—	2	<b>THE B-52'S</b> WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
86	90	120	4	<b>AMY GRANT</b> A&M SP 3900 (9.98) (CD)	THE COLLECTION
87	81	58	18	<b>EL DEBARGE</b> ● GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
88	73	59	14	<b>ROD STEWART</b> WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
89	89	91	7	<b>GWEN GUTHRIE</b> POLYDOR 829532-1/POLYGRAM (CD)	GOOD TO GO LOVER
90	75	64	57	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
91	70	70	31	<b>HONEYMOON SUITE</b> WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
92	92	97	4	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
93	78	63	66	<b>HEART</b> ▲ <sup>4</sup> CAPITOL ST-12410 (9.98) (CD)	HEART
94	86	80	47	<b>MIKE &amp; THE MECHANICS</b> ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
95	119	—	2	<b>FIVE STAR</b> RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
96	82	81	13	<b>BIG COUNTRY</b> MERCURY 826844-1/POLYGRAM (CD)	THE SEER
97	103	116	5	<b>THE RAINMAKERS</b> MERCURY 830-214-1/POLYGRAM	THE RAINMAKERS
98	118	—	2	<b>AL JARREAU</b> WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
99	101	114	6	<b>KENNY G</b> ARISTA AL 8-8427 (8.98)	DUOTONES
100	91	74	13	<b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
101	72	75	8	<b>CHAKA KHAN</b> WARNER BROS. 25425 (8.98) (CD)	DESTINY
102	77	71	14	<b>SPYRO GYRA</b> MCA 5753 (8.98) (CD)	BREAKOUT
103	114	119	11	<b>THE TEMPTATIONS</b> GORDY 62076/MOTOWN (8.98)	TO BE CONTINUED
104	107	107	9	<b>THE MONKEES</b> RHINO RNLP 70140 (8.98)	THE MONKEES
105	85	83	18	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
106	132	—	2	<b>REGINA</b> ATLANTIC 81671 (8.98)	CURIOSITY
107	108	101	27	<b>JUDAS PRIEST</b> ● COLUMBIA OC 40158 (CD)	TURBO
108	117	104	37	<b>BANGLES</b> ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
109	100	100	7	<b>THE DAZZ BAND</b> GEFLEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE

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.

## SPONSORSHIP COMPETITION IS FIERCE

(Continued from page 5)

agreements are a primary reason for the problems, participants noted. An arena's existing signage may have been acquired by a sponsor for exposure at sporting events, promoters may have sponsorship deals running for a series, and artists are frequently involved in one-shot tour packages.

"I find most—not all—tour sponsorships to be an annoyance," said John Scher, head of the New Jersey-based Monarch Entertainment Bureau, speaking during a panel on the role of the local promoter in sponsorship conflicts and opportunities.

"The only way tour sponsorships are going to work," concluded Scher, "is if they take the same attitude concert series or venue sponsors take, which is you've got to help both parties. Just giving money [to a band] doesn't help a promoter on individual dates."

On the other side of the issue, Dan Socolof, president of the New York-based MEGA, which matches sponsors to touring artists, told attendees of a panel on music marketing that his company seeks to "mitigate resources" when there are conflicts between tour and venue sponsors.

"Acts should be allowed a sponsor," said Socolof. "It's *their* tour." He noted that in specific instances where venue and tour sponsors are direct competitors, steps are frequently taken by the tour sponsor to de-emphasize existing signage. As an example, Socolof noted a show at the Cotton Bowl, where a band was sponsored by Stroh's but Budweiser had a deal with the venue that included signage on the scoreboard. To circumvent the presence of the Budweiser ad, ticketholders were given hand-held fans featuring the Stroh's logo.

Similarly, R. Wayne Nederlander, senior vice president of New York's Nederlander Concerts and a panelist on venue marketing, said a Michelob-sponsored Phil Collins show in a hall that had a deal with a rival beer company was able to get its brand name in front of the audience when Collins brought a towel on-stage with the Michelob logo. "They also bought some independent advertising spots in advance," said Nederlander. "The trick is to make everybody happy."

Bruce Lahti, vice president of marketing and promotion for New Orleans' Facility Management Group, said during the venue marketing panel that his company is loath to offend venue advertisers. "We have multi-million-dollar contracts over a num-

ber of years which we're not going to put in jeopardy," he said.

Although the issue of sponsorship conflicts dominated the meet, additional panels sought to present other areas for music-related sponsorship. Here's a sampling:

### VIDEO SPONSORSHIP

A panel featuring Robert J. Friedman, vice president of marketing and promotional development for MTV, and Brian Bedol, vice president of new markets and development for Karl Lorimar Home Video, presented alternative sponsorship programs in the cable and home video fields.

Friedman urged sponsors to consider tying in with MTV through contests and promotions, noting that there are opportunities for both national co-sponsorships and custom-made regional spots featuring MTV VJs and local radio ties. MTV, which has done national tour presentations and contests regularly, has three planned for the coming months. Additionally, the music network did 95 local promotions last year with its cable operators.

Bedol, noting that network ratings are dropping as VCR penetration increases, said Karl Lorimar is actively seeking home video sponsors. Those arrangements can either be obvious, as in the case of the imprint's "Crystal Light National Aerobics Championship" video, or subtle, as in an instructional video by golf pro Jan Stephenson that utilized Dunlop sporting equipment and clothing exclusively.

### MEDIA-DRIVEN MUSIC MARKETING

Mark H. Kress, general manager for music marketing and promotion for the California-based radio producer and syndicator Westwood One, urged sponsors to get a bigger bang for their buck by making their tour sponsorship packages media driven.

By bringing Westwood One in as a co-sponsor, Kress said, tour sponsors could have guaranteed advertising and gain "an insurance policy against nonexposure, missed markets, truncated ads" and other problems associated with tour sponsorship. He added that the clout of Westwood One "can make an artist accountable. We pay millions of dollars every year for performance shows, do interviews and promotional programs. Artists need our cooperation, and we have to be accountable to our sponsors."

### CROSS-MERCHANDISING

Sponsorship must be media-driven, provide on-site visibility, and carry the consumer through to retail in order to succeed, according to Grace A. Trinkl, vice president of the Wisconsin-based Gary Reynolds & Associates, which specializes in promoting to the youth market.

The Miller Rocknet program, which her company developed and directs, has proved successful for both Miller and several of the bands utilized in the campaign, said Trinkl. Among the regional groups Miller signed on in the bands' infancy are the Long Ryders, Del Fuegos, and the Rainmakers.

### ARTIST ENDORSEMENTS

The media-driven nature of advertising means artists will have to get used to the idea of product endorsement if they are to continue drawing down large dollar deals from sponsors, according to Jay Coleman, president of the New York-based Rockbill.

"In order for advertisers to really take advantage and be able to justify the kind of dollars that a lot of artists want today, artists are going to have to do more and more commercials," Coleman said. "If an artist is looking for a significant amount of money, he's got to realize that if he's going to get into bed with these companies, he's going to have to consummate the relationship. A lot of companies feel they get lost and almost become invisible on these tours."

## LEVY PLEADS NOT GUILTY

NEW YORK Morris Levy, president of Roulette Records, and label controller Howard Fisher pleaded not guilty in a New Jersey federal court Sept. 29 to charges of extortion (Billboard, Oct. 4).

The pleas by Levy and Fisher, who were among 22 men indicted Sept. 23 by a grand jury that heard evidence of mob-related racketeering, were the result of alleged attempts by Levy, Fisher, and another man charged, Thomas Vastola, to extort money from a Pennsylvania wholesaler, John LaMonte.

Government prosecutors say LaMonte refused to pay \$1.25 million for a shipment of millions of MCA cutouts he and Levy had arranged to buy from MCA. LaMonte, who claimed the cutouts were "creamed" before he got them, says he was strong-armed by an inditee to pay the amount under credit terms amounting to 104% annual interest. LaMonte is currently living under the government's witness protection program.

A federal court judge set a preliminary trial date of March 2.

## Lifelines

### BIRTHS

Girl, Sabrina Allison, to **Jim and Nancy Snowden**, Aug. 25 in Los Angeles. He is president of P.A.R.A.S. Group.

Boy, Parker Russell, to **James E. "Buzz" and Peggy Cason**, Sept. 2 in Nashville. He is president of Creative Workshop and Southern Writers Group USA.

Boy, Robert, to **Nancy and Robert Vega**, Sept. 4 in Nashville. He is one of the Vega Brothers, who record for MCA Records, Nashville.

Girl, Jessica Lee, to **Roy and Gaynell Rogers**, Sept. 6 in San Francisco. He is a recording artist and featured lead guitarist for John Lee Hooker. She is marketing and promotions director for Russian Hill Recording and a publicist.

Girl, Audrey Elizabeth, to **Paul and Carla Fussell**, Sept. 14 in Norfolk, Va. He is director of purchasing for Record Bar.

Girl, Jessica Jane, to **Patrick and Johanna Spinks**, Sept. 17 in London. He is with U.S. Management. She is a journalist.

Boy, Joseph Daniel, to **Jim and Randi Swindel**, Sept. 23 in New York. He is vice president sales/merchandising for Island Records. She is East Coast regional manager of Tower Records and manager of the chain's New York City downtown store.

### MARRIAGES

**Michael A. Smith to D. Imani Johnson**, Sept. 7 in Leonia, N.J. He is production coordinator for Kangaroo Productions and World Wide Entertainment of New York and vice president of marketing for One On One Merchandising. She is an established writer/vocalist and heads Innerthought Music in Boston.

**Debbie Fradin to Kenneth Brand**, Sept. 21 in Alexandria, Va. She is director of affiliate relations with Dick Clark's United Stations. He is an attorney.

### DEATHS

**Cliff Burton**, 24, on Sept. 27 in Sweden. He was a bass player for the band Metallica and died after a bus the group was riding in skidded on ice and overturned near Stockholm. At presstime, the list of survivors was unavailable.

## New Companies

**Rivertown Records and Joi Records**, formed by Will Hatcher and Jerry Goldstein. Company will handle productions of independent producers, singers, and writers. 18530 Mack Ave., Suite 141, Grosse Pointe Farms, Mich. 48236; 313-884-8441.

**Villa Ars Nova Music**, a publishing division of Ars Nova Management. First signings include Hiliry Harvey and Dennis L. Hawley. 894 Waller, San Francisco, Calif. 94117-3119; 415-864-2800.

**West Coast Promotions**, formed by Roger Hatcher. First client is Casino Records. Suite 241, 6520 Selma Ave., Hollywood, Calif. 90028; 213-

461-3127.

**First Vision Records**, formed by Meadowgreen Productions and The Benson Co. A new gospel label distributed by The Benson Co. First releases are "In Heaven's Eyes" by Phill McHugh and a debut album by Kim Noblitt. P.O. Box 1273, Nashville, Tenn. 37202; 615-255-2718.

**Nite-Life Productions**, formed by Grant T. Dixon Jr. Company services include providing DJs to night-clubs, club promotions, club consultations, light-and-sound consultations, and dance revues. 2101 Wyoming St., Dayton, Ohio 45410; 513-258-8571.

## EXECUTIVE TURNTABLE

(Continued from page 8)

president of programming for MTV. Masters was vice president of VH-1. Kaiser was with Atlantic Records, where he served as vice president of national singles promotion. MTVN also appoints the following: **Geraldine Laybourne** as executive vice president and general manager for Nickelodeon and Nick at Nite; **John Reardon**, executive vice president and general manager, affiliate sales and marketing; and **Lisa Sherman**, manager of program publicity for Nickelodeon and Nick at Nite.

**Wayne Baruch** is named vice president of West Coast operations for Radio City Music Hall Productions and director of development for Radio City Music Hall Television, based in Los Angeles. He served as a consultant to the company.

**Stan Hitchcock** is promoted to vice president of programming and acquisition for Country Music Television in Nashville. He was director of that area.

The William Morris Agency appoints **Ron Yatter** and **Leo Bookman** co-heads of the company's New York television department. Yatter is senior vice president for the company; Bookman is vice president.

**Cary Goldberg** is named account executive for the Raleigh Group Ltd. in New York. She was with Gold Mountain Records, where she served as East Coast manager.

**Margaret Arana** becomes an account executive at New Image Public Relations in Los Angeles.

## 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.

### OCTOBER

Oct. 11-12, **Talent Buyers Entertainment Marketplace**, Sheraton Music City, Nashville. 615-244-2840.

Oct. 13, **20th Annual Country Music Assn. (CMA) Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 14, **Broadcast Music Inc. (BMI) Country Music Awards**, Nashville. Howard Colson, 212-586-2000.

Oct. 15, **American Society Of Composer And Performers (ASCAP) Country Music Awards**, Nashville. 615-244-3936.

Oct. 17, **Second Jazz String Summit**, New York Univ., New York. Helene Browning, 212-596-2435.

Oct. 18, **Legal And Business Aspects Of The Music Industry—1986**, Alexis Hotel, Portland, Ore. 312-988-5580.

## RCA/ARIOLA SETS LAYOFF PLAN FOR U.S. STAFFERS

(Continued from page 5)

tion, or for the RCA/Ariola-owned Arista label, according to a label spokesman.

Although the label would not reveal details of the plan—available regardless of age or tenure at the company—its basics are said to center on length of service. For those with 20 or more years on the job, there is severance pay of two weeks per year of service plus an additional 13 weeks. The plan also includes retention of certain benefits, a health plan among them, for a period of two years. Those with less

than 20 years of service receive a week for each year on the job without the 13 week "bonus." Certain benefits are retained for two years, however.

In what was described as a "key part of the program," employees were also told that it might not be possible to accept all voluntary terminations. This appears to be a loophole in which the label could retain employees who would like to participate in the plan.

In response to requests that the proposal be made available in writ-

ing, personnel staffers who conducted the meetings replied that the offer could only be made on an oral basis, and that those who wished to obtain more information on the plan could do so Sept. 29. Employees were told that a decision to accept the plan was due Oct. 3.

According to the label spokesman, the label expects to have a clear picture of how many employees are to be separated under the plan by mid-October, since the label recognizes that some employees, for one reason or another, might not be able to make a decision by the stated deadline.

Although the spokesman says there are "no guidelines, goals, or quotas" under the layoff plan, there has been persistent indication in recent months that the label would re-

duce expenses by staff reduction. There is little doubt that involuntary layoffs would result if, in the label's view, too few employees leave the label under the layoff guidelines.

Officially, the label declares that after monitoring the results of the

## Layoff play has no official quotes

layoff offer it might take "additional actions required to reduce expenses as business conditions dictate."

In anticipation of inquiries on the layoff plan, the label made available a formal statement from label president and chief executive officer El-

iot Goldman. "It has been my view, as I said in my first comments to our employees when I joined the company last year [in December] that our overhead is too large. This voluntary layoff program is part of an ongoing effort to bring overhead in line with revenues," the statement says.

A statement was also made available by Bertelsmann A.G., the German book publisher that owns 25% of the label and has made an agreement in principle to acquire the remaining 75% now owned by General Electric. "As a joint venture partner, Bertelsmann is aware of the desire to reduce overhead. It supports the efforts to improve the efficiency of the company," the statement says.

## GREENWORLD CLOSES DOORS

(Continued from page 10)

dustry that the failure of Greenworld was in fact a backdoor liquidation of an unprofitable company.

"Both [Enigma and Greenworld] were solidly profitable when the split came," Hein says. "At the time, Greenworld was making bigger profits than Enigma."

Charley Brown, national sales manager for Greenworld from the time after the split with Enigma until July, says that the company's high operating overhead of \$100,000 a month and margins of 20%-25% forced sales objectives of \$400,000 a month.

"At the end, we were selling \$85,000 a month," says Brown, who adds that the Greenworld sales staff had shrunk from a dozen reps to only three by the summer.

According to Brown, Greenworld's nonpayment of suppliers created an attrition of labels distributed by the

company. Among the first to go was Enigma, which parted ways with Greenworld in January. (The label now has a national distribution deal with Capitol Records.)

"Gradually we got cut off [by the suppliers], and it cut off the lifeblood of the company, which is the product," Brown says.

He also cites Boudreau's resistance to the computerization of inventory as another critical error.

"Steve's management style is by procrastination," Brown says. "When you procrastinate, all your decisions are made for you, and then you die."

Attorney Cynthia Futter, representing Greenworld in its bankruptcy petition, says it is "inappropriate" for Boudreau to talk to the press in light of the Chapter 7 filing. An attempt to reach Greenworld trustee James Stang before presstime proved unsuccessful.

## MANILOW: BILL WOULD SPELL DISASTER

(Continued from page 10)

songwriters. It will not end at the local television stations—it will go on to the networks; it will go on to radio. Absolutely."

Proponents of the bill have said there are no plans to extend use of a source license to other areas.

Scott countered the proponents' contention that the blanket license serves as a "double dip" for the Hollywood producers, who often own the publishing copyright for the music. "Our concern is not with who owns the copyright. Our concern as songwriters is the fact that we created something that is being played over and over again . . . and what is important is that we get paid on a per-use basis for our creations."

Sussman showed a concern for the careers of up-and-coming songwriters. "If we concede that in the

worst scenario this law were changed, we sitting here have the best chance of surviving that catastrophe because we have the resumes and the clout and the attorneys. But we also know the reality that most young writers are going to be thrown to the lions. The producers are going to say, 'We'll pay you \$500 for this, and if the show runs 13 years . . . too bad, Charlie.'"

Sussman said that the broadcasters are "taking their dirty laundry into Congress now because they haven't been able to get it through the courts." He added, "We've gotten the feeling from talking to congressmen that they're starting to resent having to deal with this."

Charlie Fox said that for songwriters, "this is a lifeblood issue. They seem to think on the other side

that this is just one corporation fighting another corporation. It's not true.

"We are one group of people who will not stop coming here [Congress], because we all have our lives at stake here, musically speaking. The future of music is at stake here."

"We'll be back here if we need to," said Manilow. "It's a passionate subject. Right now, a lot of congressmen think that all songwriters reside in Hollywood and New York; we've talked to many of them who don't think they represent any writers in their districts. So I think it's important that if you're a songwriter, you should write your congressmen. They all told us, 'If I got some letters, I might think differently.'"

## DALLAS OUTLETS BET ON MORNING MADNESS

(Continued from page 14)

market is his competition. From his viewpoint, morning shows "have to have shock value or they're boring." But the difference between Q102's show and the others is a "more cerebral humor," Roberts says. By writing scripts constantly, Roberts has created several characters, such as the boogie-woogie weatherman, Professor B-Woogie, and several programs, such as "Mr. (Jack) Nicholson's Neighborhood." Some of the personalities, such as "the Right Rev. Leviticus Fallwell," have crossed the tolerance line and resulted in some complaint letters, but the program is most daring during Roberts' "wake-up calls."

During this show segment, Roberts fulfills listener requests on who should get an on-air wake up call and why. Recently, a Dallas listener wrote in that she was a garage-sale fanatic, much to her husband's chagrin. When she saw an item she wanted that was either too high-priced or already sold, she would leave her husband's business card in case the item later became available. Roberts called the woman's husband saying that his wife had wanted 50 vibrators and had left his card. While most victims of the wake-up call are good-humored about the practical joke, the woman's husband was not happy. "Let's just say he was angry and let it go at that," Roberts added.

Andy Lockridge, program direc-

tor at Q102, says, "In the course of generating humor, Bo and Jim do step over the line occasionally—all morning DJs do. When that happens, we discuss the show and try to be sympathetic to what Dallas/Fort Worth listeners want to hear. But we have never dropped a morning show segment because of excessive complaints. Our Sunday evening Dr. Ruth Westheimer [sex-advice] program generates more letters than Bo's show."

Lockridge says the shock value trend is not necessarily rude, but a trait of some personalities. He also notes that eyebrows are being raised by outrageous morning hu-

mor all around the country.

There is some indication that listeners may start getting more radio jolts driving home from work, too. For instance, KEGL just hired "Moby, the X-rated mouth," as afternoon man. KEGL promotion director Kelly Wendorf says, "There's no word Moby won't say on the air. I hope KEGL starts a new trend; it's time for a change."

Meanwhile, top 40 KZPS and album rocker KZEW have taken a bold chance in moving back to non-abrasive morning shows that rely on more music and less talk.

## HOUSTON CERTIFIED SEVEN TIMES PLATINUM

(Continued from page 7)

**Madonna's** "True Blue," Sire/Warner Bros., 2 million.

**Run-D.M.C.'s** "Raising Hell," Profile, 2 million.

**"Top Gun"** soundtrack, Columbia, 2 million.

### Platinum Albums

**Madonna's** "True Blue," Sire/Warner Bros., her third.

**Scorpions'** "Worldwide Live," Mercury/PolyGram, their third.

**David Lee Roth's** "Eat 'Em And Smile," Warner Bros., his second.

**Robert Palmer's** "Riptide," Island/Atlantic, his first.

**Pet Shop Boys'** "Please," EMI

America, their first.

### Gold Albums

**George Strait's** "#7," MCA, his fifth.

**Eurythmics'** "Revenge," RCA, their fourth.

**Madonna's** "True Blue," Sire/Warner Bros., her third.

**David Lee Roth's** "Eat 'Em And Smile," Warner Bros., his second.

**Steve Winwood's** "Back In The Highlife," Island/Warner Bros., his second.

**"El DeBarge,"** Gordy/Motown, his first.

**"The Jets,"** MCA, their first.

## THE PLATTERS



Paul Robi, an original member of the World Famous group THE PLATTERS since 1954, and THE member who was responsible for all of the arranging and conducting of all THE PLATTERS hit records, has been and is continuing to perform as THE PLATTERS.

Paul Robi announces that he has no connection with the Platters group that is represented by Buck Ram, which has no original Platters members.

Following is from U.S. District Court Central District of California. Case No. CU-84-3326-CBM dated May 22, 1985, United States District Court Justice Consuelo B. Marshall, presiding.

IT IS HEREBY ORDERED that The Five Platters, Inc., Buck Ram

1 and Gene Bennett, their employees and attorneys, and all persons in  
2 active concert or participation with them are hereby enjoined from  
3 the following acts:

4 1. From undertaking to commence or maintain any legal action  
5 in any forum against Robi or against any theatre, venue or business  
6 establishment who assists or allows Robi to perform or against any  
7 promoter or advertiser which promotes or advertises any performance  
8 of Robi as "The Platters," or as "Paul Robi and The Platters," or  
9 as "Paul Robi and the World Famous Platters";

10 2. From undertaking in any way by letter, threat, or other  
11 communication, to dissuade, interfere or inhibit any promotion,  
12 venue, theatre, advertiser or anyone connected with or assisting  
13 Robi from performing and undertaking to promote and perform as "The  
14 Platters," or as "Paul Robi and the Platters" or as "Paul Robi and  
The World Famous Platters."

This Federal Court litigation includes only one original member of THE PLATTERS, PAUL ROBI, and no other original members.

Career Direction: Hallmark Entertainment, Inc. (213) 650-2244

# 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	112	98	71	DIRE STRAITS <sup>▲5</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
<b>(111)</b>	115	115	9	THE MONKEES RHINO RNLP 70142 (8.98)	MORE OF THE MONKEES
112	98	102	30	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (CD)	WORLD MACHINE
113	106	106	13	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
114	96	90	50	INXS <sup>●</sup> ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
115	94	87	8	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
116	93	67	28	THE JETS <sup>●</sup> MCA 5667 (8.98) (CD)	THE JETS
117	122	93	9	VAN MORRISON MERCURY 830077-1/POLYGRAM (CD)	NO GURU, NO METHOD, NO TEACHER
118	109	108	43	DOKKEN <sup>●</sup> ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
<b>(119)</b>	<b>NEW ▶</b>		1	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
120	120	125	7	BONNIE RAITT WARNER BROS. 25486 (8.98)	NINE LIVES
121	121	117	18	MIDNIGHT STAR <sup>●</sup> SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
<b>(122)</b>	128	147	3	STRAY CATS EMI-AMERICA ST 17226 (8.98)	THERAPY
123	110	113	11	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
124	124	128	8	ALVIN LEE 21/ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
125	129	129	26	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
<b>(126)</b>	<b>NEW ▶</b>		1	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
127	130	146	8	STRYPER ENIGMA ST 73217/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
128	116	94	18	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
129	111	103	17	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
130	104	95	21	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
131	95	68	15	SOUNDTRACK <sup>●</sup> EPIC SE 40398 (CD)	RUTHLESS PEOPLE
132	135	135	9	THE MONKEES RHINO RNLP 70141 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
133	99	92	12	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
134	142	134	9	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
135	144	133	13	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
136	123	123	5	JAMES INGRAM QWEST 25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
137	131	131	14	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
138	127	105	26	PRINCE & THE REVOLUTION <sup>▲</sup> PALSLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
<b>(139)</b>	153	—	2	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
140	140	156	8	SHIRLEY JONES P.I.R./MANHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
141	141	141	7	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
<b>(142)</b>	155	140	6	BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)	REBEL MUSIC
143	133	112	21	NEIL DIAMOND <sup>●</sup> COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
144	151	153	29	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
145	149	149	5	THE MONKEES RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
146	125	127	5	DOCTOR AND THE MEDICS I.R.S. 5797/MCA (8.98)	LAUGHING AT THE PIECES
147	102	84	17	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
148	148	148	149	U2 <sup>▲</sup> ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
149	138	142	5	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF WEST COAST
150	139	139	33	ALABAMA <sup>▲</sup> RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
151	113	88	15	SOUNDTRACK MCA 6169 (9.98) (CD)	RUNNING SCARED
<b>(152)</b>	<b>NEW ▶</b>		1	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
153	137	96	8	SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)	FLAUNT IT
154	147	124	35	OZZY OSBOURNE <sup>▲</sup> CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
155	162	150	121	BRUCE SPRINGSTEEN <sup>▲10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	146	110	13	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
157	143	143	7	EARL KLUGH WARNER BROS. 25478 (8.98) (CD)	LIFE STORIES
158	152	155	156	SOUNDTRACK <sup>▲2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
159	168	178	645	PINK FLOYD <sup>●</sup> HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
160	157	145	43	SADE <sup>▲2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
161	134	111	11	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
162	126	126	11	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
163	172	151	98	MADONNA <sup>▲6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
164	160	132	30	JACKSON BROWNE <sup>●</sup> ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
165	169	179	39	STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
166	166	170	104	U2 <sup>▲</sup> ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
167	154	137	67	RENE & ANGELA <sup>●</sup> MERCURY 824 607-1M-1/POLYGRAM (CD)	STREET CALLED DESIRE
168	156	157	12	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
169	165	154	73	THE HOOTERS <sup>▲</sup> COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
170	161	121	45	NEW EDITION <sup>▲</sup> MCA 5679 (8.98) (CD)	ALL FOR LOVE
171	158	158	11	PIECES OF A DREAM P.I.R./MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
172	163	136	15	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
173	173	189	4	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
174	171	171	25	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98) (CD)	BLACK CELEBRATION
175	182	185	108	TALKING HEADS <sup>▲</sup> SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
176	174	160	67	TALKING HEADS <sup>▲</sup> SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
177	170	174	81	TEARS FOR FEARS <sup>▲4</sup> MERCURY 824 300/POLYGRAM (CD)	SONGS FROM THE BIG CHAIR
178	188	161	66	MOTLEY CRUE <sup>▲2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
179	186	169	163	MADONNA <sup>▲3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
180	175	138	14	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
181	181	166	182	ZZ TOP <sup>▲5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
182	159	144	21	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
183	178	173	36	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
184	192	182	19	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
185	164	165	15	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
186	177	163	153	LIONEL RICHIE <sup>▲10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
187	195	176	155	PHIL COLLINS <sup>▲2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
188	185	186	4	WOODENTOPS COLUMBIA BFC 40468	GIANT
189	150	118	13	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
190	193	152	16	JIMMY BUFFETT MCA 5730 (8.98) (CD)	FLORIDAYS
<b>(191)</b>	<b>NEW ▶</b>		1	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
192	189	196	7	CROWDED HOUSE CAPITOL ST 12485 (8.98)	CROWDED HOUSE
193	197	198	16	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
194	187	193	8	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE
<b>(195)</b>	<b>NEW ▶</b>		1	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
196	145	130	10	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
<b>(197)</b>	<b>NEW ▶</b>		1	THE BEATLES CAPITOL ST 02309 (8.98)	EARLY BEATLES
198	184	184	24	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
199	167	162	6	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
200	196	181	48	THE JUDDS <sup>●</sup> RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 47  
AC/DC 52  
Air Supply 84  
Alabama 150  
Carl Anderson 115  
Joan Armatrading 172  
The Art Of Noise 64  
Ashford & Simpson 74  
The B-52's 85  
Anita Baker 20  
Banarama 22  
Bangles 108  
The Beach Boys 168  
The Beatles 197  
George Benson 77  
Big Country 96  
The Blow Monkeys 147  
Bodeans 184  
Bon Jovi 4  
Boys Don't Cry 129  
Jackson Browne 164  
Jimmy Buffett 190  
Cameo 39  
Belinda Carlisle 25  
Jean Carne 199  
Peter Cetera 49  
Gavin Christopher 185  
Cinderella 13  
Tom Cochrane & Red Rider 162  
Phil Collins 187, 83  
Elvis Costello & The Attractions 126  
Crowded House 192  
The Cure 57  
David & David 67  
The Dazz Band 109  
El DeBarge 87  
Chris DeBurgh 173  
Depeche Mode 174  
Device 180  
Neil Diamond 143  
Dio 193  
Dire Straits 110  
Doctor And The Medics 146  
Dokken 118  
Double 34  
Bob Dylan 161  
Emerson, Lake & Powell 59  
Eurythmics 15  
The Fabulous Thunderbirds 32  
Five Star 95  
The Fixx 128  
John Fogerty 44  
Full Force 141  
Billy Joel 7  
Don Johnson 19  
Howard Jones 198  
Shirley Jones 140  
Oran "Juice" Jones 58  
Journey 45  
Judas Priest 107  
The Judds 200  
Chaka Khan 101  
Earl Klugh 157  
L.A. Dream Team 149  
Patti LaBelle 51  
Stacy Lattisaw 195  
Stacy Lauper 14  
Cyndi Lauper 14  
Alvin Lee 124  
Level 42 112  
Huey Lewis & The News 2  
Lisa Lisa & Cult Jam With Full Force 78  
Gloria Loring 61  
Isle Of Man 156  
Janet Jackson 10  
Bob James/David Sanborn 105  
Al Jarreau 98  
The Jets 116  
Billy Joel 7  
Don Johnson 19  
Howard Jones 198  
Shirley Jones 140  
Oran "Juice" Jones 58  
Journey 45  
Judas Priest 107  
The Judds 200  
Chaka Khan 101  
Earl Klugh 157  
L.A. Dream Team 149  
Patti LaBelle 51  
Stacy Lattisaw 195  
Stacy Lauper 14  
Cyndi Lauper 14  
Alvin Lee 124  
Level 42 112  
Huey Lewis & The News 2  
Lisa Lisa & Cult Jam With Full Force 78  
Gloria Loring 61  
Isle Of Man 156

Madonna 163, 179, 6  
Yngwie J. Malmsteen 75  
Bob Marley And The Wailers 142  
Maze Featuring Frankie Beverly 92  
Paul McCartney 30  
John Cougar Mellencamp 90  
Metallica 144  
Miami Sound Machine 24  
Midnight Star 121  
Mike & The Mechanics 94  
Missing Persons 196  
Eddie Money 41  
The Monkees 145, 134, 104, 111, 132, 28  
The Moody Blues 38  
Melba Moore 194  
Meli'sa Morgan 183  
Van Morrison 117  
Motley Crue 178  
New Edition 170  
Nu Shooz 54  
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## MTV: CHANGES AT THE CHANNEL

(Continued from page 5)

changes were not instigated by the ratings drop A.C. Nielsen has reported on the channel, says Garland. MTV disputes the ratings agency's findings and will next year be monitored by the AGB People Meter service.

After five years, says Garland, the 24-hour-a-day music channel is at a crossroads. "MTV must make a decision as to where we're going musically. Radio stations are programming to a 25-49 audience. Even top 40 is doing that, because that's where the ad dollars are coming from. Radio is confused about what to play—top 40 is starting to resemble AC, and album rock is going back to oldies."

MTV has not been immune to the scramble to please everyone all the time, says Garland. "We've tried to be all things to all people. Now, we're having a terribly difficult time balancing the high number of videos on the channel [107 in rotation last week] with all the various musical styles we're expected to play."

Garland and Sam Kaiser, newly named vice president of programming, say they would like to see MTV viewed as album radio once was. Kaiser says the channel should be "on the vanguard of breaking rock'n'roll. There's a tremendous hole in the market for a style of music that has been the bedrock of the industry. We want to fill that need."

"The audience expects to see new music and breaking acts—we have to give them that," Garland says, adding that he wants MTV's rotation list to achieve a better balance between top acts and "baby acts."

MTV's stronger rock emphasis,

says Garland, means all AC videos will be programmed on VH-1.

"Hopefully, the labels will understand that what we want to do is really in their best interest, but it seems in this industry, change scares people," says Garland. "They think there's an ulterior motive."

"Labels push all their videos for MTV, but we see a lot of them as be-

### 'We've tried to be all things to all people'

ing right for VH-1. Once we begin to target MTV more clearly to the rock audience, we'll see VH-1 get bigger. VH-1 will be a clearly AC outlet—we can't confuse MTV fans with AC music."

"Labels have not used VH-1 to its full potential," says Kaiser.

"VH-1 has a lot of power, and the labels need to be shown that," adds Tom Freston, just appointed president of MTV Networks Entertainment. "When MTV had 14 million viewers, everyone was excited by that. VH-1 has acquired that many in far less time."

Freston heads up the new executive lineup along with fellow president Bob Roganti, who leads MTV

Networks Operations. The two divisions were recently created to consolidate channel functions and ease any transitional stress when current president and CEO Bob Pittman leaves the firm sometime in 1987 (Billboard, Oct. 4).

With the appointment of the co-presidents has come a flurry of promotions and new executive hirings, with more sure to follow. Kaiser was brought in from Atlantic Records to fill the post vacated by John Sykes some months ago. Lee Masters, hired earlier this year to head up VH-1's programming, has been named senior vice president and general manager of MTV and VH-1, the post vacated by Freston. And John Reardon has been promoted to executive vice president and general manager of affiliate sales and marketing for MTV Networks (see Executive Turntable, page 8).

The channel's programming executives will rely more on "gut instinct" to select promising new and breaking artists and will place them into higher rotation categories than in the past, Garland says.

Will this mean that labels may be disappointed with MTV's programming choices?

Possibly, says Kaiser, and adds, "You have to respect the priorities of the labels. They're formed from the opinions of professional a&r and promotion people who haven't got-

## 'Video Fights' Dropped

NEW YORK One programming shift at MTV has already kicked in. On Oct. 3, the channel did away with the long-running "Friday Night Video Fights" series and put in its place a new show, "MTV's Friday Night Party Zone."

The series will play "up-tempo party music" in a format similar to rock radio's programming blocks, says Les Garland, MTV senior vice president of programming. "It's basically an attempt to repackage some of the videos we are already airing and run them without commercial interruption, two to three clips at a time."

In addition to the video blocks, the show will feature VJ segments telecast from clubs and "party habitats" around the country.

Garland says label advice was not sought when the decision to drop "Friday Night Video Fights," which ran for more than three years, was being made. "Some of [the labels] might be glad to see 'Fights' go away," he says.

The new "Party Zone" show is positioned in the same slot as NBC-TV's successful "Friday Night Videos" program, but Garland says that wasn't a consideration in programming the new series. "We simply felt the time had come for something new and exciting on Friday nights," he says.

The new feature will air weekly from 10:15 p.m.-midnight, EST. It follows the "MTV Top 20 Countdown," which has been moved to a new slot, 8 p.m. STEVEN DUPLER

## Exclusives Extended

NEW YORK MTV Networks has pactured with Warner Bros., Atlantic, and Elektra/Asylum/None-such for a multiyear extension of existing agreements on video exclusivity windows. A&M Records has signed a similar agreement.

Les Garland, senior vice president of programming for MTV, would not comment on the terms of the contracts. He says, though, that he is "very optimistic" about extending exclusivity agreements with all the labels the cable channel now has arrangements with.

"I can't imagine why any label would not be interested in the

guaranteed promotional exposure offered by world premiere/sneak preview videos as well as the enormous amounts of money paid to them by MTV that go along with that," says Garland.

Exclusivity agreements will be renegotiated with a number of other labels this year, it is believed. These include CBS, whose president, Al Teller, has openly questioned video's importance in the marketing mix. "It wasn't an easy negotiation the first time around," says Garland. "I don't expect it will be any easier this time."

ten to where they are by being wrong a lot of the time."

But, says Freston, "The desires of the labels and the needs and wants of the American public are not always in sync."

"We've spent months researching and discussing 'Where are we going now?' There are those of us who believe that in order to take this station into the '90s, we have to be more selective about what we play," Garland continues.

"MTV has made various compromises and widened itself to more types of music. Why? Part of it was

playing the ratings game, part of it is appealing to advertisers.

"Now," he says, "we're realizing that our most important constituency is the people who watch the channel every day, and you can't throw them a confusing message."

"Four years ago, we were balanced heavily toward new acts, because they were the only ones making videos. Then when the big acts started making them, we leaned more that way. We know we have to play hit songs, but we are now seeking a balance," Garland says.

## RECORD WORLD CONFAB FOCUSES ON TRANSITION

(Continued from page 8)

Though Elroy's shrinkage is "not to the point where we're statistically out of line with other retailers," Pettit and Forrest said money saved as a result of improved security would permit better salaries and benefits, while ensuring the chain's continued growth.

Forrest reviewed criteria for the chain's annual store incentive bonus award, which allows stores to earn as much as \$3,000 (a maximum bonus of \$2,000 for managers, \$1,000 for assistant managers) for proper maintenance of payroll and inventory budgets and gross-profit performance. He said guidelines are being developed for a new bonus plan that will pay on a quarterly basis.

He and Pettit said the company is contemplating effecting a reduction in store employee hours with an eye on increasing pay for managers and sales staffers. According to Forrest, the average Record World store utilizes 350 store hours, compared to 200 hours maintained by units in the Musicland and Record Town chains.

Phyllis Purpero, director of advertising, and Bruce Imber unveiled new promotional strategies in their meeting. They cited:

- The development of institutional advertising, which Purpero says will allow the web to pay more attention to image than spots restricted by co-op requirements.

- The chain will enhance its public relations efforts, particularly with

regard to new store openings getting coverage by local press. To that end, former store manager Tim Olphie has been added to the home-office staff as public relations specialist. He will also help plan promotional activities.

- Record World will launch campaigns targeting college students via circulars, along with advertising in campus newspapers and on campus radio stations.

- To meet these and other goals, Purpero said her department's art staff has been expanded. The chain also plans to continue its new artist program. She said campaigns like Record World's Buy It, Try It efforts help develop new artists while attracting additional ad dollars from vendors.

## CISAC HOLDS CONGRESS

(Continued from page 7)

issued statements to the international news media on the antipiracy campaign, the home-taping issue, and the imbalance between great and small powers in the defense of authors' rights.

The congress ended with a concert organized by eight of the authors' societies: SADAIC (Argentina), SACEM (France), BUMA (Netherlands), SPA (Portugal), BSDA (Senegal), SGAE, STIM (Sweden), and VAAP (U.S.S.R.).

In late November, a one-hour broadcast hosted by Julio Iglesias—with the participation of Carlos de Carmo, Leonid Chizhik, Luis Cobos, Manu Dibango, Flaireck, Youssou N'Dour, Lars Roos & Putte Wichma, and Atahualpa Yupanqui—will pass CISAC's musical message to the public.

'Pros In Profile' debuts with a focus on Cousin Brucie ... see page 25

## MCA CLASSICS

(Continued from page 8)

material originally recorded by Decca/MCA, the division's resources include titles from Kapp Records and the extensive Westminster and Command catalogs, which came to MCA via its acquisition a decade ago of ABC Records.

Michael Greene, who came to MCA Classics from CBS, is director of classical sales and is based in Los Angeles. A director of marketing, to be based in New York, and a sales executive will be named shortly.

Marketing support includes dealer aids and consumer advertising, says Greene.

"There's a rumor going around about a company that has stock record album covers in full color called 'Instant Album Covers' (available in quantities as low as 100) plus 8 other fascinating services."

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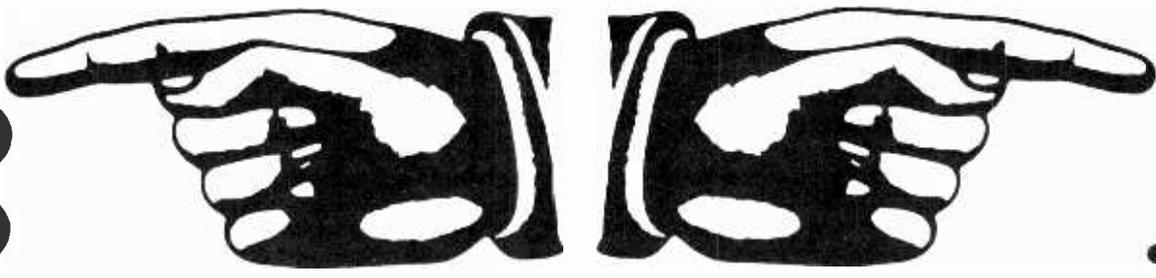
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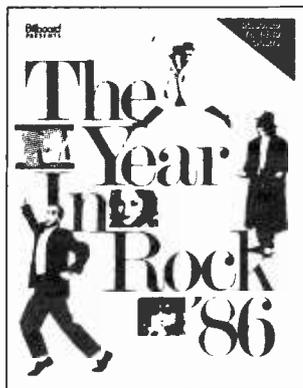
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# Holiday Advertising \$\$ Blitz Biggest Ever For Home Video

BY TONY SEIDEMAN

NEW YORK Driven by the high number of sell-through promotions, home video industry expenditures on advertising are expected to soar to an unprecedented \$30 million this fourth quarter.

"Spending overall, and in almost every individual case as well, is up dramatically—especially for sell-through product," says Rob Blattner, president of RCA/Columbia Pictures Home Video.

Advertising will be the key to the strength of this year's sales programs, says Saul Melnick of MGM/UA Home Video.

The amount of sell-through product in the marketplace is responsible for the flood of advertising money, executives say. Manufacturers are far more willing to spend mas-

sive dollars on sell-through product, which moves out the door, than on rental items.

Walt Disney Home Video is leading the spending pack with planned expenditures of \$6 million on marketing. But almost every other home video major is planning a campaign in the multiple millions. Even a nontheatrical firm is planning to put in megabucks, with Viewmaster budgeting from \$2 million-\$3 million to support its kids-targeted product.

The marketplace has only felt the first tremors of the ad rush, manufacturers say. "Our campaign really kicks into gear around Oct. 10," says Ben Tenn, vice president of Walt Disney Home Video. "Literally, everywhere in the country there will be a minimum of 100 TV spots, and in the largest markets there will be 150 spots," he says. The company

is using television heavily because it is a visual medium that reaches an extraordinarily broad demographic, Tenn says. "You couldn't cover the country as effectively with any other medium," he says.

Manufacturers are divided as to how to spend the money most effectively, with some putting significant sums into the national media and

## 'Spending is up for sell-through'

others planning to devote the majority of their dollars to co-op and regional advertising expenditures.

"We're going to aggressively push out the bucks for one program—VideoGift," says Michael Oliveri, vice president of sales and market-

ing for Vestron Video. Almost all of the VideoGift dollars will go into co-op advertising, Oliveri says.

"Unless you have a brand name, we as a company don't think there's an advantage in spending the national dollars," says Oliveri of his advertising budget. "The dollars are much better spent in the hands of the merchants who are supporting the product," he says, referring to his company's plan.

Disney, the company with the strongest identity in the video business, is spending the most money on national advertising. Paramount is also investing considerable amounts.

"National advertising is worth it on sell-through items. We don't do national advertising generally for rental items," says Tim Clott, vice president and general manager of Paramount Home Video. "For sell-

through you generally have to get the people into the store to buy it," says Clott of the value of an intense national advertising campaign.

Paramount will also be relying heavily on co-op funds. This tool has become an increasingly efficient method of advertising in recent years, say Clott and other manufacturers. He estimates that 85%-90% of his company's funds are "in use," attributing the high percentage to Paramount's premiere distributor program, among other factors.

Co-op advertising will ensure that video from almost all the majors will get intense exposure on local TV outlets. CBS/Fox is investing considerable sums in such national print vehicles as People and USA Today, says Bob DeLellis, group vice president of CBS/Fox's consumer products division.

## HOME VIDEO PREORDERS AT RECORD-SETTING PACE

(Continued from page 5)

yond expectations," says Bill Perault, director of advertising for distributor Artec. He estimates total video unit volume for fourth-quarter 1986 will be three to five times that of last year.

Some manufacturers already are expressing concern that the high volume could cause duplication and packaging bottlenecks.

The different promotions "are supporting each other," says Bill Pilosoph, executive vice president of distributor VTR Inc. Video specialty stores are being driven into the sell-through marketplace by the sheer number of campaigns, he says, while the visibility of sale-priced cassettes has never been higher, both in terms of shelf space and of marketing expenditures.

Distributors are divided as to which promotions are performing best. Most rank Paramount Home

Video's 20 For \$20 second behind Disney, listing "Beverly Hills Cop," "Raiders Of The Lost Ark," "Witness," and last year's surprise hit, "White Christmas," as the strongest titles in the package. Paramount may end up matching the Disney performance, distributors say.

Also given high billing in terms of numbers is the second flight of CBS/Fox Video's Five Star promotion, which distributors say could break the 2.5-million-unit mark. Titles singled out as CBS/Fox performers include the first three episodes of the "Rocky" film series, "Aliens," "The Sound Of Music," and "West Side Story."

Reported as a 1 million-plus preorder performer is RCA/Columbia's Wrap Up Hollywood campaign, with "Ghostbusters" breaking out of the bunch as the

strongest program.

MGM/UA Home Video has no central promotion, but distributors say its numerous campaigns—which include Movies Great Movies, Musicals Great Musicals, and Diamond Jubilee—combined should move more than 1 million units. Movies Great Movies alone probably moved 500,000 units on preorder, sources say.

"Rebel Without A Cause" and "The Music Man" are the lead titles in Warner Home Video's Give Someone Special The Star Treatment promotion, distributors say.

Manufacturers are enthusiastic about the early numbers. "We're far and away ahead of what what I thought we'd be at this point," says Saul Melnick, vice president of sales and marketing for MGM/UA. Current tallies are less important than the final totals, however, he says.

"It's going to be the reorder numbers and how the advertising programs really pull things through that is going to show who really does what in the promotion," Melnick says.

Reorders played a major part in last year's holiday season success. Last year's Disney holiday promotion moved about 950,000 units on preorder and sold a total of 1.6 million pieces by the time it was over.

Much of this year's product will be moved through nontraditional video outlets, executives say. According to Paramount Home Video vice president Tim Clott, mass merchandisers will account for 35%-40% of his company's business.

The increased demand is also boosting the levels of risk in the business, says Brian Woods, vice president of sales and marketing for Ingram Video.

"A lot of accounts are not pre-ordering as heavily as they should. They're relying on their distributors to have backup stock," he says. He claims ability to fill orders may be one of the major advantages one distributor has to offer over another this year, instead of the price wars that characterized last year's marketplace.

"We'll be stepping out" beyond normal bounds to buy enough product to fulfill potential demand, Woods says. Ingram is "betting on the business," as are a few studios which have begun producing product to meet potential demand.

Some manufacturers are playing it safe, however, Woods says, raising fears of the ghosts of product shortages of Christmases past. "I'm a little uncomfortable with a couple of short shipments that have already occurred."

## JAZZ ON THE UPSWING IN NASHVILLE

(Continued from page 5)

MCA Records, Nashville. Citing the commercial success of Carlton's album "Alone/But Never Alone," recorded in Los Angeles but released through Nashville's MCA Master Series, Bowen notes the album is "close to 100,000 in sales and is still selling 4,000 weekly." Bowen refuses to be drawn into semantic battles regarding jazz descriptions: "Jazz or new age or acoustic Larry, whatever the hell it is, that's what it is." After a half-year, including a stay at No. 1 on the Billboard Top Jazz Albums chart, Carlton's album still ranks in the top 10.

Creative freedom is only one reason why jazz performers are finding Nashville attractive as a base. The challenge of producing jazz from the hotbed of country prods musicians to stretch and attract other talents from other music centers. "I've never heard better quality recording or better jazz than what's coming out of here," claims Jeff Kirk, who came to Nashville two years ago after stints with the Miami studio scene and the Maynard Ferguson Band on the road.

Kirk sings the lament and love song of many Nashville studio musicians: "Most of my studio work is country or pop, but jazz is my outlet to be creative. This town is more and more receptive to jazz." That in-

cludes, he adds, country and pop producers who allow, and even encourage, him to push his alto into high gear for solos. Kirk, who recently recorded a digital album titled "Clouds" in Nashville, notes that while country music has drawn many players to Nashville who are now involved in jazz, it also has hurt the progress of this music form from this music base.

"We're overcoming the stigma that it has to be produced in New York or Los Angeles to be jazz," Kirk says. "A lot of great players here deserve to be heard."

Like several other Nashville jazz acts, Kirk is putting his record out on the local level while seeking a national label. It is available in cassette and, soon, compact disk.

Other Nashville jazz-oriented albums charting or gaining national critical success recently belong to John Jarvis (a Nashville-recorded MCA Master Series album titled "So Fa So Good"), "Mad Music" by Robert Greenidge and Michael Utley (refugees from, and fronts for, Jimmy Buffett's Coral Reefers Band) on MCA, and the last two albums by Chet Atkins since his switch from RCA to CBS Records.

Atkins' "Stay Tuned" paired him with top jazz and rock guitarists, including George Benson, Larry Carl-

ton, Earl Klugh, Steve Lukather, Paul Yandell, Dean Parks, Brent Mason, and Mark Knopfler of Dire Straits. Atkins' follow-up album, "Street Dreams," continued his jazz-oriented leanings and was previewed in Los Angeles before a predominantly black, predominantly jazz-minded audience of retailers and radio figures.

Jazz accounts for more than 25% of the sales for the Discount Records outlet on Elliston Place in Nashville, a percentage chunk that would please jazz backers anywhere. "We sell a lot of jazz," reports Lee Suttles of Discount. "Much of it is to the younger crowd we get, being a freestanding store near Vanderbilt, Fisk, and Tennessee State." Besides carrying local jazz records on consignment, Discount moves much product by such acts as Bob James, David Sanborn, Al Jarreau and Kenny G.

While some Nashville rock stations play crossover jazz artists in the Earl Klugh/George Benson vein, other radio outlets concentrate on a greater percentage of jazz, ranging from WRVU-FM, Vanderbilt's student station, to WPLN-FM, the Nashville public radio station, to WMOT-FM in nearby Murfreesboro, beaming more jazz than any other Tennessee station.

"In the past two years we've doubled our listenership response," says Laura McComb, development coordinator for WMOT-FM. The station powers a 50,000-watt signal throughout middle Tennessee, and 13 of its 19 daily hours are soaked with the sounds of jazz.

"We started out years ago like most public radio stations doing a potpourri of classical, jazz, etc., and it turned out, through listener surveys, that the type of music constantly requested was jazz." The format ranges from traditional jazz to contemporary and jazz-rock fusion and includes Tennessee-area acts as well as the national artists.

The top jazz club in town, J.C.'s, has survived nearly three years of marginal success and has gained steady weekday trade and SRO weekend audiences to become the dominant local live force on Nashville's jazz landscape. "There's a lot more young faces and young folks into straight-ahead jazz music, though we do some fusion," says club owner John Ciatelli.

Other Nashville jazz or part-time jazz clubs include Cafe Unique (the only black jazz club in Nashville), Park Avenue, the Vanderbilt Plaza Hotel's Snaffles Bar, Windows On The Cumberland, the Tycoon's Club in Murfreesboro, 12th And Porter,

and various hotel ventures. Fisk and Vanderbilt universities host jazz concerts featuring big-name acts.

Jazz isn't a newcomer to Nashville. "Down Yonder," more Dixieland or honkytonk than country, was a hit for pianist Del Wood in 1951. Boots Randolph played thousands of Nashville sessions and blew his jazz sax at his Printer's Alley nightclub in Nashville. Hank Garland, Grady Martin, Beegie Adair, Bill Pursell, Gary Burton, Buddy Harman, Floyd Cramer, Bob Moore, Buddy Emmons, Charlie McCoy, and the late Lenny Breau are talents who have helped swing Nashville's country sound toward jazz. Jazz recording sessions in Nashville have hosted such stars as Dave Brubeck, Al Hirt, and Pete Fountain.

But citing such acts as the Stan Lassiter Group, George Tidwell and the Part-Time, Big-Time Be-Bop Co-op, Jeff Kirk, Funktion, and Mickey Basil, Austin Bealmear, head of the Nashville Entertainment Assn.'s jazz committee, concludes, "There's a tremendous movement in jazz in Nashville—and the quality is as good as anywhere in the country. A couple of years ago there wasn't any kind of thing like this going on."

# CYNDI LAUPER

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## 2nd Suit By Indie Brought Against RIAA, Labels

BY FRED GOODMAN

**NEW YORK** A second suit by an independent record promoter was filed in California last week against the Recording Industry Assn. of America (RIAA) and most of the major labels.

Bama Inc., a Las Vegas-based promotion company headed by Mario Fontana, charged the RIAA and labels—excluding CBS Records—with conspiring to restrain trade in order to avoid employing independent promoters.

The Bama suit follows by six months a similar, still-unsettled suit brought by California-based independent promoter Joe Isgro and his wholly owned Quickcross Promotions Inc. (Billboard, May 17).

The complaint, filed in U.S. District Court, charges that the RIAA and the MCA, RCA, Arista, Capitol, Warner Bros., Atlantic, Elektra, Motown, PolyGram, A&M, and Geffen labels “collectively refused to deal with independent record promoters, including the plaintiff” and “agreed not to compete with each other through the use of independent promoters.”

The result of the alleged boycott, according to Bama, has been to eliminate competition between the labels, prevent independent promoters from lawfully engaging in their trade, and restrain “the free and unfettered trade and commerce between the several states and the U.S. and foreign countries in the promotion of records.”

Subsequently, Bama charges, it has been deprived of profits, had its business “substantially damaged and destroyed,” and incurred costs and expenses that otherwise would not have been required.

Additionally, the suit charges the RIAA and the labels with violating California’s antitrust and unfair competition laws.

Aside from the loss of work, Bama says it is owed money by MCA, RCA, Capitol, and Warner Bros. for work done prior to their suspension of independent promoters. Warner Bros. is alleged to owe \$20,000, and MCA, Capitol, and RCA are claimed to owe \$7,500, \$6,000, and \$1,800, respectively.

Although the suit does not seek any specific dollar amount, the complaint asks for treble damages plus attorneys’ fees, costs of litigation, and the recovery of any monies still owed.

Like the Isgro suit, the Bama action is brought under sections of the Sherman Antitrust Act and the Clayton Antitrust Act and is almost identical in the wording of its charges and allegations.

The exclusion of CBS as a defendant in both suits is notable. Sources say that at the time of initial RIAA discussions concerning independent promotion, CBS was opposed to any joint effort to suspend their use. However, CBS also suspended the use of independents.

A spokesman for the RIAA would not comment on the suit.

# INSIDE TRACK

**MEMO ON LIMOS, ETC.:** Cost-conscious corporate policymakers at **CBS Inc.** have added some new wrinkles to keeping eroding profits at bay. Company staffers of all sections, including CBS Records, received a missive last week from senior vice president **Paul MacCawatt** that frowns on the use of limos unless taxis are not readily available; messenger or courier service, unless it’s an “emergency” situation; and entertaining fellow CBS employees at company expense. A fourth no-no, reaffirming past practice, is business travel on a first-class ticket. Of a more serious cost-cutting note for all CBS Inc. units, label layoffs are likely soon, although a spokesman for CBS Records sidesteps the issue by noting a “continuing process of cost-cutting where possible.” And a final (memo) note: Lawrence Tisch, acting CBS Inc. chief executive officer, has informed staffers that an outside consulting firm, **Cooper & Lybrand**, will review financial and operating systems in order to streamline office work.

**BUSINESS AS USUAL:** The business rivalry and apparent personal enmity between competing major video franchisers **Martin Ehman (Adventureland International)** and **Ron Berger (National Video)** have heated up again, as a result of a story in a video trade publication, which quoted **Ehman** as saying Portland-based National Video has “put out feelers to see if we would be interested in buying them.” National Video responded to the statement with a terse press release on Sept. 25, saying that Salt Lake City-based Adventureland has made no offer to acquire National and that National has made no offer to sell out. “Statements to the contrary by anyone are baseless,” the release concludes . . . Track’s scoop a month ago that **Lawrence Welk’s** music empire would add the **Vanguard** label to its corporate holdings was finalized last week. Welk’s son **Larry Welk** will operate the label as part of a newly created unit that also operates the **Ranwood, Windsong, and Hindsight** labels through indie distributors . . . Another label deal in the works will reportedly bring **Norman Granz’ Pablo Records** into the **Fantasy Records** fold . . . **Columbia Records** senior vice president of marketing **Bob Sherwood** injured his left eye while opening a champagne bottle during a reception for **Journey** Sept. 26 in Minneapolis. The cork apparently popped too soon, flying into Sherwood’s eye. He was forced to cancel an appearance at the **Record World** chain confab in Lancaster, Pa., but returned to work last week with a black patch over the injured eye, which is healing nicely . . . **Mickey Kapp**, chief of **Warner Bros. Special Products**, had this thought-of-the-week before making a plane flight to Europe: “We’ve been saying that product has to have it in the grooves. The way compact disks are going, we’ll have to say product has to have it in the pits.” Someday, we might add, prerecorded music may be just the pits . . . The 15 **Rolling Stones** albums flowing next month through **PolyGram** with fresh digital remastering by original producer **Andrew Loog Oldham** appropriately carry the overall theme of the **London Years**. As part of a deal for U.S. distribution of **Allen Klein’s ABCKO Records** catalog, the Stones will be joined later on by the release of sessions from the **Cameo Parkway** and **Sar Derby (Sam Cooke)** catalogs as well as recordings by the **Animals** and **Herman’s Hermits**.

**ECM RECORDS**, **Mannfred Eicher’s** highly respected label, returns to the **PolyGram** web this month. The pioneering jazz label—whose albums by artists like

**Keith Jarrett, Gary Burton, and Chick Corea** laid the groundwork for today’s new-age-oriented recordings—has been distributed by **Warner Bros.** for the last five years. U.S. label head **Lee Townsend** stays on board and will report to **Guenter Hensler**, head of **PolyGram Classics**, in a setup that sees **ECM** maintaining an identity distinct from the rest of the PolyGram jazz operation. Warner Bros. is said to maintain a six-month sell-off period for back catalog, with the move to PolyGram expected to spell relief for that label’s shallow CD catalog . . . Rumors have **Rolling Stones** guitarist **Keith Richards** on the verge of a solo deal. Dickering is between two unnamed majors, but reportedly not including **Columbia**, the **Stones’** (and **Mick Jagger’s**) label . . . Latest name to come up in possible **EMI Records** sell-off scenarios is **Virgin** mogul **Richard Branson**, who is reportedly making a bid for the label’s U.K. operation. Meanwhile, Australian **Thorn** is also a rumored candidate to pick up the record operation **Down Under**.

**JULIO IGLESIAS** will perform at the Nov. 1 **United Jewish Appeal** tribute to **Willie Nelson** in New York. Also, **Steve Wynn**, owner of Atlantic City’s **Golden Nugget** and a familiar face on TV commercials for the hotel, will be MC for the affair, which will be held at the Sheraton-Centre. Julio and Willie, of course, made hit music together with their **Columbia** recording of “To All The Girls I’ve Loved Before.”

**SHOCK ROCK:** **Alice Cooper**, readying his “The Nightmare Returns” tour through the end of the year, sold out the 15,000-seat **Joe Louis Arena** in Detroit in four hours for his Halloween night performance. **MCA** recently marketed his first album for the label, “Constrictor.”

**KDAY** Los Angeles and **Run-D.M.C.** will unite for a two-hour live broadcast Thursday (9) called “Day Of Peace,” during which the urban station and rap stars will call for a moratorium on gang violence. Singer **Barry White** will moderate the broadcast, and gang members and celebrities alike are expected to participate in the effort via phone. “Day Of Peace” was organized by **Leon Watkins** of the Los Angeles Community Youth Gang Services. Watkins approached Run-D.M.C. after gang outbreaks created chaos at the group’s Aug. 19 Long Beach concert.

**AND AN OINK-OINK HERE:** It was barbecue, country music, and clog dancing Sept. 18 in the Maryland countryside just outside D.C. at a “pig pickin’” fund raiser hosted by the founders of the **Parents’ Music Resource Center (PMRC)**. More than 250 people attended the family event, with general admission tickets going for \$75; patron, \$200; and corporate sponsor, \$1,500. The PMRC, self-professed guardian of what children can see or hear, also now has a 12-person board of directors—all but one are wives of congressmen and senators. (Don’t miss this week’s Commentary, page 13).

**IRVING AZOFF** hinted during the label’s recent convention that **Chicago** and **Heart** signed with the **MCA** camp. Confirmed is the fact that **Elton John** will return to **MCA** from **Geffen** . . . Hard to imagine, but plans are in motion for **Bob Dylan** to join **Kurtis Blow** in the second video from **Blow’s** latest album.

Edited By IRVING LICHTMAN

## Sparrow Issues Calendar, Poster Label Pushes Christian Acts

**NASHVILLE** Sparrow Records is boosting its Christian rock acts throughout October with a series of radio, retail, and concert tour promotions. The **Chattsworth**, Calif.-based label says its “Roctober” push is its most extensive one to date.

Key elements in the promotions are a five-color, 24- by 36-inch poster and calendar, with photos of **White Heart**, **Steve Camp**, **Steve Taylor**, and **Rick Cua**. The poster, available at Christian bookstores and record shops, is given free with the purchase of any specially marked album, including **White Heart’s** “Don’t Wait For The Movie,” **Cua’s** “Wear Your Colors,” **Camp’s** “One On One,” and **AD’s** “Reconstructions” or catalog releases from **Rez**, **Steve Taylor**, and **Kyle Henderson**.

Sparrow will also be distributing 135,000 free copies of its eight-page, four-color **Roctober** magazine at concerts, Christian bookstores and as an insert in the October/November issue of **Christian Activities Calendar**. The publication contains new product information, feature articles, and fall tour schedules.

Included in the magazine is a sweepstakes coupon that offers an expenses-paid trip for two to **Knott’s Berry Farm** for a New Year’s Eve

Christian rock’n’roll concert.

For radio, Sparrow has provided participating stations with a 12-inch single that features cuts from **Camp**, **Cua**, **White Heart**, and **AD** albums as well as promo spots and “open-ended interviews.”

Radio giveaways include T-shirts, cassettes, posters, buttons, magazines, and the new “Shake Up ‘86” video, which has concert footage by **Camp**, **Cua**, and **Rob Frazier**. Additional giveaways are the entire Sparrow album catalogs from **Camp**, **Cua**, **White Heart**, and **AD**.

October and November concert tours by **White Heart**, **Cua**, and **Camp** will take the acts to 120 cities in 34 states.

## Georgia Music Hall Of Fame Adds Four To Roster

BY RUSSELL SHAW

**ATLANTA** Sixties pop singer **Tommy Roe**, **Capricorn Records** founder **Phil Walden**, the late all-round great **George Riley Puckett**, and gospel immortal **Howie Lister** are the newest members of the **Georgia Music Hall of Fame**.

With more than 1,000 people in attendance and a statewide educational television hookup provided, the four were inducted Sept. 20, during a ceremony held in the **Thomas B. Murphy Ballroom** of the **Georgia World Congress Center** and organized by **Friends of Georgia Music Inc.**, a con-

federation of music industry professionals from the Peach State.

The four honorees join previous inductees like **Ray Charles**, **Brenda Lee**, **James Brown**, **Little Richard**, **Otis Redding** and **Duane Allman**.

**Roe**, with such hits as “Sheila” and “Dizzy” to his credit, was honored in the performing artist category. He will be releasing a single, “Let’s Be Fools Like That Again,” in mid-October on **PolyGram**.

**Walden**, honored in the nonperforming category, discovered **Otis Redding** and later, as founder of **Capricorn Records**, launched the careers of the **Allman Brothers Band** and the

**Marshall Tucker Band**.

**Lister**, founder of the **Statesmen Quartet** and **Masters Five Quintet**, received the **Mary Tallent Pioneer Award**, named after the former **Lowery Music Group** vice president who died in an automobile crash in 1983. **Lister**, a Baptist minister, is a member of the **Gospel Music Assn. Hall of Fame**.

**Puckett**, who died in 1946, was honored posthumously. A multi-instrumentalist and songwriter, his best-known tune is the lullaby standard “Rock-A-Bye Baby.”

On Sept. 18, at **Spellbound**, a rock club in suburban **Decatur**, the Atlan-

ta **Songwriters Assn. (ASA)** honored Augusta native **James Brown** with its **Georgia Artist of the Year Award**. The group also awarded **MS** recording artist **Tom Grose**, an Atlantan, its **Songwriter of the Year** prize.

The **Brown** and **Grose** accolades were preceded by performances of tunes vying for honors in a statewide songwriting contest sponsored by **ASA**. The winner was **Annette Cotter**, for “I Don’t Want To Want To”; first runner-up was **Jerome Olds**, for “Somebody New”; and the second runner-up was given to **Louis Brown** and **Anita Reid Davis** for their collaboration, “Ain’t It Just Like Him.”

**GRASS ROUTE  
COVERS THE INDIE  
LABEL SCENE  
... see page 71**



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