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NEWSPAPER

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VOLUME 98 NO. 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 14, 1986/\$3.50 (U.S.)

## Porn Charges Levelled At Punkers' LP Poster

BY CHRIS MORRIS

LOS ANGELES The lead singer of the San Francisco-based punk band the Dead Kennedys is among five individuals, including record label and distribution personnel, facing criminal charges stemming from the inclusion of an allegedly pornographic poster in the group's most recent album.

The case is believed to be the first such prosecution since last year's controversial accord between the Recording Industry Assn. of America (RIAA) and the Parents Music Resource Center (PMRC) concerning the advisory labeling of recorded material.

Charges were filed here June 3

against Jello Biafra, the Dead Kennedys' vocalist and owner of Alternative Tentacles Records, which marketed the disputed 1985 LP, "Frankenchrist." Biafra said the poster is no longer enclosed in copies of "Frankenchrist," having been withdrawn six weeks ago following a search of the Alternative Tentacles office by police armed with a warrant. It appears only in the first 30,000 LPs manufactured.

"The poster was withdrawn, not as an admission of guilt, but as a precautionary courtesy to protect our distributors and stores," he said.

Also named in the case are Michael Bonnano, former label general manager; Debra Ruth Schwartz, general manager of Mordam Rec-

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## '86 Introduction In Japan Cited At CES Sony Goes Public With DAT System

BY JIM McCULLAUGH

CHICAGO Sony Corp. publicly demonstrated home and automotive digital audiotape (DAT) recorder/player models at the Summer Consumer Electronics Show here last week (1-4). Previous CES showings of DAT product by Japanese firms had been privately conducted.

Sony says it plans to introduce DAT units in Japan this fall, and in the U.S. by 1987.

The electronics giant also made a call for the formation of a software/hardware DAT Group to advance the cause of new cassette technology.

Despite Sony's public stance—and private showings of DAT prototypes by Denon and other firms—the immediate future of DAT re-

mains uncertain.

JVC Co. of America, which had said it would publicly demonstrate its DAT hardware using prerecorded digital audiocassette material prepared by GRP Records, did not

### The video scene at CES, see page 3

do so. Instead, demos were given only by invitation. According to a source close to the situation, JVC's Japanese parent decided just before CES that the firm's public DAT launch would occur at this fall's Tokyo Audio Fair.

Vital to a successful DAT launch is the position of prerecorded software manufacturers regarding a

flow of releases. Hardware makers and potential software suppliers and retailers at the show agreed there are a number of crucial educational, marketing, and merchandising issues to be ironed out during the balance of this year.

Two representatives from the prerecorded side of the business in attendance here—Russ Bach, senior WEA executive, and Mitch Perless, a senior executive at Southern California's Music Plus Video chain—voiced skepticism about the format.

According to Bach, the astonishing growth of the compact disk may make DAT a moot point, although he indicates a willingness to "listen

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## Fan Fair Ticket Sales Reach All-Time High

BY ANDREW ROBLIN

NASHVILLE Registration for the 15th annual Fan Fair, which opens Monday (9) at Nashville's Tennessee State Fairgrounds, is setting records for the event.

Some 21,500 country fans—about 2,500 more than last year—have spent \$60 each on tickets for the five-day event. Because of heavy advance sales, registration was closed before the start of Fan Fair. Only once before—at the height of the "Urban Cowboy" fad in 1981—did advance ticket sales force an early end to registration.

Each year since 1984, Fan Fair has brought more than \$5 million in tourists' money into Tennessee's

*(Continued on page 84)*

ADVERTISEMENTS



"BAMBAATAA'S THEME" (TB 879) by AFRIKA BAMBAATAA & FAMILY—the explosive new single from the long awaited solo LP "BEWARE (THE FUNK IS EVERYWHERE)" (TB 1008). The Godfather of Hip Hop is back with a bang as he tests the Big Bam Boom theory on the theme from "Assault On Precinct 13." A musical meltdown that's guaranteed radio active. On Tommy Boy.



QUEEN is going to be amazing ears everywhere with "A KIND OF MAGIC" Their next greatest hit. APPEARING TODAY! On Capitol.

## Prism: 100% Returns For Select Accounts

BY TONY SEIDEMAN

CHICAGO Video software manufacturer Prism Entertainment Corp. is testing 100% returns for mass merchandisers.

The experimental program, announced at the 1986 Summer Consumer Electronics Show here, is designed to lure new accounts into the prerecorded video business. (For a complete roundup of video developments at CES, see page 3.)

Chains will be eligible for 100% returns if they have never dealt in video software and they agree to place a minimum of 30 titles from Prism's Video Collection in 10% of their outlets. The returns policy will only apply to that 10%, says

*(Continued on page 84)*



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WESTWOOD ONE RADIO NETWORKS PRESENT

# FARM AID II

The Westwood One Radio Networks and Mutual Broadcasting System join with VH-1 in presenting a digital stereo simulcast of *Farm Aid II* – a July 4th concert extravaganza hosted by Willie Nelson and featuring superstars from the country, rock and pop music worlds, continuing the effort to raise funds for America's farmers.

This 18-hour event will originate from Texas Memorial Stadium in Austin beginning at 6 a.m. E.D.T. and will be broadcast by Westwood One and Mutual over both the Satcom 1R and Westar IV communications satellites on a non-exclusive basis to any radio stations in the country who wish to air it.

John Cougar Mellencamp, Neil Young and Julio Iglesias join Willie Nelson as the stars of *Farm Aid II*, and among those set to perform are Waylon Jennings, The Beach Boys, Don Johnson, Elvis Costello, Foreigner, Kris Kristofferson, Mac Davis, Lone Justice, The Blasters, Joe Ely, Los Lobos, Brian Setzer, Luther Vandross, Stevie Ray Vaughan, Arlo Guthrie and many, many more.

So set aside your July 4th holiday for some great music and a very worthy cause – *Farm Aid II*, a stereo simulcast presentation from VH-1, the Mutual Broadcasting System and the Westwood One Radio Networks.

Mutual Station Relations personnel will be clearing this special broadcast for both Mutual and Westwood One affiliates. For more info, contact them in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000.

Donations can be made to *Farm Aid II* by calling 1-800-FARM-AID.



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JUNE 14, 1986

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## Video Slowdown Forecast At CES Concern Amid Signs Of Flux

BY TONY SEIDEMAN

CHICAGO Video software and hardware manufacturers at the 1986 Summer Consumer Electronics Show here appeared pessimistic about the second half of 1986, fearing a dip in profits and a slowdown in software growth.

Software manufacturers base their fears on three developments: a sales performance that has run significantly below first-half projections, increasing willingness of small manufacturers to compromise on returns and dating policies, and a retail base with few new store openings to fuel the catalog market.

On the hardware side, some manufacturers see increasing consumer confusion as the battle between 8mm and VHS heats up. Also troublesome is the inability to pass along much-needed price increases brought on by the steady decline of the dollar.

Software executives point to a number of events as signs of the state of flux in the prerecorded video market:

- Prism Entertainment's enactment of a 100% returns policy for select mass merchandisers (see story, page 1).

- CBS/Fox Video's decision to stop authorizing additional distributor branches.

- Thorn EMI/Home Box Office Video's announcement of its first sell-through-priced sales program, which will see movies such as "Amadeus" and "First Blood" out at \$29.95.

"There is a lot of concern as to what's going to happen in the second half of '86," says one video software executive. Manufacturers most fear a dumping of catalog and sell-through product and a glut of holiday-season sell-through-priced promotions.

Another manufacturer reports

that although overall rental volume is up, his surveys show that on a per-store basis, increased competition has driven rentals down 20% to 30%.

In a development that haunted CES attendees, Connecticut-based research firm the Fairfield Group revised its sales projections for 1986 downward. In January, the company predicted software sales of 75 million units for 1986 in a survey for the Electronic Industries Assn.; the June EIA projection was down to 70 million.

Another concern for software manufacturers is the recent explosion in the number of video distributor branches. CBS/Fox Video has

become the first firm to take an official position on the issue. Says Len White, president of CBS/Fox Video's consumer products division, "We have made a decision that we are not going to open up any new distributor branches, period."

In addition, White says, "If we have a location where a distributor's branch is not working well, we will cancel that branch and open up someone else in that location."

White says cutting off new branch openings is preferable to letting distributors fight each other to the death.

The big news from Thorn EMI/HBO is a promotion called "Play  
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## Dual-Format VCR Bows

CHICAGO Perhaps the most controversial product on display at the 1986 Summer CES here was Korean manufacturer Samsung Electronics' dual-well VCR. The unit has both 8mm and VHS mechanisms.

The prototype machine has been greeted with protests from the Motion Picture Assn. of America and others in the software industry. Critics say the machine, which can record from VHS to 8mm and vice versa, will encourage tape piracy.

The Electronics Industries Assn. is also said to have warned Samsung about the machine. The hardware industry trade group fears a flareup of the dormant videotape royalty controversy.

But Donald L. Kobes, manager of national advertising for Samsung's U.S. affiliate, says the machine will probably be launched. "There's no reason to hold back

technology," says Kobes.

Kobes says it is up to the software industry to develop a viable anticopying system.

MPAA president Jack Valenti told New York's Village Voice that the Samsung machine is a "double-gated machine designed to steal material... Its only purpose is theft."

Kobes denies this, saying his unit is a bridge between two incompatible formats. Consumers' main use for 8mm is making home movies, and the new machine gives them the chance to edit their work easily, he says.

MPAA pressure has stalled the introduction of double-well video machines in the past. Last year it kept Sharp Electronics from introducing a double-well VHS machine that has been marketed in the Middle East. Samsung is considering creating its own double-well VHS deck, Kobes says.

## Lionel Richie, Stevie Wonder Are Big Winners ASCAP Honors Most-Performed Songs

LOS ANGELES Stevie Wonder's "I Just Called To Say I Love You," an Oscar winner last year, was the most performed ASCAP-cleared song during the performing rights society's survey period of Oct. 1, 1984, to Sept. 30, 1985. In addition, Lionel Richie is the society's songwriter of the year for the third straight year; as a group, his award-winning copyrights earned the most performances in the same period.

These and other performance awards were made here May 28 at ASCAP's third annual Pop Awards dinner, attended by more than 500 industry members.

The event, which received widespread media coverage, was attended by many award winners, including Barbra Streisand, Prince, Lionel Richie, Stevie Wonder, Dave Stewart of Eurythmics, the Commodores, Bernie Taupin, Hal David, Burt Bacharach, and Carole Bayer Sager.

Chappell Music received an award as the publisher of the year; its winning copyrights garnered the most performances of any ASCAP publisher.

Another category of winners was that of the top five most performed songs, the recorded versions of which were presented with video-clips. The songs were "Careless Whisper," "I Just Called To Say I Love You," "I Want To Know What Love Is," "Wake Me Up Before You Go-Go," and "We Are The World."

Writers receiving multiple awards were Terry Britten, Johnny Colla, Phil Collins, Harold Faltermeyer, Keith Forsey, Randy Goodrum, Julian Lennon, Huey Lewis, Madonna, George Michael, Billy Ocean, Prince, Richard Marx, Lionel Richie, Kenny Rogers, Bruce Springsteen, and Stevie Wonder.

The multiple-award publishers were April Music, Black Bull Music, Black Lion Music/Ackee Music, Bleu Disque Music, Brockman Music, Chappell & Co., Controversy Music, Famous Music, Golden Torch Music, Hulex Music, Jobete Music, Lion's Mate Music, MCA Music, Pun Music, Random Notes, Security Hogg Music, Bruce Springsteen, Unicity Music, WB Music, Webó Girl Music, and Zoma Enterprises.

The dinner, held at the Beverly Wilshire Hotel and hosted by new ASCAP president Morton Gould, also featured a special presentation honoring 16 ASCAP-cleared evergreens that have been among the most performed songs of the last decade. They were "As Time Goes By," "Evergreen" (love theme from "A Star Is Born"), "Feelings," "Happy Days Are Here Again," "I Write The Songs," "Misty," "Moon River," "Night And Day," "Over The Rainbow," "Raindrops Keep Fallin' On My Head," "Send In The Clowns," "Sweet Georgia Brown," "Tea For Two," "The Way We Were," "You Are The Sunshine Of My Life," and "White Christmas."

The following is a complete listing—with writers and publishers—of ASCAP's most performed songs for the period from Oct. 1, 1984, to Sept. 30, 1985:

"Against All Odds," Phil Collins (PRS); Golden Torch Music Corp., Pun Music Inc.

"All I Need," Glen Ballard, Cliff Magness, David Pack; MCA Inc., Yellow Brick Road Music.

(Continued on page 79)

# Senate Eyes House Proceedings Hearing Due On Source Licensing

BY BILL HOLLAND

WASHINGTON Senate proponents of the source-licensing bill say they will watch with interest the proceedings at the second hearing on the House version of it, scheduled for Thursday (19).

Both versions of the bill, S. 1980 and H.R. 3521, would end blanket licensing of music used on syndicated television shows and would put an estimated \$85 million dent annually in fees to performing rights organizations—and to their songwriter and Hollywood copyright owners.

At the first House hearing in March, local TV broadcasters, represented by the All-Industry TV Music License Committee, charged that a "cartel" of leading movie/TV studios owns most of the music publishing copyrights for TV themes. It also maintained that 95% of the money collected by performance rights groups ASCAP, BMI, and SESAC for the synchronous rights to TV music goes to only 6% of com-

posers.

H.R. 3521, introduced last October by Reps. Frederick Boucher, D-Va., and Henry Hyde, R-Ill., has amassed 160 co-sponsors so far, more than one-third of the 435 members of the House of Representatives.

Proponents say they are confident the House bill will go to markup in the full Judiciary Committee before the summer recess, although other sources close to the bill maintain that the careful and cautious approach of Rep. Robert Kastenmeier, D-Wis., chairman of the subcommittee handling the bill, will prevail.

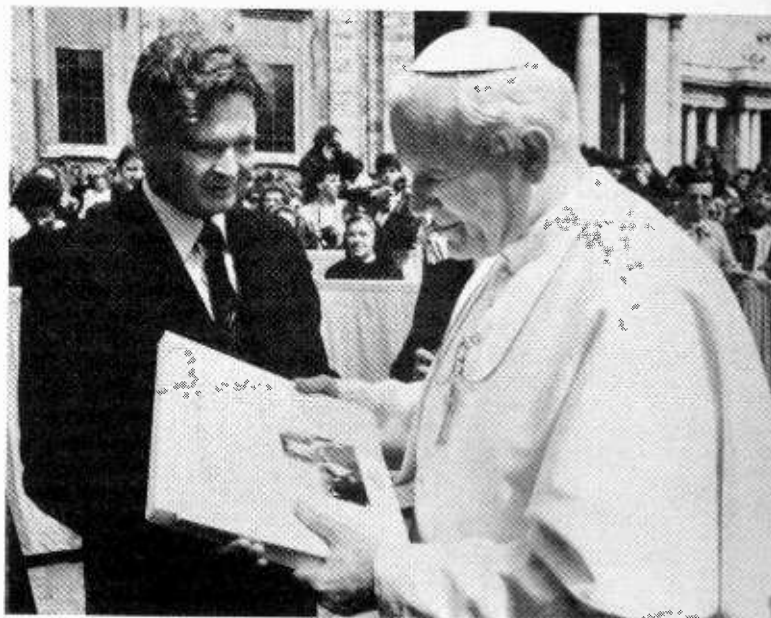
Opponents counter the arguments of the broadcasters that it has been impossible or impractical to seek an alternative to blanket licensing. Ed Cramer, who just left his post as BMI president, has testified that alternatives are "a subject for negotiation," but that if source licensing were the only available method, it would "destroy the bar-

gaining power of composers."

Cramer's position on the bill, sources say, was one of the reasons BMI stockholders—many of whom are broadcasters—decided to replace him. Cramer will continue as the organization's legislative representative.

An interesting development on the Senate side is the possible change in chairmanship of the Judiciary Committee. The present chairman, an S. 1980 sponsor, is Sen. Strom Thurmond, R-S.C.; he has his eye on the chairmanship of the Armed Services Committee. Sen. Orrin Hatch, R-Utah, who is considered a copyright ally, has let it be known he is interested in the Judiciary position. Assuming that Republicans retain control of the Senate after the November elections and that Hatch is appointed, efforts to push the bill to passage will probably prove less successful.

No new hearing on S. 1980, which has only 16 co-sponsors, has been scheduled.



**Historic Performance.** Deutsche Grammophon production president Dr. Andreas Holschneider presents Pope John Paul II with the first copy of the DG recording of Mozart's "Coronation" Mass. The album was recorded live last summer for the feast of the Apostles Peter and Paul in St. Peter's Basilica in Rome. It was the first time in 70 years that an orchestra was allowed to participate during the celebration of the Mass.

## CDs Spotlighted In Revival Of Impulse! Initial Releases Include Reissues, New Artists

BY SAM SUTHERLAND

LOS ANGELES Compact disks will be spotlighted later this month in the reactivation of the Impulse! jazz label by MCA Records, which plans simultaneous release of CDs with analog LPs and cassettes as an integral strategy.

The initial release for the revamped MCA/Impulse! line is set for June 30 and will encompass both reissues and new recordings. That package will include 12 catalog reissues, a new John Coltrane CD compilation, and the debut albums for two new Impulse! artists.

According to MCA jazz director Ricky Schultz, new recordings will strive for the "straight-ahead and avant-garde elements that the label was known for."

"Impulse! is a label that recorded and documented so many major artists, and we want the new signings to maintain that sense of tradition," says Schultz. "We're very, very serious about this project, and I'm totally respectful of the tradition behind the label."

All reissues are being remastered from the original master tapes, while the label debuts for pianist Henry Butler and trumpeter Mike Metheny were both recorded and mixed digitally.

MCA's intention to revive the classic '60s label, acquired through the buyout of then-owner ABC Records in the late '70s, was signaled last year when MCA launched a new jazz division under the direction of Schultz. He says the decision to focus strongly on CDs was the reason for the delay in issuing the first titles on MCA/Impulse! in order to assure CD stock on all selections.

"Our recording philosophy is totally directed toward CDs," says Schultz, who adds that, where possible, future reissues will be augmented on CD with the inclusion of unreleased tracks or alternate takes.

Schultz is also encouraging new acts to develop albums that will highlight the configuration's longer playing time by approximating "more of a concert setting, with an intimacy and diversity you'd expect in that setting."

He cites Butler's album as an example, noting that the New Orleans pianist is featured in a small group setting that shifts in size throughout the set.

"It's great to give somebody 55 or 60 minutes of music, but to give the listener the same ensemble on every

track can sometimes get a little boring," he explains.

Reissued albums will feature Count Basie; John Coltrane, both with his classic '60s quartet and in collaboration with Johnny Hartman; Art Blakey; Benny Carter; Duke Ellington and Coleman Hawkins; the Gil Evans Orchestra; the Ahmad Jamal Trio; and others.

Initial releases will be priced at \$8.98 list for LPs and cassettes. Schultz says the launch will be supported with an extensive national print campaign.

## Shape Audio Gets Interest In Newport Classics Label

NEW YORK Shape Audio Products, currently producing compact disks under a pilot program, has acquired a half-interest in the Newport Classics label.

Under the unusual arrangement, Shape will take over administrative and fulfillment responsibilities for the fledgling label, leaving Newport chief Larry Kraman free to concentrate on a&r.

Shape, one of the few American companies currently producing CDs—albeit on a limited basis—has already delivered product to Rounder Records and Ryko.

Paul Gelardi, Shape vice president and chief operating officer, says the deal with Newport will allow his company to become familiar with the "music side" as it prepares to expand its CD involvement. The current CD production line is in the firm's technical facility in Kennebunk, Maine.

By late fall or early 1987, Shape's Optimedia division will relocate to a permanent manufacturing location, with production goals projected at an annual rate of 20

million CDs by the end of 1987. Holly LeBlanc, technology liaison officer, says this rate will double the following year.

First Newport CD product will be issued in August, says Kraman. Five titles are scheduled for that initial release, with 10 more due in October. Ten more will follow every four months, says Kraman.

Among titles Newport has already released on cassette are a complete "Israel In Egypt" by Handel and several volumes of Bach organ works played by Anthony Newman. The Rhode Island firm does not release LPs.

Shape Optimedia's current charge for CDs is in the "\$3 range" for the raw disk. Packaging and mastering are extra. A firm pricing schedule awaits establishment of the permanent plant, says Gelardi.

Parent company Shape Audio Products is a manufacturer of reel-to-reel and cassette blanks.

IS HOROWITZ

## Executive Turntable

**RECORD COMPANIES.** Charly Prevost is appointed vice president of marketing and creative service for Chrysalis Records in New York. He was president of Island Records.

A&M Records in Los Angeles makes the following changes: **J.B. Brenner** is senior director of album promotion; **Al Cafaro** becomes national director of album promotion, based in New York; **Craig Lambert** is appointed national director of album promotion in Chicago; and **Charlie Lake** is named national director of single promotion in Chicago. Brenner was national album promotion director for the label. Cafaro was upped from associate director of national album promotion. Lambert joins from New Avenue Music. Lake was a local promotion representative for the label.

**Nancy Sullivan** is named West Coast director of press and artist relations for PolyGram Records in Los Angeles. She was senior account executive at Rogers & Cowan.

In an effort to restructure and expand its special markets and products department, MCA Records makes the following promotions: **Kathy Hale** to



PREVOST



SULLIVAN



HALE



MELINA

associate director of special markets; **Steve Hoffman** to a&r manager; and **Jeff Hart** to coordinator of film and TV licensing. Hale and Hart were in the business and legal affairs department. Hoffman was coordinator of research and development for the special markets department.

**DISTRIBUTION/RETAILING.** WEA's L.A. branch promotes **Jo-Dale Holston** to assistant warehouse manager. He was supervisor of the Box-Lot section. WEA's Cleveland branch elevates **Peter Hagan** to field sales manager. He was a sales representative.

**PUBLISHING.** Alan Melina is promoted to vice president of Famous Music Publishing Companies in L.A. He was senior creative director for the West Coast office.

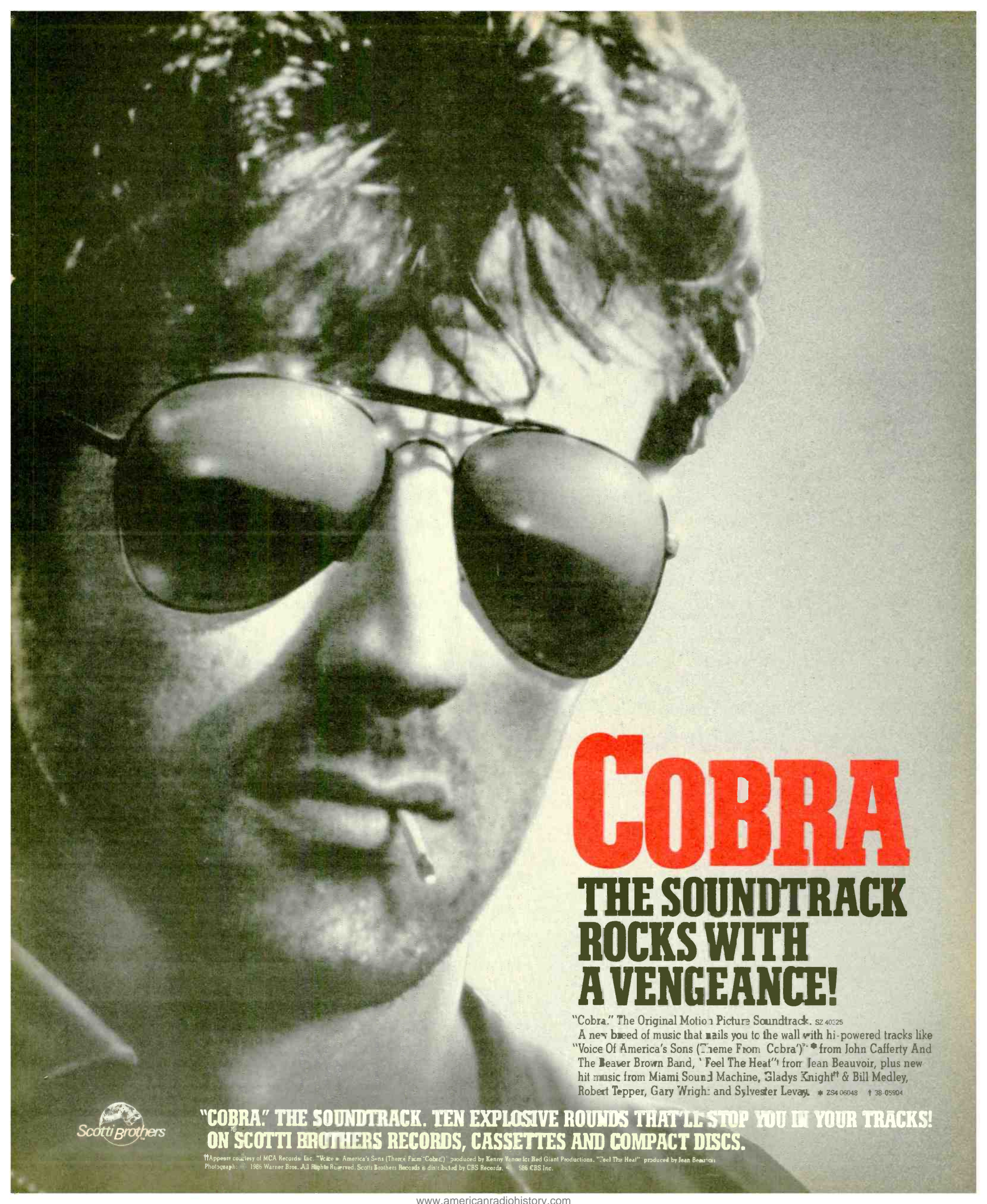
**HOME VIDEO.** Media Home Entertainment makes the following appointments in L.A.: **Janice Whiffen** as vice president of sales; **Peter Pidutti**, vice president of field sales; and **Jack Bernstein**, president of the newly formed volume sell-through division.

Republic Pictures Home Video in L.A. names **Candy Barth** regional sales manager. She served in a similar capacity for Key Video.

Prism Entertainment in L.A. makes the following changes: **Steven Settje** as Western regional sales manager; **I. Russell Oken**, Eastern sales manager-video collection; **Diana Hariton**, manager of acquisitions and program development; and **Mark Ogle**, sales promotion coordinator.

RCA/Columbia Pictures in Burbank, Calif., makes the following appointments: **Jim Crowley** as sales manager for MusicVision; **Jody Katz**, national merchandiser manager; and **Lynn Temenski**, Northeast regional sales manager, MusicVision. Also, **Michael Stepner** is promoted to director of management information systems.

**PRO AUDIO/VIDEO.** Steve Bramberg resigns as studio manager of Bearsville Studios in Bearsville, N.Y., to form a record production company.



# COBRA

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**"COBRA." THE SOUNDTRACK. TEN EXPLOSIVE ROUNDS THAT'LL STOP YOU IN YOUR TRACKS!  
ON SCOTTI BROTHERS RECORDS, CASSETTES AND COMPACT DISCS.**

††Appears courtesy of MCA Records, Inc. "Voice of America's Sons (Theme From Cobra)" produced by Kenny Venezia/Red Giant Productions. "Feel The Heat" produced by Jean Beauvoir. Photograph: © 1986 Warner Bros. All Rights Reserved. Scotti Brothers Records is distributed by CBS Records. © 1986 CBS Inc.

# Multiplatinum For Houston, Straits

## Catalog Certifications Bloom In May

BY PAUL GREIN

LOS ANGELES Whitney Houston's self-titled debut album and Dire Straits' "Brothers In Arms" were certified in May for U.S. sales of 5 million units. They were the first 1985 album releases to top the 5 million sales mark.

"Whitney Houston" is only the second debut album—following Van Halen's self-titled 1978 debut—to be certified by the Recording Industry Assn. of America (RIAA) for sales of 5 million units. Five debut albums share the runner-up position with sales of 4 million units each: Men At Work's "Business As Usual," Cyndi Lauper's "She's So Unusual," and self-titled albums by Foreigner, Christopher Cross, and Lionel Richie. (Boston's self-titled 1976 debut album is believed to have sold 8 million copies, but it hasn't been certified past platinum.)

Van Halen made news of its own in May. The band's seventh album, "5150," was simultaneously certified gold, platinum, and double platinum. All seven Van Halen albums have been certified platinum, and all but one have gone on to at least double platinum.

Bob Seger & the Silver Bullet Band's "Like A Rock" was also certified gold and platinum simultaneously. It's Seger's seventh consecutive platinum album—his entire output since 1976's "Live Bullet."

Eight albums were certified platinum in May, bringing the year-to-date total to 29, down slightly from the 30 in the corresponding period of 1985. But the number of gold albums is up slightly, to 54 from 53 by this point last year.

Six of May's platinum albums are Warner Bros. catalog titles that were released from 1976 to 1982.

## 11 In The Race For Video Group's Board

### Six 'Indies' On VSDA Ballot

NEW YORK Six independently nominated candidates for the Video Software Dealers Assn.'s (VSDA) national board of directors will appear on the trade group's ballot.

The independents bring the number of candidates vying for five board positions to 11, one more than the field in last year's election. A slate of five was tapped earlier by VSDA's nominating committee (Billboard, April 26).

To qualify for official candidacy, at least 20 letters of nomination from active members had to be filed with Jim George of San Francisco Home Video, VSDA's board secretary. Mickey Granberg, the trade group's executive vice president, says that some of the independents received far more than the required 20 letters.

Among the six new candidates is Joan Weisenberger of In Home Video, Riverside, Calif., who served as an alternate member on this year's board. Also nominated: Ed Empey, Lake Stevens Video West, Lake Stevens, Wash.; Lou Epstein, Video Showplace, Cincinnati; Jim Salzer, Salzer's Video Crossroads, Ventura, Calif.; Reuben Sturman, Visual Adventures, Cleveland; and Richard Tedeschi, Prime Time Video, Nor-

well, Mass.

Candidates tapped by the nominating committee are Frank Barnako, the Video Place, Herndon, Va.; Brad Burnside, Video Adventure, Evanston, Ill.; Arthur Morowitz, head of New York City's Video Shack, Metro Distribution and several video labels; Steve Savage, New Video, New York City; and Robert Smith, Color Shop, Mobile, Ala. Barnako and Morowitz are incumbents.

In the trade group's new election procedure, members will be elected via mail ballot. Previously, the election was staged at VSDA's annual convention.

Granberg says that ballots will be mailed to members June 26 with a special edition of VSDA's newsletter, which will include biographies of the 11 candidates. Completed ballots must be returned to the organization's Cherry Hill, N.J., headquarters by July 29. A second ballot for new members will be mailed July 20.

In the event of a tie, a vote will be taken at the VSDA's August convention in Las Vegas.

GEOFF MAYFIELD

**Multiplatinum Albums**  
Dire Straits' "Brothers In Arms," Warner Bros., 5 million.

"Whitney Houston," Arista, 5 million.

"Chicago 17," Full Moon/Warner Bros., 4 million.

Van Halen's "5150," Warner Bros., 2 million.

**Platinum Albums**  
Bob Seger & the Silver Bullet Band's "Like A Rock," Capitol, their seventh.

Black Sabbath's "We Sold Our Soul For Rock'n'Roll," Warner Bros., their second.

Black Sabbath's "Heaven And Hell," Warner Bros., their first.

"The B-52's," Warner Bros., their first.

Devo's "Freedom Of Choice," Warner Bros., their first.

Richard Pryor's "Greatest Hits," Warner Bros., his first.

Simon & Garfunkel's "The Concert In Central Park," Warner Bros., their first.

**Gold Albums**  
Hank Williams Jr.'s "Greatest Hits, Vol. 2," Warner/Curb, his 11th.

(Continued on page 85)



**Coalition Salute.** CBS/Records Group president Walter Yetnikoff receives the Distinguished Corporate Community Service Award of the National Urban Coalition at the organization's annual dinner in Washington, D.C., recently. The award recognizes ongoing support of the coalition's programs by Yetnikoff, who is a member of the organization's board. Making the presentation is founder and president of the National Council of Negro Women Dorothy Height.

# CHART BEAT



by Paul Grein

"On My Own" by Patti LaBelle & Michael McDonald jumps to No. 1 on this week's Hot 100, becoming the latest in a long line of top-charted records pairing two established artists.

And when we say a long line, we're not kidding: The tradition of separate acts coming together for a No. 1 hit dates back to 1944, when three teams did it: Harry James & Dick Haymes ("I'll Get By"), the Ink Spots & Ella Fitzgerald ("I'm Making Believe"), and Bing Crosby & the Andrews Sisters ("Don't Fence Me In").

After a 23-year dry spell, Frank & Nancy Sinatra revived the tradition with their 1967 smash "Something Stupid." And in the mid-'70s, two more teams topped the chart: Dionne Warwick & the Spinners ("Then Came You") and Elton John & Kiki Dee ("Don't Go Breaking My Heart").

By 1978 the practice had become a craze. Three all-star teamings topped the chart: Johnny Mathis & Deniece Williams ("Too Much, Too Little, Too Late"), John Travolta & Olivia Newton-John ("You're The One That I Want"), and Barbra Streisand & Neil Diamond ("You Don't Bring Me Flowers").

Streisand returned to No. 1 the following year in a duet with Donna Summer, "No More Tears." In 1981, Diana Ross & Lionel Richie topped the Hot 100 for nine weeks with "Endless Love," making it the most successful duet of all time.

In 1982-83, five duets topped the chart, two involving Paul McCartney: "Ebony & Ivory," with Stevie Wonder, and "Say Say Say," with Michael Jackson. The other No. 1 duets were Joe Cocker & Jennifer Warnes' "Up Where We Belong,"

Patti Austin & James Ingram's "Baby, Come To Me," and Kenny Rogers & Dolly Parton's "Islands In The Stream."

This year, two more collaborations have reached No. 1: "On My Own" and "That's What Friends Are For," a four-way smash by Dionne Warwick, Stevie Wonder, Elton John, and Gladys Knight.

## Ironically, LaBelle & McDonald hit with 'On My Own'

Note that we're confining our discussion to duets in which both artists had a previous chart-making history. This disqualifies entries by Gordon Jenkins & the Weavers, the Beatles & Billy Preston, MFSB & the Three Degrees, and Paul Anka & Odia Coates. And we're counting only duets in which both acts received billing.

BOTH "On My Own" and "That's What Friends Are For" were written and produced by the team of Burt Bacharach & Carole Bayer Sager, who previously collaborated on one No. 1 hit: Christopher Cross' 1981 Oscar-winner, "Arthur's Theme." Before this partnership, Bacharach wrote three No. 1 hits with Hal David: Herb Alpert's "This Guy's In Love With You," B.J. Thomas' "Raindrops Keep Fallin' On My Head," and the Carpenters' "Close To You." Sager had one prior No. 1 hit: Leo Sayer's "When I Need You," written with Albert Hammond.

This is the first year since 1970 that Bacharach has had two No. 1

singles in a calendar year. And 1970 was Bacharach's most hit-studded year: In addition to No. 1 smashes by Thomas and the Carpenters, he also had the Fifth Dimension's "One Less Bell To Answer," which peaked at No. 2, and Dionne Warwick's "I'll Never Fall In Love Again," which hit No. 6.

Bacharach notched his first top 10 hit in 1958 with Perry Como's "Magic Moments," but his serious hit streak didn't start until 1962. Between January 1962 and December 1970, Bacharach & David amassed 21 top 10 hits.

**FAST FACTS:** Three of the top five albums on this week's Top Pop Albums chart are by black female soloists, the first time that's ever happened. Whitney Houston is No. 1 for the 12th week, Patti LaBelle is No. 4, and Janet Jackson is No. 5.

There's more good news for Jackson on this week's Hot Black Singles chart, where "Nasty" becomes her second No. 1 hit in less than three months.

Independent labels have five singles on this week's Hot 100 for the first time in years. Boys Don't Cry at No. 15 is on Profile, Magazine 60 at No. 56 is on Baja/TSP, Mai Tai at No. 73 is on Critique, Timex Social Club at No. 81 is on Jay, and TKA at No. 86 is on Tommy Boy.

Going all these indies one better is the self-distributed Tee Vee Toons label, which this week lands its first top 10 12-inch single: "Jane, Get Me Off This Crazy Thing." The label's "Television's Greatest Hits" package cracked the top 100 on the Top Pop Albums chart last December.

And Billy Ocean this week scores his fifth top five pop hit in less than 20 months as "There'll Be Sad Songs" leaps to No. 4.

**WE GET LETTERS:** Yvonne Monet of Cincinnati has an addition to our recent item on groups that landed their biggest hits when they spotlighted a member other than the usual lead singer. Monet recalls Kiss' "Beth," which was sung by Peter Criss rather than Gene Simmons.

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I N T R O D U C I N G  
**JONATHAN BUTLER**

*The Musician's Musician*



**Meet Jonathan Butler.**

He first picked up the guitar when he was 6 years old. At 8 he began playing professionally in his native Africa. Now he is a master at the age of 23, and he has already captured the hearts and souls of Pop, Jazz and R&B fans throughout the world with his debut instrumental album "Introducing Jonathan Butler." And Jonathan's talent is not limited to just playing the guitar—he is also a gifted singer/songwriter whose songs have been recorded by Billy Ocean, Al Jarreau, Millie Jackson and 9.9 among others. So get acquainted with Jonathan Butler. He's already making friends all over the country.

"Without doubt, Jonathan Butler will become a household name. The urgency in his playing sets him apart from the rest. We have just finished working together on my LP which was a great pleasure for me."

—Billy Ocean

"I heard Jonathan Butler's album on the radio and immediately bought a copy. I love his music. He is a very talented young man."

—Whitney Houston

"I was driving in Los Angeles, where one evening I happened to hear a record with an acoustic guitar player that knocked me out, and had me driving into oncoming traffic. When the record was over, they mentioned it was from the new Jonathan Butler album, at which point I made a U-turn on Sunset Blvd. and drove back to Tower Records to pick up my own copy."

—Tommy LiPuma

"Dear Jonathan,  
Thank you for "Give A Little More Love."  
It holds a very special place on my new album, Love...,"

—Al Jarreau



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**ARISTA**

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# Fighting 'Cultural Terrorism' HITTING BACK AT THE WITCH-HUNTERS

BY DANNY GOLDBERG

I'm sick of witch-hunting in the music business.

When I was a kid, my parents were friends with an actor named Howard Da Silva. He had been in more than 40 films prior to 1951, when he refused to "name names" to the House Un-American Activities Committee.

Although he was never charged with a crime, Howard was "black-listed" by the pressure groups that influenced the studios. He didn't work in films for a decade.

In the '50s, Arthur Miller, who himself was blacklisted by movies and television, wrote a play about the Salem witch trials called "The Crucible" as a metaphor for McCarthyism.

If someone has actually committed a crime, and is accused and convicted—that is not a witch-hunt, that's justice. It becomes a witch-hunt, however, when innocent and valuable people are hurt, an entire community scarred, and creativity stifled.

It happens when opportunistic politicians, religious cult leaders, and others seek cheap headlines. And it flourishes when a community doesn't fight back.

Because American music has gotten so much bigger with the advent of music video and events like "Hands Across America," it has become a juicier target than ever for witch-hunters. At its best, music is liberating. Demagogues opposed to freedom of thought always feel threatened by it. That's why rock is so regulated in the Soviet Union and prohibited in Iran.

Last fall, we were treated to the spectacle of some Southern senators scoring points with the Moral Majority by attacking rock'n'roll. Now 12 states are considering "porn-rock" bills.

I don't want to relish the "lyrics controversy" here. But please remember that although they started off attacking the weirdest obscure heavy metal lyrics they could find, they soon included Whitney Houston's "You Give Good Love," and Bruce Springsteen's "I'm On Fire."

It seems the witch-hunters have retreated from the national scene on the lyrics issue since the RIAA compromise. However, they are still

active locally, trying to pressure changes in American music just as they have with textbooks.

Judith Toth, a Maryland legislator who introduced a bill that would fine retailers \$1,000 for selling "porn-rock" to a minor (without defining what porn-rock is), said recently of record companies: "The purpose isn't to win, the purpose is to keep them so tied up that they won't know what hit them." I call this cultural terrorism.

Meanwhile, national witch-hunt-

There are indies in politics who get paid far more money than those in the music business. They deal in life and death issues, and they sometimes represent foreign governments. Every congressman and senator sees them, and some are even influenced by them. They are called lobbyists.

There are indies in corporate America and in the movie and TV business, the restaurant business, the fashion world, and the publishing business. Some of them have

er press kits and slide shows to counteract local nuts who mislead well-meaning parents or government officials.

I was on a radio talk show in San Antonio on which a listener told me that in his Bible class he'd been taught that Simon and Garfunkel's classic "Bridge Over Troubled Water" was in reality a drug song. I have seen a fundamentalist comic book that depicts music executives and musicians spending months in the recording studio doing satanic chants onto a master tape before it is pressed and distributed!

If we methodically answer these lunatics, the vast majority of American people will support us. Last year I organized a loose-knit coalition called the Musical Majority to be a voice alongside individuals like Frank Zappa in fighting the "Washington wives." Even with no budget, staff, or organization, we were overwhelmed by the public response.

Music fans are among the most active letter writers in our society. All we have to do is let them know how they can help.

To those in the media focusing on alleged music business corruption, how about giving equal energy to the motivation of those in government attacking the American music business? Where does their money come from? What is their real agenda?

I am proud to be in the same business with Steve Van Zandt, who articulated the horrors of apartheid. I am proud to be in a business with Tony Martell—a record executive who transformed a personal tragedy into a foundation that has raised millions to fight disease.

Even more, I am proud of the music. At its best, it can truly elevate and inspire people. Although other countries have taken the lead in making cars and TV sets, American music remains the most popular in the world—a nonpolitical goodwill ambassador for our culture.

Of course, John Lennon was also the target of a witch-hunt. The Nixon administration tried to expel him from our country. If we stick together we can keep our business healthy enough for the next John Lennon to flourish in. And we can go to sleep proud to be a part of it.

**'If we answer these lunatics, the vast majority of Americans will support us.'**



Danny Goldberg operates Gold Spaceship Management and Gold Mountain Records, with offices in Los Angeles and New York.

ers are focusing on an issue they feel is harder to defend than freedom of speech: independent promotion. Every cliché about "payola" has been dredged up; to read some of the accusations one would think that everyone in the music business works for the Mafia.

I think it's important for those of us in the music business to focus on reality for ourselves and for the outside world.

First of all, does anyone think that even one song has become a hit without the public actually liking it? Does anyone want to tell the fans of U2, Whitney Houston, Duran Duran, Bruce Springsteen, Prince, or Dire Straits that they don't really like these artists—that somehow they were promoted so that they would like them?

Secondly, let's look at this issue of independent promotion. I think it's fine that major record companies are saving millions of dollars not using indies. It's a free marketplace. But I do not think it's fine for witch-hunters to imply there is something morally wrong with all indies.

amassed fortunes trying to influence newspapers, magazines, and TV news shows. Their business is called public relations.

Economists and political scientists are singing the praises of indies in other businesses who work for themselves and make money doing it. They are called entrepreneurs.

If people in law enforcement have evidence of crimes committed by indies or executives in government, the media, or the music business—let's hear about it. Anyone who commits a crime should be punished, but I'm sick of our whole business being smeared with vague innuendos.

How do we fight witch-hunting? First of all, we have to stick together. The music community is by definition a collection of strong egos each going in its own direction. But we do have interests in common besides copyright legislation.

In local newspapers, at local PTA meetings, in letters to your congressman, mayor, or state legislator, stand up for our business. The music community could put togeth-

## Letters to the Editor

### KEEPING TOP 40 HEALTHY

A few record company people have disagreed with my position on top 40 releases (Billboard, May 31). Maybe it came across as if I think that label executives plotted to kill off top 40 on some sinister conference call. That isn't at all the way I feel.

The texture of hit records has always run in cycles. And it's been my observation that when current hits are dominated by up-tempo, pop, mass-appeal records, top 40 radio generally does well.

In the mid- to late '70s, top 40 radio almost killed itself off. Programmers wanted older demographics and thought the way to get

them was to mellow out their music. So they gave preferential treatment to artists like Barry Manilow, Air Supply, and the like.

So top 40 radio declined. But it was the programmers themselves who should have taken the blame. They gave priority to mellow music, and the record industry responded by releasing more of it.

My comments were intended to let the record industry know that at least this one station intends to give priority to up-tempo, pop, mass-appeal music.

Larry Berger  
Program Director  
WPLJ New York

### SOMETIMES THEY'RE RIGHT

I agree with Christopher Davis' unflattering assessment of rock writers (Letters, May 31) . . . up to a point. Although pseudointellectual rock critics have sung the praises of every avant-garde artist from the Velvets to Laurie Anderson for years, sometimes they do manage to hit the target.

Paul Carrack (of Mike & the Mechanics), Simple Minds, Peter Gabriel, Prince, and the Fabulous Thunderbirds are just a few former critics' darlings who have scored big on the Hot 100.

Doesn't Davis realize that three important innovators—David Bowie, Roxy Music, and the Sex Pis-

tols—began as Velvet Underground disciples and that they, in turn, influenced Simple Minds, U2, Peter Gabriel, Duran Duran, and nearly every decent act to come out of the U.K. during the past six years?

Who is to say that today's fringe artists won't be tomorrow's top 40?

Gina Morris  
San Francisco

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

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# Competitors In Truce For Amnesty Stations To Share Concert Simulcast

BY DENIS McNAMARA

NEW YORK Competing album rock stations in most major markets will carry the exact same programming for eight hours Sunday (15).

Westwood One Radio Network is offering a stereo feed of the historic finale of the six-city "Conspiracy of Hope" Amnesty International concert tour to "any radio station that wants it."

By offering the simulcast to all, Westwood One is forcing stations that normally compete for exclusive events to share in the Amnesty coverage. Among outlets that will face off with the historic broadcast are WNEW-FM, WAPP, and WXRK in New York; KLOS and KMET in Los Angeles; WLUP and WXRT in Chicago; WMMR and WYSP in Philadelphia; KFOG, KRQR, and KOME in San Francisco; and KZEW and KTXQ in Dallas.

Westwood One chairman Norm Pattiz says, "I think this is bringing radio to its maximum. Every radio station has access to the same thing. What will be interesting to see is how each station will package

it to outdo their competitors to get an edge."

The eight-hour feed will be simulcast with MTV. Pattiz says the Amnesty finale "will probably be the most-listened-to live concert ever."

## 'Amnesty wants as many people as possible to get their message'

The concert at Giants Stadium in East Rutherford, N.J., will feature U2, Sting, Lou Reed, Bryan Adams, Pete Townshend, Peter Gabriel, Miles Davis, and others.

Westwood One plans to have its mobile studios present at all six Amnesty concerts. They will provide stations with special reports taken from the five shows held prior to the June 15 simulcast.

A series of public service announcements about the work of Amnesty International has been included in all regularly scheduled

Westwood One programs since June 1. Outlets carrying the simulcast are required to run PSAs about Amnesty International in the week before the concert.

Pattiz says, "We wanted to offer our resources to promote the 25th anniversary of Amnesty International. It's an important cause. We'll also cover it on our Mutual Network. Amnesty wants as many people as possible to hear the concert and get their message."

According to Pattiz, Westwood One offered Amnesty two ways to approach the mammoth live project. One option was for Amnesty to reimburse Westwood One for hard costs and then sell the commercial time. The other, which Amnesty chose, called for the syndicator to pay a licensing fee, contribute production costs, and make up expenses by selling advertising.

Coca-Cola is a major sponsor of the nationwide broadcast. Selling advertising for the event has not been as easy as one might think. Pattiz admits, "Some national sponsors have been concerned about the political nature of Amnesty."



**Tables Turned.** WPLJ New York continues its tradition of awarding gold records to labels topping the top 40 station's charts with a presentation to A&M promotion stars for Falco's "Rock Me Amadeus." Standing from left are A&M's New York promotion manager Sue DeBenedette, WPLJ morning man Jim Kerr, Falco, WPLJ music director Lisa Tonacci, A&M's VP/promotion Rick Stone, and WPLJ program director Larry Berger.



Programmers reveal why they have jumped on particular new releases.

## On-Air Giveaways, Concerts, Even A Raft Race Summer Is A Hot Time For Promotions

BY PAT MARTIN

MINNEAPOLIS Stations across the U.S. are gearing up for a summer filled with prizes, contests, concerts, and fun. Promotions range

from simple on-air giveaways to big extravaganzas.

One of the biggest summer promotions planned is the annual Pier 84, an outdoor concert series promoted by WNEW-FM New York in

the past and this year landed by album rock challenger WXRK. The series, with ticket prices up to \$15, will feature new bands, as well as established acts like Kid Creole & the Coconuts, the Neville Brothers, Mr. Mister, Steve Winwood, Van Morrison, Mike & the Mechanics, Siouxsie and the Banshees, Willie Nelson, and the Cure.

In addition to WXRK, corporate sponsors are Miller Beer and the New York Daily News. Promoter Ron Delsener says: "This is the granddaddy of all sponsored concerts. We started promoting this type of concert in Central Park in 1966. The sponsors underwrite the loss. Back then the cost was \$1 per ticket. In 1980 it moved to Pier 84."

Delsener says WXRK came up with the best promotion package, although neither he nor WXRK vice president and general manager Tom Chiusano would elaborate on what the offer entailed.

Chiusano says K-Rock visibility was the major lure in going after the Pier series. Station personnel, including Howard Stern, will introduce acts at the concerts.

To compensate for the loss of the Pier 84 concerts, WNEW-FM promotion/advertising director Rose Polidor has some summer plans of her own. Currently in the midst of an eight-Porsche giveaway, Polidor says: "We kicked it off with a special concert by Southside Johnny in Asbury Park. We're the best at creating our own events in this market. There are a lot more avenues where we can make things happen that are complementary to our programming."

Meanwhile, WAPP New York holds onto its Jones Beach concert (Continued on page 12)

# ...newslines...

**WLIF BALTIMORE** has been sold by American Media Inc. to JAG Communications for \$25 million, roughly five times the amount American Media paid for the easy listening outlet five years ago. Pending FCC approval, the transaction will add to JAG's lineup of easy listeners in Providence, R.I., Albany, N.Y., and Suffolk-Norfolk, Va. In the winter Arbitrons, WLIF ranked a close second to Baltimore leader WBAL.

**CARL DICKENS** is appointed vice president/general manager of CBS album rocker KRQR San Francisco. Dickens was director of news and



DICKENS



MACEJKO



BURNS

programming for CBS' WBBM-AM Chicago, and before that he held the same post at the group's WCAU-AM Philadelphia.

**DAVID MACEJKO** is named vice president/general manager of Jacor Communications' WEBN Cincinnati. A WEBN veteran since 1971, Macejko graduates from the general sales manager post.

**DONNA BURNS** joins Alan Burns & Associates as client services director for the Silver Spring, Md., company. In addition, Burns has been named executive director of PIPES Unlimited, a Washington, D.C.-based production house that Burns & Associates works with. Burns was working in the ABC News bureau there and had earlier spent five years as operations coordinator at ABC's WRQX Washington.

## BLACK/URBAN

**Fred Buggs** has settled in as the new music director at WBLB New York (he was at WRKS New York), where he likes the "infectious beat" of Timex Social Club's "Rumors" (Jay). He says the message of the song is a social one that anyone can identify with. He also believes listeners will identify with the story line of "In This House" (Sutra) by the Fat Boys. It tells the tale of a guy taking out his girl when he should have left her home, says Buggs. Also on the air at WBLB is "Say La La" (Manhattan) by Pieces Of A Dream. Produced by Bernard Wright, the track is in the "hip-hop groove, with nice vocals," says Buggs. Another favorite is Midnight Star's "Midas Touch" (Solar) because "it's a great up-tempo cut and because it's Midnight Star," the MD reports.

## ALBUM ROCK

"We're usually pretty tight with our playlist," says WIYY Baltimore PD **Tom Evans**. An exception to that guideline is Rubber Rodeo's "Souvenir" (PolyGram). Asked to describe it, Evans goes for the familiar "It has a great beat, and you can dance to it. I give it a 95." Meanwhile, the song is selling well and pulling strong phones, Evans says. Other new adds at WIYY include Big Country's "No Promises" (Mercury/PolyGram) and Icehouse's "Look Away" (Chrysalis).

## COUNTRY

**WBOS Boston PD Mark Tudor** continues to convince nay-sayers that country can work in that city. New singles helping him in this task include Marty Stewart's "Honky Tonker" (Columbia), which a local paper "described as bluegrass," Tudor unhappily reports. Don Williams' "Heart Beat In The Darkness" (Capitol) is also taking off at WBOS, says Tudor, and represents a more up-tempo outing for Williams. "One that's really blowing out," he adds, is Kenny Rogers & Nickie Ryder's "The Pride Is Back" (RCA). The song is Rogers' version of a long-running Chrysler jingle (Ryder sang it originally). The auto spot is back on WBOS, and Tudor's research indicates that familiarity of the tune may make it a hot—but fast—burn.

KIM FREEMAN

# JUDAS PRIEST

IS BURNING ON

# "TURBO" POWER!



"TURBO" accelerates towards platinum-plus as the Priest move from city to city and sell out shows from now throughout the summer. The result—sales exploding in every market!

**"Judas Priest without a doubt will take this one to the top! Huge increases in sales activity after their show."**

—Lee Erickson, Store Manager, Tower Records

**"Strong, strong sales with no let up in sight. Tour appearance has generated great reorders!"**

—Norman Neiss, Valley Distributors

**"Saturday show... following Tuesday... 450 pc. reorders!"**

—Licorice Pizza, Los Angeles

GET READY FOR THE EXPLOSION!!! **JUST OUT: BRAND-NEW 12" remix, video and 7" of "TURBO LOVER"!**

44-05917

38-06142


JUDAS PRIEST'S "TURBO." FEATURING "TURBO LOVER" AND "LOCKED IN!"  
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.

38-05856

**THE "FUEL FOR LIFE" TOUR BURNS ON:** 6/10 Rochester, NY • 6/12 Hampton, VA • 6/13 Richmond, VA • 6/14 Charlotte, NC • 6/15 Atlanta, GA • 6/17 Lakeland, FL • 6/18 Miami, FL • 6/21 Houston, TX • 6/22 Austin, TX • 6/23 San Antonio, TX • 6/25 El Paso, TX • 6/26 Odessa, TX • 6/27 Dallas, TX • 6/28 Norman, OK



**And continues through the summer in:** Buffalo, Syracuse, Binghamton, Troy NY, Allentown, Pittsburgh, Portland, Saginaw, Detroit, Poplar Creek, Troy MI, Toledo, Cincinnati, Alpine Valley WI, Long Beach, Ventura CA, Las Vegas and much more to come!

Produced by Tom Allom.  
Management: Trifold, U.K. and Left Field Services, U.S.A.  
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**SUMMER BEACH PARTY**

**1986**

Pack the boogie board, the barbeque and the beach towels. It's time for the biggest bang-up beach party in America.

United Stations Programming Network presents its third annual hit three-hour special 4th OF JULY SUMMER BEACH PARTY. And this time we've really outdone ourselves.

The all-new SUMMER BEACH PARTY 1986 features the Kings of Surf City.

**JAN + DEAN**

their hits, plus exclusive new interviews.

The party wouldn't be complete without the latest summer songs by David Bowie, David Lee Roth, Bryan Adams and other contemporary artists plus classics from The Beach Boys, The Lovin' Spoonful, Sly and The Family Stone and more.

They're all part of the musical fireworks that traditionally draw more than 17 million listeners coast-to-coast.\*

So come on! Call today and reserve the perfect soundtrack for your listeners' Fourth of July parties. (And don't forget the suntan lotion.)

**IT'S ON FM**

Brought to you by **Dr Pepper**

(Note: Each hour will have twelve commercial minutes; seven local, five network.)

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2922.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

\*Source: R. M. Brandt, Omnitec, July, 1985.

New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

**SUMMER PROMOTIONS**

*(Continued from page 10)*

series, a tradition renewed this year with a Peter Frampton/Stevie Nicks concert at the Long Island outdoor theater last weekend.

In Los Angeles, several stations are bidding for the rights to be exclusive sponsor of summer events on the city's beaches. At one point, KIIS-AM-FM seemed close to winning those rights, as it had put \$96,000 on top of the airtime and promotional support the Los Angeles Harbor & Beach Commission is requesting.

Last week, however, the Commission stalled to seek more radio bids. Covering a two-year period, the rights will give the winning outlet exclusive sponsorship of at least 10 beach events during the summer.

At KIIS, marketing director Steve Rowland says the Gannett station's proposal included events like volleyball tournaments and life-guard competitions. KIIS was also hoping to stage a superstar beach concert, but the commission deliberations have put that on hold for now.

KKDA Dallas also sponsors a series of summer concerts. Program director Michael Spears says: "Our 'Cool Off Concerts' are always held on Sundays. Mostly local bands appear, although Yarbrough & Peoples were a recent headliner." Another major summer promotion at KKDA is the "Little Red Hot Corvette." A 1986 Chevrolet Corvette travels the streets of Dallas/Fort Worth looking for listeners displaying station bumper stickers. Contest prizes include T-shirts, burger certificates, Cokes, and albums.

WEZB New Orleans (B-97) is promoting "Thirsty Thursdays." Kipper B. McGee, B-97 program director, says: "We give away soda pop and even cases of beer. It's legal to give away beer in New Orleans."

Perhaps the quintessential summertime promotion is the raft race—a kind of parade on a slow flowing river or stream. This year marks the 14th annual WSAM Raft Race in Saginaw, Mich.

"We get maximum exposure at the end of a rating book," says Barbara Sheltraw, WSAM promotion director. "People relate that promotion to WSAM. The only way they can find out about it is turning on WSAM. It's automatically on the city calendar. Another boat show had tried to come into the market on our scheduled date this year—June 21st—and the city manager rejected it because that's Raft Race Day."

"This year's theme is 'The Heart Of Rock'n'roll.' It's co-sponsored by the local Jaycees. It's a special year for us—No. 14 and we're 14 on the dial."

A more generic summer promotion vehicle has been published by Detroit-based Art Vuolo since 1972 as the "RADIOGUIDE." The pamphlet is a listing of every top 40 station in the U.S. and Canada and is designed to allow listeners to find stations in their favorite formats while on vacation.

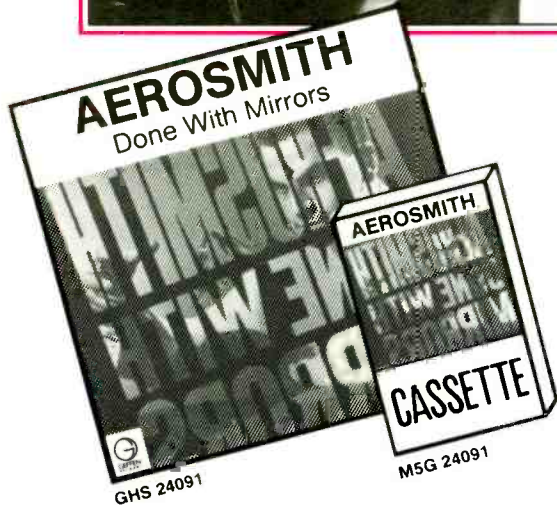
"This year we're in 52 markets nationwide," Vuolo says. "We're sponsored nationally by GM's public affairs department. GM is using the "RADIOGUIDE" to promote seat-belt safety. This year we printed almost 5 million."



WESTWOOD ONE RADIO NETWORKS PRESENT

# AEROSMITH

# IN CONCERT



The Westwood One Radio Networks proudly present the hard-hitting rock of *Aerosmith In Concert*, airing the week of June 23 exclusively on more than 150 Westwood One affiliates throughout the country. Recorded by Westwood One's mobile studios in front of a hometown crowd at the Centrum near Boston, the set features Steve Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer burning the stage with classics like "Back In The Saddle," "Same Old Song And Dance," "Dream On," "Sheila," "Toys In The Attic," "Walk This Way" and "Let The Music Do The Talkin'." Cop a rock 'n' roll attitude with *Aerosmith In Concert*, presented exclusively by the Westwood One Radio Networks. Contact your Westwood One Station Sales Representative for details at (213) 204-5000 or Telex 4996015.

See AEROSMITH on TOUR!	
Evansville, IN	June 1
Charleston, WV	June 4
Roanoke, VA	June 5
Greensboro, NC	June 7
Columbia, SC	June 8
Birmingham, AL	June 10
Huntsville, AL	June 11
Biloxi, MS	June 13
Memphis, TN	June 14

Management by:  
 Collins/Barrasso, Inc.



WESTWOOD ONE RADIO NETWORKS

# COUNTRY SIX PACK

19

86

*May*

		1	2	3
		4	5	6
		7	8	9
		10	11	12
		13	14	15
		16	17	18
		19	20	21
		22	23	24
		25	26	27
		28	29	30
		31		

**Memorial Day**  
**The Hank Williams Jr. Story**

Having recorded fifty albums, there is no doubt that this artist, who has existed in the shadow of his father, has achieved a level of success that is well documented. His presence on the radio is a testament to his ability to connect with his audience, although his father's shadow is probably inhibited him in receiving some of industry awards. He is one of country music's best selling album artists and draws some of its most youthful audiences.

*May*

		1	2	3
		4	5	6
6	7	8	9	10
13	14	15	16	17
20	21	22	23	24
27	28	29	30	31

**Fourth of July**  
**Ricky Skaggs:**  
**The Great Entertainer**

His reverence for traditional forms of country music coupled with his ability to successfully update them, contributed to this artist's immediate acceptance with his major label debut in 1981. His years on the bluegrass circuit and as a session musician had well equipped him for success and he became country music's fastest rising star. Still in his early thirties, he is recognized as a top recording artist, producer and this year's Country Music Association Entertainer Of The Year.

*September*

	1	2	3	4	5	6
7	8	9	10	11	12	13
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

**Labor Day**  
**The Award Winners**

This year, more traditional forms of country music, albeit performed by fresh young stars, swept the Country Music Association Awards. Top male vocalist George Strait, top female vocalist Reba McEntire and group/duo winner The Judds tell their stories in exclusive one hour music/interview profiles. These three stars have been voted as the best in country music today.

*November*


**Thanksgiving**  
**The Alabama Story**

It was only a few short years ago that these four young men became the first successful country group to play their own instruments, as well as sing. Possessing songwriting talent, and the ability to find hit material written by others, quickly established them as recording stars. Their energetic live performances drew crowds comparable to the most popular rock acts and brought a new youthful audience to country music—in fact the 1985 Gallup poll even ranked them as one of the top five favorite groups among teens! Alabama has achieved one of the longest unbroken string of number one singles ever on the country charts.

*January*


**New Years**  
**The Willie Nelson**  
**Silver Anniversary Special**

Celebrate a milestone with country music's most revered singer/songwriter on the occasion of the 25th anniversary of his first national hit records "Touch Me" and "Willingly". Of course, the story begins even earlier with Willie's first songwriting successes and will include not only his solo hits, but his collaborations with such artists as diverse as Merle Haggard, Ray Charles, Ray Price and Waylon Jennings. This commemorative radio special with the superstar himself will be an important radio event.

*December*


**Christmas**  
**Christmas Around**  
**The Country 1986**

This program has become an annual Christmas tradition with Country radio. In a newly produced show every year—not merely an update—country artists share their Christmas plans and holiday memories. The latest seasonal songs, as well as old favorites by country radio's biggest stars, provide the musical reason for each artist's appearance.

New York  
 Washington, D.C.  
 Chicago  
 Detroit  
 Dallas  
 Los Angeles  
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 UNITED STATIONS PROGRAMMING NETWORK

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

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Sponsored in part by **Martha White.**

## Comedy Radio Format Blends Music, Humor

BY LINDA MOLESKI

NEW YORK To help reverse the dwindling of AM radio listenership, the Radio Group of New York has come up with a unique programming concept: Comedy Radio.

The 24-hour syndicated format blends music with comedy and may serve as the "salvation of AM radio," says Bob Smith, executive producer of the program.

The laugh format arrives at a

### 'Salvation of AM radio'

time when humor is a must on most contemporary music outlets.

"There's a tremendous need for a new type of format in AM radio," Smith says. "The audience has been deteriorating over the past 10 to 15 years, and it needs some original programming that will attract a mass audience."

The Radio Group spent 18 months developing the concept. "There's a lot of talk and music in it," says Smith, who notes that AM radio is "mostly talk now anyway."

WMMM Westport, Conn., was the first to premiere the format, which was made available June 2. Although the station has been an A/C outlet since 1959, station executive Michael Lapitino says, "Comedy is something that can appeal to everyone."

To put the format together, the Radio Group stockpiled an extensive library of comedy albums ranging from Steve Martin and George Carlin to the best of the popular '60s television show "Laugh In." The program is taped in seven-minute segments with three comics in each. It also allows 24 minutes per hour for commercials, news, and promotions.

The format also offers half-hour comedy specials. The Radio Group is looking into recording original material by new comedians performing at various comedy clubs.

Describing it as "progressive comedy," Lapitino says the tapes use comic pieces from 1950 to the present. The format doesn't rely solely on comedy, however, and music that fits the format will be used as a bridge between each skit. For example, Robin Williams does a bit on New York. After his cut, the program may segue into a song such as the theme from "New York, New York."

According to Lapitino, the service provides the station with some 300 hours of comedy tapes, special features, audio promotions, and comedy jock IDs. The company also promises to update so that the bits won't get stale.

Although Smith would not reveal the cost of the service, he says it depends on the size of the market. "It's comparable to other music syndications," he says.

The Radio Group is a subsidiary of the LaMarca Group Inc.

# VOX by Kim Freeman JOX

MIAMI RADIO was far more exciting than any "Miami Vice" episode last week, with program-director changes at three of the market's four top 40 outlets: WHYI, WHQT, and WCJX.

At the market's format leader, WHYI, "Y-100" PD Robert Walker's status got caught in the rumor mill, but the final word is that Walker not only will stay but is getting promoted to vice president/programming.

According to Y-100 president/general manager David Ross, the situation had been rather touch and go over the last three weeks, as Walker was frustrated over lack of "think-tank time." Ross says, "We both needed to rethink his role in our operation." That operation "has grown massively in the last few years," thanks to its place in the market.

With the promotion, Walker will maintain his afternoon drive shift and have more time to conceptualize programming angles. Implementing those concepts on a daily basis will be morning man Sonny Fox, who has been promoted to PD. Fox is well-qualified for the job with credentials that include PDships at WSHE Miami and WYSP Philadelphia. He'll continue his morning drive show.

To complete the restructuring triangle, Ross has upped promotion director Tony Novia to operations director.

DUFF LINDSAY arrives as the new PD at WHQT "Hot 105" Miami this week, ousting Bill Tanner, who launched the urban/top 40 for EZ Communications 18 months ago. Lindsay is a five-year veteran of top-rated San Diego urban outlet XHRM, where he was promoted to PD just four months ago. Music director Colleen Cassidy left with him.

Lindsay "came highly recommended from consultants around the country," says WHQT VP/GM Chuck Goldmark. After a stellar start-up, Goldmark says Hot 105's Arbitron standings have leveled off a bit, and explains Tanner's dismissal as "just time to make a change." In the winter Arbitrons, Hot 105 was the third-ranked Miami top 40, while it dropped from a 3.9 to a 3.3 overall share.

Tanner had also handled morning duties for Hot 105, which his partner G. Michael will now handle solo. Midday man Kramer Haas has been let go.

Formatwise, Goldmark says Hot 105 will continue to target the tri-ethnic, 18-34 demo, with a fresh marketing campaign in the wings.

Back in San Diego, XHRM GM

Darryl Cox says Lindsay will be sorely missed, but "he's a great guy and it was bound to happen." At present, management will handle XHRM programming, a task Cox is well versed in, as he was PD prior to his GM promotion in January. Cox will also be getting some help from recently named music director Lee McCollum. The GM says the PD slot will most likely be filled by in-house talent, but encourages outsiders to send T&Rs.

AT WCJX, Jon Holiday has stepped down as PD in a mutual decision made by the top 40's new owner Beasley Broadcasting and himself. The station pulled a 1.5 share in the winter book, but WCJX VP/GM Greg Reed says Holiday's departure does not mark any future format changes for the station.

"We've got some major players here," Reed says, adding that Holiday's replacement will be someone with a "proven, major-market track record." In the interim, assistant PD Stuart Elliott is handling all programming duties.

Still in Miami, WKQS brings Larry Daniels on as midday man. He is a recruit from Transtar's Adult Contemporary Network and replaces Jean Cashman.

## Miami radio sees changes, as PDs shift at 3 stations

Cashman has taken on the same shift at WINZ-FM there.

That Guy Gannett station dropped its I-95 logo for 95 INZ and is leaning more heavily toward adults these days. As part of that, Roger Cary returns to the market from Oklahoma City to host the 95 INZ morning show, no longer the Zoo format.

WNEW-AM New York has the eyes of Gotham on it with several staff additions. Firstly, 21-year WJR Detroit veteran Hal Youngblood has been made operations director and executive producer of the big band/nostalgia station's morning show.

Youngblood arrives on June 16, when he'll start working with George Harris and his Philadelphia-based Harris Communications. Yes, that is the George Harris you would connect with WNEW-FM and most of Metro-media's album rockers and the "Adultrock" format.

Add to that Les Davis' recent arrival as host of the overnight jazz program and WNEW-AM's forthcoming coverage of Seton Hall's 1986-87 basketball season with announcer Marty Glickman, and the station's got a whole lot of shakin' goin' on.

"We're going to be a classic MOR station" is about all combo VP/GM Michael Kakoyiannis will reveal. There are hints that Kakoyiannis' "contemporary MOR" approach will include more sports coverage. Stay tuned.

Being far less innovative were

WNEW-FM's listeners, who once again made "Stairway To Heaven" the most-requested song on the album rocker's Memorial Day countdown.

MATT CLENOTT is appointed operations and program manager for WKTH/WGRD Grand Rapids, Mich. He joins the oldies/top 40 combo direct from a post at Satellite Music Network. Clenott's resume includes various programming and on-air roles at top stations in New York, Philadelphia, and Chicago.

STRANGER THAN FICTION is the fact that top-flight, top-40 jock Steve Kelly is getting comfortable with his afternoon show on news/talker KOA Denver, an unusual move in many minds. Tom Bender, KOA's operations director, says he was toying with numerous cures for the "anemia" most talkers suffer from in PM drive. A magazine-style approach was one of the plans.

Kelly, of course, is well-known in Denver for his tenure at top 40 KIMN, and came to KOA after a brief stint at Gannett AC station KSD-FM St. Louis. In weighing the pros and cons of putting a "rock jock" on KOA, Bender says Kelly's KIMN image rose above that to a point where listeners considered him as a "community booster."

Bender says his plan in bringing Kelly on board was to beef up the lifestyle element and "have some fun." The latter is considered "heretical" by some in news/talk circles, Bender jokes. KOA's full complement of quarter-hour news reports continues during Kelly's shift. Kelly's role, says Bender, is to "flesh out the news," sometimes achieved by his interviews with those affected by it. As can be expected, KOA has fielded a few complaints from listeners who like their news straight, but Bender feels the ultimate result will increase listening on a shift that's usually used and tuned-out.

WTRK Philadelphia's birth as "Electric 106" (formerly WZGO) (Billboard May 24, June 7) was not the blood bath some local papers reported it as, says VP/GM Don Kidwell. He says that only Andre Gardner and Chris Trane were let go in the switch. WZGO went out with a very short staff, says Kidwell, but WTRK is now fully stocked with fresh jocks. They start with WZGO holdover and former Scott Shannon cohort Ross Brittain, while the rest of the day is covered by Gary Leigh, Tony Davis, Brian Murphy, Derek Johnson, Tom Casey, and swingman Davey Crockett.

BILLY JOEL'S "Modern Woman" is part of Epic's "Ruthless People" soundtrack, as opposed to the title we arrived at in last week's Out Of The Box column.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★ ★ NO. 1 ★ ★					
1	3	13	3	GENESIS ATLANTIC	INVISIBLE TOUCH
2	1	1	7	PETER GABRIEL GEFLEN	SLEDGEHAMMER
3	7	7	8	GTR ARISTA	WHEN THE HEART RULES THE MIND
4	5	5	7	38 SPECIAL A&M	LIKE NO OTHER NIGHT
5	9	10	5	THE FIXX MCA	SECRET SEPERATION
6	10	11	4	EMERSON, LAKE & POWELL POLYDOR	TOUCH AND GO
7	8	8	11	VAN HALEN WARNER BROS.	DREAMS
8	2	2	9	BOB SEGER & THE SILVER BULLET BAND CAPITOL	LIKE A ROCK
9	4	4	9	THE MOODY BLUES POLYGRAM	YOUR WILDEST DREAMS
10	6	3	11	THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY
11	12	9	6	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
12	13	14	8	INXS ATLANTIC	LISTEN LIKE THIEVES
13	16	19	5	ICEHOUSE CHRYSALIS	NO PROMISES
14	18	26	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	WRAP IT UP
15	NEW ▶		1	STEVE WINWOOD ISLAND	HIGHER LOVE
16	11	6	8	HEART CAPITOL	NOTHIN' AT ALL
17	17	20	5	JACKSON BROWNE ASYLUM	IN THE SHAPE OF A HEART
18	20	22	4	ZZ TOP WARNER BROS.	WOKE UP WITH WOOD
19	24	34	4	KENNY LOGGINS COLUMBIA	DANGER ZONE
20	14	17	5	STING & JEFF BECK I.R.S.	I'VE BEEN DOWN SO LONG
21	15	15	10	JOE JACKSON A&M	RIGHT AND WRONG
22	25	33	4	THE OUTFIELD COLUMBIA	ALL THE LOVE
23	23	29	5	LOU REED RCA	NO MONEY DOWN
24	30	35	4	JOHN EDDIE COLUMBIA	JUNGLE BOY
25	19	12	11	VAN HALEN WARNER BROS.	BEST OF BOTH WORLDS
26	21	23	7	ROBERT PALMER ISLAND	HYPERACTIVE
27	22	25	6	HONEYMOON SUITE WARNER BROS.	BAD ATTITUDE
28	42	—	2	DAVID BOWIE EMI-AMERICA	UNDERGROUND
29	29	21	10	THE ROLLING STONES ROLLING STONES	WINNING UGLY
30	27	27	8	HOWARD JONES ELEKTRA	NO ONE IS TO BLAME
31	37	43	3	AC/DC ATLANTIC	WHO MADE WHO
32	31	31	5	GOLDEN EARRING 21 RECORDS	QUIET EYES
33	NEW ▶		1	JOURNEY COLUMBIA	SUZANNE
34	36	36	9	VAN HALEN WARNER BROS.	LOVE WALKS IN
35	41	—	2	ROD STEWART WARNER BROS.	LOVE TOUCH
36	28	30	6	GIUFFRIA MCA	I MUST BE DREAMING
37	33	28	8	MODELS GEFLEN	OUT OF MIND, OUT OF SIGHT
38	40	40	3	38 SPECIAL A&M	SOMEBODY LIKE YOU
39	35	38	3	JOE COCKER CAPITOL	YOU CAN LEAVE YOUR HAT ON
40	NEW ▶		1	BILLY JOEL EPIC	MODERN WOMAN
41	43	47	3	ROB JUNGKLAS MANHATTAN	BOYSTOWN
42	26	16	27	JOHN COUGAR MELLENCAMP RIVA	RAIN ON THE SCARECROW
43	NEW ▶		1	PETER GABRIEL GEFLEN	RED RAIN
44	44	—	2	THE MOODY BLUES POLYGRAM	THE OTHER SIDE OF LIFE
45	NEW ▶		1	BOB SEGER & THE SILVER BULLET BAND CAPITOL	THE AFTERMATH
46	34	24	13	SIMPLE MINDS A&M	ALL THE THINGS SHE SAID
47	47	—	2	JUDAS PRIEST COLUMBIA	TURBO LOVER
48	32	18	10	JOURNEY COLUMBIA	BE GOOD TO YOURSELF
49	39	39	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL	TIGHTROPE
50	38	32	13	JULIAN LENNON ATLANTIC	STICK AROUND

## Featured Programming

**L.T.D. VISION INC.** is hoping that an old radio concept will take on new life with the launch of "Hand To Hand." Harkening back to the days of radio's birth, L.T.D.'s feature is a serial contemporized with a comic, soap opera angle.

The program is available on a barter basis and comes in a package of 70 three to four-and-a-half minute segments. Loosely patterned after the "Hart To Hart" television program, "Hand To Hand" follows the lives of money monger Mr. Hand and his shop-aholic wife, "Subway" the dog, "Mac" the maid, and "Inspector Escargot."

According to L.T.D.'s vice president **Sheri Todd**, the program is designed to strengthen weak dayparts by sustaining tune-in throughout the week. L.T.D. is boasting of the program's ability to involve its fans and is touting numerous promotional possibilities surrounding the show.

The Fullerton, Calif.-based firm is shooting for a June 23 debut date in top 25 markets/ and has baited the hook with a national contest for affiliates. The grand prize includes a trip for two to Anaheim, Calif., and passes to the city's claim to fame, Disneyland. In addition, the big winner will get a tour of L.T.D.'s studios and a cameo appearance in "Hand To Hand."

For more information call Todd at (714) 441-0231.

**SPEAKING OF SERIALS**, "Hopalong Cassidy" will be returning to the airwaves via **Charles Michelson Inc.** in New York. It returns as part of the "Michelson Radio Mystery Hour."

Michelson is transferring the original series to quarter-inch tapes and the 52 half-hour segments available have been enhanced to stereo quality.

**WESTWOOD ONE** partners with HBO again to present the June 21 stereo simulcast of "Bob Dylan In Concert," a performance featuring Tom Petty & the Heartbreakers, recorded early this year in Sydney.

More immediate concerns at WWI include progress on the Amnesty International Concert, June 15. Signed up so far as hosts of the live, eight-hour broadcast are Anjelica Huston, Meryl Streep, Sean Penn, and Madonna. Once again, that's WWI carrying the concert simulcast of MTV's telecast.

Out of Encino, Calif., **Barnett-Robbins Enterprises** appoints **KBZT-FM** Los Angeles morning personalities **Charlie Tuna** and **Joni Caryl** co-hosts of the "The Great Star-Ship." The monthly show is currently airing on over 100 stations in the U.S. Other host news at BRE includes the appointment of **Phil Harvey** as voice of "Rock Of The World." Harvey continues as director of talent acquisitions for BRE while hosting the weekly, 90-minute album rock program.

**SOMETHING SERIOUS** out of the **American Comedy Network?** ... Well, yes and no. The Bridgeport, Conn. company is making a social statement in the medium it knows best with the parody tune "Hyun-



**Station To Station.** KHOW Denver morning team Hal Moore and Charley Martin log yet another "Weird Wednesday" broadcast, this time from the local fire department. Ready to douse the flames are, from left, captain Rod Juniel, Moore, Martin, and fireman Jim Atencio.

dai, Hyundai."

Set to the Mamas & the Papas 60's hit "Monday, Monday," ACN's ditty attempts to encourage listeners to buy American-made automobiles. It features lyrics such as "Before I buy a foreign car, I'll ride a bike."

KIM FREEMAN

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

June 13-15, **Starship**, Superstar Concert Series, Westwood One, 90 minutes.

June 13-15, **Al Green**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 13-15, **Rod Stewart**, Legends Of Rock, NBC Radio Entertainment, two hours.

June 13-15, **Robert Palmer**, Jeff Beck, Rock Chronicles, Westwood One, one hour.

June 13-15, **Robert Palmer**, Hot Rocks, United Stations, 90 minutes.

June 13-15, **Yellowjackets**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 13-15, **Woody Herman**, The Great Sounds, United Stations, four hours.

June 13-15, **Alabama**, Weekly Country Music Countdown, United Stations, three hours.

June 13-15, **DeBarge**, Countdown America, United Stations, four hours.

June 13-19, **Lee Greenwood**, Country Today, MJI Broadcasting, one hour.

June 13-19, **James Taylor**, **Johnny Rivers**, **Robert "Kool" Bell**, Spirit Of Summer, CBS Radioradio, one hour.

June 13-19, **UFO**, Metalshop, MJI Broadcasting, one hour.

June 14-15, **Mike & the Mechan-**

ics, On The Radio, NSBA, one hour.

June 14-20, **Fabian**, Gary Owens Supertracks, Creative Radio Network, three hours.

June 14-20, the **Rolling Stones**, Solid Gold Saturday Night, United Stations, five hours.

June 14-15, **Stevie Wonder**, the **Animals**, Reelin' In The Years, Global Satellite Network, three hours.

June 15, **Stevie Winwood**, **Van Halen**, **Peter Gabriel**, Powercuts, Global Satellite Network/ABC, two hours.

June 15, **Sting**, **U2**, **Bryan Adams**, others, Amnesty International Concert (simulcast with MTV), Westwood One, eight hours.

June 15-16, **Ronnie Montrose**, Musical Starstreams, Musical Star-

(Continued on next page)

FOR WEEK ENDING JUNE 14, 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
91 REPORTERS	25	35	
PETER CETERA GLORY OF LOVE WARNER BROS	22	45	
BILLY JOEL MODERN WOMAN CBS	17	43	
JEFFREY OSBORNE YOU SHOULD BE MINE A&M	13	34	
GENESIS INVISIBLE TOUCH ATLANTIC	12	42	
EL DEBARGE WHO'S JOHNNY GORDY			

FOR WEEK ENDING JUNE 14, 1986

# Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists.				TITLE	ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	9	LIVE TO TELL <span style="float: right;">★★ NO. 1 ★★</span> SIRE 7-28717/WARNER BROS.	3 weeks at No. One ◆ MADONNA
2	3	4	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
3	4	6	8	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
4	2	2	10	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
5	8	8	8	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
6	6	7	7	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
7	5	5	12	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
8	9	11	9	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
9	7	3	12	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
10	15	17	5	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
11	11	12	9	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
12	13	15	6	HEADED FOR THE FUTURE COLUMBIA 38-05889	◆ NEIL DIAMOND
13	14	14	7	THE LOVE PARADE REPRISE 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY
14	10	10	10	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42
15	16	18	7	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR
16	17	20	6	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK
17	12	9	12	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
18	21	27	3	THE BEST OF ME ATLANTIC 0	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
19	18	16	13	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
20	22	31	3	ONE WISH EPIC 34-05875	◆ HIROSHIMA
21	19	13	12	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	◆ SADE
22	31	38	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	◆ EL DEBARGE
23	NEW▶	1	1	MODERN WOMAN EPIC 34-06118	BILLY JOEL
24	37	—	2	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
25	32	35	3	BABY PLEASE DON'T TAKE IT (I NEED YOUR LOVE) JIVE 1-9500/ARISTA	JONATHAN BUTLER
26	26	28	4	WHO'S LEAVING WHO CAPITOL 5576	◆ ANNE MURRAY
27	20	19	13	CALL ME A&M 2816	◆ DENNIS DE YOUNG
28	28	32	5	A FINE MESS MOTOWN 1837	THE TEMPTATIONS
29	40	—	2	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
30	38	39	3	LIKE A ROCK CAPITOL 5592	BOB SEGER & THE SILVER BULLET BAND
31	NEW▶	1	1	GLORY OF LOVE (LOVE THEME FROM THE KARATE KID PART II) WARNER BROS. 7-28662	◆ PETER CETERA
32	39	40	3	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC	STEVIE NICKS
33	30	29	10	IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK
34	27	26	8	WEST END GIRLS EMI-AMERICA 8307	◆ PET SHOP BOYS
35	36	36	4	HAPPY, HAPPY BIRTHDAY BABY RCA 14286	RONNIE MILSAP
36	NEW▶	1	1	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886	◆ BANGLES
37	NEW▶	1	1	LOVE TOUCH (THEME FROM LEGAL EAGLES) WARNER BROS. 7-28668	◆ ROD STEWART
38	NEW▶	1	1	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
39	NEW▶	1	1	THE CAPTAIN OF HER HEART A&M 2838	DOUBLE
40	NEW▶	1	1	THE PRIDE IS BACK RCA 14384	KENNY ROGERS WITH NICKIE RYDER

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



# Washington Roundup

BY BILL HOLLAND

**NAB HAS ASSIGNED** three senior staffers to new radio focus issues, in line with the unification agreement between NAB and the NRBA last month which calls for beefed-up radio support. Deputy general counsel Barry Umansky will take on legal department chores for radio, congressional liaison vice president Susan Alvarado will help on radio issues on Capitol Hill, and staff engineer Michael Rau will bring his expertise to the radio community.

**HI, Y'ALL . . .** The FCC has upheld a recent review board decision granting new AM stations to broadcasters in Purcellville and Earlyville, Va., and Denton, Md., and denied the application of a broadcaster hoping for an outlet in the larger, more suburban community of Annandale, Va. The commission states "it would be better to grant the proposals for first lo-

cal outlets in the three rural communities . . ." Annandale receives the signals of Washington-area stations. The commission says it "deviated" from the general rule that population size of a community is the main factor in making such choices.

**WATCH OUT FOR THE MAIN** studio provision . . . because the FCC has once again handed down a \$10,000 fine to KDUK-FM, in Eugene, Ore., for allegedly violating the provision that the majority of programming must originate from a main studio. The station is owned by Constant Communications Co. The Commission has handed down several other hefty fines for that violation this year.

**DAYTIMERS TO GET OKAY . . .** The FCC has begun mailing show-cause letters to AM daytimers broadcasting on Mexican clear channels, which will be allowed to operate at night under terms of the recent U.S./Mexican bilateral

agreement now awaiting Mexican okay. The FCC letters alert stations to permissible power allotments. Follow-up letters will give the final nod after the agreement is signed.

**WANT TO VOICE YOUR** views about AM improvements? The NAB wants to hear from you; it's preparing an AM improvement report. Contact your board member or call NAB at (202) 429-5430.

**SHOULD WE WORRY ABOUT** Gramm-Rudman-Hollings? NAB Senior Vice President John Summers says yes, that the search for additional tax revenues could have a "very drastic effect on broadcasters in the area of advertising." Summers says broadcasters "will have to put together a very good defense of advertising as a key component of a healthy economy" because many on Capitol Hill "underestimate" the role that advertising plays in the nation's business health.

## FEATURED PROGRAMMING

(Continued from preceding page)

streams, two hours.

June 16, **Peter Gabriel**, Rockline, Global Satellite Network/ABC, 90 minutes.

June 16-22, **Emerson, Lake & Powell**, Rock Today, MJI Broadcasting, one hour.

June 20-22, **Pat Metheny**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

June 20-22, **Dionne Warwick**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 20-22, **Johnny Cash**, Weekly Country Music Countdown, United Stations, three hours.

June 20-22, **Howard Jones**, Hot Rocks, United Stations, 90 minutes.

June 20-22, **Jeffrey Osborne**, Rick Dees' Weekly Top 40, United Stations, four hours.

June 20-22, **Les Brown**, The Great Sounds, United Stations,

four hours.

June 20-22, **.38 Special**, Countdown America, United Stations, four hours.

June 20-26, **Marie Osmond**, Country Today, MJI Broadcasting, one hour.

June 20-26, **Quarterflash**, **Fifth Dimension**, **Kelly Keagy**, Spirit Of Summer, CBS Radioradio, one hour.

June 20-26, **Dee Snider**, Metalshop, MJI Broadcasting, one hour.

June 21, **ZZ Top Tour Party (Live)**, NBC Radio Entertainment, 90 minutes.

June 21-22, **Starship**, On The Radio, NSBA, one hour.

June 21-22, **Platters**, Gary Owens Supertracks, Creative Radio Network, three hours.

June 21-27, **Everly Brothers**, Solid Gold Saturday Night, United

Stations, five hours.

June 23-29, **Moody Blues**, Rock Today, MJI Broadcasting, one hour.

June 23-30, **Kool & the Gang**, **Gladys Knight**, the Bar Kays, In The Spotlight, Westwood One, one hour.

June 27-29, the **Monkees**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 27-29, **Madonna**, Countdown America, United Stations, four hours.

June 27-29, **Simply Red**, Rick Dees' Weekly Top 40, United Stations, four hours.

June 27-29, **Judy Garland Tribute**, The Great Sounds, United Stations, four hours.

June 27-29, **.38 Special**, Profile '86, NBC Radio Entertainment, 90 minutes.

June 27-29, **Michael McDonald**, Hot Rocks, United Stations, 90 minutes.

June 27-29, **Gary Morris**, Weekly Country Music Countdown, United Stations, three hours.

June 27-July 3, **Mike Jones**, Metalshop, MJI Broadcasting, one hour.

June 27-July 3, **Toto**, **Ray Parker Jr.**, Spirit Of Summer, CBS Radioradio, one hour.

June 27-July 3, **Oak Ridge Boys**, Country Today, MJI Broadcasting, one hour.

June 28-29, **Mr. Mister**, On The Radio, NSBA, one hour.

June 28-July 4, **Marvin Gaye**, Solid Gold Saturday Night, United Stations, five hours.

June 28-July 4, **Ricky Nelson**, Gary Owens Supertracks, Creative Radio Network, three hours.

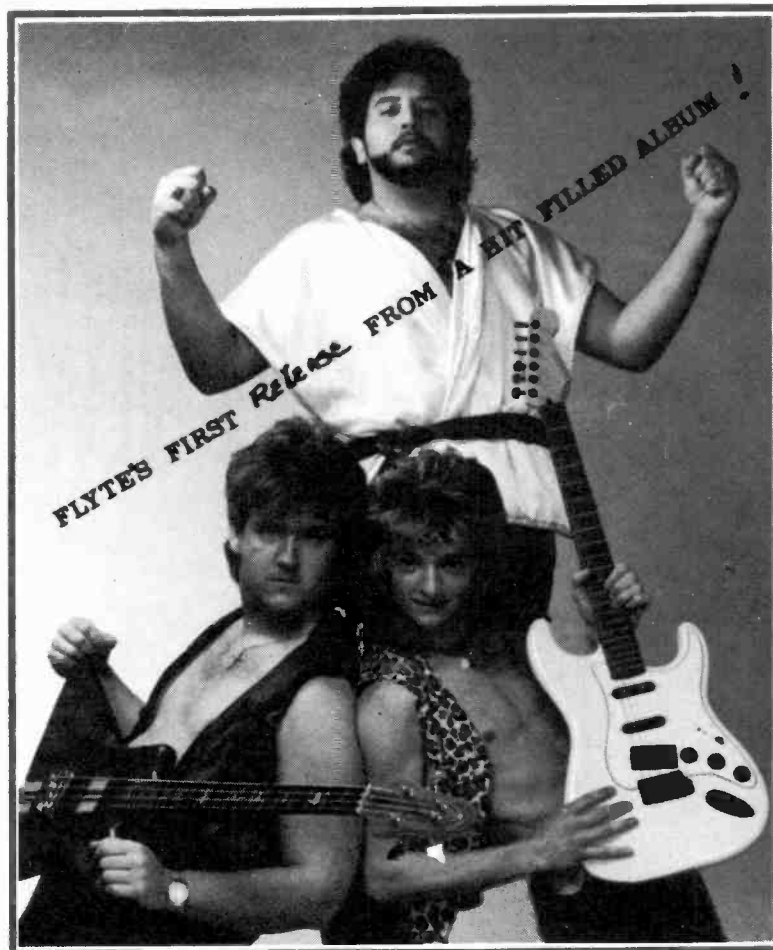
June 30-July 6, **Simple Minds**, Rock Today, MJI Broadcasting, one hour.

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



**Rowdy Friends.** Charlie Daniels coes his duty as the grand prize in a recent KWKH Shreveport promotion that issued listeners concert tickets and backstage passes to meet him. Shown, from left, are contest winner Veronica Jackson, Daniels, KWKH music director Kitt Ledbetter, and operations manager Ray Waldon.

# FLYTE



"IN TIME FOR LOVE"  
"BLUE KANGAROO"

ON

LUV RECORDS & TAPES  
PRODUCED AND ARRANGED BY  
JERRY COBB

FOR MORAN PRODUCTION  
PROMOTED BY  
STAR PROMOTION/MARKETING  
DISTRIBUTED BY  
CLARENCE MUSIC, INC. NYC.

(212)757-3743



**A Packed House.** Jampacked/Music Specialist artist Trinere gives WDAS Philadelphia staffers all they are looking for by delivering her new single "It'll Be All You Ever Need." Standing from left are consultant Jonathan Black, WDAS music director Mimi Brown, programming assistant Valerie Hampton, Trinere, station talent Tony Brown, and independent promoter Armand McKissick.



**LINE ONE WELCOMES WLLZ IN DETROIT!**

# EXTRA!

## LINE ONE GOES WORLDWIDE

# IN JUNE

**JUNE 9<sup>TH</sup>** **PETER FRAMPTON**  
**FROM NEW YORK**

**JUNE 16<sup>TH</sup>** **KARATE KID II STAR**  
**NORIYUKI "PAT" MORITA**  
**WITH SPECIAL GUESTS**  
**FROM LOS ANGELES**

**JUNE 23<sup>RD</sup>** **STARSHIP**  
**from San Francisco**

**JUNE 30<sup>TH</sup>** **QUEEN**  
**ALBUM**  
**LISTENING PARTY!**  
**FROM ZURICH, SWITZERLAND**

This month, *Line One* is packing its bags and hitting the road to bring the biggest names in music *and* movies into the homes of our listeners. And that's big news for you!

June 9th, from the Big Apple, it's Peter Frampton with co-host Carol Miller. He'll be discussing his new album, *Premonition*, and his current U.S. tour.

June 16th, in Los Angeles, Noriyuki "Pat" Morita, star of *Karate Kid II*, and some very special guests will be discussing the sequel of the summer and previewing the blockbuster soundtrack album with co-host Sky Daniels.

June 23rd, it's on to San Francisco for an hour of music and conversation with Starship. They'll be discussing their incredible reemergence as a pop phenomenon appealing to both 80s youth and 60s yuppies.

June 30th, *Line One* travels 9000 miles, to Zurich, Switzerland, for a special album listening party featuring the national premiere of the new album by rock supergroup, Queen!

Any way you look at it, *Line One* is making headlines this June. To find out how your station can be a part of the story, call your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Silly Love Songs, Wings, CAPITOL
2. Get Up And Boogie, Silver Convention, MIDLAN INTERNATIONAL
3. Misty Blue, Dorothy Moore, MALACO
4. Love Hangover, Diana Ross, MOTOWN
5. Happy Days (From the Paramount TV Series), Pratt & McLain, WARNER/REPRISE
6. Shannon, Henry Gross, LIFESONG
7. Sara Smile, Daryl Hall & John Oates, RCA
8. Shop Around, Captain & Tennille, A&M
9. More, More, More (Part 1), Andrea True Connection, BUDDAH
10. Fool To Cry, Rolling Stones, ROLLING STONES

### POP SINGLES—20 Years Ago

1. Paint It Black, Rolling Stones, LONDON
2. Did You Ever Have To Make Up Your Mind?, Lovin' Spoonful, Kama Sutra
3. I Am A Rock, Simon & Garfunkel, COLUMBIA
4. When A Man Loves A Woman, Percy Sledge, ATLANTIC
5. A Groovy Kind Of Love, Mindbenders, FONTANA
6. Strangers In The Night, Frank Sinatra, REPRISE
7. Monday, Monday, Mamas & the Papas, DUNHILL
8. It's A Man's Man's Man's World, James Brown, KING
9. Green Grass, Gary Lewis & the Playboys, LIBERTY
10. Barefootin', Robert Parker, NOLA

### TOP ALBUMS—10 Years Ago

1. Black And Blue, Rolling Stones, ROLLING STONES
2. Wings At The Speed Of Sound, CAPITOL
3. Frampton Comes Alive, Peter Frampton, A&M
4. Here And There, Elton John, MCA
5. Presence, Led Zeppelin, SWAN SONG
6. Diana Ross, MOTOWN
7. Rocks, Aerosmith, COLUMBIA
8. Fleetwood Mac, WARNER BROS
9. Breezin', George Benson, WARNER BROS
10. Amigos, Santana, COLUMBIA

### TOP ALBUMS—20 Years Ago

1. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
2. If You Can Believe Your Eyes And Ears, Mamas & the Papas, DUNHILL
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Going Places, Herb Alpert & the Tijuana Brass, A&M
5. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M
6. Big Hits (High Tide And Green Grass), Rolling Stones, LONDON
7. Color Me Barbra, Barbra Streisand, COLUMBIA
8. Dr. Zhivago, Soundtrack, MGM
9. Soul And Inspiration, Righteous Brothers, VERVE
10. Daydream, Lovin' Spoonful, KAMA SUTRA

### COUNTRY SINGLES—10 Years Ago

1. I'll Get Over You, Crystal Gayle, UNITED ARTISTS
2. One Piece At A Time, Johnny Cash, COLUMBIA
3. You've Got Me To Hold Onto, Tanya Tucker, MCA
4. El Paso City, Marty Robbins, COLUMBIA
5. Lonely Teardrops, Narvel Felts, ABC/DOT
6. All These Things, Joe Stampley, ABC/DOT
7. Suspicious Mind, Waylon & Jessi, RCA
8. Walk Softly, Billy "Crash" Craddock, ABC/DOT
9. Hurt/For The Heart, Elvis Presley, RCA
10. The Door Is Always Open, Dave & Sugar, RCA

### SOUL SINGLES—10 Years Ago

1. I'll Be Good To You, Brothers Johnson, A&M
2. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL
3. Who Loves You Better (Part One), Isley Brothers, T-N-E-C-K
4. Young Hearts Run Free, Candi Staton, WARNER BROS
5. Kiss And Say Goodbye, Manhattans, COLUMBIA
6. Tear The Roof Off The Sucker, Parliament, CASABLANCA
7. I Want You, Marvin Gaye, TAMLA
8. Something He Can Feel, Aretha Franklin, ATLANTIC
9. Love Hangover, Diana Ross, MOTOWN
10. Open, Smokey Robinson, TAMLA



The **BEACH BOYS**  
Silver Anniversary  
Special

Brought to you by  
**Dr Pepper**

It's 25 years since their meteoric rise to stardom began with the airing of 'Surfin.' And to celebrate, United Stations Programming Network is saluting America's favorite group with an all-new, 3-hour, 4th of July blockbuster special, **THE BEACH BOYS SILVER ANNIVERSARY SPECIAL**, that tracks their fabulous careers through hits and interviews from the sixties right up to the present day.

The sand . . . the surf . . . **THE BEACH BOYS** . . . and the 4th of July. It's a natural—a show so hot it should set new records. Call today to reserve this hit special in your market.

(Note: Each hour will have twelve commercial minutes; seven local, five network.)

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

POWERPLAYLISTS

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

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

PLATINUM WPLJ-FM RADIO P.D.: Larry Berger

- New York 1 Patti LaBelle & Michael McDonald, On Madonna, Live To Tell...

400 WHTZ FM P.D.: Scott Shannon

- New York 1 Patti LaBelle & Michael McDonald, On Whitney Houston, Greatest Love Of All...

GOLD WLSW AM 99 P.D.: John Gehron

- Chicago 1 Patti LaBelle & Michael McDonald, On Madonna, Live To Tell...

WLSW AM 99 P.D.: John Gehron

- Chicago 1 Patti LaBelle & Michael McDonald, On Madonna, Live To Tell...

B96 WLSW AM 99 P.D.: Buddy Scott

- Chicago 1 Patti LaBelle & Michael McDonald, On Whitney Houston, Greatest Love Of All...

WMMMS 100.7 FM P.D.: John Gorman

- Cleveland 1 8 Neat, Nothin' At All...

WMMMS 100.7 FM P.D.: John Gorman

- Cleveland 1 8 Neat, Nothin' At All...

WMMMS 100.7 FM P.D.: John Gorman

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- Cleveland 1 8 Neat, Nothin' At All...

WMMMS 100.7 FM P.D.: John Gorman

- Cleveland 1 8 Neat, Nothin' At All...



Detroit P.D.: Steve Weed

- 1 Madonna, Live To Tell
- 2 Nu Shooz, I Can't Wait
- 3 Simply Red, Holding Back The Years
- 4 The Jets, Crush On You
- 5 George Michael, A Different Corner
- 6 Culture Club, Move Away
- 7 Billy Ocean, There'll Be Sad Songs (T
- 8 Patti Austin, The Heat Of Heat
- 9 Patti LaBelle & Michael McDonald, On
- 10 Mr. Mister, Is It Love
- 11 Stephanie Mills, I Have Learned To Re
- 12 Mike & The Mechanics, All I Need Is A
- 13 Howard Jones, No One Is To Blame
- 14 Level 42, Something About You
- 15 Janet Jackson, Nasty
- 16 Whitney Houston, Greatest Love Of All
- 17 Journey, Be Good To Yourself
- 18 El DeBarge, Who's Johnny ("Short Circ
- 19 Falco, Vienna Calling
- 20 Heart, Nothin' At All
- 21 The Fabulous Thunderbirds, Tuff Enuff
- 22 Pet Shop Boys, West End Girls
- 23 Bob Seger & The Silver Bullet Band, L
- 24 John Cougar Mellencamp, Rain On The S
- 25 New Edition, With You All The Way
- 26 The Blow Monkeys, Digging Your Scene
- 27 The S.O.S. Band, The Finest
- 28 Van Halen, Why Can't This Be Love
- 29 Sade, Never As Good As The First Time
- 30 Prince & The New Power Generation, The Love Machine
- 31 Genesis, Invisible Touch
- 32 Rene & Angela, You Don't Have To Cry
- 33 Miami Sound Machine, Bad Boy
- 34 EX Bangles, If She Knew What She Wants
- 35 Jeffrey Osborne, You Should Be Mine (
- 36 Tears For Fears, Mothers Talk
- A37 Billy Joel, Modern Woman
- 38 Vanity, Under The Influence
- 39 EX Peter Gabriel, Sledgehammer
- A40 Boys Don't Cry, I Wanna Be A Cowboy
- A Peter Cetera, Glory Of Love (Theme Fr
- A Van Halen, Dreams
- A Robert Palmer, Hyperactive
- A The Dream Academy, The Love Parade
- A Neil Diamond, Headed For The Future
- A GTR, When The Heart Rules The Mind



Minneapolis P.D.: Tac Hammer

- 1 4 Limited Warranty, Victory Line
- 2 3 Howard Jones, No One Is To Blame
- 3 6 Nu Shooz, I Can't Wait
- 4 7 The Jets, Crush On You
- 5 1 Orchestral Manoeuvres In The Dark, I
- 6 2 Mike & The Mechanics, All I Need Is A
- 7 11 Heart, Nothin' At All
- 8 14 Billy Ocean, There'll Be Sad Songs (T
- 9 5 Madonna, Live To Tell
- 10 12 Falco, Vienna Calling
- 11 13 Patti LaBelle & Michael McDonald, On
- 12 16 George Michael, A Different Corner
- 13 17 The Suburbs, Life Is Like

- 14 18 Kenny Loggins, Danger Zone
- 15 20 El DeBarge, Who's Johnny ("Short Circ
- 16 19 The Moody Blues, Your Wildest Dreams
- 17 23 Pet Shop Boys, Opportunities (Let's M
- 18 27 Genesis, Invisible Touch
- 19 25 Boys Don't Cry, I Wanna Be A Cowboy
- 20 24 38 Special, Like No Other Night
- 21 26 The Fabulous Thunderbirds, Tuff Enuff
- 22 8 Mr. Mister, Is It Love
- 23 30 Billy Joel, Modern Woman
- 24 28 The Blow Monkeys, Digging Your Scene
- 25 29 Models, Out Of Mind Out Of Sight
- 26 31 Jermaine Stewart, We Don't Have To Ta
- 27 32 Peter Cetera, Glory Of Love (Theme Fr
- 28 EX Simply Red, Holding Back The Years
- 29 35 Prince & The Revolution, Mountains
- 30 33 Bob Seger & The Silver Bullet Band, L
- 31 36 Graham Nash, Innocent Eyes
- 32 EX Peter Gabriel, Sledgehammer
- 33 9 Whitney Houston, Greatest Love Of All
- 34 10 Gavin Christopher, One Step Closer To
- 35 EX Bangles, If She Knew What She Wants
- A36 — Michael McDonald, Sweet Freedom
- EX — Belinda Carlisle, Mad About You



Houston P.D.: Paul Christy

- 1 1 Patti LaBelle & Michael McDonald, On
- 2 6 Boys Don't Cry, I Wanna Be A Cowboy
- 3 7 The Jets, Crush On You
- 4 2 Madonna, Live To Tell
- 5 3 Orchestral Manoeuvres In The Dark, If
- 6 10 Simply Red, Holding Back The Years
- 7 12 El DeBarge, Who's Johnny ("Short Circ
- 8 4 Nu Shooz, I Can't Wait
- 9 5 Mike & The Mechanics, All I Need Is A
- 10 8 Whitney Houston, Greatest Love Of All
- A11 Run DMX, My Adidas
- 12 18 Howard Jones, No One Is To Blame
- 13 11 The Outfield, Your Love
- 14 20 Janet Jackson, Nasty
- 15 19 Heart, Nothin' At All
- 16 17 Billy Ocean, There'll Be Sad Songs (T
- 17 13 Journey, Be Good To Yourself
- 18 14 Culture Club, Move Away
- A19 Social Club, Rumors
- 20 21 The Fabulous Thunderbirds, Tuff Enuff
- 21 22 The S.O.S. Band, The Finest
- 22 23 INXS, Listen Like Thieves
- A23 — Jermaine Stewart, We Don't Have To Ta
- 24 24 The Blow Monkeys, Digging Your Scene
- 25 26 The Moody Blues, Your Wildest Dreams
- 26 27 Genesis, Invisible Touch
- 27 EX Rod Stewart, Love Touch (Theme From "
- 28 28 John Cougar Mellencamp, Rain On The S
- 29 30 Gavin Christopher, One Step Closer To
- 30 EX Peter Gabriel, Sledgehammer
- A — The Rolling Stones, One Hit (To The B
- A — Prince & The Revolution, Mountains
- A — Peter Cetera, Glory Of Love (Theme Fr
- A — Rene & Angela, You Don't Have To Cry
- A — Billy Joel, Modern Woman
- EX EX GTR, When The Heart Rules The Mind
- EX EX The Fixx, Secret Separation
- EX EX Neil Diamond, Headed For The Future
- EX EX Van Halen, Dreams
- EX EX Krokus, School's Out
- EX EX Bob Seger & The Silver Bullet Band, L
- EX EX Bangles, If She Knew What She Wants
- EX EX Robert Palmer, Hyperactive



Houston P.D.: John Lander

- 1 1 Boys Don't Cry, I Wanna Be A Cowboy
- 2 5 Patti LaBelle & Michael McDonald, On
- 3 9 Timex Social Club, Vicious Rumors
- 4 2 Whitney Houston, Greatest Love Of All
- 5 3 George Michael, A Different Corner
- 6 10 Simply Red, Holding Back The Years
- 7 4 Madonna, Live To Tell
- 8 18 Janet Jackson, Nasty
- 9 11 The Jets, Crush On You
- 10 8 Magazine 60, Don Quichotte
- 11 6 Orchestral Manoeuvres In The Dark, If
- 12 7 The Outfield, Your Love
- 13 17 Level 42, Something About You
- 14 28 Peter Gabriel, Sledgehammer
- 15 12 Mike & The Mechanics, All I Need Is A
- 16 19 INXS, Listen Like Thieves
- 17 24 Jermaine Stewart, We Don't Have To Ta
- 18 25 Billy Ocean, There'll Be Sad Songs (T
- A19 — Heart, Nothin' At All
- 20 29 Genesis, Invisible Touch
- 21 EX El DeBarge, Who's Johnny ("Short Circ
- 22 27 Howard Jones, No One Is To Blame
- 23 26 The Rolling Stones, One Hit (To The B
- 24 15 Nu Shooz, I Can't Wait
- 25 16 Pet Shop Boys, West End Girls
- 26 30 The Moody Blues, Your Wildest Dreams
- 27 14 Prince & The Revolution, Kiss
- A28 — Andy Taylor, Take It Easy
- 29 EX Van Halen, Dreams
- A30 — The Art Of Noise Featuring Duane Eddy,
- A — Prince & The Revolution, Mountains
- EX EX The Fabulous Thunderbirds, Tuff Enuff
- EX EX Mr. Mister, Is It Love
- EX EX Jeffrey Osborne, You Should Be Mine (
- EX EX Charlie Sexton, Impressed



San Francisco P.D.: Steve Rivers

- 1 5 Janet Jackson, Nasty
- 2 6 Howard Jones, No One Is To Blame
- 3 8 El DeBarge, Who's Johnny ("Short Circ
- 4 4 The Art Of Noise Featuring Duane Eddy,
- A5 — Social Club, Rumors
- 6 11 The Blow Monkeys, Digging Your Scene
- 7 7 The Jets, Crush On You
- 8 14 Peter Gabriel, Sledgehammer
- 9 9 The Dream Academy, The Love Parade
- 10 10 Falco, Vienna Calling
- 11 12 Billy Ocean, There'll Be Sad Songs (T
- 12 1 Madonna, Live To Tell
- 13 13 Patti Austin, The Heat Of Heat
- 14 17 The S.O.S. Band, The Finest
- 15 2 Patti LaBelle & Michael McDonald, On
- 16 20 George Clinton, Do Fries Go With That
- 17 21 Boys Don't Cry, I Wanna Be A Cowboy
- 18 18 George Michael, A Different Corner
- 19 22 Jermaine Stewart, We Don't Have To Ta
- 20 23 Pet Shop Boys, Opportunities (Let's M
- 21 24 Genesis, Invisible Touch
- 22 26 Jeffrey Osborne, You Should Be Mine (
- 23 25 Prince & The Revolution, Mountains
- 24 27 Belinda Carlisle, Mad About You

- 25 3 Simply Red, Holding Back The Years
- 26 31 Bangles, If She Knew What She Wants
- A27 — Depeche Mode, A Question Of Lust
- 28 33 The Fixx, Secret Separation
- 29 EX John Eddie, Jungle Boy
- 30 30 Heart, Nothin' At All
- 31 EX Yarbrough and Peoples, I Wouldn't Lie
- 32 15 Magazine 60, Don Quichotte
- A33 — Midnight Star, Headlines
- 34 28 Whitney Houston, Greatest Love Of All
- 35 EX 38 Special, Like No Other Night
- A — Michael McDonald, Sweet Freedom
- EX EX Peter Cetera, Glory Of Love (Theme Fr



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LINDA BOVE / ACTRESS

Linda Bove performed with The National Theatre of the Deaf for nine years. She has also starred in the Tony Award winning show, *Children of a Lesser God*.




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 **MUTUAL  
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SYSTEM  
PRESENTS**

A S A L U T E T O

*Dolly Parton*

P A R T O N

This July 4th, the Mutual Broadcasting System presents a country music special saluting a very special country music superstar – Dolly Parton.

Hosted by Mutual and WHN/New York air personality Lee Arnold, *A Salute To Dolly Parton* features exclusive interviews with "Miss Dolly," plus comments and stories about Dolly from other great celebrities like Kenny Rogers, Sylvester Stallone and Jane Fonda. And, of course, Dolly Parton's music, including hit songs like "Two Doors Down," "Nine To Five," "Coat Of Many Colors," "Islands In The Stream" and others.

This explosive July 4th special is bursting with exciting interviews, hit music and top talent – the formula for a successful summer special! It will be rocketed to stations on disk or via Mutual's Westar IV and Satcom 1R satellite channels.

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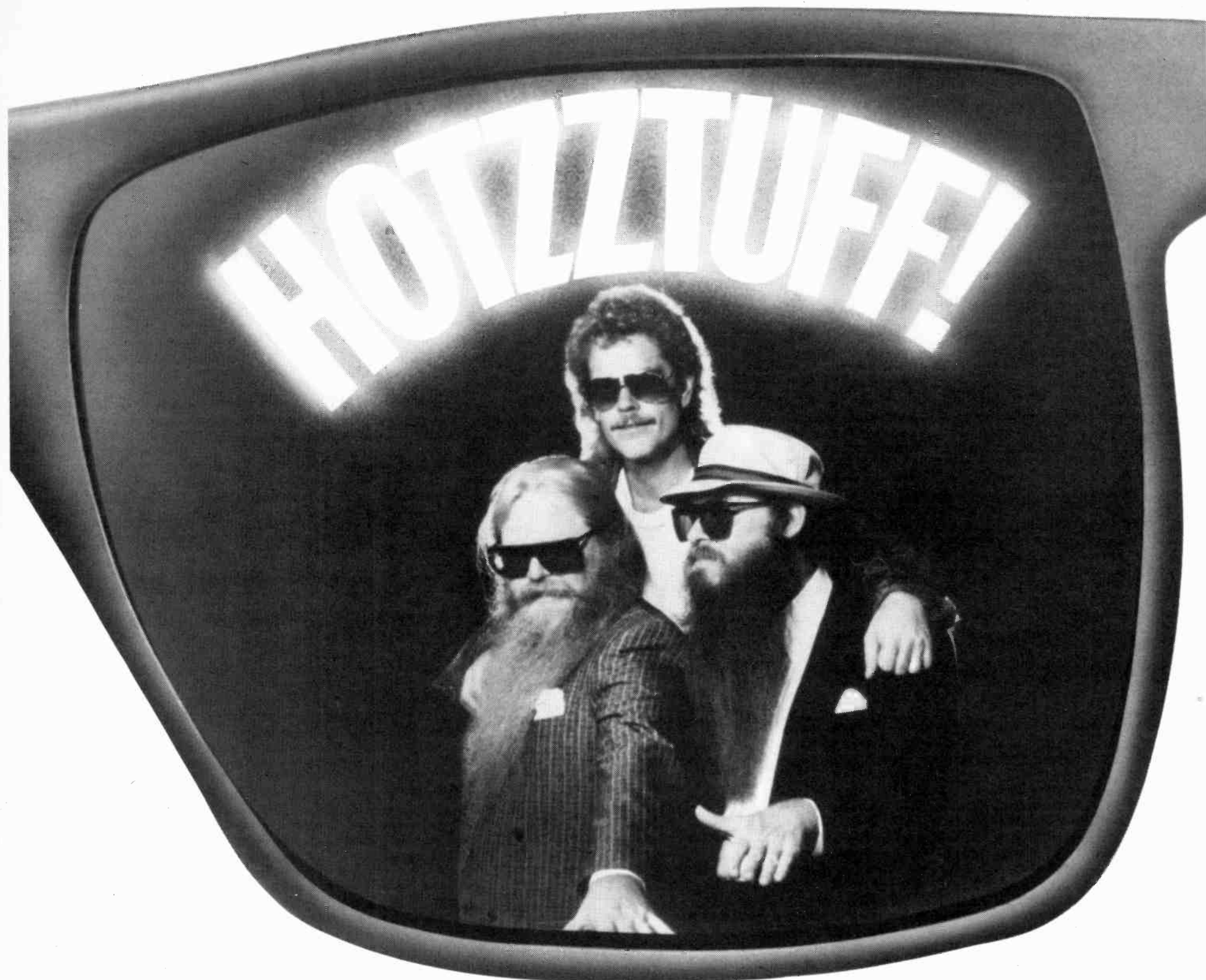
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*4th of July*

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**MUTUAL BROADCASTING SYSTEM**



# **ZZ TOP**

## **Afterburner Blast!**

Live via satellite—June 21

Join Billy, Dusty and Frank for "The ZZ Top Summer Picnic." A 90-minute celebration of their world tour and the start of summer 1986. Featuring classic tracks from the ZZ Top catalog, including 'Afterburner' available on Warner Brothers records and tapes. Launch the season with a sizzling show.

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## Philly Shows Include 3 'Gospelramas' Amphitheater Schedule Set

BY MAURIE ORODENKER

PHILADELPHIA Robin Hood Dell East, an outdoor amphitheater in Fairmount Park, will reach out to the city's black community with an eight-week concert season sponsored by the city's Dept. of Recreation. The facility has a capacity of 5,000 and accommodates another 5,000 on the lawn surrounding it.

Twenty-three concerts will be presented. The season starts July 7 with Roberta Flack and Maurice Hines. Other shows will feature Rene and Angela with Evelyn "Champagne" King (July 18), Bobby "Blue" Bland and Etta James (July 23), Jennifer Holliday and the Bluenotes (July 28), the Modern Jazz Quartet with the Eleo Pomare

Dance Ensemble (Aug. 11), Roy Ayers and Mtume (Aug. 13), Nancy Wilson and Stanley Clarke (Aug. 18), and the Commodores and Janice McClain (Aug. 20).

There will be three "gospelrama" programs this summer at the Dell: James Cleveland and the Metropolitan Male Ensemble (July 16), the Mighty Clouds of Joy with Dorothy Norwood (Aug. 8), and the Winans and Vanessa Bell Armstrong (Aug. 25).

Programs for July 9 and July 25 are being negotiated. Philadanco, a black dance ensemble, is scheduled to perform on July 21, and an Afro-American Festival is being held July 25. Reserved seats are \$8, \$5, and \$3. Lawn seats are \$2.

## Mantronix Makes Inroads In British Pop But Black Duo Still Waiting For A U.S. Hit

BY BRIAN CHIN

NEW YORK Lately, the continuing story of pop inroads made by American black music overseas is being substantially written by pro-

### 'I learned as I went along'

ducer/artist Mantronix. His productions on the New York-based Sleeping Bag label have reached Britain's top 60 singles charts three times in six months, though none has crossed over as pop hits at home despite significant dance and black chart showings.

Mantronix is the studio tag of

Curtis Khaleel, who gave up his studies in aerospace engineering and video directing to score a top 20 U.K. hit within a year of taking up music. Khaleel is half of the duo Mantronix, along with MC Tee. The Mantronix rap "Ladies" was a top 60 hit last winter. The followup "Bassline," on the British 10 Records, is currently in the top 40. Most notably, the dance hit "(You Are My) All And All," a Mantronix production licensed by Sleeping Bag to London Records, peaked at No. 16 on the U.K. charts.

"I learned production as I went along, a year ago," says Khaleel. "I bought a drum machine, played at home, and went with friends to studios to watch." He echoes a recent statement by Arthur Baker to the effect that any piece of musical equipment could potentially be the nucleus of a first record. Aside from occasional DJ spots at Manhattan's Roxy and Danceteria, making music was no more than a hobby.

"I was the store DJ at Downtown Records and M.C. Tee was a customer," says Khaleel. "I had an idea to make a beat/scratch record. I thought of it as a demo, but he thought of it as a finished record." The track turned out to be the first Mantronix single, "Fresh Is The Word." Total cost of the track was \$800; \$600 for one and a half days of studio time and \$200 for mastering.

Sleeping Bag signed the duo and immediately arranged for an al-

bum to be recorded. "It was never suggested that we hire anyone to produce 'Mantronix: The Album,'" says Khaleel. "And I thought I could do it myself. By the time I did 'Fresh' just by play-

### U.K. 'more open to new things'

ing with keyboards, I had a rough idea of what to do."

Producing an r&b vocal record was far more complicated, Khaleel admits. He was assigned the record after production had already started, eventually stripping it down and recutting the track substantially. "I don't really play, but you can construct things by touching the keys and sequencing," Khaleel says.

He ascribes the favorable reception of his records in the British market simply to the fact that "they're more open to new things. 'Basslines' was r&b/hip hop and 'Ladies' was r&b." He says both were more melodic than the usual rap fare of the vocalists "dis-ing" each other. Regard for his own production instinct, in fact, left Khaleel wishing he had more input from his British licensees when remixes of "Ladies" and "All And All" were requested. "They just said, 'Do what you feel.' That bothered me."

Mantronix has already made several U.K. appearances, including one with Kurtis Blow. Despite having little live performing experience, Khaleel is confident about the duo's live act. "We'll have keyboards and the sampling machines," he says. "We'll put the bass in their face and the snare ... somewhere."

## THE RHYTHM & BLUES

by Nelson George



EDDIE O'JAY IS MORE than the man the O'Jays vocal group was named for. During his years in Milwaukee, Cleveland, Buffalo, and New York, O'Jay was one of the great voices of black radio. In honor of black music month, the Billy Eckstine of black radio (as O'Jay is widely known) looks back on his career in radio, giving his perspective on the evolution of a medium that has changed radically over the years.

O'Jay's introduction to radio came in 1949, when Shorty Moore was the only black DJ in Milwaukee.

### Eddie O'Jay looks back on his illustrious career

Moore fell ill that summer, and his station held auditions for a replacement. O'Jay got a shot, but after a week on the air was let go. Frustrated and embarrassed, O'Jay was riding the elevator out of the building "when I noticed that there were two other radio stations in that same building. So I got off the elevator and walked into one of the offices. A young lady asked me if she could help me, and I told her I wanted to see the program director. She said, 'He's a little busy right now. You want to leave your name and come back?' I just refused to leave. I thought maybe I was going to get arrested, but I wouldn't leave until I saw the program director. He finally cracked the door and said, 'I understand you're looking for me. What can I do for you?' I said, 'I want to come into your office and sit and talk,' and I just shoved the door lightly open. Obviously, I surprised him. So we both walked back to his little cubicle.

"I said, 'I was doing the Shorty Moore Show for only two Saturdays, and they were going to try somebody else. I just can't go back to my neighborhood and let my friends know that I'm not on the air anymore. I got to find me a job in radio.' He stared at me awhile and then said, 'You know, I think you're serious.' And I said, 'I am serious.'" With another black DJ, O'Jay split the airtime from midnight to 6 a.m. Unfortunately, O'Jay got the hours from 3-6, a situation that didn't lead to a wide listenership. So O'Jay kept his job as a bartender and his patience.

The DJ who preceded him on the air had some bad habits, including drinking and having women in the studio during his show. Eventually, the station engineer reported him, and O'Jay was awarded the whole six-hour time slot. He was on six days a week for six hours each day. But what was he paid by the station?

Nothing. "Nooo. Not a salary," he says with a laugh. "I had to sell my show during the day. I was tending bar, and at the same time I was making contacts to sell the show. My first sponsor was Champale malt liquor, and a barbecue place on Seventh Avenue in Milwaukee was the second sponsor. They would pay me and I would have to pay the station. I wasn't taking anything home. It was big fun for me. Tending bar was my income."

O'Jay says the most influential black DJ of the '40s was Al Benson of Chicago, whose rough street style was at odds with the smooth, dry style favored by most black and white announcers of the time. "Al Benson could not talk," says O'Jay. "He killed the King's English, and I don't know whether he did it on purpose or not. I didn't meet Al until years later, when he was selling everything there was, from furniture to rugs to New Nile hair cream to get your hair nice and wavy. Everybody had to see Benson if they wanted to sell to the black market in Chicago.

"His popularity was based, in my estimation, on the fact that he was one of us. No getting around it. He wasn't pretending to be white; he sounded black. They knew he was one of us and were proud of the fact that a black voice was coming out of their little radio. A lot of jocks tried their best to play the role of sounding white. I could never do that. It's just the idea that you knew right away when you heard me that I was black. It was just a natural thing for me."

In the early '50s, O'Jay moved to Cleveland, where he became a fixture on WABQ for most of the decade. At the time he specialized in big-band dance music and some small combo jazz, but the electrified urban blues of Howlin' Wolf and B.B. King was what black Cleveland wanted to hear. He recalls, "What really woke me up is that one day my wife and I were on our way to the movies when we saw this huge line around the block at Gleason's Music Hall on a Sunday afternoon, like James Brown at the Apollo. That was unusual. Two hours later, on the way back from the movies, the line was still there. On the marquee it said 'B.B. King & Band.' The moment we got by the door, the owner's son spotted me. He said, 'They want you inside.' I was amazed. The place was wall to wall people. B.B. stopped the band and said, 'Ladies and gentlemen, I want you now to take this chance to meet the young man who broke my record in Cleveland, Ohio.' I wasn't paying attention, but when I looked around they called my name and I was up in the air. They picked me up and took me onstage. I had no idea what

(Continued on page 28)

New bands deal with debts in trying to launch careers in music. Turn to Billboard's financial section, page 71

FOR WEEK ENDING JUNE 14, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

90 REPORTERS

NEW TOTAL  
ADDS ON

ANITA BAKER	SWEET LOVE	ELEKTRA	23	37
STEPHANIE MILLS	DESIRE	MCA	20	45
CASHFLOW	MINE ALL MINE	ATLANTA ARTISTS	19	60
ROCKWELL	CARME	MOWTOWN	19	30
STEVIE WONDER	LAND OF LA-LA	MOTOWN	18	31

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

### RETAIL BREAKOUTS

133 REPORTERS

NUMBER  
REPORTING

JEAN CARNE	CLOSER THAN CLOSE	OMNI	20
JEFFREY OSBORNE	YOU SHOULD BE MINE	A&M	14
WILLIE COLLINS	LET'S GET STARTED	CAPITOL	14
PRINCE & THE REVOLUTION	MOUNTAINS	PAISLEY PARK	14
RICK JAMES	SWEET AND SEXY THING	GORDY	13

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# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	2
2	4	NASTY	JANET JACKSON	1
3	3	THE FINEST	THE S.O.S. BAND	8
4	2	GREATEST LOVE OF ALL	WHITNEY HOUSTON	10
5	6	DO YOU STILL LOVE ME?	MELI'SA MORGAN	5
6	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	3
7	5	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	14
8	7	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	19
9	16	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	7
10	8	STAY	THE CONTROLLERS	16
11	10	LOVE TAKE OVER	FIVE STAR	11
12	11	I WOULDN'T LIE	YARBROUGH & PEOPLES	9
13	19	HEADLINES	MIDNIGHT STAR	4
14	12	YOU DON'T HAVE TO CRY	RENE & ANGELA	6
15	21	MY ADIDAS	RUN-D.M.C.	17
16	20	JUST ANOTHER LOVER	JOHNNY KEMP	15
17	18	FIRESTARTER	TEASE	13
18	25	PEE WEE'S DANCE	JOESKI LOVE	18
19	13	I HAVE LEARNED TO RESPECT . . .	STEPHANIE MILLS	27
20	24	TELL ME (HOW IT FEELS)	52ND STREET	12
21	23	SEX MACHINE	THE FAT BOYS	23
22	17	OH, LOUISE	JUNIOR	33
23	14	I CAN'T WAIT	NU SHOOZ	36
24	27	STATE OF THE HEART	PHILIP BAILEY	20
25	15	WHAT'S MISSING	ALEXANDER O'NEAL	32
26	28	FUNKY BEAT	WHODINI	26
27	34	VICIOUS RUMORS	TIMEX SOCIAL CLUB	21
28	31	HERE I GO AGAIN	FORCE M.D.'S	22
29	37	SWEETHEART	RAINY DAVIS	31
30	30	WEST END GIRLS	PET SHOP BOYS	42
31	39	STRUNG OUT	PAUL LAURENCE	52
32	32	I GET OFF ON YOU	THE ROSE BROTHERS	41
33	36	CRUSH ON YOU	THE JETS	53
34	26	NEVER AS GOOD AS THE FIRST TIME	SADE	56
35	—	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	24
36	—	HOLD IT, NOW HIT IT	BEASTIE BOYS	58
37	—	WITH YOU ALL THE WAY	NEW EDITION	25
38	22	KISS	PRINCE & THE REVOLUTION	60
39	29	THE HEAT OF HEAT	PATTI AUSTIN	55
40	—	BREATHLESS	MTUME	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NASTY	JANET JACKSON	1
2	5	HEADLINES	MIDNIGHT STAR	4
3	3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	3
4	6	YOU DON'T HAVE TO CRY	RENE & ANGELA	6
5	11	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	7
6	14	TELL ME (HOW IT FEELS)	52ND STREET	12
7	13	I WOULDN'T LIE	YARBROUGH & PEOPLES	9
8	8	DO YOU STILL LOVE ME?	MELI'SA MORGAN	5
9	2	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	2
10	12	FIRESTARTER	TEASE	13
11	21	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	24
12	15	JUST ANOTHER LOVER	JOHNNY KEMP	15
13	20	VICIOUS RUMORS	TIMEX SOCIAL CLUB	21
14	7	LOVE TAKE OVER	FIVE STAR	11
15	17	HERE I GO AGAIN	FORCE M.D.'S	22
16	4	THE FINEST	THE S.O.S. BAND	8
17	19	WITH YOU ALL THE WAY	NEW EDITION	25
18	24	SWEET AND SEXY THING	RICK JAMES	28
19	25	PEE WEE'S DANCE	JOESKI LOVE	18
20	28	BREATHLESS	MTUME	29
21	27	MY ADIDAS	RUN-D.M.C.	17
22	29	DIAL MY NUMBER	PAULI CARMAN	34
23	16	STATE OF THE HEART	PHILIP BAILEY	20
24	10	GREATEST LOVE OF ALL	WHITNEY HOUSTON	10
25	26	AIN'T NOBODY EVER LOVED YOU	ARETHA FRANKLIN	30
26	22	SEX MACHINE	THE FAT BOYS	23
27	35	MOUNTAINS	PRINCE & THE REVOLUTION	35
28	33	GIVIN' IT (TO YOU)	SKYY	37
29	9	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	14
30	30	FUNKY BEAT	WHODINI	26
31	34	SWEETHEART	RAINY DAVIS	31
32	—	CLOSER THAN CLOSE	JEAN CARNE	38
33	36	100 MPH	MAZARATI	39
34	31	I'LL BE YOUR FRIEND	PRECIOUS WILSON	40
35	—	BURNIN' LOVE	CON FUNK SHUN	44
36	—	ARTIFICIAL HEART	CHERRELLE	43
37	23	STAY	THE CONTROLLERS	16
38	—	MINE ALL MINE	CASHFLOW	47
39	39	LET'S GET STARTED	WILLIE COLLINS	45
40	—	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	46

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (4)	10
Tabu (3)	
Portrait (2)	
CBS Associated (1)	
MCA (8)	9
Philly World (1)	
COLUMBIA (5)	8
Def Jam/Columbia (3)	
CAPITOL (6)	7
Manhattan (1)	
ELEKTRA (4)	7
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (3)	7
Gordy (2)	
Tamla (2)	
ARISTA (3)	6
Jive (3)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (2)	
London (1)	
WARNER BROS. (1)	6
Paisley Park (3)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
ATLANTIC (3)	5
Omni (2)	
A&M	4
EMI-AMERICA (2)	4
P.I.R. (2)	
RCA (3)	4
Total Experience (1)	
PROFILE	2
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
HEAT	1
ISLAND	1
4th & B'Way/Checkpoint (1)	
JAY	1
KMA	1
MTM	1
MALACO	1
Muscle Shoals Sound (1)	
SRA/ICHIBAN	1
Wilbe (1)	
SLEEPING BAG	1
STREETWISE	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
39	100 MPH	(Controversy, ASCAP)
79	30 MINS. TO TALK	(Philly World, BMI)
30	AIN'T NOBODY EVER LOVED YDU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)
43	ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
49	BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP)
100	BAD BOY	(Foreign Imported, BMI) CPP
90	BE MY GIRL	(Maurice Starr, ASCAP)
29	BREATHLESS	(Mtume, ASCAP)
44	BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)
62	BYE BYE	(Irvin Lee, BMI)
87	CARME	(Jobete, ASCAP)
85	CERAMIC GIRL	(Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI)
72	THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)
38	CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI)
53	CRUSH ON YOU	(Almo, ASCAP/Crimso, ASCAP/Irving, BMI) CPP/ALM
34	DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP
19	DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)
98	DO IT TO ME GOOD (TONIGHT)	(Shannonlatisse, BMI/American League, BMI)
54	DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)
76	DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)
5	DO YOU STILL LOVE ME?	(Fuss, ASCAP)
65	DON'T WASTE MY TIME	(Oval, ASCAP)
50	EXPERIENCE	(Happy Stepchild, BMI)
57	FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP)
63	A FINE MESS	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI) CPP
8	THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
13	FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)
26	FUNKY BEAT	(Zomba, ASCAP)
37	GIVIN' IT (TO YOU)	(One To One, ASCAP)
10	GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP
4	HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP
55	THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
22	HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)
58	HOLD IT, NOW HIT IT	(Def Jam, ASCAP)
71	HOLDING BACK THE YEARS	(April, ASCAP)
88	HOMEBY	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
36	I CAN'T WAIT	(Poolside, BMI)
78	I CAN'T WAIT (TO ROCK THE MIKE)	(Poolside, BMI)
59	I DON'T WANT TO WAKE UP (FEELIN' GUILTY)	(Azrock, BMI/Swelka, BMI)
41	I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)
27	I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP
81	I JUMPED OUT OF MY SKIN	(Assorted, BMI/Rose Tree, BMI/Mighty Three, BMI)
9	I WOULDN'T LIE	(Temp Co., BMI)
14	IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM
40	I'LL BE YOUR FRIEND	(Zomba, ASCAP)
15	JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)
60	KISS	(Controversy, ASCAP)
73	LAND OF LA-LA	(Jobete, ASCAP/Black Bull, ASCAP)
80	LET ME BE CLOSER	(Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)
45	LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)
83	LET'S GO ROCKING (TONIGHT)	(Street Sounds, ASCAP/Maurice Starr, ASCAP)
48	LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Elope, ASCAP)
96	LOVE IS JUST A TOUCH AWAY	(Bush Burnin', BMI/Zomba, ASCAP)
11	LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)
89	LOVE'S A CRIMINAL	(Uncle Artie, ASCAP)
47	MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)
35	MOUNTAINS	(Controversy, ASCAP)
17	MY ADIDAS	(Protoons, ASCAP/Rush Groove, ASCAP)
1	NASTY	(Flyte Tyme, ASCAP)
56	NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP
66	NOBODY BUT YOU	(Tricky-Trac, BMI)
33	OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)
2	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
64	ONE LOVE AGO	(Idync-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)
46	ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)
99	PARTY FREAK	(All Seeing Eye, ASCAP)
18	PEE WEE'S DANCE	(J.King IV, BMI)
68	PROGRAMMED FOR LOVE	(Mtume, ASCAP)
69	RECONSIDER	(Wyeria, BMI/Music Minded, BMI)
67	RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)
94	ROCK THE BELLS	(Def Jam, ASCAP)
95	SAY IT, SAY IT	(Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)
23	SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)
51	SLEEPLESS NIGHTS	(Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP) CPP/ALM
82	SLOW DOWN	(Edge Of Fluke, ASCAP/ST. Winevelyn, ASCAP/Outer Snake, BMI)
20	STATE OF THE HEART	(April, ASCAP/Science Lab, ASCAP) CPP/ABP
16	STAY	(Zomba, ASCAP/Tyvela, BMI)
52	STRUNG OUT	(Bush Burnin', BMI)
28	SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP)
70	SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP)
31	SWEETHEART	(Warner's Thunder, ASCAP/WB, ASCAP/Real Deal, SESAC/Frederick, SESAC)
61	TAKE A PIECE OF ME	(Sloopus, BMI/Gold Horizon, BMI)
74	TELL ME	(Jimi Mac, BMI)
12	TELL ME (HOW IT FEELS)	(Ackee, ASCAP)
3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)
86	TILL THE END OF TIME	(Keith Diamond, BMI/Willesden, BMI)
92	UNOER THE INFLUENCE	(MCA, ASCAP/WB, ASCAP/Ertelajay Musique, ASCAP/Music Corp. Of America, BMI/It's A Gonna Rain, BMI)
97	VELOCITY	(Father Thunder, BMI)
21	VICIOUS RUMORS	(J.King IV, BMI)
93	WATCH YOUR STEP	(Baker's Tune, BMI)
42	WEST END GIRLS	

### 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.

## RHYTHM & THE BLUES

(Continued from page 24)

was going on. That's when I realized that this is where it's at." Next week we'll have more on O'Jay's career.

**SHORT STUFF:** Malaco has released a Z.Z. Hill "Greatest Hits" collection that contains George Jackson's instant blues standards, "Cheatin' In The Next Room" and "Down Home Blues," as well as a song called "Friday Is My Day," composed by Malaco's redoubtable promotion man, Dave Clark. Also worth listening to is "Three Into Two Won't Go" and "Open House At My House" . . . The first single from Full Force's "Get Busy 1 Time" album on Columbia is "Temporary Love

Thing." J.B. Moore and Robert Ford Jr. again co-produced with the band. The Brooklyn-based band is part of the 52-city "Fresh Fest III 1986 Mardi Gras Tour" currently rolling across America. Among the acts signed to appear are Kurtis Blow, UTFO, Joeski Love, the Fat Boys, Whistle, the Jets, L.A. Dream Team, Shabba-Doo, Boogaloo Shrimp, and Chad & Jermaine Dupri.

The Four Tops' upcoming Motown album will be their 35th for Berry Gordy's company . . . Patti Austin is co-hosting, with Lou Rawls, the "Budweiser Showdown" national finals June 26 at Washing-

ton, D.C.'s Howard Univ. The winner of this talent competition receives \$10,000 in Fender musical equipment, the chance to make a commercial, and a Warner Bros. recording contract . . . One cut on Whitney Houston's next Arista album, not due until October, will be produced by John "Jellybean" Benitez. The song is called "Love Will Save The Day." Benitez remixed the 12-inch of "How Will I Know." Narada Michael Walden is producing seven tracks for Houston's second album.



**Abrams Troops.** Well wishers surround Colonel Abrams, center, at a recent party at the Armory in New York celebrating the success of his debut self-titled MCA album. Shown are, from left, KISS-FM air personality Paul Peralta; MCA vice president of r&b promotion Ernie Singleton; I.D.R.C. Record Pool's Eddie Rivera; MCA's East Coast r&b promotion manager Michael Hailey; MCA senior vice president of black music Jheryl Busby; and MCA regional promotion manager/director of dance music Bobby Shaw.

FOR WEEK ENDING JUNE 14, 1986

Billboard®

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	5	4	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
2	1	1	16	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
3	3	3	63	WHITNEY HOUSTON ▲ <sup>5</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	5	2	8	PRINCE & THE REVOLUTION PAISLEY PARK 25395 WARNER BROS. (9.98)	PARADE
5	4	4	22	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
6	6	9	5	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98)	SANDS OF TIME
7	7	6	10	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	8	8	18	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
9	13	20	4	BILLY OCEAN JIVE JL8-8409/ARISTA (8.98)	LOVE ZONE
10	11	12	4	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
11	12	11	51	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
12	14	19	4	WHODINI JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
13	10	10	57	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
14	9	7	27	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
15	15	13	25	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
16	29	—	2	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
17	16	16	30	THE JETS MCA 5667 (8.98)	THE JETS
18	NEW ►	—	1	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
19	20	21	29	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
20	17	17	31	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
21	21	23	21	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8 5715/RCA (8.98)	GUILTY
22	23	26	4	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
23	18	15	8	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
24	41	—	2	NU SHOOS ATLANTIC 81647 (8.98)	POOLSIDE
25	24	25	30	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
26	22	22	21	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
27	26	28	20	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
28	19	14	56	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
29	NEW ►	—	1	EL DEBARGE GORDY 6181GL/MOTOWN (8.98)	EL DEBARGE
30	25	24	22	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
31	31	31	42	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
32	28	18	14	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
33	37	49	3	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
34	36	39	4	PET SHOT BOYS EMI-AMERICA PW 17193 (8.98)	PLEASE
35	35	35	43	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
36	27	27	8	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
37	30	29	35	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
38	34	34	7	JUNIOR MERCURY 828001-1M1/POLYGRAM (8.98)	ACQUIRED TASTE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	41	6	TEASE EPIC BFE 40091 (8.98)	TEASE
40	45	50	4	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
41	32	30	30	PATTI AUSTIN QWEST 25276 WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
42	42	38	13	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
43	NEW ►	—	1	THE CONTROLLERS MCA 5681 (8.98)	STAY
44	33	32	12	GEORGE HOWARD TBA TB 210 PALO ALTO (8.98)	LOVE WILL FOLLOW
45	40	42	62	ALEXANDER O'NEAL TABU FZ 39331 EPIC	ALEXANDER O'NEAL
46	38	33	13	FALCO ● A&M SP 5105 (8.98) (CD)	FALCO 3
47	44	37	9	MICHAEL HENDERSON EMI-AMERICA ST 17181 (8.98)	BEDTIME STORIES
48	57	—	2	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
49	51	53	5	WILLIAM BELL WILBE WL 3001 (8.98)	PASSION
50	43	36	11	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
51	47	46	69	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
52	58	63	3	THE ART OF NOISE CHRYSALIS BFV 41528	IN VISIBLE SILENCE
53	52	52	9	MAZARATI PAISLEY PARK 25368-WARNER BROS. (8.98)	MAZARATI
54	56	56	5	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
55	48	43	34	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
56	46	40	9	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
57	55	55	18	SMOKEY ROBINSON TAMLA 6156TL/MOTOWN (8.98) (CD)	SMOKE SIGNALS
58	60	61	11	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
59	59	62	3	THE TEMPTATIONS MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
60	54	45	55	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
61	61	64	3	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)	25TH ANNIVERSARY
62	62	54	63	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
63	66	48	8	MARVIN GAYE TAMLA 6172 TL/MOTOWN (8.98)	MOTOWN REMEMBERS MARVIN GAYE
64	64	75	6	SLAVE ICHIBAN ICH 1002 (8.98)	UNCHAINED AT LAST
65	65	65	3	THE GAP BAND MERCURY 826808-1M-1/POLYGRAM (8.98)	THE 12" COLLECTION
66	53	51	47	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
67	50	47	31	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
68	49	44	12	TRAMAINE A&M SP6-5110 (8.98)	THE SEARCH IS OVER
69	69	60	20	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
70	67	58	11	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
71	63	59	16	JUICY PRIVATE I BFZ 40098/EPIC	IT TAKES TWO
72	70	74	30	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
73	72	68	32	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
74	74	67	15	MANTRONIX SLEEPING BAG TLX 6 (6.98)	THE ALBUM
75	71	66	8	ALEEM FEATURING LEROY BURGESS ATLANTIC 81622 (8.98)	CASUALLY FORMAL

○ 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.



**Frankie Goes To Norby.** Frankie Beverly, second left, of Frankie Beverly & Maze, meets with Norby Walters Associates vice president Jerry Ade, second right, in New York to ink a contract with the agency. Also pictured are group manager Clarence Jones, left, and group attorney Herman Cowan Jr.

## Last Record Failed To Match Success Of First Two The Fixx Hopes New Album Will Break

BY STEVE GETT

NEW YORK The Fixx is determined to make up lost ground with its new MCA album, "Walkabout." The British quintet's U.S. manager, Ed DeJoy, says, "This is a *very* important album for the band." Consequently, he says, he is taking every step possible to ensure its success.

DeJoy hired key top 40 independent record promoters to get the album's first single, "Secret Separation," off to "a quick start" (Billboard, May 24), which has no doubt helped the song climb to No. 50 on the Hot 100 Singles chart. It debuted at No. 77 three weeks ago.

Securing album radio airplay has never been a problem for the Fixx, says DeJoy, but he notes that the band "lost the CHR base" with its last album, "Phantoms."

In addition to hiring indies, DeJoy arranged for the Fixx to go on a national promotion tour to generate radio and press support before "Walkabout" hit record stores last week.

The video for "Secret Separation," shot in London by noted director Brian Grant, has been in power rotation on MTV.

As for live performances, DeJoy says, "It's difficult for the band to do their own tour until the album's firmly entrenched."

Recognizing the importance of concert exposure, though, the determined manager has landed the Fixx a five-week stint as special guests on the upcoming Moody Blues tour, which starts June 19 in Atlanta.

The Fixx spent more time in the studio recording "Walkabout" than it had for any other album. "We cut the album in about 10 weeks," says lead singer Cy Curnin. "But we'd actually spent a lot of time writing."

The band—which also features drummer Adam Woods, guitarist Jamie West-Oram, bassist Dan K. Brown, and keyboard player Rupert Greenall—once again elected to re-

cord with Rupert Hine, who produced the Fixx's first three albums and is best known for his work with Tina Turner.

"We felt we still had more to gain from working with Rupert," says Curnin. "It's almost been like a learning process. Because he knows so much, it's taken us four albums to get it all out of him. At the end of every album, we've wondered whether there was any mileage left, but our relationship with Rupert has continued to develop."

Curnin says the group was disappointed that its last studio output, "Phantoms," failed to match the chart impact of the debut album, "Shattered Room," and the 1983 follow-up, "Reach The Beach."

"Looking back, I think 'Phantoms' was a dark, reflective album for us," says Curnin, adding that the absence of a hit single had a dampening effect on sales.

The singer says the band is far more optimistic about the new album's potential. "We worked on songwriting until we were satisfied that we had come up with our best material," says Curnin. "We knew we had a strong first single with 'Secret Separation,' and, on the whole, I think 'Walkabout' says more about where we're at."

## Hall Heads In A Different Direction; Cliff & Costello Cut Soundtrack Duet

by Steve Gett

NEW YORK "It's definitely a step in a different direction, but retains elements of the things people know me for," says Daryl Hall of his newly completed second solo effort. The album will be released by RCA next month and has the working title "Three Hearts In The Happy Ending Machine."

Hall co-produced the album—recorded in London and Paris, and mixed in New York—with the Eurythmics' Dave Stewart and bassist Tom "T-Bone" Wolk.

The first single will be "Dream Time"; other cuts include "Foolish Pride" and "I Wasn't Born Yesterday." Hall plans to perform solo concerts, "probably at the end of the year—I'm going to let the album circulate for a while."

Of his recent BMI award, which recognized "Everytime You Go Away" as the most performed song of 1985 (Billboard, May 24), Hall says, "I was a bit surprised, but the first time I heard Paul Young's version, I thought it was a hit."

"It was always one of my favorite compositions, but was kind of an unknown on the backside of the 'Voices' album. I was glad it was finally brought to light, for no other reason than that I could sing it and people would recognize it."

**SHORT TAKES I:** Veteran reggae artist Jimmy Cliff stars with Peter O'Toole and Robin Williams in the July movie "Club Paradise." Cliff also recorded the Columbia soundtrack album, which includes a duet with Elvis Costello, "Seven Day Weekend." Album ships at the end of this month... After meeting Don Johnson at a Hollywood party, Whoopi Goldberg reportedly went to Miami and recorded a rap for the sockless wonder's upcoming Epic debut... After playing the Amnesty International concerts, Lou Reed will embark on a nationwide tour in July. New Jersey-based promoter John Scher is coordinating the dates for Reed's manager Eric Kronfeld... As part of its tour

sponsorship deal with the Genesis camp, Michelob is using the Phil Collins hit, "In The Air Tonight," for its beer commercials... "Winning Ugly" is a likely contender for the next Rolling Stones single—Francois Kevorkian has reportedly remixed the tune... Def Leopard returns to the stage Aug. 16 at Britain's Castle Donnington festival. The group has recruited Jeff Rich as a second drummer to help skinbasher Rick Allen, who lost an

"Top Gun" soundtrack album.

The group has also recorded a new studio album in London, with Tony Platt producing. Titled "The Doctor," it is coming out in August on Epic.

Lead singer Robin Zander is set to make his acting debut in the movie "Callbacks," which also stars former Go-Go Jane Wiedlin. Shooting starts June 20.

**SHORT TAKES II:** Debbie Harry is recording her next Geffen release at Bearsville studios, N.Y.—Seth Justman of the J. Geils Band is producing... Capitol a&r chief Don Grierson takes label artist Eric Martin to London this week to meet with several top-name producers. Grierson is convinced that Martin will record a smash with the right man at the knobs... A new Talking Heads album is ready for release—David Byrne will start making sense on the road in September... The Pet Shop Boys will be playing U.S. dates in the fall... Island has signed the Lounge Lizards, whose main man John Lurie stars with Tom Waits in the upcoming movie "Down By Law"... Culture Club kicks off a North American tour Aug. 19 in Portland, Me., with the first leg of dates running through the second week of September... Producer John "Jellybean" Benitez and Whitney Houston recorded "Love Will Save The Day"—a track for the singer's next Arista release—at a recent Manhattan studio session. They first worked together on the 12-inch version of "How Will I Know"... The New York City Fresh Fest 1986 Mardi Gras Tour started May 29 in Saginaw, Mich. Full Force, UTFO, Kurtis Blow, the Fat Boys, the Jets, the Force MDs, and six other acts are featured in the 52-city tour.

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"Be Good To Yourself" has peaked on the Hot 100 Singles chart, but Journey's "Raised On Radio" boasts a glut of potential hits. Look for tracks like "Girl Can't Help It," and "Positive Touch" to give the Bay Area rockers their biggest-selling album.

**CHEAP TRICK** has always played great rock'n'roll, but megachart success has eluded the band in recent years. Zany guitarist Rick Nielsen and his pals may well score a hit with "Mighty Wings," the second single release from the

## ON THE BEAT

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

arm in an auto accident last year... Hard to believe, but Ozzy Osbourne plays an anti-rock crusader in the Halloween movie, "Trick Or Treat."

**LISTEN UP:** Peter Gabriel's new Geffen set, "So," has much more to offer than the "Sledgehammer" single—definitely check out the mesmerizing Kate Bush duet, "Don't Give Up."

Minneapolis-based Limited Warranty's Atco debut album should not be overlooked. "Victory Line," the first single, has not caught on quickly at radio; the sleeper cut could be "Hit You From Behind," which packs a Tears For Fears/"Sussudio" modern pop punch.

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## Jazz Super-Tour Motivated By Economic Necessity

BY SAM SUTHERLAND

LOS ANGELES One of this summer's most promising jazz/fusion touring packages offers an ironic comment on the bleak outlook for live jazz funding in the present U.S. concert marketplace, according to one of the people involved in putting it together.

Veteran personal manager David Rubinson says the decision to package Chick Corea, Al DiMeola, and Rubinson client Wayne Shorter for a 15-city national tour was influenced by the decline in major American jazz festivals.

Rubinson acknowledges the creative strength of the bill, prompted by a chance meeting between Corea and Shorter while both were touring in Japan. But he says the busi-

ness sense behind the project is underscored by the withering festival schedule.

"American corporations have almost totally withdrawn their support of jazz in this country," Rubinson claims, adding that the only major sponsors of live jazz in the U.S. now are Playboy and JVC—in contrast to past years, when a number of corporately funded festivals were still in place.

Record company tour support has long been unavailable for jazz, he says, but he doesn't blame the labels: "I'm blaming corporate America. White corporate America will subsidize 60-year-old white middle-class business people going to hear the music of dead European composers. But [the corporations] won't

(Continued on next page)

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# Chinnock Cleans Up With Soap Theme

## TV Helps In Veteran Rocker's 'Search' For A Hit

BY STEVE GETT

NEW YORK Epic recording artist Billy Chinnock scored a major career coup last year when his composition "Somewhere In The Night" was chosen to be the new theme for NBC-TV's "Search For Tomorrow"—the longest-running daytime serial on American television.

Released as a single last week, Chinnock's song first aired on the popular soap opera in March. "We're absolutely delighted with the reaction it's gotten," says Jill Diamond, music supervisor for "Search For Tomorrow."

"When the decision was made to look for a more contemporary theme, we received material from a lot of prominent U.S. artists," says Diamond. "I'd been aware of Billy's music from the albums he's recorded over the years, and 'Somewhere In The Night' was perfect for what we wanted."

Finding the right music for a show like "Search For Tomorrow" is not an easy task, says Diamond. "The trick is to expand your audience without alienating the one that already exists. But soaps have changed, and there's definitely much more emphasis on music at this point in time."

The decision to use "Somewhere In The Night" seems to have paid off. Last month, the National Acad-

emy of Television Arts & Sciences gave "Search For Tomorrow" a Daytime Emmy nomination for outstanding music direction and composition.

The association with a soap opera might worry some artists. But Chinnock says, "I wasn't too concerned. I've basically been a cult figure for most of my rock'n'roll career, so it wasn't like I was a household name and had to risk blowing my image or anything like that."

Chinnock might have gained greater notoriety over the years had it not been for Bruce Springsteen. Though he now lives in Nashville, Chinnock originally hailed from Asbury Park, N.J.—spiritual home of the Boss—and during the early '70s he caught the attention of John Hammond, the legendary producer whose discoveries include Billie Holiday, Bob Dylan, and Springsteen.

Hammond was interested in him, Chinnock says, but didn't secure a Columbia deal for the artist, since

he had just brought Springsteen to the label. It was not the first time Chinnock suffered from geographical and musical comparisons with Springsteen.

After relocating to Maine in 1975, Chinnock began to amass a strong regional following. He released a live album on his own North Country label and then signed a deal with Atlantic in 1977.

"Badlands," Chinnock's major-label debut album, had the unfortunate effect of getting him branded as a Springsteen imitator. It wasn't long before he returned to Maine, where he continued releasing records independently.

Chinnock's deal with Epic resulted from his 1983 album, "Rock & Roll Cowboys," which he recorded in Nashville with veteran musician and producer Harold Bradley.

"That was a great project," says Chinnock. "Working with Harold was a real strong synthesis of rock and country. Unfortunately, it

(Continued on next page)

### JAZZ SUPER-TOUR

(Continued from preceding page)

spend a penny to support a living, indigenous American art form."

The drying up of federal, state, and municipal funds that might help support live jazz has been in sharp

contrast to the broad support the music has received abroad, Rubinson adds, citing the growing list of important European and Japanese festivals subsidized in part or entirely by local or national governments.

"We decided to compensate for that after talking with [Boston-based jazz booking agent] Ted Kurland," Rubinson continues. "It was Ted who said, 'Why not build this package as a sort of festival of its own, that could hit major markets?'"

Artists like Corea, DiMeola, and Shorter are the "lucky ones" who don't have to rely on U.S. festival business, Rubinson says. But all three might more easily have switched their summer touring strategy to tap into the active overseas festival calendar.

Instead, says Rubinson, "We're going to go out in two buses and a truck and fight this thing instead of retreating." Corea's new Elektric Band will headline, Shorter will take the second slot on the bill, and "special guest" DiMeola will open the shows.

In several markets, that package (which will also allow for encore jams teaming all the acts) will be augmented with additional attractions. Paco DeLucia is slated to join the bill in San Diego, while Milton Nascimento is scheduled to appear on the bill at Berkeley's Greek Theatre.

Other markets on the tour, which opens Tuesday (10) in Santa Barbara, include Santa Cruz, Los Angeles, and Costa Mesa, Calif., as well as St. Louis, Chicago, Cleveland, Columbus, Detroit, Philadelphia, Boston, Washington, and New York.

Tour coordination is being handled from Corea's production offices here, and the core bill's record labels, GRP (Corea), Columbia (Shorter) and Manhattan (DiMeola), are said to be providing promotional support along the tour route.

# Talent in Action

PRINCE & THE REVOLUTION  
Wiltern Theatre, Los Angeles  
Tickets: \$20



**Yoko Goes It Alone.** Yoko Ono performs at her debut Manhattan solo performance, May 22 at the Beacon Theatre. (Photo: Chuck Pulin)

LOS ANGELES' renovated deco showpiece proved an appropriate setting for the May 30 Prince concert. The 90-minute "warm-up" engagement for his U.S. tour—slated for September—suggested a spirited, if decidedly funky, update of the big-band era.

A three-man chorus line, featuring "Purple Rain" co-star Jerome Benton, provided dapper choreography, and a trumpet/saxophone duo helped fatten the Revolution's trademark dance grooves while complementing Prince's more orchestral palettes.

Through it all His Purpleness emerged as an ingratiating band-leader, whose range of musical invention was matched only by his variety of costumes.

Drawing mostly from his last two albums, "Parade" and "Around The World In A Day," Prince evidenced some attempt at career perspective by including one selection from each of his other six albums.

Highlights of the older material ranged from audience sing-alongs to "Head"—Prince's physical gyrations and falsetto ululations helped underscore the theme—and the anthemic "Purple Rain," which featured supple vocals and a drop-dead guitar solo.

The crowd danced and swayed through "Nu Position" and a disappointingly truncated medley of "Automatic" and "D.M.S.R." before the band hit its groove on "A Love Bizarre," a roiling jam replete with guest appearance by Sheila E.

Prince allowed his bandmates generous solo space (usually while he was backstage changing clothes) at which point audience exuberance tended to flag. But he otherwise commandeered the stage with grace and authority.

Guitar pyrotechnics were scarce, relative to previous tours, but Prince compensated with deft vocal phrasings on "Pop Life" and the cabaret ballad "Under The Cherry Moon." He frequently propelled more uptempo numbers with greasy Hammond organ riffs worthy of Jimmy Smith—maybe he's been listening to those Blue Note reissues.

The concert climaxed with a rousing rendition of "Kiss," after which the crowd chanted at length for encores. Keeping in character, Prince stuck to showbiz tradition and left his fans begging for more.

MARK ROWLAND

### YOKO ONO

Beacon Theatre, New York  
Tickets: \$17.50, \$15

AFTER AN EARLIER Radio City Music Hall date was canceled because of poor ticket sales, Yoko Ono finally played her first concert in New York in a dozen years May 22 at the Beacon Theatre.

The West Side venue—only a few blocks from Ono's home in the Dakota—may not offer the size or sound of Radio City, but the cozier environment provided the intimacy that her devoted fans sought.

The nearly two hour show was structured more or less chronologically, beginning with music from "Double Fantasy," the album Ono and John Lennon had just released

at the time of his death in late 1980.

Ono interspersed songs from her solo albums with stories of how her life has changed since Lennon's brutal murder, as well as sympathetic comments about this year's space shuttle and Chernobyl tragedies.

Ono may have learned to tame her music and give it some accessibility, but songs such as "Kiss Kiss Kiss," "Starpeace," and "Goodbye Sadness" did not do much to erase the long-standing opinion of many that she is not much of a singer.

Her loyal fans loved every second of it, though. They delivered flowers to the stage, raised their fingers in the old peace sign, and eagerly sang along to the closing songs—Lennon's "Imagine" and "Give Peace A Chance." JEFF TAMARKIN

### ERASURE

The Ritz, New York  
Tickets: \$13.50, \$12.50

THERE'S NO DENYING that Vince Clarke, the wizard behind Erasure's music, has been a pioneer in developing techno-pop, taking the chill out of electronic disco by pairing synthesizers and pretty melodies with throaty pop singers.

The formula Clarke helped create with Depeche Mode and Yaz has become the basis of success for more than a few groups. Unfortunately, relying on this formula to fuel his new endeavor with vocalist Andy Bell marred Erasure's recent show here.

The hourlong set was entirely tape-driven, leaving Clarke, who doesn't sing, to wander behind his bank of controls. Occasionally picking up a rhythm guitar, he never really overcame the Memorex feeling.

Bell gave a confident performance, but it strayed little from that heard on Erasure's debut Sire album, "Wonderland." He hit the wide range of notes required, especially in "Heavenly Action" and the spirited "Who Needs Love Like That," but even the latter number sounded exactly the same both times it was performed, in the middle of the set and as the final encore.

Two backup singers—dressed like schoolboys in ties, oxford shirts, and navy blazers—added good vocal support and dance routines, which came off like smirking parodies of the silly steps backup singers have used for so long. Still, without any real bite, wit, or personality breaking through the con-

(Continued on next page)

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A614

# Talent in Action

struction, even the trimming seemed to be trappings.

The capacity crowd cheered throughout, however. Clarke's reputation with new wavers is solid and should carry him through at least another Erasme album or even a new group project. One can't help hoping, however, that he will forge ahead with his ideas, leaving the formula behind to create something new. He certainly has the technology, but does he have the imagination?

KATHY GILLIS

## LORDS OF THE NEW CHURCH AMERICAN GIRLS

The Ritz, New York  
Tickets: \$13.50, \$12.50

**H**AVING AMERICAN GIRLS open for Lords Of The New Church made for an intriguing showcase of new and old IRS label acts. But the five-piece L.A. girl group, whose self-titled debut album has just been released, got the recent Ritz show off to a curious start by performing the album's "One Last Prayer" to drum tracks.

The obvious intention was to have drummer Brie Howard and percussionist/keyboardist Hilary Shepard—who generally alternate lead vocals—as up-front as possible, though the comely twosome was plenty visible throughout the set.

When Howard sat down at the drums, the Girls—who also include guitarist DB Tressler, bassist/backup singer Miiko Watanabe, and keyboardist/vocalist Teresa James—came across as an energetic, straightforward rock'n'roll band. There was some structure to their songwriting, though any difference in songs and vocals was negated by an unvarying loud mix and all-out aggressive attack.

Old pros like the Lords, however, easily differentiate between snotty rockers like "Method To My Madness" and hard-edged but understated political diatribes like "Open Your Eyes."

## BILLY CHINNOCK

(Continued from preceding page)

didn't get widespread release, but at least it connected me with the CBS/Epic people."

Chinnock says that he is returning to straight-ahead rock with his upcoming Epic debut. "I did it at my own studio in Nashville," he says. "It took about four to five months, and I think it's the most reflective record I've made in terms of showing people what I'm about."

The Lords—guitarist Al Symons and bassist Grant Flemming have joined stalwarts Brian James (guitar) and Nick Turner (drums)—were tight and as to-the-point as ever in support of their current album, "Killer Lords." Front man Stiv Bators, who got carried away at the end with anti-Washington-wives vitriol, sang with typical lazy phrasing and powerful conviction.

JIM BESSMAN

## PAT METHENY/ORNETTE COLEMAN

Town Hall, New York  
Tickets: \$20

**I**T MAY HAVE SEEMED an unlikely combination—especially to those fans who know Pat Metheny primarily as a purveyor of mellow, melodic jazz-rock. But it turned out to be an extremely potent one.

At Town Hall on May 8, as on their current Geffen album, "Song X," guitarist Metheny and saxophonist/composer Ornette Coleman worked a series of invigorating variations on the high-energy "free jazz" that Coleman has been playing for close to three decades.

Brilliant, sensitive support was provided by bassist Charlie Haden, a longtime Coleman cohort, and Jack DeJohnette, one of the most versatile drummers in jazz. Coleman's son Denardo was also featured on electronic drums.

Metheny, who played a guitar synthesizer for most of the concert, improvised fiery, fluid lines that were every bit the match for Coleman's impassioned pyrotechnics.

But it was basically Coleman's show; most of the compositions were his, and he dominated the stage whenever he soloed, spinning fresh melodic ideas with the fervor of a man possessed.

This was not only the most unusual Pat Metheny concert that New York has ever seen; it was the best Ornette Coleman concert the city has witnessed in years.

PETER KEEPNEWS

The album, which will include Chinnock's "Search For Tomorrow" theme, is set for Aug. 2 release. "I'm hoping that more people will get into my music because of that song," says Chinnock. "The great thing is that it's not really different from the rest of the material on the record. I didn't have to make any compromises."



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP THE DEL FUEGOS	Capitol Centre Landover, Md.	May 24-27	\$975,322 \$15.50	62,924 four sellouts	Beaver Prods. Cellar Door Prods.
ZZ TOP HONEYMOON SUITE	The Spectrum Philadelphia, Pa.	May 28-29	\$471,851 \$15.50	31,288 two sellouts	Beaver Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Kemper Arena Kansas City, Mo.	May 30-31	\$375,090 \$15	25,417 two sellouts	Contemporary Prods. New West Presentations
ZZ TOP THE DEL FUEGOS	Providence Civic Center Providence, R.I.	June 1-2	\$342,732 \$15.50/\$14.50	22,391 23,000	Frank J. Russo
ALABAMA CHARLIE DANIELS BAND THE BELLAMY BROTHERS	Capitol Centre Landover, Md.	June 1	\$307,965 \$17.50	17,598 sellout	Keith Fowler Promotions
BILL COSBY	Capitol Centre Landover, Md.	May 23	\$279,916 \$18.50	15,220 17,000	Cellar Door Prods.
JUDAS PRIEST DOKKEN	Capitol Centre Landover, Md.	May 31	\$251,546 \$14.50	17,348 sellout	Cellar Door Prods.
AEROSMITH TED NUGENT DOKKEN METALLICA ARMORED SAINT	Iowa State Fairgrounds Des Moines, Iowa	May 26	\$247,978 \$18/\$16	15,003 32,000	Belkin Prods.
AEROSMITH TED NUGENT	Richfield Coliseum Richfield, Ohio	May 23	\$240,105 \$15	16,007 19,329	Belkin Prods.
ALABAMA CHARLIE DANIELS BAND	Memorial Auditorium Buffalo, N.Y.	May 30	\$238,833 \$15.50/\$14.50	15,489 17,652	Keith Fowler Promotions Pate & Associates
ALABAMA CHARLIE DANIELS BAND	Tacoma Dome Tacoma, Wash.	May 14	\$232,686 \$15.50	15,012 25,437	Keith Fowler Promotions
AEROSMITH TED NUGENT	Alpine Valley Music Theatre East Troy, Wis.	May 30	\$230,894 \$18.75/\$16.25/\$11.25	17,871 20,000	in-house
OZZY OSBOURNE METALLICA	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	May 20	\$222,036 \$15/\$14	15,433 sellout	Evening Star Prods.
RUN-D.M.C. WHODINI LL COOL J	Los Angeles Memorial Sports Arena Los Angeles, Calif.	May 30	\$210,351 \$15	14,536 sellout	Avalon Attractions
JUDAS PRIEST DOKKEN	The Spectrum Philadelphia, Pa.	June 1	\$195,566 \$14.50/\$12.50	14,009 sellout	Electric Factory Concerts
AEROSMITH ARMORED SAINT	Joe Louis Arena Detroit, Mich.	May 22	\$190,170 \$15	12,678 15,904	Brass Ring Prods.
ALABAMA CHARLIE DANIELS BAND	Special Events Center Salt Lake City, Utah Univ. of Utah	May 17	\$185,659 \$15.50	11,978 15,543	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	The Centrum Worcester, Mass.	May 28	\$179,049 \$14.50/\$12.50	12,973 sellout	Keith Fowler Promotions Gemini Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Kansas Coliseum Wichita, Kan.	May 28	\$174,391 \$14.50	12,047 sellout	Contemporary Presentations
ALABAMA CHARLIE DANIELS BAND	The Centrum Worcester, Mass.	May 28	\$174,131 \$14.50/\$12.50	12,427 sellout	Frank J. Russo Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	McNichols Arena Denver, Colo.	May 20	\$171,197 \$15.50	11,045 18,590	Keith Fowler Promotions
THE FIRM MASON RUFFNER	Pacific Amphitheater Costa Mesa, Calif.	May 23	\$170,827 \$18.50/\$12.50	11,331 18,764	Nederlander Organization
VAN HALEN BACHMAN-TURNER OVERDRIVE	Charleston Civic Center Charleston, W.Va.	May 14	\$165,097 \$14.50	11,632 13,202	Belkin Prods.
JUDAS PRIEST DOKKEN	Richfield Coliseum Richfield, Ohio	May 30	\$161,714 \$14	11,551 18,000	Belkin Prods.
THE FIRM MASON RUFFNER	Concord Pavilion Concord, Calif.	May 25-26	\$160,340 \$17.50/\$14.50	10,047 16,950	in-house
VAN HALEN BACHMAN-TURNER OVERDRIVE	Omaha Civic Auditorium Omaha, Neb.	May 22	\$153,464 \$15.50/\$14.50	10,565 sellout	Contemporary Presentations
VAN HALEN BACHMAN-TURNER OVERDRIVE	Veterans Memorial Auditorium Des Moines, Iowa	May 26	\$152,676 \$15.50/\$14.50	10,292 sellout	Contemporary Presentations Pace Concerts
AEROSMITH TED NUGENT	The Kiel St. Louis, Mo.	May 27	\$146,580 \$14.50/\$13.50	10,172 12,532	Contemporary Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Knoxville Civic Coliseum Knoxville, Tenn.	May 21	\$140,882 \$14.50	9,716 10,000	Belkin Prods.
ALABAMA CHARLIE DANIELS BAND	Erie Civic Center Erie, Pa.	May 31	\$124,278 \$16.50	7,532 sellout	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Pavilion Boise, Idaho Boise State Univ.	May 16	\$124,139 \$15.50	8,009 12,046	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Cumberland County Civic Center Portland, Maine	May 27	\$120,820 \$14.50/\$12.50	8,393 8,798	Frank J. Russo Keith Fowler Promotions
AEROSMITH TED NUGENT	Riverbend Amphitheater Cincinnati, Ohio	May 24	\$118,415 \$16.50/\$11	8,738 16,000	Nederlander Organization
OZZY OSBOURNE METALLICA	Tucson Community Center Arena Tucson, Ariz.	May 19	\$109,340 \$14	7,810 8,401	Evening Star Prods.
JUDAS PRIEST DOKKEN	Hara Arena Dayton, Ohio	May 29	\$104,916 \$14/\$13	8,000 sellout	Belkin Prods.
ALABAMA CHARLIE DANIELS BAND	McArthur Court Eugene, Ore. Univ. of Oregon	May 15	\$104,563 \$15.50	6,746 8,318	Keith Fowler Promotions
ALABAMA CHARLIE DANIELS BAND	Coliseum Spokane, Wash.	May 13	\$104,346 \$15.50	6,732 7,254	Keith Fowler Promotions
ANNE MURRAY	Lake Placid Olympic Theater Lake Placid, N.Y.	May 31	\$92,910 \$15	6,194 7,500	in-house/Lake Placid Olympic Authority
JUDAS PRIEST ARMORED SAINT	Wings Stadium Kalamazoo, Mich.	May 27	\$92,722 \$15	6,623 8,113	Brass Ring Prods.
AEROSMITH TED NUGENT	Ft. Wayne Memorial Coliseum Ft. Wayne, Ind.	May 29	\$87,642 \$15.50/\$14.50	5,930 10,000	Sunshine Promotions

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FarmAid organizer Willie Nelson announces the artist lineup for FarmAid II at a recent press conference. The event is scheduled to take place on July 4 at the Univ. of Texas Memorial Stadium.

## 2nd FarmAid Benefit Concert Eyed For '86

### 50 Acts Lined Up For Austin July 4th Extravaganza

BY EDWARD MORRIS

NASHVILLE The daylong FarmAid II concert, set for July 4 in Austin, Texas, will not be the only Farm-

### 'We don't think it's a one-time event'

Aid event this year. The Nashville Network (TNN), which carried last year's farm-relief extravaganza live, is currently working with Willie Nelson to set up another benefit

later this year, probably a concert.

"We're looking to put something similar together later," says TNN publicist Donna Sparks. "FarmAid was very successful for us, and we are committed to the FarmAid project. We don't think it's a one-time, one-week event. It's a longterm effort."

According to Sparks, TNN had right of first refusal to carry this year's FarmAid concert, which will be aired in full on VH-1 with cut-ins on MTV. TNN declined to broadcast the concert, Sparks says, because July 4 is "a very low TV-viewing day" and because a lot of ad dollars are already tied up with the Statue of Liberty activities being broadcast.

More than 50 acts have confirmed they will perform at FarmAid II in the 78,000-seat Univ. of Texas stadium. The roster tilts slightly toward rock, although some of the biggest names in country have also signed on.

The acts include Willie Nelson, Neil Young, John Cougar Mellencamp, Stevie Ray Vaughan, the Fabulous Thunderbirds, Emmylou Harris, Waylon Jennings, John Con-

lee, John Anderson, Johnny Bush, Ray Price, Gary Morris, Alabama, David Allen Coe, Asleep At The Wheel, Don Johnson, Roger Miller, Roger McGuinn, George Jones, Roy

### Roster tilts toward rock

Head, Lee Clayton, and Kris Kristofferson.

Also appearing will be John Schneider, Keith Richards, Ron Wood, Taj Mahal, the Bellamy Brothers, Rattlesnake Annie, Jerry Jeff Walker, Mac Davis, Dwight Yoakam, Arlo Guthrie, Alex Harvey, Exile, Unforgiven, X, the Blasters, Lone Justice, Bon Jovi, Nils Lofgren, and Steppenwolf.

The MCs will include Tommy Lee Jones, David Soul, and David Copperfield.

Scheduled to run from 9 a.m. to 1 a.m., FarmAid II has a \$20 ticket price, and tickets can be ordered via 1-800-FARM TIX.

The event will be made into a 90-minute video for the home market.

# NASHVILLE SCENE

by Gerry Wood



**C**ONGRATULATIONS TO THE Country Music Assn. and the Grand Ole Opry, co-sponsors of the record-shattering 15th annual Fan Fair, which enlivens Nashville and the hearts of country fans this week.

With a sellout crowd of some 21,500 fans expected, as well as a worldwide media contingent, the annual grand ole showcase of hot, and rising, country music talents should be the most successful yet.

It's a far cry from the small crowds that attended the first few editions of Fan Fair, which was established to help ease some of the pressure on Country Music Week. That it has done. Soon the CMA and the Grand Ole Opry might be contemplating how to take some of the pressure off Fan Fair.

Most of the major names in country music and all of

### All's fair for Fan Fair in its 15th big year

the major labels will be represented as the maddening hordes of fans, clad in Nikes and Nikons, shoot their photos, applaud their favorites, and snag autographs from newcomers, established stars, and oldtimers alike. It's the ultimate one-on-one trip in show biz, and an experience that fans, performers, and observers will never forget.

This event has been carefully nurtured from its infant days to become one of the top draws in country music—and more fans will be complaining about sore feet than about the \$60 ticket price that covers the June 9-13 confab. It looks like super success for the super show.

**T**HE CMA IS INVOLVED in another idea whose time has arrived, as it prepares to debut its landmark series of roundtables concerning the marketing opportunities in country music. Countering some negative media perceptions of the country music industry, the panels titled "Positioning Country Music For Bigger Profits In Your Market" should go a long way toward exploring new avenues, new venues, new horizons.

The first daylong, concentrated-format roundtable will be held June 18 at the Adam's Mark Hotel in Charlotte, N.C. The professional growth sessions are for broadcasters, concert promoters, record retailers and merchandisers, talent buyers, songwriters, publishers, producers, artist managers and agents, artists, and musicians. The seminars, exploring the regional thrusts of country music, will provide detailed knowledge of consumer trends and a forum for an exchange of new ideas that can help this genre of music grow.

The moderator of the Charlotte roundtable, Al Greenfield of the Phoenix-based Greenfield Group, says panelists will include artists Gary Morris, Brenda Lee, and Sylvia; Barrie Bergman of Record Bar, Durham, N.C.; Lee Morris of radio station WSOC

Charlotte; Bob Green of radio station WYAY Atlanta; Joe Galante of RCA Records Nashville; Rick Blackburn of CBS Records Nashville; Jim Powers of the Handleman Co., Troy, Mich.; Jack Walz of BDA-BBDO, Atlanta; Nashville-based personal manager Chip Peay; Billboard's associate publisher and director of research Marty Feely; Kyle Lehning of Morningstar Productions, Nashville; and Joe Sullivan of Sound Seventy Productions, Nashville.

A highlight of the seminar will be the release of a recently completed national study, commissioned by the CMA, on consumer perceptions of country music, presented by Bruce Miller of Market Data Corp., Chicago. Several topics will be covered, of which our favorite is "Filling A Big Hall Without Willie Nelson."

CMA members can register at a discount, but the roundtables are open to anyone in the music industry. The sessions include lunch and a closing cocktail reception. For further information, contact the CMA at (615) 244-2840.

**NEWSNOTES:** Earl Thomas Conley donated 100 free places in the Hands Across America line to children and sponsors from the Cumberland House & Oasis Center. The center provides shelter and temporary homes for homeless and runaway youths. "I wanted to contribute to Hands Across America because the money is staying right here in this country and going to people who need our support," says the RCA artist... Robin Lee is the latest country singer to set up a fan club. The Evergreen artist's fan club is headed by Greg Kelso, 1021 16th Ave. S., Nashville 37212.

Joyce Rice, VP and manager of the Music Row office of First American National Bank, has been elected to the board of directors of the W.O. Smith Nashville Community School... Columbia artist Janie Fricke makes her first solo headlining appearance in Las Vegas June 12-July 1. You can catch her at the Desert Inn. Ray Stevens will open for Fricke, who will soon release her 13th Columbia album... Starwood Amphitheatre, Nashville's soon-to-be-opened multi-million-dollar outdoor performance facility, is sending out grass to promote its first season. No, it's not the type that some people smoke. It's the real stuff—clods of turf with a note attached stating "Starwood Amphitheatre's lawn is set on an attractively landscaped slope which gently descends toward the stage."

**SIGNINGS:** MTM's Holly Dunn to the Halsey Co. for concert and TV booking representation... Ken Bell inks a songwriter's pact with Famous Music... Bruce Burch to the Ensign Music Group... Lindy Gravelle to Evergreen Records... Mason Dixon to Nashville's new Premiere I Records.

## Music Row Complex Set

NASHVILLE Johnny Cash, Waylon Jennings, MetroGeneral Communications president Mack Sanders, and other Nashville figures have announced their backing of a \$30 million entertainment complex to be built on Music Row.

The complex will contain a 200-room hotel, a radio station, and television and recording facilities and will be constructed on Music Square East (16th Avenue) on the block now occupied by the Music Row showcase club, Cartee 3 recording studio, Dick James Music, and the Tavern On The Row restaurant.

Financing for the center is still being arranged, according to Sanders, who announced the venture at a press conference May 30.

Sanders said REBS Inc., a broadcast holding company located in Nashville, will house an AM station in the complex.

Other features of the proposed center—designed by Earl Swenson Associates—include a 500-car underground garage, an area for bus parking, a rooftop childcare and recreation center, and shops.

Backers said groundbreaking will take place within two months; the center should open in mid-1987.

FOR WEEK ENDING JUNE 14, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

129 REPORTERS			NEW	TOTAL
			ADDS	ON
HANK WILLIAMS JR.	COUNTRY STATE OF MIND	WARNER BROS	54	54
CONWAY TWITTY	DESPERADO LOVE	WARNER BROS	34	74
DON WILLIAMS	HEARTBEAT IN THE DARKNESS	CAPITOL	31	101
MERLE HAGGARD	A FRIEND IN CALIFORNIA	EPIC	22	73
KENNY ROGERS	THE PRIDE IS BACK	RCA	21	22

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

### RETAIL BREAKOUTS

45 REPORTERS			NUMBER
			REPORTING
GEORGE STRAIT	NOBODY IN HIS RIGHT MIND	MCA	24
JOHN SCHNEIDER	YOU'RE THE LAST THING	MCA	16
DOLLY PARTON	TIE OUR LOVE (IN A DOUBLE KNOT)	RCA	14
RONNIE MCDOWELL	ALL TIED UP	MCA/CURB	13
T.G. SHEPPARD	STRONG HEART	COLUMBIA	9

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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>LIFE'S HIGHWAY</b> T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786 <b>★★ NO. 1 ★★</b> 1 week at No. One
2	3	4	14	<b>MAMA'S NEVER SEEN THOSE EYES</b> J.L.WALLACE,T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS 7-28795
3	4	5	16	<b>HONKY TONK MAN</b> P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793 WARNER BROS
4	6	7	13	<b>REPETITIVE REGRET</b> R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
5	7	8	12	<b>LIVING IN THE PROMISELAND</b> W.NELSON (D.L.JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
6	8	10	11	<b>EVERYTHING THAT GLITTERS (IS NOT GOLD)</b> K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
7	9	12	12	<b>READ MY LIPS</b> P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
8	11	13	13	<b>DRINKIN' MY BABY GOOD-BYE</b> J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
9	12	14	11	<b>OLD FLAME</b> R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
10	13	15	9	<b>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b> J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
11	15	18	11	<b>UNTIL I MET YOU</b> T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
12	16	20	10	<b>NIGHTS</b> E.BRUCE,B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
13	1	2	15	<b>HAPPY, HAPPY BIRTHDAY BABY</b> R.MILSAP,T.COULINS,R.GALBRAITH (M.SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
14	19	21	9	<b>RENO BOUND</b> J.E.NORMAN,SOUTHERN PACIFIC,B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
15	18	24	8	<b>ON THE OTHER HAND</b> K.LEHNING,K.STEGALL (POVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS 7-28962
16	21	23	10	<b>LOVE AT THE FIVE AND DIME</b> A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
17	22	25	8	<b>I WISH THAT I COULD HURT THAT WAY AGAIN</b> B.LOGAN (VANHOY, PUTMAN, COOK)	T.GRAHAM BROWN CAPITOL 5571
18	23	27	10	<b>BACK WHEN LOVE WAS ENOUGH</b> S.BUCKINGHAM,M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
19	24	29	9	<b>SOMEBODY WANTS ME OUT OF THE WAY</b> B.SHERILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
20	27	31	7	<b>ALL TIED UP</b> B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
21	10	11	14	<b>TIL I LOVED YOU</b> T.DUBOIS,S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
22	25	30	7	<b>TIE OUR LOVE (IN A DOUBLE KNOT)</b> D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
23	26	28	11	<b>HEY DOLL BABY</b> S.BUCKINGHAM,H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
24	28	32	8	<b>★★★ POWER PICK/SALES ★★★</b> <b>GOTTA LEARN TO LOVE WITHOUT YOU</b> B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
25	29	33	6	<b>YOU'RE THE LAST THING I NEEDED TONIGHT</b> J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
26	30	35	5	<b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b> J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
27	31	41	4	<b>★★★ POWER PICK/AIRPLAY ★★★</b> <b>ROCKIN' WITH THE RHYTHM OF THE RAIN</b> B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
28	32	36	6	<b>SHAKIN'</b> R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
29	14	16	11	<b>SUPER LOVE</b> B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05860
30	34	40	6	<b>SAVIN' MY LOVE FOR YOU</b> M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
31	5	1	17	<b>WHOEVER'S IN NEW ENGLAND</b> J.BOWEN,R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	◆ REBA MCENTIRE MCA 52767
32	36	44	5	<b>STRONG HEART</b> R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G.SHEPPARD COLUMBIA 38-05905
33	17	19	12	<b>WHEN IT'S DOWN TO ME AND YOU</b> S.MEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
34	42	47	5	<b>WILL THE WOLF SURVIVE</b> J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
35	41	49	5	<b>ANYTHING GOES</b> JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
36	44	48	5	<b>COUNT ON ME</b> J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
37	20	9	18	<b>ONE LOVE AT A TIME</b> J.CRUTCHFIELD (P.DAVIS, POVERSTREET)	TANYA TUCKER CAPITOL 5533
38	46	55	4	<b>ROLLIN' NOWHERE</b> J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
39	50	59	4	<b>I'VE GOT A NEW HEARTACHE</b> R.SKAGGS (W.WALKER, R.PRICE)	RICKY SKAGGS EPIC 34-05898
40	43	46	8	<b>THE LIGHTS OF ALBUQUERQUE</b> D.TOLLE (B.JONES, B.MCDILL, D.LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA
41	53	69	3	<b>HEARTBEAT IN THE DARKNESS</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS, R.SMITH)	DON WILLIAMS CAPITOL 5588
42	47	50	7	<b>BOARDWALK ANGEL</b> N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
43	55	56	5	<b>OLD VIOLIN</b> S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
44	49	53	6	<b>A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)</b> B.SHERILL (B.CANNON, J.DARRELL, D.DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
45	52	57	5	<b>EVEN COWGIRLS GET THE BLUES</b> C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
46	57	63	4	<b>LOVE WON'T WAIT</b> L.BUTLER,J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
47	59	70	3	<b>SOMETIMES A LADY</b> P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	EDDY RAVEN RCA 14319
48	64	77	3	<b>A FRIEND IN CALIFORNIA</b> M.HAGGARD,R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
49	69	—	2	<b>DESPERADO LOVE</b> C.TWITTY,D.HENRY,R.TREAT (M.GARVIN, S.JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	35	22	16	<b>PARTNERS, BROTHERS &amp; FRIENDS</b> M.MORGAN,P.WORLEY (J.IBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
51	37	17	18	<b>HOLD ON</b> R.CROWELL,D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
52	61	66	5	<b>TWO TOO MANY</b> T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72064
53	39	42	9	<b>TRUE LOVE (NEVER DID RUN SMOOTH)</b> J.CRUTCHFIELD,H.PEDERSON (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
54	63	68	4	<b>DANGER LIST (GIVE ME SOMEONE I CAN LOVE)</b> M.DANIELL EVERETTE (J.MELLENCAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
55	45	45	8	<b>YOU MUST BE LOOKIN' FOR ME</b> C.YOUNG (B.SWAN)	BILLY SWAN MERCURY 884 668-7/POLYGRAM
56	33	6	17	<b>TOMB OF THE UNKNOWN LOVE</b> G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
57	68	75	3	<b>DOCTOR'S ORDERS</b> J.KENNEDY (B.CHANNEL, K.KANE, R.BOURKE)	MEL MCDANIEL CAPITOL 5587
58	<b>NEW ▶</b>	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> <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.
59	48	38	8	<b>COWPOKE</b> H.SHEDD (S.JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
60	60	62	5	<b>KATIE TAKE ME DANCIN'</b> N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05890
61	67	74	3	<b>BLUE SUEDE BLUES</b> K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
62	70	79	3	<b>HONKY TONKER</b> C.ALLEN,W.ALDRIDGE,M.MCANALLY (S.FORBERT)	MARTY STUART COLUMBIA 38-05897
63	74	—	2	<b>BIRTH OF ROCK AND ROLL</b> C.MOMAN (C.PERKINS, G.PERKINS)	CARL PERKINS AMERICA SMASH 884-760-7/POLYGRAM
64	54	58	5	<b>TOUCH ME</b> B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
65	51	43	7	<b>TODAY I STARTED LOVING YOU AGAIN</b> E.HARRIS,P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
66	38	26	17	<b>AIN'T MISBEHAVIN'</b> J.BOWEN,H.WILLIAMS, JR. (F.WALLER, A.RAZAF, H.BROOKS)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
67	77	—	2	<b>WITH YOU</b> E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14371
68	58	39	17	<b>HARMONY</b> B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
69	40	34	18	<b>GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</b> B.MAHER (J.O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
70	80	—	2	<b>THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT</b> E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON MCA 52839
71	73	81	3	<b>I'M GOING CRAZY</b> B.GREEN (B.PRUETT)	KENNY DALE BGM 30186
72	<b>NEW ▶</b>	1	1	<b>SLOW BOAT TO CHINA</b> T.WEST (M.RAGOGINA)	GIRLS NEXT DOOR MTM 72068
73	78	—	2	<b>WAS IT JUST THE WINE</b> V.GOSDIN,R.J.JONES (V.GOSDIN, B.CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
74	76	—	2	<b>SOMEWHERE IN AMERICA</b> J.BOWEN (S.DAVIS, E.STEVENS)	MAC DAVIS MCA 52826
75	79	—	2	<b>ROCKIN' MY ANGEL</b> J.MORRIS (T.ROCCO, C.BLACK, A.ROBERTS)	NARVEL FELTS EVERGREEN 1041
76	62	65	4	<b>WHO'S LEAVING WHO</b> J.WHITE (J.WHITE, M.SPIRO)	◆ ANNE MURRAY CAPITOL 5576
77	<b>NEW ▶</b>	1	1	<b>GOT MY HEART SET ON YOU</b> B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
78	56	51	13	<b>JULIET</b> R.CHANCEY (L.HOPPEN, J.HALL)	◆ THE OAK RIDGE BOYS MCA 52801
79	66	52	12	<b>WHEN YOU GET TO THE HEART</b> T.COULINS (N.WILSON, T.BROWN, W.HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
80	<b>NEW ▶</b>	1	1	<b>NEXT TIME</b> G.DAVIES,P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
81	71	54	20	<b>EASY TO PLEASE</b> B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
82	<b>NEW ▶</b>	1	1	<b>THE PRIDE IS BACK</b> R.LOOK,M.BLATTE (M.BLATTE, L.GOTTLIEB, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
83	84	—	2	<b>WISHFUL DREAMIN'</b> R.BAKER,B.FISCHER (R.GILES, B.FISCHER)	MICHAEL SHAMBLIN F&L 549
84	<b>NEW ▶</b>	1	1	<b>WORKING CLASS MAN</b> W.ALDRIDGE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
85	<b>NEW ▶</b>	1	1	<b>I'LL PULL YOU THROUGH</b> B.CANNON,J.DARRELL (H.PFEIFER, J.LUBINSKY)	TISH HINOJOSA & CRAIG DILLINGHAM MCA/CURB 52823/MCA
86	65	37	16	<b>BORN YESTERDAY</b> D.EDMUNDS (D.EVERLY)	◆ EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
87	72	60	20	<b>ONCE IN A BLUE MOON</b> N.LARKIN,E.TONLEY (T.BRASFIELD, R.BYRNE)	◆ EARL THOMAS CONLEY RCA 14282
88	<b>NEW ▶</b>	1	1	<b>PRIVATE CLOWN</b> J.FISHER (W.P.MCCORD)	STEVE RICKS SOUTHWIND 8205
89	82	80	20	<b>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b> T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
90	75	61	19	<b>FEELIN' THE FEELIN'</b> E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747 MCA
91	81	73	19	<b>MIAMI, MY AMY</b> B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285
92	85	76	13	<b>HILLBILLY HIGHWAY</b> E.GORDY, JR., T.BROWN (S.EARLE, J.HINSON)	STEVE EARLE MCA 52785
93	83	71	18	<b>WORKING WITHOUT A NET</b> J.BOWEN,W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
94	86	78	21	<b>SHE AND I</b> H.SHEDD,ALABAMA (D.LOGGINS)	◆ ALABAMA RCA 14281
95	88	64	6	<b>CROSS MY HEART</b> B.WITTE (J.WOOD, B.CLIFORD)	JAN GRAY CYPRESS 8510
96	87	67	12	<b>I'LL TAKE YOUR LOVE ANYTIME</b> J.MORRIS (C.BLACK, T.ROCCO)	ROBIN LEE EVERGREEN 1039
97	93	84	6	<b>RUNNING OUT OF REASONS TO RUN</b> J.CRUTCHFIELD,P.HIGDON (J.D.MARTIN, J.RUSHING)	J.D.MARTIN CAPITOL 5573
98	94	86	22	<b>WE'VE GOT A GOOD FIRE GOIN'</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS)	DON WILLIAMS CAPITOL 5526
99	89	72	8	<b>THIS TIME IT'S YOU</b> B.FISHER (B.REED)	LISA CHILDRESS AMI 1941
100	91	85	13	<b>THAT'S ONE TO GROW ON</b> H.SHEDD (J.FULLER)	DOBBIE GRAY CAPITOL 5562

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



# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	LIFE'S HIGHWAY	STEVE WARINER	1
2	4	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	2
3	3	HONKY TONK MAN	DWIGHT YOAKAM	3
4	6	REPETITIVE REGRET	EDDIE RABBITT	4
5	7	LIVING IN THE PROMISELAND	WILLIE NELSON	5
6	8	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	6
7	10	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	8
8	9	READ MY LIPS	MARIE OSMOND	7
9	12	OLD FLAME	JUICE NEWTON	9
10	13	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	10
11	15	UNTIL I MET YOU	JUDY RODMAN	11
12	17	NIGHTS	ED BRUCE	12
13	1	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	13
14	19	RENO BOUND	SOUTHERN PACIFIC	14
15	18	ON THE OTHER HAND	RANDY TRAVIS	15
16	23	LOVE AT THE FIVE AND DIME	KATHY MATTEA	16
17	24	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	23
18	21	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	19
19	39	ALL TIED UP	RONNIE MCDOWELL	20
20	29	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	17
21	11	TIL I LOVED YOU	RESTLESS HEART	21
22	25	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	18
23	28	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	24
24	5	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	31
25	31	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	25
26	16	WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	33
27	20	ONE LOVE AT A TIME	TANYA TUCKER	37
28	14	SUPER LOVE	EXILE	29
29	38	YOU'LL NEVER KNOW HOW MUCH I NEEDED YOU TODAY	C.TWITTY	—
30	36	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	22
31	37	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	26
32	33	TOMB OF THE UNKNOWN LOVE	KENNY ROGERS	56
33	22	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	69
34	30	SHE AND I	ALABAMA	94
35	—	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	30
36	34	LOVE WILL GET YOU THROUGH . . .	GIRLS NEXT DOOR	89
37	35	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	50
38	—	BOARDWALK ANGEL	BILLY JOE ROYAL	42
39	26	AIN'T MISBEHAVIN'	HANK WILLIAMS, JR.	66
40	—	WHEN YOU GET TO THE HEART	BARBARA MANDRELL	79

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

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (16)	18
RCA/Curb (2)	
MCA (12)	17
MCA/Curb (4)	
MCA/Noble Vision (1)	
CAPITOL (9)	13
Capitol/Curb (2)	
MTM (2)	
COLUMBIA	12
WARNER BROS. (9)	12
Warner/Curb (2)	
Reprise (1)	
EPIC	7
POLYGRAM	7
Mercury (5)	
America Smash (1)	
Compleat (1)	
ATLANTIC/AMERICA	2
EMI-AMERICA	2
EVERGREEN	2
MTM	2
AMI	1
BGM	1
CYPRESS	1
F&L	1
ORLANDO	1
SOUTHWIND	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
66 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
20 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI)	
35 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
18 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
63 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
61 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
42 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
86 BORN YESTERDAY	(Tropicbird, BMI)	
36 COUNT ON ME	(Statler Brothers, BMI)	
44 A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI) CPP/ABP	
58 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI)	
59 COWPOKE	(Stanley, ASCAP)	
95 CROSS MY HEART	(Music City, ASCAP)	
54 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
49 DESPERADO LOVE	(Tree, BMI/Lowery, BMI)	
57 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP)	
8 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	
81 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
45 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
6 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
90 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
48 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
77 GOT MY HEART SET ON YOU		
24 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
69 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
13 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
68 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
41 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP)	
10 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
23 HEY DOLL BABY	(Rightsong, BMI)	
92 HILLBILLY HIGHWAY	(Goldline, ASCAP)	
51 HOLD ON	(Chelcail, BMI/Atlantic, BMI)	
3 HONKY TONK MAN	(Cedarwood, BMI)	
62 HONKY TONKER	(Rolling Tide, ASCAP)	
17 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP)	
85 I'LL PULL YOU THROUGH	(JWT, ASCAP)	
96 I'LL TAKE YOUR LOVE ANYTIME	(Chappell, ASCAP/Bibo, ASCAP)	
71 I'M GOING CRAZY	(Bill Green, BMI)	
39 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI)	
78 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
60 KATIE TAKE ME DANCIN'	(Love 7, ASCAP/Campesino, ASCAP)	
1 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
40 THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI)	
5 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
16 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
89 LOVE WILL GET YOU THROUGH-TIMES WITH NO		
46 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
2 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
91 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
80 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
12 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
26 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI)	
9 OLD FLAME	(Englishtown, BMI)	
43 OLD VIOLIN	(Dwight Manners, BMI)	
15 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP	
87 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
37 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
50 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
82 THE PRIDE IS BACK	(Kool Koala, BMI)	
88 PRIVATE CLOWN	(Midsong, ASCAP/Reno-Metz, ASCAP)	
7 READ MY LIPS	(MCA, ASCAP)	
14 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
4 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
75 ROCKIN' MY ANGEL	(Bibo, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	
27 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
38 ROLLIN' NOWHERE	(Timberwolf, BMI)	
97 RUNNING OUT OF REASONS TO RUN	(MCA, ASCAP/Maypop, BMI)	
30 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
28 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
94 SHE AND I	(MCA, ASCAP/Patchwork, ASCAP)	
72 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
19 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP	
47 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)	
74 SOMEWHERE IN AMERICA	(Nashlon, BMI/DebDave, BMI)	
32 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP)	
29 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP	
70 THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
100 THAT'S ONE TO GROW ON	(Blackwood, BMI/Wingtip, BMI) CPP/ABP	
99 THIS TIME IT'S YOU	(Bent-Cent, BMI/Kelbrew, BMI)	
22 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP)	
21 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
65 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI)	
56 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/II Eyes, ASCAP/Garbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
64 TOUCH ME	(Nashlon, BMI/Dejamus, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)	
53 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI)	
52 TWO TOO MANY	(Lawyers Daughter, BMI)	
11 UNTIL I MET YOU	(King Coal, ASCAP)	
73 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
80 WE'VE GOT A GOOD FIRE GOIN'	(MCA, ASCAP/Patchwork, ASCAP)	
33 WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
79 WHEN YOU GET TO THE HEART	(April, ASCAP/Ideas Of March, ASCAP/Silverline, BMI) CPP/ABP	
31 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
76 WHO'S LEAVING WHO	(Youngster, GEMA/Edition Sunrise/BMI)	
34 WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)	
83 WISHFUL DREAMIN'	(Dejamus, ASCAP/Bobby Fischer, ASCAP)	
67 WITH YOU	(Benefit, BMI)	
84 WORKING CLASS MAN	(Frisco Kid, ASCAP)	
93 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
55 YOU MUST BE LOOKIN' FOR ME	(Sherman Oaks, BMI)	
25 YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, 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	Pear
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# Video Bios Give Artists A Lift

BY ANDREW ROBLIN

NASHVILLE Two of Nashville's major labels have come up with a new tool to promote acts and their singles to radio programmers: video bios. Video bios combine the strengths of music videos and written artist biographies, or "bios."

RCA and Warner Bros. are the leaders in the use of video bios. RCA has promoted new singles by Earl Thomas Conley, Michael Johnson, and Keith Whitley with video bios. Warner Bros. used a video bio to lay the groundwork for Dwight Yoakam's first single.

RCA has adopted video bios because "if we sent out written bios, they'd just end up in a very large pile," says Jack Weston, the label's promotions director. But radio programmers are more likely to look at a video bio, he says.

"With new artists, we try to do one to coincide with their initial release," he says. RCA has sent video bios to as many as 300 radio stations but usually ships them to about 200 chart-reporting stations.

RCA sent out a bio to coincide with the release of Earl Thomas Conley's "Once In A Blue Moon" single. Weston says the bio remind-

ed radio programmers of Conley's consistent chart-topping success. "A lot of programmers don't put Earl in the same category as George Strait and some of the others," says Weston. "We wanted to make radio people realize that he has had 12 No. 1 [hits]."

Although the video bios are relatively inexpensive—some of RCA's have been budgeted at less than \$5,000, according to Weston—they don't necessarily look low-budget. "We take an entertainment approach," he says. "We try to produce them so they're not in 'note-  
(Continued on page 38)



**Rawls' Girls.** Lou Rawls, center, congratulates MTM artists the Girls Next Door on their performance at the Wall Street Block Party fund-raiser for the Statue Of Liberty. Other acts on the program included Rawls, the Duke Ellington Band, and the Drifters. From left are Girls Tammy Stephens and Doris King, Rawls, and group members Diane Williams and Cindy Nixon.

FOR WEEK ENDING JUNE 14, 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
1	3	5	10	<b>WAYLON JENNINGS</b> MCA 5688 (8.98) (CD)	<b>WILL THE WOLF SURVIVE</b>
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	2	4	30	<b>THE JUDDS</b> ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	<b>ROCKIN' WITH THE RHYTHM</b>
3	5	6	10	<b>RONNIE MILSAP</b> RCA AHL1-7194 (8.98) (CD)	<b>LOST IN THE FIFTIES TONIGHT</b>
4	6	7	9	<b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98)	<b>GUITARS, CADILLACS, ETC., ETC.</b>
5	1	1	8	<b>WILLIE NELSON</b> COLUMBIA FC-40327	<b>THE PROMISELAND</b>
6	7	8	12	<b>MERLE HAGGARD</b> EPIC 40286	<b>A FRIEND IN CALIFORNIA</b>
7	<b>NEW ▶</b>		1	<b>GEORGE STRAIT</b> MCA 5750 (8.98)	<b># 7</b>
8	8	9	6	<b>THE OAK RIDGE BOYS</b> MCA 5714 (8.98) (CD)	<b>SEASONS</b>
9	9	3	16	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	<b>GREATEST HITS</b>
10	4	2	15	<b>REBA MCENTIRE</b> MCA 5691 (8.98) (CD)	<b>WHOMEVER'S IN NEW ENGLAND</b>
11	12	14	37	<b>DAN SEALS</b> EMI-AMERICA ST-17166 (8.98)	<b>WON'T BE BLUE ANYMORE</b>
12	14	16	6	<b>EDDIE RABBITT</b> RCA AHL1-7041 (8.98)	<b>RABBITT TRAX</b>
13	11	12	14	<b>EMMYLOU HARRIS</b> WARNER BROS. 25352 (8.98)	<b>THIRTEEN</b>
14	10	11	14	<b>JOHN CONLEE</b> COLUMBIA FC-40257	<b>HARMONY</b>
15	13	10	55	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25267/WARNER BROS. (8.98)	<b>FIVE-O</b>
16	18	19	35	<b>SAWYER BROWN</b> CAPITOL/CURB ST-12438/CAPITOL (8.98)	<b>SHAKIN'</b>
17	19	21	30	<b>RICKY SKAGGS</b> EPIC FE-40103	<b>LIVE IN LONDON</b>
18	15	13	16	<b>ANNE MURRAY</b> CAPITOL SJ 12466 (8.98)	<b>SOMETHING TO TALK ABOUT</b>
19	16	18	35	<b>LEE GREENWOOD</b> MCA 5622 (8.98)	<b>STREAMLINE</b>
20	17	15	37	<b>GEORGE STRAIT</b> ● MCA 3605 (8.98) (CD)	<b>SOMETHING SPECIAL</b>
21	20	17	33	<b>EARL THOMAS CONLEY</b> RCA AHL1-7032 (8.98) (CD)	<b>GREATEST HITS</b>
22	22	23	82	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	<b>WHY NOT ME</b>
23	21	20	19	<b>JOHN SCHNEIDER</b> MCA 5668 (8.98)	<b>A MEMORY LIKE YOU</b>
24	28	31	11	<b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)	<b>GIRLS LIKE ME</b>
25	23	22	14	<b>EVERLY BROTHERS</b> MERCURY 826 142-1/POLYGRAM (8.98)	<b>BORN YESTERDAY</b>
26	26	28	69	<b>ALABAMA</b> ▲ RCA AHL1-5339 (8.98) (CD)	<b>40 HOUR WEEK</b>
27	24	26	56	<b>THE STATLER BROTHERS</b> MERCURY 824-420-1/POLYGRAM (8.98)	<b>PARDNERS IN RHYME</b>
28	32	32	12	<b>CHARLY MCCLAIN/WAYNE MASSEY</b> EPIC 40249	<b>WHEN LOVE IS RIGHT</b>
29	25	27	39	<b>EXILE</b> EPIC FE40000	<b>HANG ON TO YOUR HEART</b>
30	30	24	50	<b>ROSANNE CASH</b> COLUMBIA FC 39463	<b>RHYTHM AND ROMANCE</b>
31	31	34	57	<b>RONNIE MILSAP</b> ● RCA AHL1-5425 (8.98) (CD)	<b>GREATEST HITS VOL. 2</b>
32	34	29	55	<b>W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON</b> ● COLUMBIA FC 40056	<b>HIGHWAYMAN</b>
33	27	25	30	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25328/WARNER BROS. (8.98)	<b>GREATEST HITS-VOLUME II</b>
34	35	38	11	<b>JUDY RODMAN</b> MTM 71050 (8.98)	<b>JUDY</b>
35	38	40	41	<b>MARIE OSMOND</b> CAPITOL/CURB ST-12414/CAPITOL (8.98)	<b>THERE'S NO STOPPING YOUR HEART</b>
36	40	39	29	<b>JUICE NEWTON</b> RCA 5493 (8.98) (CD)	<b>OLD FLAME</b>
37	33	33	39	<b>THE FORESTER SISTERS</b> WARNER BROS. 25314 (8.98)	<b>THE FORESTER SISTERS</b>
38	42	41	35	<b>WILLIE NELSON</b> COLUMBIA FC 39990	<b>HALF NELSON</b>

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	46	6	<b>STEVE EARLE</b> MCA 5713 (8.98)	<b>GUITAR TOWN</b>
40	37	37	14	<b>MARK GRAY</b> COLUMBIA FC-40126	<b>THAT FEELING INSIDE</b>
41	36	35	40	<b>GEORGE JONES</b> EPIC FE 39598	<b>WHO'S GONNA FILL THEIR SHOES</b>
42	45	45	33	<b>JANIE FRICKE</b> COLUMBIA FC 40165	<b>THE VERY BEST OF JANIE</b>
43	47	52	113	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	<b>ROLL ON</b>
44	48	51	26	<b>STEVE WARINER</b> MCA 5672 (8.98)	<b>LIFE'S HIGHWAY</b>
45	49	49	247	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	<b>GREATEST HITS</b>
46	44	47	15	<b>DON WILLIAMS</b> CAPITOL ST-12440 (8.98)	<b>NEW MOVES</b>
47	29	30	64	<b>GEORGE STRAIT</b> ● MCA 5567 (8.98) (CD)	<b>GEORGE STRAIT'S GREATEST HITS</b>
48	41	43	44	<b>GARY MORRIS</b> WARNER BROS. 25279 (8.98)	<b>ANYTHING GOES</b>
49	54	58	109	<b>THE STATLER BROTHERS</b> MERCURY 818-652-1/POLYGRAM (8.98) (CD)	<b>ATLANTA BLUE</b>
50	57	60	169	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	<b>THE CLOSER YOU GET</b>
51	55	55	423	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	<b>STARDUST</b>
52	67	—	2	<b>NICOLETTE LARSON</b> MCA 5719 (8.98)	<b>ROSE OF MY HEART</b>
53	60	64	222	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	<b>MOUNTAIN MUSIC</b>
54	59	62	3	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508	<b>LOOKING AHEAD</b>
55	58	65	5	<b>KEITH WHITLEY</b> RCA CPL 1-7043 (8.98)	<b>L.A. TO MIAMI</b>
56	53	57	32	<b>KENNY ROGERS</b> ● RCA AJL1-7023 (8.98) (CD)	<b>THE HEART OF THE MATTER</b>
57	39	36	29	<b>THE CHARLIE DANIELS BAND</b> EPIC 39878	<b>ME &amp; THE BOYS</b>
58	68	—	2	<b>PAKE MCENTIRE</b> RCA AFL1-5809 (8.98)	<b>TOO OLD TO GROW UP</b>
59	66	69	3	<b>THE MAINES BROTHERS BAND</b> POLYGRAM 826-143-1	<b>THE BOYS ARE BACK IN TOWN</b>
60	61	66	3	<b>DOLLY PARTON</b> RCA AHL1-9508	<b>THINK ABOUT LOVE</b>
61	62	56	25	<b>THE BELLAMY BROTHERS</b> MCA/CURB 1462 (8.98)	<b>GREATEST HITS</b>
62	<b>NEW ▶</b>		1	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (8.98)	<b>FOUR FOR THE SHOW</b>
63	<b>NEW ▶</b>		1	<b>JIM GLASER</b> MCA/NOBLE VISION 5723/MCA (8.98)	<b>EVERYBODY KNOWS I'M YOURS</b>
64	<b>NEW ▶</b>		1	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25382 (8.98)	<b>TWENTY YEARS OF DIRT</b>
65	65	67	3	<b>MICHAEL JOHNSON</b> RCA AEL1-9501	<b>WINGS</b>
66	74	74	8	<b>RAY PRICE</b> STEP ONE SOR-9 (8.98)	<b>PORTRAIT OF A SINGER</b>
67	70	71	102	<b>THE STATLER BROTHERS</b> MERCURY 812 184-1/POLYGRAM (8.98)	<b>TODAY</b>
68	73	63	13	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 25369 (8.98)	<b>TONITE WE RIDE</b>
69	69	70	3	<b>ROBIN LEE</b> EVERGREEN EV 1001	<b>ROBIN LEE</b>
70	71	75	97	<b>EARL THOMAS CONLEY</b> RCA AHL1-4713 (8.98)	<b>DON'T MAKE IT EASY ON ME</b>
71	52	53	221	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	<b>ALWAYS ON MY MIND</b>
72	56	59	57	<b>LEE GREENWOOD</b> ● MCA 5582 (8.98) (CD)	<b>GREATEST HITS</b>
73	46	42	47	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5586/MCA (8.98)	<b>HOWARD &amp; DAVID</b>
74	51	44	35	<b>RAY STEVENS</b> MCA 5635 (8.98)	<b>I HAVE RETURNED</b>
75	50	50	34	<b>REBA MCENTIRE</b> MCA 5585 (8.98)	<b>HAVE I GOT A DEAL FOR YOU</b>

○ 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.

# SESAC Expands Its Operations In Nashville

BY EDWARD MORRIS

NASHVILLE Although SESAC's principal office remains in New York, the local branch has greatly expanded its functions since moving into new headquarters at 55 Music Square East last September. The performing rights society now has approximately 30 on its Nashville staff.

As a result of its ability to expand here, SESAC has moved all of its mainframe computer data processing most of its accounting, and certain top executive functions, to Nashville. Robert Thompson, who was named SESAC's president just over a year ago, maintains his office here, as does executive vice president Vincent Candilora.

"What it boils down to is trying to look into the future and see those things that involve substantial cost reductions—both by way of efficiency and just in terms of raw costs," Thompson says. He predicts that other music-related companies will eventually discover the economy of doing business in Nashville.

Currently, SESAC has about 800 publisher and 1,200 writer affiliates, and Thompson says the society is constantly pushing to expand the membership. "One of the most significant things we have to offer," he maintains, "is a much smaller organization—more personal attention. On an economic scale, there's not a lot to choose from among [the performing rights societies] from time to time."

In May, SESAC was able to celebrate its first No. 1 country song since moving into its new quarters: "Whoever's In New England," by Kendal Franceschi and Quentin Powers.

Thompson reports that SESAC is stepping up its general licensing activities by adding personnel and making better use of its computer capabilities. Darryl Huddleston has been appointed manager of general licensing.

SESAC established new licensing rates for television in January 1983. Thompson says about 55% to 60% of the TV stations have been relicensed under the new rates, adding that the process was slowed somewhat during the final stages of litigation involving Buffalo Broadcasting.

Thompson declined to reveal the amount of income SESAC divided among its membership last year.

In addition to Thompson and Candilora, vice presidents Dianne Petty and Jim Black remain based at the Nashville offices. Thompson once served as special counsel to SESAC's board chairman.

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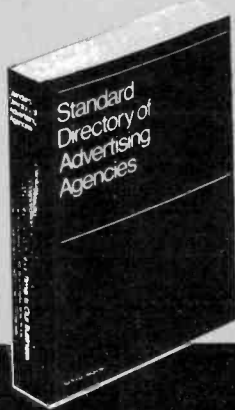
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**New bands deal with debts in trying to launch careers in music. Turn to Billboard's financial section, page 71**

# COUNTRY MUSIC



**PUBLICATION:** AUGUST

**AD DEADLINE:** JULY 20

**CONTACT:** John McCartney  
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## 1987

# SOURCEBOOK

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Look for New Directions — a 30 minute program of ministry in song hosted by CANDI STATON on Trinity Broadcasting Satellite Network. Check local schedule.

## VIDEO BIOS GIVE ARTISTS A LIFT

(Continued from page 36)

book' style."

Conley's video bio, for instance, combines footage from his "Once In A Blue Moon" music video with an interview. Conley discusses the musical idols of his boyhood: Bill Monroe, Hank Williams, Jimmy Martin, Conway Twitty, and Elvis Presley. The singer traces the growth of his career from early songwriting successes like "Smokey Mountain Rain" to the single that ignited his career as a singer, "Fire And Smoke."

The video bio also offers a glimpse of Conley's personality and emphasizes his commitment to remain true to himself. "You can't make someone over and sell it," Conley says.

Conley's video bio certainly didn't hinder efforts to sell "Once In A Blue Moon"; the single hit No. 1 on the Hot Country Singles chart in the second week of May. But video bios may prove most useful in launching the careers of new artists like RCA's Keith Whitley and Michael Johnson. With the help of a video bio, Whitley's "Miami, My Amy" single climbed to No. 14, by far his best chart performance so far. "Gotta Learn To Live Without You," Johnson's first single since his top 10 duet with Sylvia, reaches a bulleted No. 24 this week, also with the help of a video bio.

RCA may have produced the most video bios, but Warner Bros. claims the biggest success with the new tool. According to Nick Hunter, Warner Bros.' senior vice president of promotion, Warner sent out a video bio promoting honky-tonk hero Dwight Yoakam prior to the release of his first—and No. 1—single, "Honky Tonk Man."

"With the success the man is having, the video must have helped," says Hunter. "Only one or two other artists in the history of country music have done as well with their first single."

Other labels are also examining video bios. Capitol/EMI America has used them recently as in-house promotional tools. The country division has done video presentations for Becky Hobbs, Sawyer Brown, and T. Graham Brown at the label's



**Ride 'Em Cowgirl.** Prankster Ruth Buzzi hops on the back of Hank Williams Jr. after he headlined at the Universal Amphitheater in Los Angeles.

semiannual meetings. The videos were intended to generate enthusiasm for the acts among Capitol/EMI America's promotion, sales, and merchandising staff.

MCA, which has downplayed the impact of country videos for the past several years, is now studying the cost effectiveness of video bios.

## Watch for BILLBOARD SPOTLIGHTS in May and June

- MOVIE, TV & THEATRICAL SOUNDTRACKS
- THE WORLD OF JAZZ & FUSION
- TEXAS 150th ANNIVERSARY
- NEW TALENT
- WORLD OF DANCE MUSIC
- KID-VID

## BILLBOARD COVERS IT ALL!

### Schuyler Again NSAI President

NASHVILLE Thom Schuyler has been elected president of Nashville Songwriters Assn. International for 1986-87, his second consecutive term in that post. Also elected were Bob DePiero, Michael Kosser, Ralph Murphy, and Kenny O'Dell, vice presidents; Tom Long, treasurer; Debbie Hupp, secretary; and Martha Sharp, sergeant at arms.

Newly elected to two-year terms on the NSAI board of directors are Lewis Anderson, Mary Ann Kennedy, Dave Loggins, Richard Leigh, Peter McCann, Bob McCracken, Cynthia Rodgers, Lisa Silver, Don Tyler, and Jody Williams.

The NSAI board meets at noon on the first Tuesday of each month at the BMI offices here.

# GOSPEL LECTERN

by Bob Darden



WHILE STILL A COLLEGE STUDENT, Phil Driscoll recorded two contemporary Christian albums for Word Records, "A Touch Of Trumpet" and "Blowing A New Mind." At the time, Driscoll's hair was long enough that label executives decided not to put his pic-

## Phil Driscoll is one of the best-loved Christian artists

ture on the albums to avoid offending any potential buyers. That was nearly 20 years ago. A lot of things have happened in the last two decades.

Today, he is one of the best-known and best-loved artists in Christian music. His innovative, powerful trumpet playing, a voice that sounds like a mix of Ray Charles and Joe Cocker, and a singular songwriting ability have enabled him to perform to sellout crowds throughout the country. In the course of producing albums like "Power Of Praise," "Sound The Trumpet," "I Exalt Thee," "Covenant Children," "10 Years After," "What Kind Of Love," and his two latest—"Instrument Of Praise" for Benson and "Amazing Grace And Other Favorites" for Sparrow, Driscoll has received several Grammy and Dove Awards.

He's still got long hair. Just less of it.

Originally a Maynard Ferguson-style jazz artist, Driscoll found himself in Los Angeles in the early '70s, where he caught the attention of A&M's Chuck Kay.

"I eventually signed with A&M Records for a solo album," Driscoll says, "because of Chuck Kay. But

when Chuck left, the album kind of got lost in the shuffle and it never was released. It wasn't a bad little rock-oriented album, mostly rock instrumentals. I think I sang one or two cuts, mostly to give my lips a rest.

"Despite the album [not being released], things kept happening. I got to be friends with Michael Lang of Woodstock fame and moved up there. I traveled for several years with Joe Cocker, playing keyboards and the trumpet, and even wrote three or four songs on his 'All The Luxury You Can Afford' album. Eventually, I got tired of the travel and ended up in Florida. I started what became a pretty successful nightclub and by that point was pretty heavy into drugs."

Fortunately, on Christmas Day, 1978, the son of a Protestant pastor entered a church for the first time in 10 years and rededicated his life to the Lord's service.

For a time, he tried to perform religious music in a secular framework and returned to Woodstock to pursue studio work and songwriting. But the same circle of friends remained, and many were still doing drugs. Eventually Driscoll decided to move to Cleveland, Tenn., and joined a strong independent church. He quit performing for more than a year.

Driscoll started his own **Mighty Horn Records** and toured with a couple of speakers in the back of a station wagon. It was a humbling start for someone used to roadies and limos.

After that, Driscoll joined Sparrow Records, where he achieved his greatest success. Then, late in 1985, he switched affiliations to the Benson label.

# JAZZ BLUE NOTES

by Peter Keepnews



THE HOLES HAVE BEEN FILLED in the lineup for the first JVC Jazz Festival New York, which kicks off June 20 with a solo piano recital by Barry Harris. The schedule remains reasonably impressive if less than overwhelming, with the most interesting feature being the variety of peripheral venues hosting festival events.

For instance, the **Apollo Theatre**, which has been a festival site on occasion in the past, will "go Latin" on June 22 with a JVC concert featuring Paquito D'Rivera, Mongo Santamaria, and Daniel Ponce. The **Stamford Center for the Arts** in Stamford, Conn., will offer **Lionel Hampton** on June 26. And, in an intriguing first, the rock-oriented **Miller Music** on the Pier outdoor concert series is linking with the festival to present the bands of **Chick Corea**, **Wayne Shorter**, and **Al DiMeola** on June 28.

Meanwhile, on the other coast, veteran promoter **Jimmy Lyons** is busy lining up talent for the 29th edition of the **Monterey Jazz Festival**. Lyons says that his northern California bash is "the oldest continuous jazz festival in the country"; that description might be challenged by **George Wein**, whose New York gala has been in business under various names since its birth in Newport, R.I., in 1954. But nobody questions that the Monterey Festival is an enduring institution.

Among the acts already lined up for the Sept. 19-21 event are **Stephane Grappelli**, **Tito Puente**, **Clark Terry**, **John Lee Hooker**, **Dianne Reeves**, and the **Capp/Pierce Juggernaut Band**.

**MORE FESTIVALS:** Colorado's **Telluride Jazz Festival** is preparing to celebrate its 10th anniversary. Among the performers on the schedule for this year's bash, set for July 18-20, are the **Crusaders**, who were the headliners at the first Telluride gala... Also in

Colorado, **Feyline Presents** has put together a fusion-oriented bill for the **Winter Park Jazz Festival**, which will take place July 26 and 27 at the Winter Park Ski Area, a two-hours drive from Denver... And the seventh **Montreux Detroit Jazz Festival**, set for Aug. 27-Sept. 1, will feature, in addition to the usual big names

## Festival season approaches in New York and California

(Miles Davis, Betty Carter, Joe Williams, etc.), four days of free concerts at Hart Plaza and a so-called "jazz smorgasbord" at the Westin Hotel Renaissance Center, with three acts performing concurrently in different parts of the hotel for the price of one ticket.

**MUSICIANS IN THE NEWS:** Vocal improviser extraordinaire **Bobby McFerrin** recently toured as the opening act for comedic improviser extraordinaire **Robin Williams**. Both men worked solo, except for a few spontaneous vocal duets at the end of each concert. Williams is among the guests on McFerrin's upcoming live album and videocassette, both called "Spontaneous Inventions" and both due imminently from **Blue Note**. Other guests include **Herbie Hancock**, **Wayne Shorter**, and the **Manhattan Transfer**... Violinist **Michael Urbaniak** has been invited to play on the new **Miles Davis** album, the trumpet giant's first for **Warner Bros.**... Not content with merely being known as one of the world's best soprano saxophonists, **Jane Ira Bloom** recently gave a concert in New York called "Music For Amazing Space" that was described as "an extraordinary combination of new jazz, live electronics, and movement."

FOR WEEK ENDING JUNE 14, 1986

Billboard®

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# TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	45	<b>NICHOLAS</b>	COMMAND CRN 1003/LEXICON	★★ NO. 1 ★★ 21 weeks at No. One DEDICATED
2	4	9	<b>TRAMAINÉ</b>	A&M SP 65110	THE SEARCH IS OVER
3	3	25	<b>SHIRLEY CAESAR</b>	WORD 8299/A&M	CELEBRATION
4	5	33	<b>SANDRA CROUCH</b>	LIGHT LS5855/LEXICON	WE'RE WAITING
5	1	25	<b>THE WINANS</b>	QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
6	7	73	<b>WALTER HAWKINS</b>	LIGHT LS5857/LEXICON	LOVE ALIVE III
7	6	37	<b>EDWIN HAWKINS</b>	BIRTHRIGHT 5887/LEXICON	HAVE MERCY
8	9	9	<b>REV. MILTON BRUNSON/THE THOMPSON COMMUNITY SINGERS</b>	REJOICE WR 8324/A&M	THERE IS HOPE
9	18	57	<b>DOUGLAS MILLER</b>	LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
10	8	61	<b>THE WILLIAMS BROTHERS</b>	MALACO 4400	BLESSED
11	13	9	<b>DARYL COLEY</b>	PLUMBLINE 7012	JUST DARYL
12	11	81	<b>VANESSA BELL ARMSTRONG</b>	ONYX RO 3825	CHOSEN
13	15	21	<b>AL GREEN</b>	WORD 5102/A&M	HE IS THE LIGHT
14	24	5	<b>LOUISE CANDY DAVIS</b>	MALACO 4405	BETTER THAN BLESSED.
15	14	157	<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b>	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
16	12	17	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b>	SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
17	10	37	<b>CHARLES NICKS</b>	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
18	27	33	<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b>	ATLANTA INT'L AIR 10099	HOLD ON
19	19	5	<b>THE PHILADELPHIA MASS CHOIR</b>	SAVOY 14769	EVERYTHING HAS WORKED OUT ALRIGHT
20	23	13	<b>HOWARD SMITH</b>	LIGHT LS5880/LEXICON	TOTALLY COMMITTED
21	25	73	<b>THE WINANS</b>	LIGHT LS5853/LEXICON	TOMORROW
22	16	13	<b>THE JACKSON SOUTHERNAIRES</b>	MALACO 4406	LORD WE NEED YOUR BLESSING
23	35	17	<b>MATTIE MOSS CLARK/UNAC FIVE</b>	MMC 100	MATTIE MOSS CLARK/UNAC FIVE LIVE
24	29	33	<b>THE JACKSON SOUTHERNAIRES</b>	MALACO 4402	GREATEST HITS
25	28	73	<b>LUTHUR BARNES &amp; THE RED BUDD GOSPEL CHOIR</b>	ATLANTA INT'L AIR 10075	HE CARES
26	20	53	<b>THE RANCE ALLEN GROUP</b>	WORD 8243/A&M	I GIVE MYSELF TO YOU
27	NEW▶		<b>RODNEY FRIEND</b>	COMMAND CRF 1005/LEXICON	WORTHY
28	21	25	<b>WILLIE NEAL JOHNSON/GOSPEL KEYNOTES</b>	MALACO 4403	REHEARSAL
29	NEW▶		<b>THE GEORGIA MASS CHOIR</b>	SAVOY 14773	I'M FREE
30	NEW▶		<b>VARIOUS ARTISTS</b>	QWEST 25389-1/WARNER BROS.	THE COLOR PURPLE (SOUNDTRACK)
31	31	5	<b>OLIVIA BRANCH WALKER</b>	SPIRIT OF LOVE 5961	NEW LIFE
32	36	13	<b>ALBERTINA WALKER</b>	SAVOY 14766	WORK ON ME
33	33	33	<b>JAMES CLEVELAND &amp; THE S.C.C.C.</b>	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
34	34	29	<b>DOUGLAS MILLER</b>	GOSPEARL PL-16024	REDEEMING LOVE
35	37	101	<b>ANDRAE CROUCH</b>	LIGHT LS5863/LEXICON	NO TIME TO LOSE
36	39	57	<b>ARETHA FRANKLIN &amp; JAMES CLEVELAND</b>	ATLANTIC SO-2-906	AMAZING GRACE
37	17	61	<b>DELEON RICHARDS</b>	WORD 8173/A&M	DELEON
38	40	29	<b>VERNESSA MITCHELL</b>	COMMAND CRV 1004/LEXICON	THIS IS MY STORY
39	RE-ENTRY		<b>TIMOTHY WRIGHT</b>	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
40	26	41	<b>THE CANTON SPIRITUALS</b>	JAY & BEE 0069	MISSISSIPPI PO BOY

(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.

# LATIN NOTAS

by Enrique Fernandez



"IN ARGENTINA YOU CAN CHANGE the government, the currency, anything except the tango," says Astor Piazzola, known throughout the world as the foremost artist of the genre. When Piazzola, who performed recently at New York's Public Theatre, began changing the tango in the mid-'50s by fusing it with

## Argentine Astor Piazzola takes on tango topics

jazz and classical music, his fellow Argentines were so incensed that there were threats against Piazzola and his family. "The tango is very boring music," says the outspoken Piazzola. "It's so repetitive that you play it like some kind of robot. My music changed all that."

Piazzola's first love was classical music, particularly Bach. But in his childhood, when he and his family lived in New York, his father, who was nostalgic for his native music, bought him a *bandoneón*, the accordionlike instrument typically used in a tango. Piazzola, a master of the *bandoneón*, notes that this German instrument, which was originally designed to play religious music, wound up in the brothels of Buenos Aires, where the tango first flourished. "And now that my music is played in church concerts, the *bandoneón* has returned to its place of origin."

Piazzola began his progressive experiments with Argentina's national music in 1955, but the reception his *nuevo tango* received was so negative that in 1958 he returned to New York, where he didn't have any greater success. "It was the worst economic period of my life," recalls Piazzola. He went back to Argentina in 1961, and by then the age of the traditional tango

had run its course. "I began to play small clubs. The intellectuals came around to hear me and so did foreign artists like Dizzy Gillespie and Quincy Jones. My public was definitely a minority, like it is today, but a growing minority. Still, I wouldn't know what to do if the majority liked my music. I don't believe in them. I prefer it that the nonthinking public never becomes interested in my music."

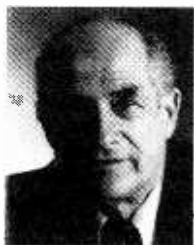
Piazzola has no kind words for the music that's booming in his country: rock'n'roll. "Argentine rock is of very low quality. There is no talent. There may be some talent coming up in five years, but I said the same thing five years ago and nothing happened. Argentine rockers have made a lot of money, but they are completely foreign-oriented. There's nothing Argentine about them."

On the other hand, Piazzola, who disdains the traditional tango, claims to have "the tango in my blood." He has been playing it all his life. And he paid his dues with the early lowlife tango bands. "In 1939, I was playing with a band, and out of 14 musicians, 13 of us were pimps. I couldn't bring myself to live like that, so I went and got married."

**HAVEN'T THEY GONE BANKRUPT?** For years now the street has been filled with rumors of the demise of *Fania*, the label that put salsa on the map. However, *Musica Latina International*, as the company is officially called, is still surviving. But vice president Victor Gallo admits things are not well. "The imports are killing us. Those guys even give you credit. There's no way we can compete with our own product coming from South America very cheaply due to the devaluation of Latin currencies. But we're still in business."

# CLASSICAL KEEPING SCORE

by Is Horowitz



THE MOOD WAS OPTIMISTIC that September afternoon in 1980. A representative cross-section of performers, record company executives, composers, publishers, managers, broadcasters, and educators were on hand at a special meeting to organize industry support for an association to promote classical music.

The Country Music Assn. was the model held up for emulation. It is a group that had been eminently successful in fostering the cause of country music everywhere.

And so the Assn. for Classical Music was born. The AfCM would help reverse a trend that saw classical music under continuing attack in public education, broadcasting, and at record companies. It was feared the audience was drying up. The future promised to be bleak unless something was done.

Some six years after that initial meeting, the situation hasn't changed much. The AfCM did focus a somewhat brighter light on classical Grammy nominees and winners. There were a few social events. Lots of projects were mulled, but few carried out. It was no Country Music Assn.

This week, a key cadre within the association meets in New York to wipe the slate clean and start over. Its only continuing accomplishment is a pilot sight-singing competition in several of the city's public schools.

Upon request, the entire board of directors of the AfCM has resigned, to remain on as "advisers," although it is far from clear just how much advice will be solicited or accepted. The board, in fact, has been soundly criticized as an argumentative, do-nothing body that just couldn't muster the coordinated will to accomplish much.

Those at this week's meeting comprise an executive

committee that hopes to articulate the organization's goals more clearly, establish a better economic base, and staff it with experienced executives used to carrying through complex projects.

On the committee are Moss Music's Martin Bookspan, who has stepped down as AfCM chairman; Mat-

## This week an AfCM cadre will 'wipe the slate clean'

thew Field, WNCN chief; attorney Harold Orenstein; Allan Steckler; Madison Square Garden's Robert Franklin; and Claudia Dumitrescu, who remains as the association's executive director.

AfCM hopes to create a more positive image among members—rolls have dipped from a high of about 400 to less than 200—and a better financial base. Corporate grants may be a more productive source, it's thought. At least one bank is reported interested.

The direction? Exposure of youngsters to classical music at an age when their tastes are still being formed. That remains a priority.

But there are other goals. WNCN's Field suggests that an effective AfCM, for instance, may be able to generate more support for industry investment in contemporary music on record, a greater problem today under the commercial priorities influenced by compact disk shortages.

Meanwhile, says Dumitrescu, the AfCM sight-singing program, designed to stimulate a higher degree of musical literacy among elementary school students, will be extended beyond New York next year.

FOR WEEK ENDING JUNE 14, 1986

Billboard

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# TOP LATIN ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	21	JOSE JOSE	PROMESAS	ARIOLA 18
	2	2	13	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	3	4	27	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/ODEON
	4	9	43	JULIO IGLESIAS	LIBRA	CBS 50336
	5	11	39	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	6	5	21	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	7	3	21	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	8	15	9	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	9	8	19	PANDORA	COMO TE VA MI AMOR	EMI/ODEON 7466/RCA
	10	16	3	DIEGO VERDAGUER	ESTOY CELOSO	PROFONO 90469
	11	7	37	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	12	12	27	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
	13	19	31	CAMILO SESTO	TUYO	ARIOLA 6077
	14	17	11	LUNA	MOTIVOS	TELE 010
	15	14	13	DANNY RIVERA	A MI ME PASA LO MISMO QUE A USTED	DNA 01
	16	6	17	ALVARO TORRES	TRES	PROFONO 90455
	17	13	41	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	18	23	31	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	19	21	3	GUADALUPE PINEDA	TE AMO	TEAM 7003
	20	—	3	ROCIO BANQUELLS	ROCIO BANQUELLS	WEA 3086
	21	18	27	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	22	20	49	EMMANUEL	EMMANUEL	RCA 7337
	23	25	3	LUCESITA BENITEZ	NOSTALGIA VOL. 1	GRABACIONES LOBO 000
	24	10	17	ANTONIO DE JESUS	VIVENCIAS	A&M 37015
	25	—	43	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
TROPICAL/SALSA	1	1	33	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	2	25	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	3	3	9	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	4	4	11	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	5	10	5	OSCAR D'LEON	OSCAR 86	TH 2399
	6	6	29	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	7	8	23	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	8	5	29	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	9	7	25	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	10	14	51	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	11	12	51	EL GRAN COMBO	INNOVATION	COMBO 2042
	12	9	5	CANO ESTREMER	EL NINO DE ORO	PDC 8601
	13	16	21	CONJUNTO CLASICO	LLEGO LA LEY	LO MEJOR 814
	14	17	9	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	15	19	3	LUIS RAMIREZ Y REY DE LA PAZ	SABOR CON CLASE	CAYMAN 9016
	16	15	19	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
	17	21	3	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
	18	18	15	CHEO FELICIANO	REGRESO AL AMOR	COCHE RECORDS 352
	19	—	15	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	20	22	23	WILLIE CHIRINO	SARABANDA	CBS 10394
	21	25	3	LUIS "PERICO" ORTIZ	IN TRADITION	PERICO RECORDS 360
	22	—	1	CARLOS NOGUERA, DANNY RIVERA, LUCESITA BENITEZ	IMAGINANDO	DNA 334
	23	—	1	TEMPO DOMINICANO	LOS CHULISIMOS	PDC 8603
	24	20	3	CARLOS DAVID	CARLOS DAVID Y ORQUESTA LIBERACION	KAREN 97
	25	24	25	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
REGIONAL MEXICAN	1	3	5	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	2	6	3	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	3	7	49	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	8	11	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	5	1	51	LOS BUKIS	ADONDE VAS	PROFONO 90425
	6	2	11	LA MAFIA	LA MAFIA 1986	CBS 84320
	7	12	31	LOS YONICS	LOS YONICS	PROFONO 90448
	8	4	9	GRUPO MAZZ	NUMERO 16	CARA 077
	9	10	21	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	10	14	13	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	11	9	27	LAURA LEON	RITMO ARDIENTE	PROFONO 90415
	12	21	15	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	13	19	5	FITO OLIVARES	EL COMETA	DISCOS GIL 1029
	14	16	3	LOS HUMILDES	CORRIDOS AL ESTILO DE LOS HUMILDES	PROFONO 90467
	15	—	3	GRUPO LA SOMBRA	SOMBRA LOVE	FREDDIE 1327
	16	13	31	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	17	—	29	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1060
	18	5	3	RAMON AYALA	LA QUE SE FUE TIERRA MALA	FREDDIE 1347
	19	22	9	ALFONSO Y RUBEN RAMOS	BACK TO BACK AGAIN	RCA 7460
	20	—	1	ADELITA TAPIA	AL MISMO NIVEL	ELA 035
	21	—	3	CARLOS Y JOSE	CARLOS Y JOSE	DLV 338
	22	24	21	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	23	—	33	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	24	—	47	LOS CAMINANTES	15 EXITOS	LUNA 1110
	25	15	3	DAVID MARES	THE VOICE IS BACK	CBS 84321

(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.



# WHERE THE BEAT MEETS THE STREET!

## IN THIS ISSUE

- New dance talent
- Dance pools and promotion
- Overview of dance
- Dance radio
- Dance video
- Dance clubs
- 12" records
- Dance labels

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to attendees from Billboard's booth at  
New Music Seminar July 13-16 New York City

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A BILLBOARD SPOTLIGHT

# DANCE MUSIC

ISSUE DATE JULY 19  
AD DEADLINE JUNE 24

# 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	5	6	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19 1 week at No. One	DHAR BRAXTON
2	4	8	5	<b>BABY LOVE</b> ATLANTIC 0-86813	◆ REGINA
3	6	7	7	<b>SHADOWS OF YOUR LOVE</b> D J INTERNATIONAL DJ 777	J.M. SILK
4	3	3	10	<b>ALL PLAYED OUT</b> DANCE-SING DS-802	L.I.F.E.
5	7	9	6	<b>PETER GUNN</b> CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
6	1	1	10	<b>WHAT I LIKE</b> WARNER BROS. 0-20449	ANTHONY AND THE CAMP
7	11	15	7	<b>DIGGING YOUR SCENE (REMIX)</b> RCA PW-14327	◆ THE BLOW MONKEYS
8	12	26	4	<b>VANITY KILLS (REMIX)</b> MERCURY 884 714 1 POLYGRAM	◆ ABC
9	5	4	8	<b>MOVE AWAY (REMIX)/SEXUALITY</b> VIRGIN EPIC 49-05360 EPIC	◆ CULTURE CLUB
10	10	13	8	<b>THE FINEST</b> TABU 429-05364 EPIC	THE S.O.S. BAND
11	14	19	5	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
12	13	16	5	<b>RUNNING</b> TOMMY BOY TB 877	INFORMATION SOCIETY
13	16	31	4	<b>ONE STEP CLOSER TO YOU (REMIX)</b> MANHATTAN V-56019 CAPITOL	GAVIN CHRISTOPHER
14	15	17	6	<b>TELL ME (HOW IT FEELS)</b> MCA 23623	52ND STREET
15	22	34	4	<b>AIN'T NOBODY EVER LOVED YOU (REMIX)</b> ARISTA AD1-9473	ARETHA FRANKLIN
16	17	20	5	<b>THE HEAT OF HEAT</b> QWEST 0-20462 WARNER BROS	PATTI AUSTIN
17	8	6	9	<b>I LOVE MY RADIO (MIDNIGHT RADIO)</b> EMERGENCY EMDS 6561	TAFFY
18	21	27	5	<b>I'M YOUR MAN (REMIX)</b> RCA JD-14330	BARRY MANILOW
19	29	39	4	<b>100 MPH</b> PAISLEY PARK PROMO WARNER BROS	MAZARATI
20	31	49	3	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456 WARNER BROS	◆ PETER GABRIEL
21	28	28	5	<b>STARLIGHT</b> DICE TGR 1005	LAUREN GREY
22	33	—	2	<b>EXPERIENCE</b> SUNNYVIEW SUN 438	CONNIE
23	9	2	11	<b>SAY IT, SAY IT</b> A&M SP-12175	◆ E.G. DAILY
24	37	—	2	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20471 WARNER BROS	ERASURE
25	26	33	6	<b>MYSTERY OF LOVE</b> D J INTERNATIONAL DJ 892	FINGERS, INC.
26	27	24	7	<b>ALL I NEED IS A MIRACLE</b> ATLANTIC PROMO	◆ MIKE & THE MECHANICS
27	34	43	3	<b>STARGAZING</b> VANGUARD SPV 90	ALISHA
28	18	14	10	<b>SHELL SHOCK</b> A&M SP-12174	NEW ORDER
29	35	—	2	<b>THE DREAM TEAM IS IN THE HOUSE!</b> MCA 23627	L.A. DREAM TEAM
30	24	22	6	<b>ON THE MOVE</b> SIRE 0-20444 WARNER BROS	THE JAMAICA GIRLS
31	23	23	5	<b>ALONE WITHOUT YOU (REMIX)</b> EPIC 49-05366	◆ KING
32	36	44	3	<b>JUST ANOTHER LOVER</b> COLUMBIA 44-05368	◆ JOHNNY KEMP
33	20	18	8	<b>CONTROL (LP CUTS)</b> A&M SP-5106	JANET JACKSON
34	30	32	6	<b>LOVE TAKE OVER (REMIX)</b> RCA PW-14324	◆ FIVE STAR
35	19	10	10	<b>BAD BOY (REMIX)</b> EPIC 49-05338	◆ MIAMI SOUND MACHINE
36	49	—	2	<b>SUSPICIOUS MINDS (REMIX)</b> I R S 23626 MCA	◆ FINE YOUNG CANNIBALS
37	41	—	2	<b>STRANGE LANGUAGE</b> COLUMBIA PROMO	DEBORA IYALL
38	<b>NEW</b>	1	1	<b>I WOULDN'T LIE (REMIX)</b> TOTAL EXPERIENCE TED1-2633 RCA	YARBROUGH & PEOPLES
39	<b>NEW</b>	1	1	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5Y	HANSON & DAVIS
40	45	—	2	<b>HEADLINES</b> SOLAR 0-66851 ELEKTRA	MIDNIGHT STAR
41	50	—	2	<b>LIKE A TIGER (REMIX)</b> MOSAIC CBS ASSOCIATED 429-05371 EPIC	MICHAEL ZAGER
42	43	46	4	<b>ARE YOU WID IT</b> 4TH & B'WAY BWAY-423 ISLAND PRIVATE POSSESSION FEATURING HUNTER HAYES	HUNTER HAYES
43	<b>NEW</b>	1	1	<b>ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN</b> TABU 429-05386/EPIC	CHERRELLE
44	44	—	2	<b>FUNKY BEAT (REMIX)/WHODINI MEGAMIX</b> JIVE JD1-9462/ARISTA	◆ WHODINI
45	<b>NEW</b>	1	1	<b>SET FIRE TO ME (REMIX)</b> A&M SP-12181	WILLIE COLON
46	46	—	2	<b>WHAT YOU GONNA DO ABOUT IT (REMIX)</b> LONDON 886 051-1 POLYGRAM	TOTAL CONTRAST
47	<b>NEW</b>	1	1	<b>INSIDE TRACK</b> POW WOW WOW 407	NADEEN
48	<b>NEW</b>	1	1	<b>WINNER IN YOU (LP CUTS)</b> MCA MCA5737	PATTI LABELLE
49	<b>NEW</b>	1	1	<b>CAN'T GO THIS WAY AGAIN</b> TC 7008 SUTRA	JULIAN
50	<b>NEW</b>	1	1	<b>LOVE MISSILE F1-11</b> MANHATTAN V-56021 CAPITOL	◆ SIGUE SIGUE SPUTNIK
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week. <ol style="list-style-type: none"> <li>1. THROUGH THE NIGHT BLUE MODERNE ROLL</li> <li>2. MOUNTAINS (REMIX) PRINCE &amp; THE REVOLUTION PAISLEY PARK</li> <li>3. MAD ABOUT YOU (REMIX) BELINDA CARLISLE I R S</li> <li>4. HOW CAN THE LABOURING MAN... MARTINI RANCH SIRE</li> <li>5. DIAL MY NUMBER (REMIX) PAULI CARMAN COLUMBIA</li> <li>6. MINE ALL MINE (REMIX) CASHFLOW ATLANTA ARTISTS</li> <li>7. VIENNA CALLING (REMIX) FALCO A&amp;M</li> <li>8. ON YOUR OWN (REMIX) PETE SHELLEY MERCURY</li> <li>9. AIN'T NOBODY'S BUSINESS BILLIE FLEETWOOD</li> </ol>				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	10	<b>THE FINEST</b> TABU 429-05364/EPIC 1 week at No. One	THE S.O.S. BAND
2	1	1	10	<b>ON MY OWN</b> MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
3	3	5	9	<b>WHAT I LIKE</b> WARNER BROS. 0-20449	ANTHONY AND THE CAMP
4	6	7	10	<b>SAY IT, SAY IT</b> A&M SP-12175	◆ E.G. DAILY
5	5	10	7	<b>LIVE TO TELL</b> SIRE 0-20461 WARNER BROS	◆ MADONNA
6	8	9	7	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
7	4	3	14	<b>WEST END GIRLS (REMIX)</b> EMI-AMERICA V 19206	◆ PET SHOP BOYS
8	10	14	7	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
9	19	19	6	<b>JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS</b> TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
10	25	29	3	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
11	20	24	4	<b>MY ADIDAS</b> PROFILE PRO-7102	RUN-D.M.C.
12	24	31	3	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456 WARNER BROS	◆ PETER GABRIEL
13	11	11	19	<b>I CAN'T WAIT</b> ATLANTIC 0-86828	◆ NU SHOOZ
14	13	16	6	<b>PETER GUNN</b> CHRYSLIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
15	22	22	4	<b>BABY LOVE</b> ATLANTIC 0-86813	◆ REGINA
16	9	8	9	<b>MOVE AWAY (REMIX)/SEXUALITY</b> VIRGIN EPIC 49-05360 EPIC	◆ CULTURE CLUB
17	23	20	7	<b>SOMETHING ABOUT YOU (REMIX)</b> POLYDOR 883 957-1 POLYGRAM	◆ LEVEL 42
18	7	4	12	<b>BAD BOY (REMIX)</b> EPIC 49-05338	◆ MIAMI SOUND MACHINE
19	17	17	16	<b>SWEETHEART</b> SUPERTRONICS RY 013	RAINY DAVIS
20	16	18	4	<b>ALONE WITHOUT YOU (REMIX)</b> EPIC 49 05366	◆ KING
21	26	26	5	<b>STARLIGHT</b> DICE TGR 1005	LAUREN GREY
22	43	—	2	<b>HEADLINES</b> SOLAR 0-66851 ELEKTRA	MIDNIGHT STAR
23	12	6	13	<b>KISS (REMIX)/LOVE OR MONEY</b> PAISLEY PARK 0-20442 WARNER BROS.	◆ PRINCE & THE REVOLUTION
24	27	27	3	<b>I WANNA BE A COWBOY</b> PROFILE PRO-7084	◆ BOYS DON'T CRY
25	15	12	18	<b>(YOU ARE MY) ALL AND ALL</b> SLEEPING BAG SLX-17	JOYCE SIMS
26	21	21	7	<b>I LOVE MY RADIO (MIDNIGHT RADIO)</b> EMERGENCY EMDS 6561	TAFFY
27	33	35	3	<b>TELL ME (HOW IT FEELS)</b> MCA 23623	52ND STREET
28	14	15	7	<b>THE HEAT OF HEAT</b> QWEST 0-20462/WARNER BROS	PATTI AUSTIN
29	18	13	12	<b>WHENEVER YOU NEED SOMEBODY</b> MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
30	42	—	2	<b>I'M YOUR MAN (REMIX)</b> RCA JD-14330	BARRY MANILOW
31	31	38	3	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20471 WARNER BROS	ERASURE
32	<b>NEW</b>	1	1	<b>SET FIRE TO ME (REMIX)</b> A&M SP-12181	WILLIE COLON
33	<b>NEW</b>	1	1	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)</b> EMI-AMERICA V-19206	◆ PET SHOP BOYS
34	28	36	3	<b>VIENNA CALLING (REMIX)</b> A&M SP-12182	◆ FALCO
35	35	47	3	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5Y	HANSON & DAVIS
36	34	32	5	<b>FUNKY BEAT (REMIX)/WHODINI MEGAMIX</b> JIVE JD1 9462 ARISTA	◆ WHODINI
37	29	23	18	<b>I'LL BE ALL YOU EVER NEED</b> JAMPACKED JPI-20001 MUSIC SPECIALISTS	TRINERE
38	38	25	12	<b>CRUSH ON YOU</b> MCA 23613	◆ THE JETS
39	<b>NEW</b>	1	1	<b>AIN'T NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
40	40	—	2	<b>PEE WEE'S DANCE</b> ELEKTRA 0-66850	JOESKI LOVE
41	41	37	5	<b>JACK YOUR BODY</b> UNDERGROUND UN-101	STEVE 'SILK' HURLEY
42	50	—	2	<b>JUST ANOTHER LOVER</b> COLUMBIA 44-05368	◆ JOHNNY KEMP
43	<b>NEW</b>	1	1	<b>MAD ABOUT YOU (REMIX)</b> I R S 23629 MCA	◆ BELINDA CARLISLE
44	<b>RE-ENTRY</b>			<b>EXPERIENCE</b> SUNNYVIEW SUN 438	CONNIE
45	32	28	8	<b>ALL PLAYED OUT</b> DANCE-SING DS-802	L.I.F.E.
46	44	33	9	<b>ONE WAY LOVE</b> TOMMY BOY TB 866	TKA
47	45	45	3	<b>DANCIN IN MY SLEEP</b> NIGHTWAVE NWDS-2001	SECRET TIES
48	30	46	17	<b>HIT THAT PERFECT BEAT</b> MCA 23605	◆ BRONSKI BEAT
49	39	30	8	<b>NEVER AS GOOD AS THE FIRST TIME</b> PORTRAIT 4R9 05375 EPIC	◆ SADE
50	<b>RE-ENTRY</b>			<b>SHELL SHOCK</b> A&M SP-12174	NEW ORDER
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week. <ol style="list-style-type: none"> <li>1. TWO OF HEARTS STACEY Q ON THE SPOT</li> <li>2. LIKE A TIGER (REMIX) MICHAEL ZAGER MOSAIC CBS ASSOCIATED</li> <li>3. LIPS TO FIND YOU TEENA MARIE EPIC</li> <li>4. BREATHLESS MTUME EPIC</li> <li>5. HEARTACHE GERRY TREW VINYL MANIA</li> <li>6. ROCK IT DOWN TO MIDNIGHT DIEBOLD &amp; CO. FEAT. BRIAN SOARES NIGHT WAVE</li> <li>7. THROUGH THE NIGHT BLUE MODERNE ROLL</li> </ol>				

○ 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

**ALBUMS:** The third Run D.M.C. album, "Raising Hell" (Profile), zoomed out of the box. More than 500,000 copies shipped initially, and instantaneous sell-through put it on top of one of the local sales charts in New York in its first week. The only question was: *When* will it go platinum? (And will it beat the current sales champ, Whodini's near-platinum "Escape," to the RIAA auditors?) "Raising Hell" is the flashiest album yet for these masters of austere hard-core rap style—with faster beats, more production, and more elaborate interplay between the duo. Even the fact that it has 12 cuts is significant to its mass marketplace profile (if you will).

The album's length should give it even more longevity than the group's first two. In the rock-fusion category, there's "It's Tricky" and the much-vaunted "Walk This Way," with Aerosmith cut-up on vinyl and guesting in the studio. In the traditional funk vein: "Is It Live"; "Perfection"; the bad human-beat-boxing of "Hit It Run"; and a possibly key pop cut, "You Be Illin'," which has real catch-phrase potential for young listeners. The same applies, in a different respect, to "Proud To Be Black." We object,

frankly, to the occasional profanity and negative messages here ("Dumb Girl," and even parts of the recommended cuts). But we don't want to censor them. We just criticize freely.

Other recent albums: 52nd Street's "Children Of The Night" album (MCA) should stand right with the youthful but sophisticated teen soul of the Jets and Janet Jackson: "Look I've Heard" and "Smiling Eyes" sound like possible singles . . . Bronski Beat's "Truthdare Doubledare" (MCA/London), with a new lead singer and producer, has a more thorough variety of sounds than the prior version of the band; "Do It" is a midtempo standout, and could do with a punchier mix.

**SINGLES:** Full Force's "Temporary Love Thing" (Columbia), halfway between a ballad and a dance cut, has unmistakable echoes of Marvin Gaye and Luther Vandross, and that strong Brooklyn backbeat. Another Bow-Legged Lou radio drama is on the back: We're awaiting his first album of stand-up monolog . . . "Fine Young Tender" (Atlantic), the second single from the Aleem featuring Leroy Burgess album, matches any New York

production for radio polish. The usual Aleem grit is all in Burgess' vocal; for those who like the Aleems rawer, there's some action in the B-side dub.

Petria's "I Miss Your Love" (Romil, 718-712-5108) is an early New York club/retail breakout, halfway between Shannon and the harder rap beats; Ron Dean Miller produced . . . M.C. Chill's "M.C. Story" (The Fever) uses the educated cadences of L.L. Cool J. to give the usual DJ rap mythic resonance . . . So the Pet Shop Boys re-used a song they originally made with Bobby O.'s sound? Well, here's Bobby O. recycling the Pet Shop Boys' sound: "Runway Girl," by 1-2-3 (Menovision), with that sallow-sounding vocal and hard New York beat. Good Hi-NRG, really, with a sampled guest spot from James Brown; Morales & Munzibai mixed. Also: a Waterman-like "remix," with the song totally redone as a heavier tribal rocker . . . Michelle Goulet's "Stop And Think" (Island), mixed by Bruce Forest, is also mass-appeal dance-pop.

**BRIEFLY:** Windy City soul—Bam-Bam's "You Been Messin' Around" (DJ International) makes a cross between rap and balladry, with the Chicago-beat . . . Arrogance's "Crazy" (DJ International) is the first release from that label that sounds like a live band, with guitar and percussion. For all that radio slickness, there are no words in the club mix, except the chant, "Baby, you drive me crazy." A B-side "crazy" mix is more in the expected vein . . . Farley "Jackmaster" Funk & Jesse Saunders' "Love Can't Turn Around" (House Records, 312-666-2380) has an overall polished sound, and another club mix that strips the song off the track entirely; the dub has the most vocals of all, atypically, and suggests a latter-day Screamin' Jay Hawkins.

Left-fielders: Device's "Hangin' On A Heart Attack" (Chrysalis) gets the benefit of a good mix by Jellybean Benitez, though the album-rock vocals ruin the mood; the instrumental is worth a listen . . . On the other hand, Sheila Chambers' rockish "Hit The Road Jack" (Davante, 213-859-3990) is a very good electro-rock revival of the Ray Charles song. Formula, with the right idea . . . Icehouse's "No Promises" (Chrysalis) also makes a great extended—not dance—mix, moody and detailed.

From the import bin: The Communards' "Disenchanted" (London) is an elegant Hi-NRG piece much like the Somerville/Bronski Beat of old; we'd give the challengers this round over the trademark holders . . . Chris Paul's "Expansions '86" (4th & Broadway U.K.) revises the 10-year-old Lonnie Liston Smith classic with, what else, the "Set It Off" beat, and guest vocals from David Joseph.

**THIS WEEK IN DANCE:** 1977 . . . Salsoul Records releases the Walter Gibbons remix of Loleata Holloway's "Hit And Run." No further comment required.



**Living In The Studio.** James Brown takes a break during a studio session at New York's Greene Street Recording for his forthcoming Scotti Bros./Epic album. Joining the Godfather of Soul are producer/writer Dan Hartman, seated, Hartman's partner Charlie Midnight, left, and Greene Street engineer/producer Rod Hui.

## Some Recorded-Music Services Unhappy New Licensing Plan Blasted

BY KIRK LaPOINTE

**TORONTO** The Canadian recording industry's recent move to license DJ and recorded-music services has at least one operator crying in the blues. But he says he's not alone.

Darryl Wolski of Selkirk, Manitoba, says he faces onerous licensing fees that will boost the cost of his service by 30% or so.

"I'll probably be able to stay in business," Wolski says. "But I know many people won't."

The Video Music Licensing Agency (VLA), an adjunct of the Canadian Recording Industry Assn. (CRIA), has moved to license the country's recorded-music services in recent weeks to gain some sort of compensation for the use of copyrighted material. VLA's licensing scheme charges operators of the service varying rates. In Wolski's case, it works out to \$500 per set of tapes.

"I know I speak for a lot of people when I say that we can't afford to absorb that fee," Wolski says. "People will be paying much more to hire a DJ for their social function."

But CRIA president Brian Rob-

ertson says the fees aren't excessive and won't drive people from the business of providing recorded music.

"Anybody who has been in business getting 90% of his product for free is obviously going to complain now that he has some overhead," Robertson says. "But I've got no sympathy at all for individuals or companies stealing product."

Robertson says that VLA official Patrick Fox met in March with representatives of recorded-music services, and that both sides were pleased with the agreement on licensing.

"A lot of operators were nervous about using product because they weren't entitled to," Robertson says. The licensing fee ensures that operators won't be prosecuted, but its prime objective is to compensate copyright holders.

Prosecutions are costly, but they do take place, even though counterfeiting and manufacturing cases steal the headlines. In London, Ontario, for example, the head of Party Sound is currently in court, charged with franchising his operation and duplicating hundreds of his tapes.

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## Which is the only Number One single written by Bruce Springsteen?

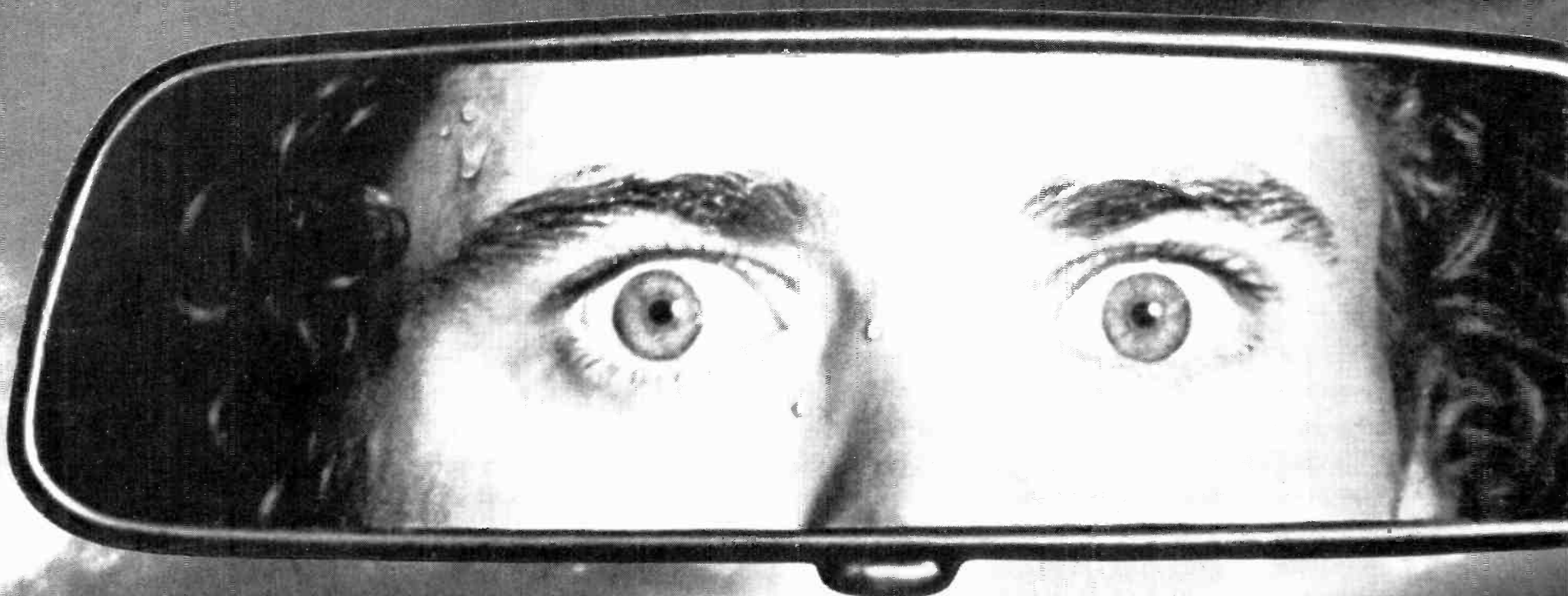
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Co-Producer PAUL LEWIS · Executive Producers EDWARD S. FELDMAN and CHARLES R. MEEKER  
Written by ERIC RED · Produced by KIP OHMAN and DAVID BOMBYK · Directed by ROBERT HARMON  
Filmed in PANAVISION® A TRI-STAR RELEASE



# ...newsline...

**A TRAVEL SERIES** based on the Fodor travel books is due from Thorn EMI/HBO Video. Three titles are due by the Christmas holiday season. They'll center on Mexico, Hawaii, and Great Britain and will be priced at \$29.95. Fort Worth Productions will produce the tapes, with J. Mitchell Johnson taking on directorial duties. Also involved are Lewis Kornfeld, vice chairman of Tandy Corp., and Lewis Allen, a film and stage producer.

**"NATIONAL LAMPOON CLASS OF '86"** has had its cable and video rights picked up by Paramount Home Video. The show recently opened to middling reviews in New York's Village Gate. The video version of the program will be out in the fall on the Showtime cable network and via Paramount Home Video on cassette. Matty Simmons, chairman and chief executive officer of National Lampoon Inc., and John Heyman, president of World Film Services, will be executive producers for the show. Simmons says he hopes to do a series of up to four new shows a year on different themes and possibly with different people.

**THE AMERICAN HERITAGE VIDEO COLLECTION'S** first tapes are being released by Eagle Productions of San Diego, Calif. Two titles are due: "The Secluded World Of The Mule Deer" and "Mysterious Lair Of The Predator." Both tapes list for \$39.95 and focus on hunting techniques.

**IDC CO-OP CONTROL** has snared 13 new clients. The 15-year-old company, which organizes co-op ad campaigns in a variety of fields, now has CBS/Fox Video, United Artists Records, and Ingram on a roster of clients that includes MGM Home Video, Warner Bros. Records, and A&M.

**MORE LICENSED CHARACTERS** head for video, with Vestron Video picking up rights to the Centurions from the Taft Merchandising Group. The Centurions were introduced by Kenner at the 1986 Toy Fair and are being supported by the toy company with a \$7 million network TV ad budget. Other companies that will produce Centurions-related product include Coleco, Viewmaster, and Hanes Knitwear. Vestron will begin releasing hourlong Centurions cassettes in late September at a list price of \$29.95.

**THE PBS "READING RAINBOW"** series is due to come to home video. A video series designed to inspire kids to read, each program includes skits, songs and dancing. Thirty minutes long and listing for \$14.95 are "Arthur's Eyes," "Digging Up Dinosaurs," "Gregory The Terrible Eater/Gila Monsters Meet You At The Airport" lists for \$29.95.

**A RUBBER HAND** is being used by Magnum Entertainment to promote three of its titles. The films are being sold under the promotional name "A Case Of Death." The company is pushing "The Asphyx" and "The Mad Butcher," each selling for \$59.95, and "Dr. Frankenstein's Castle Of Freaks," which will sell for \$49.95. The hand is battery-powered so that it twists and writhes and is flesh-toned for realism. It sticks out of a cardboard counterpiece Magnum has created for the titles.

**TOMMY CHONG GETS ROASTED** in an upcoming Playboy Video release coming on the Karl/Lorimar Home Video. The 60-minute program will be hosted by David Steinberg. Among the comedians appearing on the show are Richard Belzer, Slappy White, and Mach & Jamie. List price for the show is \$39.95.

**RIGHTS TO "SOUL TO SOUL"** have been purchased by Atlantic Home Video from Miramax Films. The film was shot during the 1971 celebration of Ghana's 14th anniversary of independence. Artists featured on the film include Roberta Flack, who sings "Tryin' Times," Santana, which performs "Black Magic Woman," the Staple Singers, and Wilson Pickett. Atlantic Home Video will be releasing the movie on videocassette sometime in September.

**COMIC RELIEF** is coming on Karl/Lorimar Home Video, which will be releasing "The Best Of Comic Relief" on July 25. The two-hour program will be list-priced at \$39.95, and its profits will go to National Health Care For The Homeless projects in 18 cities around the U.S. Among the comedians in the cast are Sid Caesar, John Candy, George Carlin, Howie Mandel, Laraine Newman, Weird Al Yankovic, and Henny Youngman. Among the point-of-purchase materials coming out with the title will be a full-sized poster and a "Cut The Grief With Comic Relief" button.

**"GET WILD"** is the theme of a selection of documentaries being released by United Home Video. Four titles are due, all listing at \$19.95: "Cry Of The Wild," "World Safari," "Cougar Country," and "Of Sharks And Men." United Entertainment Inc., parent company of United Home Video, has relocated. New address for the firms is United Entertainment Inc., 411 S. Darlington St., Suite 600, Tulsa, Okla. 74145. Shipments should still be sent to United Entertainment Inc., 6535 E. Skelly Drive, Tulsa, Okla. 74145.

TONY SEIDEMAN

## Media Makes Some Aggressive Moves Staff Changes, Cannon Deal Signal New Stance

BY TONY SEIDEMAN

NEW YORK Media Home Entertainment has locked up a 50-title deal with Cannon Films and has thoroughly shaken up its marketing management staff, signaling its intentions of taking a more aggressive stance in the marketplace.

### 'We're not a little indie anymore'

"We're not a little independent anymore," says Mark Gilula, Media's newly hired vice president of marketing and one of several new company executives. Media's new president, Peter Piner, joins the company after 13 years with the toy giant Mattel. Former Vestron Video vice president Janice Wiffen is another new member of the Media staff.

One of the first signs of Media's new aggressiveness is the marketing campaign behind the company's repricing of 42 titles in its Nostalgia Merchant line. The price on all Nostalgia Merchant product has been dropped to \$19.95.

Among the titles scheduled to come out at the lower price are such films as "Topper," "Flying Down To Rio," "The Gay Divorcee," and "Mr. Lucky," which were list-priced at anywhere from \$29.95 to \$49.95.

The new Nostalgia Merchant price is only one indication of Media's new posture. The key element of the company's push is the feature film rights it recently purchased from Cannon. "With the Cannon deal we have 'A' titles coming out

on a regular basis," says Gilula. A regular flow of such titles can support a company's entire line.

"Cannon is producing as many films as any of the studios who are in the business right now, if not more," says Gilula. What this means in a business where hits dominate the market is sales power.

"The market is title-driven," he continues. "Retailers are going to buy each title on merit regardless of whether it comes from an independent or a studio." Thus the company, which had been struggling for attention, is now able to get retailers to read an entire brochure on its new releases—and this, Gilula claims, gives Media an advantage.

"We're one of the few manufacturers that has titles that span all genres," he says, citing a range from the recent releases in Media's regular line to the foreign films in its Cinematique Collection to the older titles of Nostalgia Merchant. "We cover all different aspects of the business, and we have a catalog of 50 films at \$19.95, not counting the Nostalgia product." In fact, Media was the first significant manufacturer to put product out at \$19.95, releasing such titles as "Attack Of The Killer Tomatoes" at that price in 1984.

"With 'Nightmare On Elm Street,' which will likely ship in excess of 150,000 units, and then 'Delta Force,' we will go from being one of the smaller independents to one of the major forces in the business," Gilula says.

Even the largest home video indies have been chronically short of "A" titles, Gilula says, which makes Media's deal with Cannon even

more important. "We know where our product is coming from in the next two to three years—our 'A' titles. I don't know of any other independent that can have that guaranteed product flow any more."

The new flow of front-line titles doesn't mean Media will ignore its lesser product, Gilula stresses.

### 'We have "A" titles on a regular basis'

"There will be a lot more attention paid to the [lower-priced] product," he says, both through the distribution channel and directly to consumers. In fact, he says, Media will be doing some consumer advertising for the repriced Nostalgia Merchant titles.

There are 83 films in the Nostalgia Merchant catalog, all of them older pictures but only a few of them in the public domain. The public domain market is currently flooded with product selling at \$9.95 or less for which manufacturers have to pay no royalties, and there have been many reports of quality problems.

"With the glut of public domain product out there," Gilula says, "our product is distinctive in the fact that only three or four titles are public domain. The majority of our Nostalgia Merchant product is licensed."

Among the other titles repriced by Media are "Destination Moon," "Invaders From Mars," and volumes one, two, three, five, six, and eight of the company's "Laurel & (Continued on page 48)

FOR WEEK ENDING JUNE 14, 1986

Billboard

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# TOP VIDEODISKS™

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	Rating	Format	Price
				<b>★ ★ NO. 1 ★ ★</b>					
1	2	9	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95
2	1	11	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
3	3	3	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
4	4	3	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
5	5	7	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	Laser	34.98
6	9	5	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	Laser	34.98
7	7	3	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	CED Laser	24.95 34.95
8	<b>NEW▶</b>		AGNES OF GOD	RCA/Columbia Pictures Home Video 30563	Jane Fonda Anne Bancroft	1985	13	CED Laser	29.95 29.95
9	8	9	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	13	Laser	34.98
10	6	7	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video RCA Video Disc 3002	Sylvester Stallone	1985	R	CED	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.

## Video Is Key In W. German Film Industry

FRANKFURT The consistent growth of the video industry in West Germany and its importance in the context of the national economy will be emphasized at the Second German Video Convention to be staged in Wiesbaden Sept. 12-15.

Government support of the business will be highlighted by the "patron" presence of Martin Bagemann, minister of trade and commerce.

In just over five years, the prerecorded videocassette business has become a vital part of life for German film producers, representing an important cut of total revenue from films. Use of feature films in the video business represents 90% of total turnover.

"Video revenue has clearly become an absolute necessity in enabling feature film producers to cover investment and box-office risks," a convention organizer said.

After the initial boom period, the German video business went through a period of consolidation last year. There are some 4,500 video dealers nationwide, and the total video retail turnover in 1985 was \$240 million, or around 75% of the total film market take.

An additional \$160 million was turned over by video film suppliers, the printing laboratories, and the wholesale sector. Video now provides 20,000 jobs in Germany.

The total number of VCRs in use in German households is now about 7 million. In 1985, there were 108 million prerecorded videotape rentals.

Sixty-seven percent of German cinemagoers are less than 25 years old, 18% are ages 25 to 34, and only 15% are over 35. But according to BVV, the federal video trade association, the video trade is very different. Just 28% are 24 years old or younger, 42% are ages 25-34 group, and 30% are over 35.

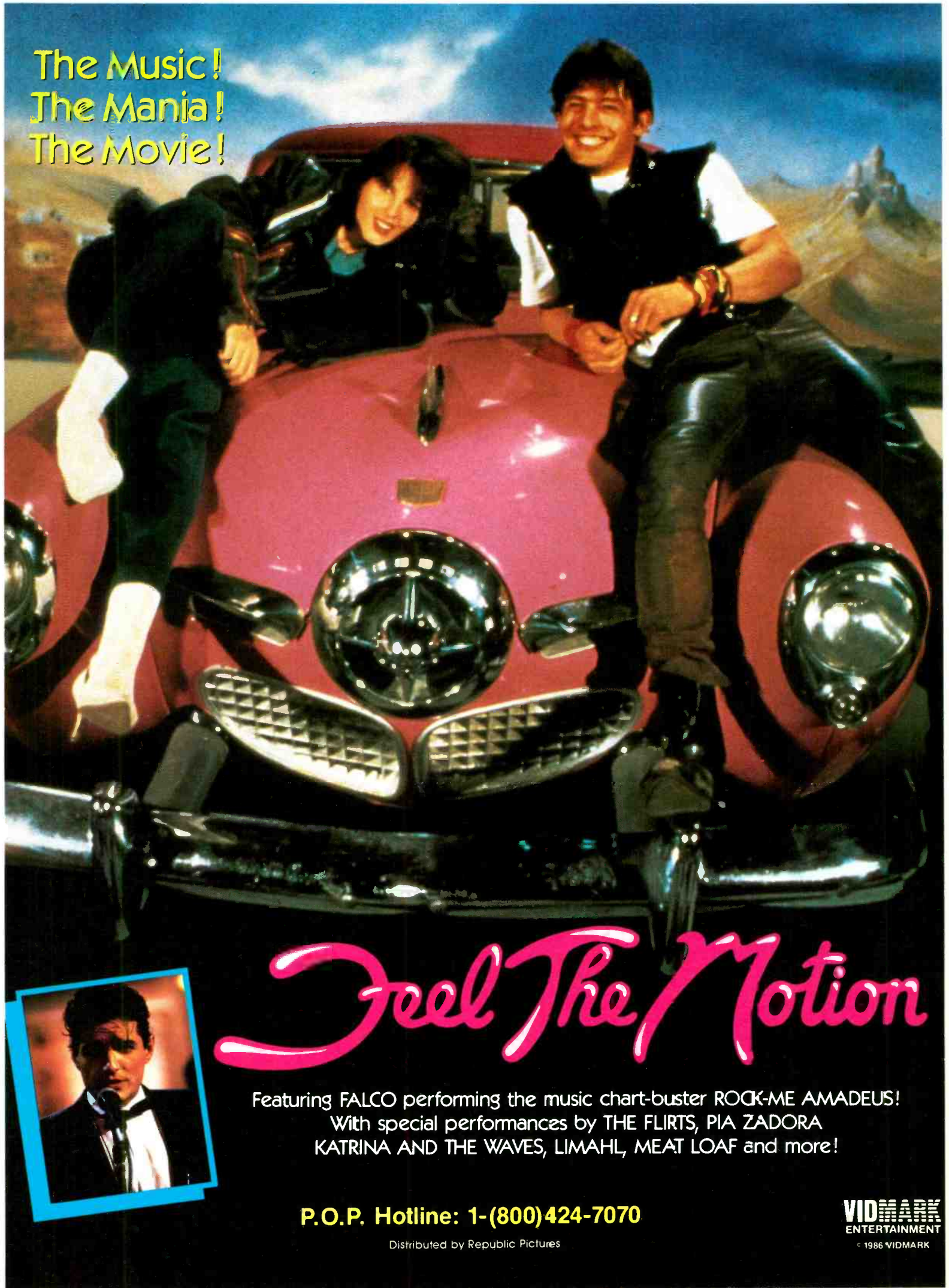
## McQueen TV Series Debut In Video Form

NEW YORK VidAmerica is releasing a pair of newly color-converted, half-hour episodes of "Wanted: Dead Or Alive," the hit television western series that launched the late Steve McQueen's acting career.

The first volume, "Reunion For Revenge," also stars Ralph Meeker and James Coburn and was first aired in 1959, a year after the series premiered on CBS with McQueen playing the part of bounty hunter Josh Randall. The second volume, "The Medicine Man," features Cloris Leachman and was originally broadcast in 1960, the year McQueen left the series for feature films.

VidAmerica, which is exclusively distributed by Lightning Video of Stamford, Conn., will release both  
(Continued on next page)

The Music!  
The Mania!  
The Movie!

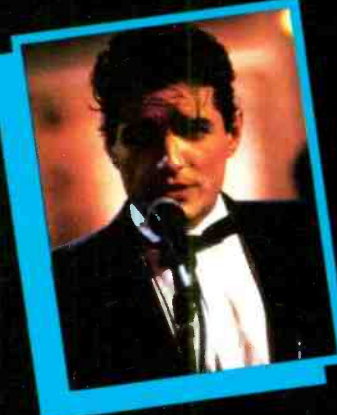


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## MEDIA MAKES SOME AGGRESSIVE MOVES

(Continued from page 46)

Hardy Comedy Classics" series.

Media will be releasing new licensed Nostalgia Merchant titles to increase consumer interest in the line, Gilula says, including additional Laurel & Hardy product to which the company has exclusive rights.

"We're not going to be competing with the \$9.95 product," he says. "We're selling classic films that we have licenses to with the best production quality in the business. The majority of the titles are taken from the original masters.

"It's sell-through product. They're collectibles. All these films have stood the test of time, and will be selling years from now, whereas the hits of today won't be."

Gilula came to Media after spending several years at Federated Department Stores. Before that he worked for Sound Video Unlimited. He admits that even with this background, he finds it hard to keep up

with the rapid evolution of the home video industry.

"The business has been going through some changes, with the 'A' titles selling hundreds of thousands of copies and the pipeline for the rest of the product on the market being clogged up to some extent. No one has any answers yet. We are looking at the situation and finding out what we have to do, not just to get the exposure to the marketplace as far as retailers and distributors go, but to get the product on the stores' shelves.

"I believe that classic product will be there always," he continues. "If there is in fact the sell-through market we all believe in, the classics will always have a place in the marketplace, much longer than the theatrical hits that are coming out right now."

## McQUEEN TV SHOWS COLORIZED, RELEASED AS VIDEOS

(Continued from preceding page)

titles on Aug. 11 at \$19.95 each. According to Gary Needle, VidAmerica's vice president/general manager, the company has a one-year exclusive home video window on the episodes, which were acquired from the Four Star International syndication company and computer colorized by Color Systems Technology. Needle adds that it is the first time that computer-colorized TV programming will be released to the home video market.

While such reprocessing of original programming has caused controversy when applied to black and white movies, Needle says, "In terms of TV watching, people prefer to watch color. I'm not suggest-

ing that you go colorize everything, like 'Citizen Kane,' for instance. But 'Yankee Doodle Dandy' is perfect and looks great."

Needle says the colorization of "Wanted: Dead Or Alive" is making it attractive to future TV programmers, "since it's been played so much before (in the original black and white) and will now give new viewing life in a new form to Steve McQueen."

Needle says that the McQueen titles will be supported in-store by posters and standup displays. He adds that other episodes in the series may be released if the first ones do well.

JIM BESSMAN

FOR WEEK ENDING JUNE 14, 1986

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	32	JANE FONDA'S NEW WORKOUT ▲	★★ NO. 1 ★★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	46	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	24	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
4	NEW ▶		BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
5	4	14	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
6	7	213	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	6	8	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
8	12	45	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	8	7	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
10	5	5	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
11	18	80	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	11	28	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
13	9	9	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
14	16	19	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
15	13	43	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
16	14	31	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
17	NEW ▶		ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
18	NEW ▶		PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
19	28	29	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	19	32	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
21	10	23	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
22	24	3	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R	79.95
23	NEW ▶		DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR	79.95
24	17	11	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
25	15	5	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
26	21	65	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
27	22	3	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13	79.95
28	32	31	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
29	34	28	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
30	26	20	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
31	20	6	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
32	RE-ENTRY		THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
33	23	114	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
34	31	8	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
35	33	115	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
36	29	4	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13	79.95
37	37	5	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
38	38	16	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	NR	29.95
39	39	13	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG	79.95
40	35	9	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	79.95

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

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# VSDA

Video Software Dealers Association

ISSUE DATE AUGUST 30  
AD DEADLINE AUGUST 5

# Chains' Classroom Programs Earn Good Grades

BY GEOFF MAYFIELD

**NEW YORK** A classroom approach to management training is reaping benefits for two major music retail chains.

Los Angeles-based Wherehouse Entertainment and North Canton, Ohio-based Camelot Music launched similar programs last fall. Wherehouse Univ. and Camelot Tech, designed to enhance the in-store training approach typical of most music retailers. Staffers at both companies say the programs have not only improved their trainees' understanding of company policies and procedures, but have also served to improve communication between corporate and field personnel.

There are some differences between the two eight-week programs. Camelot's course focuses on teaching the manager-in-train-

ing (MIT) prior to receiving a store manager's assignment (Billboard, Oct. 12), while Wherehouse's curriculum is designed for a broader range of field personnel—from assistant managers to area supervi-

## 'Effectiveness has improved in our managers'

sors.

Still, Camelot Tech and Wherehouse Univ. operate under a common philosophy. Both programs have specially designed classroom facilities within their company's home offices, both developed manuals and other training materials in-house, and both draw on corporate staffers from all departments to provide instruction—even Lou

Kwiker, president and chief executive officer at Wherehouse, has taught classes. In both programs, the company provides lodging and board for trainees, over and above their salaries, in addition to covering transportation costs.

"Effectiveness has improved in our managers as a result of Wherehouse U," says Mary Keller, senior vice president of corporate development for Wherehouse. "A big intangible benefit has been the enthusiasm of our graduates. They appreciate the investment the company has made in their careers, not only in the amount of money invested but also in the quality training that they receive."

Doug Holder, manager of retail training for Camelot, gives his company's program a similarly enthusiastic grade card.

"The people are better informed from the standpoint of a corporate understanding," says Holder. "It also seems like they communicate a little more with our home office than they would if they hadn't gone through the program. They have a face behind the name, so they're not afraid to call people on staff here and ask questions when they run into some kind of problem out in the store or are confused about a particular policy."

The ever-changing face of entertainment retailing is cited by both chains as major factors that led to these formal training programs. Says Wherehouse's Keller, "As the company grows—and this company is 15 years old—you have people with various habits. That we're consistent in our procedures is important."

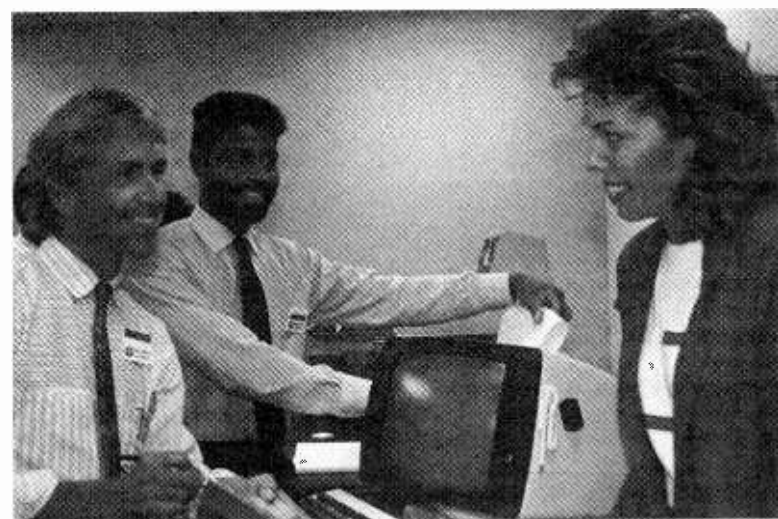
Camelot's Holder says that "updating the program is almost as big a job as developing the program. There are always some things that are going to change in the store, whether it be a new product, a new system, or procedure that you have to stay on top of."

To allow for such revisions, Camelot allows four to six weeks between class cycles. But the Wherehouse staff, with the program's wider enrollment parameters, often doesn't have that luxury. In eight sessions, some falling back to back, Wherehouse Univ. has had 75 graduates since October. The company's first-year goal is 160.

Having recently completed a second class cycle, Camelot Tech now has 16 graduates. Another dozen will start their session this month, and another class is scheduled to begin in September.

Four of the eight April graduates of the Camelot school have already been placed in manager slots. All of the eight MITs who completed the company's first course in November were placed by early March, with most landing their assignments by the end of 1985.

Minimum requirements for the typical Camelot MIT are two months of in-store training under a veteran manager prior to the program, with an additional month of on-the-job training after Camelot



Wherehouse Entertainment is finding that its classroom training program, "Wherehouse Entertainment," is improving managers' efficiency and developing consistent practices. Much of the instruction is led by director of O/A development Kim Miller (far right, top photo) and assistant director of O/A development Laurie Murphy (right, bottom photo).

Tech. Holder says this formula provides "just the right mix of in-store training to complement the classroom training."

Although record retailers have been slow to adopt programs as formal as those found at Camelot and Wherehouse, staffers at both companies note that other retail industries—particularly in fast food—have long employed the classroom approach. While neither company claims its program is as extensive as those found in other retail sectors, both say they've already realized positive impact from their courses.

"You're going into the 21st century and your best chance is to grow your own," says Keller of Wherehouse U's curriculum. "When we came up with the program, it was greeted with great enthusiasm by our entire management."

Keller says that all key Wherehouse management had input in developing the program but gives particular credit to John Scales, senior vice president of operations; Barbara Waalkes, associate vice president of store operations; and Wayne Carpenter, associate vice president, of human resources for shaping the structure of the course. Keller and Carpenter continue to oversee the university, with Kim Miller, director of O/A development and Laurie Murphy,

assistant director of O/A development, guiding the program on a day-to-day basis. (O/A stands for "owner/associate," a term that Wherehouse uses rather than employee to reflect the fact that all personnel hold stock in the publicly owned company.)

At Camelot, Holder and Dan Denino, director of human resources and training, formulated Camelot Tech with input from the company's operations department. In January, they added Keith Thomas, a nine-year store manager formerly located in Dayton, Ohio, to their staff as retail training instructor.

According to Denino, Camelot will shorten the program to seven weeks beginning with the September class, with the eventual goal of making the course six weeks long. "We think we can do it without losing anything." And while Camelot has no plans to bring managers who trained in the previous on-the-job program through the program, he says a class for the company's 18 district supervisors may be implemented.

Denino says the company's program has already "exceeded all of our expectations. We keep in close touch with our graduates, and from the comments we get, they often refer to their materials from the course and their notes from class."

## ...newsline...

**BIG PLANS** are underway as Tower Records and Musician magazine work with IRS Records to promote the Let's Active album "Big Plans For Everybody." The contest offers the Hammer guitar of Active's Mitch Easter as top prize, inviting Tower shoppers and Musician readers to phrase, in 25 words or less, their "big plans" for Easter's personal ax. Registration deadline is June 15.

**LARRY COULTER** recently anked his position as general manager of Best Video, the Oklahoma City-based distributor. Industry sources credit Coulter for playing a key role in the firm's growth. There's no firm word about his future plans.

**CITY-1-STOP**, the one-stop division of Music Plus' parent company Show Industries, hosted its fifth annual Black Music Day party for independent store owners on June 6. Artists scheduled to attend included Patrice Rushen, Michael Henderson, Randy Crawford, World Class Wreckin' Cru, Con Funk Shun, and Damon Rentie.

**THEY'VE GOT GOODY:** Music retail pioneer Sam Goody joins a panel discussion and seminar on the topic "How To Survive In The Video Rental Business," scheduled for Tuesday (17) at the Adria Conference Center, Bayside, N.Y. Sponsored by Creative Video Concepts, the six-hour forum marks Goody's first industry appearance since retiring from his 28-store chain in 1979. Among the other panelists will be Arnold Menis, director of marketing, National Video Clearing House; Stan Bauer, general manager of magnetics division, Fuji Corp.; Colin Medlock, president of distributor Channel 3; and Stephen Williams, audio/video columnist for New York Newsday.

**GIFT CERTIFICATES** are the focus of a merchandising kit from the National Assn. of Recording Merchandisers (NARM). Using the trade group's familiar "Give The Gift Of Music" theme, the free display pieces include album-sized flats, 4- by 9-inch decals, and sheets of camera-ready art. Originally, NARM explored the possibility of developing an institutional gift certificate redeemable at all member stores, but elected instead to develop a generic campaign because 93% of the organization's members already offer their own gift certificates.

**ADVENTURELAND VIDEO** recently assembled a national advisory council, which company president Martin Ehman says will enhance communication and provide "an organized systematic way to get input from our 690 franchise locations." The self-governing panel of 10 regional franchisee representatives functions independently of the company's Salt Lake City corporate staff under its own set of bylaws. Officers are Jim Potts, chairman; LaFonda Merrick, vice chairman; and Donna Legg, secretary.

**HATS OFF** to Kenny Altman, assistant manager of Tower Records' downtown store in New York, for his charity double-header on May 25. Not only did Altman enlist his store's support for the UNICEF event Sport Aid (Billboard, June 7), he also ran in the event and capped off the day by joining hands with Hands Across America. GEOFF MAYFIELD

## Grass Route

BY LINDA MOLESKI

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

**ALLIGATOR RECORDING** artists Roy Buchanan and Lonnie Mack just kicked off a 15-city cross-country tour—dubbed “The Great American Guitar Assault”—with a Chicago date. Also featured in the blues package is former Allman Bros. Band guitarist and vocalist

Dickey Betts. The tour is playing 1,000- to 3,000-seaters. Buchanan just released “Dancing On The Edge,” his second album for Alligator, featuring vocalist Delbert McClinton. Mack is scheduled to enter the studio later this year to record his next project.

Other Gator activities: Buchanan, Mack, and labelmate Albert Collins will be spotlighted in a 90-minute television special titled “American Guitar Heroes.” The event was filmed last winter at New York’s

Carnegie Hall and will also be released as a home video cassette. The project is being put together by Praxis Media. It is the first long-form performance video featuring Alligator acts. Also, listen for Albert Collins’ guitar licks on David Bowie’s “Underground,” the single from the soundtrack to the forthcoming film “Labyrinth.”

**TO HELP CELEBRATE** Albany, N.Y.’s tricentennial, local rock group the Sharks has released the

single “Let’s Have A Party, Albany,” on Blotto Records. The record, which was the brainchild of songwriter David Allan, is being distributed exclusively by some 30 Burger King restaurants throughout the area. According to group manager Bob Button, the fast food chain financed the entire recording project as well as promotional items. It was Allan who approached Burger King with the idea.

Proceeds from the single will go to benefit Hope House, a drug rehabilitation center in the city. According to Button, the single has a \$2.00 price tag and has already raised in excess of \$4,000 for the center—on an initial pressing of 2,000 units.

Copies will be sold until the end of the year.

Local television station WTEN-Channel 10 in Albany produced a music video to support the single. The clip features cameo appearances by Albany Mayor Thomas Whalen, Olympic gold medalist Jeff Blatnick, and Guardian Angel Lisa Sliwa. The single and the video premiered at a WPYX-FM sponsored “Breakfast Club” party at the Albany Teletheatre. WPYX air personalities Bob Mason and Bill Sheehan also make guest appearances on the song.

The Sharks—which, incidentally, is not the Elektra act—is a seven-  
(Continued on next page)

FOR WEEK ENDING JUNE 14, 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
1	1	1	39	★ ★ NO. 1 ★ ★ WHITNEY HOUSTON ARISTA ARCD 8212 8 weeks at No. One WHITNEY HOUSTON
2	2	2	54	DIRE STRAITS WARNER BROS. 2-25264 BROTHERS IN ARMS
3	3	3	10	THE ROLLING STONES COLUMBIA CK 40250 DIRTY WORK
4	5	5	19	HEART CAPITOL 46157 HEART
5	24	—	2	VAN HALEN WARNER BROS. 2-25934 5150
6	7	7	55	PHIL COLLINS ATLANTIC 2-81240 NO JACKET REQUIRED
7	6	6	4	JOURNEY COLUMBIA CK 39936 RAISED ON RADIO
8	4	4	23	SADE PORTRAIT RK 40263/EPIC PROMISE
9	22	—	2	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS. PARADE
10	16	15	5	MIKE & THE MECHANICS ATLANTIC 2-81287 MIKE & THE MECHANICS
11	9	18	3	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM THE OTHER SIDE OF LIFE
12	15	13	9	THE OUTFIELD COLUMBIA CK40027 PLAY DEEP
13	11	10	23	MR. MISTER RCA PCD 1-7180 WELCOME TO THE REAL WORLD
14	13	8	55	PINK FLOYD HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON
15	8	11	34	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM SCARECROW
16	14	16	11	ROBERT PALMER ISLAND 2-90471/ATLANTIC RIPTIDE
17	12	9	22	THE CARS ELEKTRA 9-60464-2 GREATEST HITS
18	17	14	4	JOE JACKSON A&M CD 6021 BIG WORLD
19	10	12	25	BARBRA STREISAND COLUMBIA CK40092 THE BROADWAY ALBUM
20	20	23	10	STEELY DAN MCA MCAD 5570 DECADE
21	19	20	9	BANGLES COLUMBIA CK40039 DIFFERENT LIGHT
22	18	19	13	INXS ATLANTIC 2-81277 LISTEN LIKE THIEVES
23	27	25	4	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-2/POLYGRAM RENDEZ-VOUS
24	23	21	42	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2 CHRONICLES
25	25	28	5	JANET JACKSON A&M CD 5106 CONTROL
26	26	—	2	JUDAS PRIEST COLUMBIA CK 40158 TURBO
27	21	17	28	ZZ TOP WARNER BROS. 2-25342 AFTERBURNER
28	NEW ▶	1	1	THE MOODY BLUES THRESHOLD 820 006-2/POLYGRAM DAY OF FUTURE PAST
29	NEW ▶	1	1	SOUNDTRACK A&M CD 5113 PRETTY IN PINK
30	NEW ▶	1	1	ELVIS COSTELLO COLUMBIA CK 40173 KING OF AMERICA

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
1	1	1	55	★ ★ NO. 1 ★ ★ AMADEUS SOUNDTRACK FANTASY WAM-1791 30 weeks at No. One NEVILLE MARRINER
2	2	2	10	SWING, SWING, SWING PHILIPS 412-626 BOSTON POPS (WILLIAMS)
3	3	3	19	BACHBUSTERS TELARC 80123 DON DORSEY
4	4	4	12	HOROWITZ: THE LAST ROMANTIC DG 419-045 VLADIMIR HOROWITZ
5	5	6	7	SONGS FROM LIQUID DAYS CBS MK-39564 PHILIP GLASS
6	6	5	55	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
7	7	7	55	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
8	9	10	20	ORCHESTRAL SPECTACULARS TELARC 80115 CINCINNATI POPS (KUNZEL)
9	8	8	55	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)
10	10	9	55	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
11	11	11	33	BLUE SKIES LONDON 414-666 KIRI TE KANAWA (RIDDLE)
12	13	13	44	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)
13	12	12	55	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS
14	14	14	55	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 NEVILLE MARRINER
15	16	21	4	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096 WYNTON MARSALIS
16	15	15	55	BEETHOVEN: SYMPHONY NO. 9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)
17	17	17	8	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)
18	18	16	55	WEBBER: REQUIEM ANGEL CDC-47146 DOMINGO, BRIGHTMAN (MAAZEL)
19	19	20	6	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)
20	21	19	13	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 ACADEMY OF ANCIENT MUSIC (HOGWOOD)
21	20	18	55	TELARC SAMPLER #2 TELARC 80102 VARIOUS ARTISTS
22	22	22	55	COPLAND: APPALACHIAN SPRING TELARC 80078 ATLANTA SYMPHONY
23	24	25	55	PACHELBEL: CANON RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA
24	26	28	3	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
25	28	—	2	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 VLADIMIR ASHKENAZY
26	25	24	55	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932 BERLIN PHILHARMONIC (KARAJAN)
27	23	23	21	PASSIONE LONDON 417-117 LUCIANO PAVAROTTI
28	NEW ▶	1	1	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)
29	27	26	26	BARTOK: MIRACULOUS MANDARIN LONDON 411-894 DETROIT SYMPHONY (DORATI)
30	29	27	18	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 NEVILLE MARRINER



## Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**SYLVANIA** (615/521-4494) has added two new CD digital audio players to its line. The model SY1150 is equipped with a motorized front-loading tray, three-speed audible search forward-reverse, next-track and previous-track skip, 20-track random selection programming, digital filtering, and four times oversampling. In addition, it features memory programming, store-cancel-review, and an elapsed time display.

Model FDE203 has 20-memory random-access programming, digital filtering, direct music track access, and an elapsed-time LED digital readout. It is 420mm wide to fit any rack. The front-loading unit has instant play, next-track advance, previous-track play, search forward-reverse, repeat-play, pause, four times oversampling, and a headphone jack.

The company suggests neither a retail price nor price range for these players.

From **Sharp** (201/529-8674) comes the JC-126 personal stereo radio/cassette player. Available in pink, yellow, red, blue, and black, the player has a built-in AM/FM stereo LED indicator and belt clip and comes with a lightweight stereo headphone. Suggested retail price is \$29.95.

There's another compact disk organizer on the shelves, this one from **Sound Accessories** (818/762-0619). The unit holds either six double or 12 single CDs and can be interlocked vertically or horizontally with other units. The holder, made of smoked plastic, can be used as a freestanding or wall-mounted item. It retails for under \$7.

**Sony** (212/418-9470) is introduc-



Sharp's new personal stereo cassette player with AM/FM radio offers several convenient features and comes in blue, red, black or yellow.

ing a new audiocassette line, with wide-window shells and easier-to-identify packaging. Suggested retail prices in the 90-minute configuration are \$3.15 (HF), \$4.25 (HFS), \$5.50 (UX), \$6.95 (UXS), \$7.95 (UX-ES), \$9.95 (UX-PRO), and \$11.95 (Metal-ES).

The "Studio Session" software package from **MacNifty Central** (800/328-0184) enables a Macintosh computer user to have an instant six-track recording studio without having to have a MIDI synthesizer. The three-disk sound manipulation program is priced at \$89.95. The program disk contains a six-channel editor on which one can compose music, either by writing on a staff or by entering phrases from the Phrase Library that contains drum patterns, bass lines, and sound effects or phrases for other instruments. The two remaining disks contain 91 digitized sound sources, including electric bass, bent guitar, and rock snare. Some of the sources are chords rather than single notes.

### GRASS ROUTE

(Continued from preceding page)

piece regional rock band. The group has two releases: "Shark Treatment" (EP) and "Seven Deadly Fins" (LP).

**SEEDS AND SPROUTS:** Congratulations to **Rhino** recording artists **Big Daddy**, who are finalists in the "Original Music with Lyrics for a TV/Cinema Commercial" category of this year's Clio Awards. The piece is for Chicago's Lincoln Park Zoo, and the group is credited with musical direction, composition, and lyrics. Big Daddy's latest release is "Meanwhile, Back In The States."

While on the subject of Rhino, the imprint will re-release the following **Monkees** albums this summer: "More Of The Monkees," "Headquarters," "The Monkees," and "Pisces, Aquarius, Capricorn & Jones Ltd." The releases were spurred by the revitalized interest in the popular '60s TV show, which has been receiving a good deal of exposure on MTV lately. The group is currently on its 20th anniversary tour.

## HARDWARE MONITOR

# Time To Stabilize Camcorder Prices

by Aaron Neretin

A biweekly column focusing on developments in the hardware and software industries.

**CAMCORDERS ARE IN** the midst of a sales slump that has befuddled suppliers and retailers alike.

Sales have fallen well below the projected mark, and the industry is scurrying about trying to pinpoint

### Retailers should be given a guarantee on gross margin

the problems—and find some solutions.

The comment heard most often is that the camcorder is still in the process of maturing as a product category and, therefore, will experience sharp up and down sales cycles until it approaches commodity status.

Of course, there was none of that kind of talk in January when anyone who had a forum was projecting sales increases of between 125% and 200% for camcorders in 1986.

Now the up and (mostly) down cycles have everyone wondering whether we are dealing with a seasonal product that will surge as summer vacation times approach and during the fourth-quarter holiday season when the spirit of giving and togetherness becomes pervasive.

Some retailers have responded to the slowdown by bringing up the old saw, "Camcorders will not become a mass-market product until the pricing comes way down."

Many clear-thinking, future-oriented suppliers and merchants in the industry fear that the slowdown in camcorder sales and the resultant inventory backup will create exactly the kind of hysterical pricing scenario that brought low- and middle-end VCRs and color televisions to their knees and that threatens to do the same to compact disk players. The time to institute preventive measures is upon us.

The camcorder is not only here to stay, but it represents a trendsetter for the video industry. Suppliers must take action now to prevent pricing erosion that will forever destroy the highest margin potential offered by any of the video categories.

There is some precedent in other electronics and appliance categories for the manufacturer to offer retailers allowances against camcorder inventory currently on the floor or in retailer warehouses. Such allowances, in order to work, must be put on the table by every key camcorder supplier. Every supplier must recognize, at the same time, that the only way to retain a sane pricing structure is to assure the retailer the guarantee of a base gross margin on the products currently in his inventory against sale of that product below that margin to the consumer.

The trick is that the industry must avoid any appearance of collusion for fear of government intervention, and legitimate retailers must be willing to go along with the guaranteed-margin premise in order to protect their future profitability.

There is one ultimate benefit that a guaranteed gross margin might produce. It could stop trans-shippers, and those who ship to trans-shippers, dead in their tracks and could put many of the electronics discounters that have been destroying one marketplace after another out of business.



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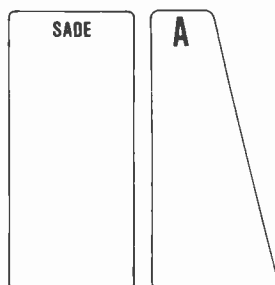


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**New bands deal with debts in trying to launch careers in music. Turn to Billboard's financial section, page 71**

### Compact Disc Dividers



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## New Releases

### ALBUMS

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

#### POP/ROCK

**BLUE MOVIE**  
Heats In Clubs  
LP Good Foot 1001/NA

**PRINCE & THE REVOLUTION**  
Parade  
CA Paisley Park 25395/WEA/no list

**WHITE ANIMALS**  
White Animals  
LP Dread Beat DBLP3186/\$8.99  
CA DBC3186/\$8.99

#### BLACK

**CRAWFORD, RANDY**  
Abstract Emotions  
LP Warner Bros. 25423/WEA/\$8.98  
CA 25423/\$8.98

**DEL REY & THE BLUES GATORS**  
Cafe Society  
LP Kicking Mule KM 330/no list  
CA KMC 330/no list

**HEYMAN, RICHARD X.**  
Actual Size  
EP NR World Records Unlimited/no list

#### JAZZ

**APPEL, SCOTT**  
Glassfinger  
LP Kicking Mule KM 180/no list  
CA KMC 180/no list

**MULLIGAN, GERRY MEETS SCOTT HAMILTON**  
Soft Lights & Sweet Music  
LP Concord CJ 300/no list  
CA CJ 300/no list

**SHEARING, GEORGE & BARRY TUCKWELL**  
Play The Music Of Cole Porter  
LP Concord CC 2010/no list  
CA CC 2010/no list

**COUNTRY**

**HORSE SENSE**  
Fences, Barbed Wire, & Walls  
LP Kicking Mule KM 338/no list  
CA KMC 338/no list

#### GOSPEL

**McDUFFIE, E. LARRY & THE SAVANNAH COMMUNITY CHOIR**  
He Cares For Me  
LP Atlanta International AIR 10104/\$7.98

**SISTER POPE & THE PEARLY GATES**  
Dedication  
LP Atlanta International AIR 10107/\$7.98

#### NEW AGE

**HYKES, DAVID & THE HARMONIC CHOIR**  
Harmonic Meetings  
LP Celestial Harmonies CEL 013/no list

**MACNEIL, MADDIE**  
Soon It's Going To Rain  
LP Kicking Mule KM 244/no list  
CA KMC 244/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 Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

### HOME VIDEO

Symbols for formats are ▲=Beta, ♥=VHS, ◆=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

#### FILMS

**DANCE WITH A STRANGER**  
Rupert Everett, Miranda Richardson  
▲♥Vestron Video 5137/\$79.95

**THE BROTHERS IN ARMS VIDEO**  
Dire Straits  
▲♥Warner Reprise Video 38119/WEA/\$19.98

**CRY UNCLE**  
Allen Garfield, Paul Sorvino  
▲♥Prism Entertainment/\$79.95

**DON'T CHANGE MY WORLD**  
Roy Tatum, Edie Kramer

▲♥Vestron Video 3116/\$59.95  
**THE DREAM ACADEMY**  
The Dream Academy  
▲♥Warner Reprise Video 38106/WEA/\$16.98

**FOXFIRE LIGHT**  
Tippi Hedren, Leslie Nielson  
▲♥Prism Entertainment/\$79.95

**FULL MOON IN PARIS**  
Pascale Ogier  
▲♥Media Home Entertainment CC5019/\$59.95

**HARD ROCK ZOMBIES**  
E.J. Curcio, Sam Mann  
▲♥Vestron Video 4449/\$69.95

**HOME MOVIES**  
White Animals  
▲♥Dread Beat DBC100/\$19.95

**HOW TO SEDUCE A WOMAN**  
Angus Duncan, Marty Ingels  
▲♥Prism Entertainment/\$39.95

**I WANT WHAT I WANT**  
Anne Heywood  
▲♥Prism Entertainment/\$39.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.



**Igor's Winners.** Sam Goody's tied in the inaugural in-store event of its mascot Igor with a look-alike contest at the chain's Woodbridge, N.J., store. All three finalists received an Igor toy and a store gift certificate, with the grand-prize certificate valued at \$100. Huddled with the mascot are, from left, runners-up Edward Gould and Tracie Forrentini with winner Joe Vitale.

FOR WEEK ENDING JUNE 14, 1986

## Billboard TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	1	124	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●		●	●					
	2	5	120	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●						
	3	10	17	COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	●		●	●					
	4	2	89	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	●		●	●	●				
	5	4	141	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆	◆	●	●				
	6	RE-ENTRY		CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	●		●	●					
	7	3	17	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	●	●	●	●					
	8	8	23	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	●								
	9	7	8	READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	●		●	●					
	10	RE-ENTRY		I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			●						
HOME MANAGEMENT	1	1	99	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●					
	2	7	44	PRINTMASTER	Unison World	At Home Print Shop	●	●	●	●				●	
	3	3	5	BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.	●		●	●					
	4	2	60	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●		●	●					
	5	10	5	THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.	●		●	●					
	6	9	3	PRINT SHOP COMPANION	Broderbund	The program has 16 new drawing tools. Includes 50 new borders.	●	●	●	●					
	7	5	44	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			●						
	8	4	11	SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	●		●	●					
	9	6	3	WORD PERFECT	Satellite Software Solutions	Word Processor				●					
	10	8	11	PAPERBACK WRITER	Digital Solutions	Word Processing Program			●						

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## Dealers Flip Over Custom Catalogs Publishers Of The Product Flourish

BY GEOFF MAYFIELD

NEW YORK A growing number of video retailers are finding that a customized catalog is a simple, effective tool for increasing rental volume.

Rather than providing a basic list of movie and video titles—a practice that dates back to the industry's earliest days—the customized catalog gives a description of each title's story line or contents. Also included are names of key cast members, MPAA ratings, year of release, program length, and whether the movie is color or black-and-white. At the dealer's option, the catalogs can also include catalog numbers, VHS/Beta availability, footnotes, and other details.

Titles can be listed either in straight alphabetical order or broken down according to various categories (i.e., drama, comedy, science fiction, etc.). Indexes are also available, both by title and by star.

In the New York City borough of Queens, the Video Joe store has proved that this type of catalog can be a powerful marketing tool. Books were sent direct mail to the store's 8,000 members, both active

and inactive, and drew instant response.

"It brought people into the store who hadn't been in for quite a while," says store manager Randy Downs. "Our catalog definitely keyed interest in older movies and slower-moving titles. It's an expensive investment, but it's really worthwhile."

Downs says Video Joe had an additional 7,000 copies of the catalog printed to use in enlisting new members in its fee-free club.

Catalog publishers say another benefit is that such comprehensive compilations allow all family members to explore a store's inventory, thus increasing turns on titles that might otherwise be ignored.

Manny Armesto, vice president of sales for Custom Video Catalogues in Westwood, N.J., says that without the booklet, a dealer "only gets to promote to the one person who comes into the store. They generally really have three times as many customers as they do members."

"It stays with them in the home," says Jeff Blakeman, production director for Innovative Video Productions, a division of Lanham, Md.-based distributor Schwartz Bros.

Inc. "It has more value than a list of titles and keeps the name of the store in front of the customer."

In response to growing dealer demand for the product, several companies have begun producing customized catalogs. Use of a computer data base allows them to produce the books at a lower cost than would be possible if they had to produce each store's book from scratch.

The retailer provides a list of the store's available movies to the publisher, who programs the computer to develop the required list of de-

(Continued on page 57)



**A Velveteen Greeting.** Sharon Lerner, vice president and creative director for Random House Home Video, puts the finishing touches on Easter baskets that were donated to various hospitals throughout the country. Included in each basket was a copy of the company's "Velveteen Rabbit" videocassette, along with the book, audiocassette, and record of the story—and a stuffed toy of its central character.

FOR WEEK ENDING JUNE 14, 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	37	<b>PINOCCIO</b> ♦	Walt Disney Home Video 239	1940	29.95
2	3	9	<b>THE SWORD IN THE STONE</b>	Walt Disney Home Video 229	1963	79.98
3	2	37	<b>DUMBO</b> ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	4	32	<b>ROBIN HOOD</b> ♦	Walt Disney Home Video 228	1973	29.95
5	5	9	<b>SESAME STREET PRESENTS: FOLLOW THAT BIRD</b> ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	9	14	<b>HUGGA BUNCH</b>	Children's Video Library Vestron 1513	1985	29.95
7	12	33	<b>BUGS BUNNY'S WACKY ADVENTURES</b> ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
8	6	37	<b>THE CARE BEARS MOVIE</b> ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
9	7	28	<b>PETE'S DRAGON</b> ▲ ♦	Walt Disney Home Video 10	1977	29.95
10	8	9	<b>RAINBOW BRITE AND THE STAR STEALER</b>	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
11	11	12	<b>VELVETEEN RABBIT</b>	Family Home Entertainment F1173	1985	14.95
12	10	13	<b>VIDEO-A-LONG WINNIE THE POOH</b>	Walt Disney Home Video 336	1986	14.95
13	21	14	<b>VIDEO-A-LONG THE DISNEY CLASSICS</b>	Walt Disney Home Video 337	1986	14.95
14	<b>NEW</b> ▶		<b>MY LITTLE PONY: ESCAPE FROM CATRINA</b>	Children's Video Library Vestron 1403	1986	19.95
15	25	13	<b>RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND</b>	Children's Video Library Vestron 1523	1985	29.95
16	15	13	<b>VIDEO-A-LONG MICKEY'S DISCOVERY SERIES</b>	Walt Disney Home Video 335	1986	14.95
17	22	3	<b>BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL</b>	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
18	23	7	<b>ROBOTECH-VOLUME 1 (BOOBYTRAP)</b>	Family Home Entertainment F1176	1985	9.95
19	13	4	<b>PORKY PIG AND DAFFY DUCK CARTOON FESTIVAL</b>	United Artists Television, Inc. MGM/UA Home Video 200708	1986	19.95
20	<b>NEW</b> ▶		<b>CHALLENGE OF THE GOBOTS: THE GOBOTRON SAGA</b>	Hanna-Barbera Vestron 4434	1986	69.95
21	18	37	<b>CARE BEARS BATTLE THE FREEZE MACHINE</b> ▲	Family Home Entertainment F371	1983	29.95
22	16	20	<b>SHE-RA, PRINCESS OF POWER VOL. II</b>	Magic Window 6-20506	1985	24.95
23	19	20	<b>AN OFFICER AND A DUCK</b>	Walt Disney Home Video 258	1985	29.95
24	14	3	<b>HOLD THE LION, PLEASE</b>	United Artists Television, Inc. MGM/UA Home Video 200696	1986	14.95
25	17	2	<b>SHE-RA, PRINCESS OF POWER VOL. I</b>	Magic Window 6-20509	1985	24.95

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

## Merchant Fuels Sales, As Video/Gas One-Stop Bows

BY MAURIE H. ORODENKER

KULPONT, Pa. If selling gas can help move milk, deli, and other foods at 7-Eleven shops and countless other convenience stores, there's no reason why selling gas can't move the rentals of "Return of the Jedi," "Ghostbusters," and other videocassettes.

That's exactly what 26-year-old Lance Charles thought. And that's why he created The Video Station in Central Pennsylvania—which may be the industry's first combination gas station/video store. Charles' concept seems to be an appropriate response to the many convenience store/gas outlets that have recently added video inventories, including several thousand 7-Eleven units (Billboard, Feb. 1).

Motorists driving into The Video Station, are greeted not only with premium, unleaded, and regular gas pumps, but with mini-posters calling attention to "Amadeus," "Rambo," "Desperately Seeking Susan," and other video releases. There's no self-service here. Charles has car attendants giving personalized service to gas buyers with the same dedication and eagerness as store clerks serving the likes and dislikes of video renters and buyers.

There's a special reason for Charles maximizing the Video Station's services in order to maximize his profits. All the profits go to help support his fledgling VCT Productions based in nearby

Mount Carmel, Pa., which Charles aims to develop into a full-scale video production firm.

Gas pump prices are competitive, with an oil check and a window wash included. But to make sure that the gas customer is made aware of the video store, attendants very politely ask if the gas customer is a club member. If not, he will explain that members of the video club get a penny a gallon discount off the gas purchase price.

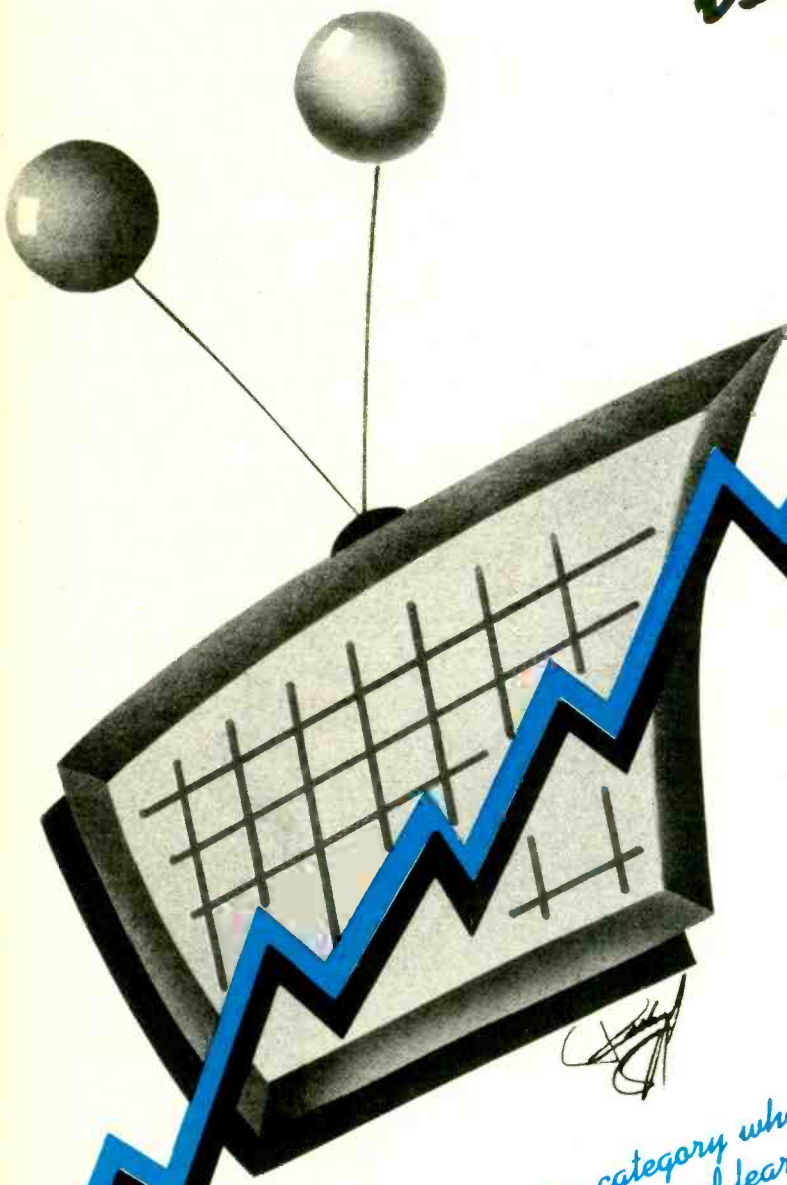
Charles says that it is quite common now for the customer to leave his car at the pump, head into the store for a videocassette movie or two, and receive their keys from an attendant who has valeted their car. Charles offers an added advantage. Video Station opens at 6 a.m. on weekdays so customers have plenty of time to fill the gas tank and drop off rented titles on the way to work.

For Charles, business has been good since opening. Gas and video rentals are keeping pace with each other. And for added measure, Charles says that he sold 12 videocassette recorders during the first month of operations. Overnight rentals range from 99 cents to \$1.88.

As Charles sees it, pumping gas and renting videos complement each other and allow him to offer long hours and low prices. Charles points out that while gas sales go up in the summer and down in the winter, video rentals face a lull in the summer and go way up in the winter.

# KID VID

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Sales are jumping\*. The market is skyrocketing\*\*. Kid-vid is now big sell-through business! Billboard previews fall and Christmas product to start stocking now.

## RETAILER'S GUIDE TO CHILDREN'S VIDEO

- **Overview:** Kid-vid's position in world video marketplace
- **Reports:** Animation, live action, theatrical
- **Dominant suppliers:** Their top sellers and new product for shipment now through Christmas
- **Retailing survey:** How to merchandise Kid-vid
- **Outlets:** Selling or renting Kid-vid
- **Programming:** Emergence of made-for-children's video —best-sellers and new product for fall and Christmas
- **Licensing:** Links between popular TV and comic book characters, toys and Kid-vid
- **CHART:** Top 20 Kid-vid titles during the past year

\*Projection for 1986: Double 1985 sales

\*\*Kid-vid titles sold in 1985: 13% of home video sales

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(212) 764-7356

RON WILLMAN, director of sales: video/sound  
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IN LOS ANGELES  
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**ISSUE DATE JULY 26  
ADVERTISING CLOSING JULY 1**

*Billboard reviews this booming category where millions of cassettes are sold for entertainment and learning!*

**Billboard**  
EDITORIAL FEATURE



**Promotable Playmate.** Playmate Kim Malin takes time off from an in-store appearance at Tower Video's Sunset Strip store in support of Karl/Lorimar's Playboy Centerfold series. Standing are, from left, Bob Delanoy, Tower Video's regional manager; Malin; Larry Logan, a senior consultant for creative services for Playboy; and Jeff Jenest, vice president of marketing for Karl/Lorimar Home Video.

## Cleveland-Area Dealer Thrives On Innovation

BY JOHN SIPPEL

LOS ANGELES With innovation and good service, Cleveland-area video software and hardware retailer Eric Martin has parlayed a 1980 investment of \$100,000 into an estimated 1986 gross of \$8 million.

Martin says he put together a \$50,000 bankroll and a \$50,000 line of credit to open his 2,500-square-foot location in Southgate, a strip center in suburban Maple Heights, Ohio. With a hardware-only stock of televisions and VCRs, the store topped \$1 million in its first year.

Martin jumped on the video-

**Adventureland forms Advisory Council; more video retail coverage in Newline, page 49**

games bandwagon early on, stocking his first games by Christmas of his opening year. In those important first years, his Eric Martin store did as much as 30% of its gross in the games. He got out at the right time, too—just before the bottom dropped out three years ago.

At about the same time as he was buying his first games, he ran across a close-out of home video titles by a local four-store chain; he acquired 1,000 titles. He started a club at \$20 annual dues and a \$50 deposit, a fee policy he still uses. Video rentals spurred VCR sales. He moved 400 Hitachi, Panasonic, and GE units in the next 12 months.

Martin was dissatisfied with factory service on VCRs, however, so he hired Ronald Backo to organize a service arm. Backo remains, along with one assistant, repairing an average of 50 machines a week, many from competitors' stores.

By August 1981, Martin took over 1,500 square feet next door. In went

more movies. Rentals dropped from \$5 to \$3. Gross for the second full year doubled, to \$2 million.

Martin, an accountant who also dealt in appliances, decided to launch a video hardware- and software-leasing department in three Carlisle department stores in the Cleveland area. They were closed after just 18 months. Martin attributes their failure to his aggressive marketing, which he says did not fit the department store image.

The second Martin store opened in June 1985 in 4,000 square feet of a Mayfield Heights strip center. That store carries more esoteric hardware. The Sony Access system has moved well at \$3,600. The \$8,800 Pioneer Foresight home entertainment center, just introduced, looks equally good to Martin. He estimates that his two stores have \$700,000 wholesale in hardware.

His video rental titles number 10,000 at the original store and 4,000 at the new store, 10 miles away. Martin figures that the stores combined have 12,000 club members. He now gets \$1.50 for rentals, and he is studying two computer systems to automate his video clubs.

Martin says he has a unique system for displaying his empty video boxes on the sales floor. His video shelves carry Velcro backing, making it possible for Martin to rearrange his titles any way he wishes on the wallboard.

Because he could not find software for his personal compact disk player a year ago, Martin started stocking the laser-read disks. He carries 2,000 titles. He also stocks more than a dozen portable and home CD players from Pioneer, Sony, and Shure. He expects CD to add 10% to his gross this year; VCR and video fans are also strong CD buyers, he says.

FOR WEEK ENDING JUNE 14, 1986

Billboard®

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	2	5	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
2	1	7	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
3	NEW ▶		BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
4	3	9	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
5	13	3	TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
6	4	6	INVASION U.S.A.	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
7	6	4	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
8	5	8	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
9	7	14	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
10	18	2	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
11	15	3	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
12	8	6	SWEET DREAMS	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
13	11	9	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
14	10	10	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
15	9	13	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
16	14	20	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
17	12	8	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
18	16	13	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
19	17	4	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
20	19	18	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
21	20	10	YEAR OF THE DRAGON	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
22	22	20	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
23	21	6	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
24	NEW ▶		DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
25	39	2	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
26	24	2	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
27	30	18	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
28	23	5	AMERICAN FLYERS	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
29	26	13	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
30	28	17	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
31	32	16	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
32	35	31	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
33	38	2	ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
34	29	8	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R
35	27	9	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
36	NEW ▶		ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
37	36	27	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
38	34	3	HOWLING II	Thorn/EMI/HBO Video TVA3004	Christopher Lee Sybil Danning	1984	R
39	33	5	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R
40	25	13	SUMMER RENTAL	Paramount Pictures Paramount Home Video 6604	John Candy Richard Crenna	1985	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.

**CUSTOMIZED CATALOGS**

(Continued from page 54)

scriptions. If a store carries an unusual title, the publisher requests either a copy of the video box or a publicity leaflet about the release in order to write the description.

In addition to Custom Video Catalogues and Innovative Video Productions, at least four other companies have entered the field, including Art Ad House, an adjunct of Arthur Morowitz's New York-based Metro Distribution, and Rose Publishing, a cottage industry enterprise in Newark, Calif.

Video Joe's Downs says his store selected Rose to do its catalog because the company offered the most inexpensive rate. Rose Publishing is a moonlighting venture for Jim Rose, who works as a news editor at the San Francisco Chronicle.

Most of Rose's business has been in the Bay area. Video Joe discovered Rose because the New York store's owner is related to one of Rose's San Francisco customers.

"After I get the operation big enough to where I can handle more customers, I'm going to advertise nationally," says Rose. "I invite comparisons with other companies' catalogs. My prices are low because I have almost no overhead, and I think we do a better job."

Some of Rose's competitors acknowledge that his rates are hard to beat, but say he will have to raise prices as his operating expenses grow. He disagrees, saying an expanding customer base will help him keep his prices down. He says his orders have ranged from 50 cents to \$1.10 per catalog, with the average cost about 75 cents.

At Custom Video Catalogues, Armesto says, the per-unit cost for a hardcover book ranges from 60 cents to \$2, depending on such factors as press run, type of cover, and use of additional color. He says the average cost for most of his customers is "around \$1.25 to \$1.50. What works best is if we can make the price so that it's less than the cost of one rental."

Armesto says his company is developing a "budget" softcover version that will cost 30% to 50% less. But he favors the hardcover because of its durability and because customers think it is worth more.

Blakeman says Innovative Video Productions' per-unit costs range from \$1 to \$3, with most customers spending about \$2. Blakeman adds that the company makes a number of customized options available at no extra charge.

Armesto notes that retailers can amortize the cost of production by selling ads to other area merchants. "Not enough people take advantage of that. I know one video dealer who sold \$1,800 worth of ads in one day," says Armesto.

He adds that the book is an ideal medium for coupon promotions and that the catalog is also useful for telemarketing campaigns and cross-promotions with hardware dealers. But most of all, say Armesto and other publishers, by increasing rental volume, customized catalogs justify the cost.

Says Rose: "Virtually all of my customers say it helps them move titles that are not recent and not big hits. It pays for itself by pushing those slower-moving titles."

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- *Greg Valentine vs. Junk Yard Dog*
- *King Kong Bundy vs. S.D. Jones*

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GREATEST  
MATCHES**

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- *Hulk Hogan vs. Paul "Mr. Wonderful" Orndorff*
- *Hillbilly Jim* and *Uncle Elmer vs. Greg Valentine* and *Brutus Beefcake*
- *Randy "Macho Man" Savage vs. Tito Santana*

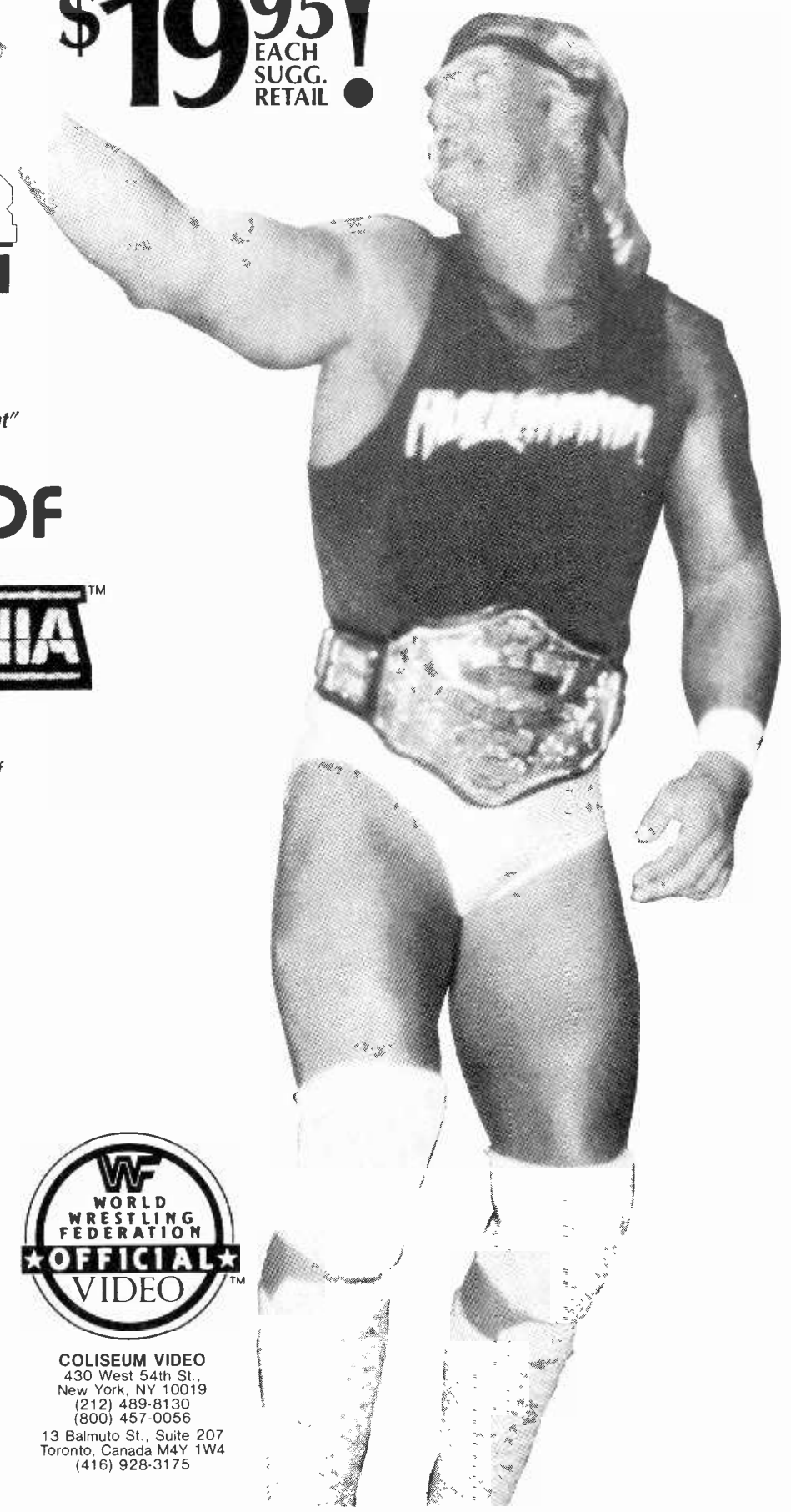
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# MTV Networks Making Major Changes At VH-1

BY STEVEN DUPLER

**NEW YORK** New and varied types of programming, a new studio, a different on-screen look, and a beefed-up staff are some of the recent signs of MTV Networks' commitment to improving VH-1.

The channel, which admits it has been having difficulty in establishing its image and attracting a strong audience since its inception 16 months ago, is taking strong steps to gain greater audience loyalty and move away from its "middle-of-the-road" formula, says Lee Masters, VH-1's newly named director of programming.

"We're going to be more flexible—a lot looser in our approach to the channel," says Masters. "I think our image was a bit rigid, and we're going to change that."

**'We want to play a lot of different types of music that might not run in normal rotation'**

One of the ways Masters plans to accomplish that goal is to show viewers that the channel encompasses more than the adult contemporary fare for which it's been primarily known.

"We want to get involved in showcasing a lot of different types of music that might not run in normal rotation—more urban, r&b, and country," he says. He adds that VH-1's new programming outlook will encompass an eclectic mix of "packaged programming," which will include, among other things, a regularly scheduled hour of love songs to run on Friday evenings.

Increased long-form programming and regular live "events" will also become VH-1 hallmarks, Masters says. This will include a weekly countdown show that, in addition to listing the nation's top AC videos, will also name the top urban and country clips, as well as

"lifestyle" entries such as the top five books, movies, and sporting events that week.

Among the other long-form programming planned for VH-1 are a beefed-up version of "People News," to be hosted by a "nationally known TV personality"; a 90-minute concert series VH-1 is picking up from "a major network"; and the two-hour "New Visions" showcase of new age music and jazz/fusion.

The first of the planned monthly live events on VH-1 will be all-day coverage of FarmAid II from Memorial Stadium in Austin, Texas. Prior to the July 4 cablecast, Willie Nelson will be featured as guest VJ on the channel for a solid week.

"One of the ways we think we can get increased viewer frequency," says Masters, "is to spread the guest VJ segments out over a whole week, rather than run them in one five-hour block on one night as we used to."

Viewer frequency is an important yardstick to Masters. It's now roughly at about 37 minutes per viewing, he says. "That's good, but we need to get them to watch more days per week."

Other guest VJs set to appear this summer are Patti LaBelle, the Beach Boys, Al Jarreau, and Dick Clark, as well as "some soap opera stars, in order to further broaden our appeal."

One coup VH-1 is looking to engineer is a possible deal with the promoters of the Montreux Jazz Festival, which could see the channel airing as many as seven taped half-hour taped segments from the international event.

"There's no hard deal yet on that," Masters says. "We are negotiating, but there are several other elements involved that have to be ironed out in order for it all to work." These include possible participation by Showtime for a later cablecast, as well as a home video deal. Masters says VH-1 has also been involved in discussions with the Montreux promoters about possible use of rare archival footage culled from the festival's library.

One problem about which VH-1

was receiving feedback from labels and viewers was the time lag caused by taping the channel's VJ segments as much as two weeks in advance. "We recognize the problems this has been causing," Mas-

**'I think our image was a bit rigid, and we're going to change that'**

ters says. "Within 90 to 120 days, we're going to start taping every day to eliminate that."

Masters also says that the VH-1 "control room" set is being eliminated, and a new one is being built in a new studio, using "pastel col-

ors and an art deco look." The facelift will be seen by viewers on Aug. 1.

VH-1 is still not on the A.C. Nielsen meter, so hard data concerning its viewership isn't available. Masters says that the channel reaches 13 million households, but he offers only "qualitative, rather than quantitative" figures regarding the audience within those households.

"Our research comes mostly from the cable operators, rather than via a random sample queried directly by us," he says. "Our figures tell us that there is a high level of satisfaction, not with the channel itself necessarily, but with the idea of what the channel represents—a service aimed at adults and the music and programming that appeal to them. We realize

now that our audience is ready to embrace more lively, fun, and different things than we might have been offering them previously."

One problem Masters sees in creating a "buzz" for VH-1 is that adults, unlike younger viewers, "tend not to jump on the bandwagon so quickly for something new, the way kids did with MTV. However, once they get into something, they do tend to remain loyal, unless you let them down consistently."

Masters also says that he perceives MTV Networks' commitment to getting VH-1 on track as "very high." He points out that, until very recently, VH-1 relied on double-duty MTV staffers for its promotion, marketing, sales, and talent relations.



**Me And My Shadows.** Myrrh/LA artist Leon Patillo stands out against a backdrop of silhouetted dancers during the shoot for his "Love Around The World" clip. Director was Nigel Dick (Tears For Fears, Band-Aid).

## New Video Clips

*This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.*

**COLONEL ABRAMS**

**Over And Over**  
Colonel Abrams/MCA  
Curt Marvis/The Company  
Peter Lippman

**AMERICAN GIRLS**

**American Girl**  
American Girls/IRS  
Jill McDonald/Exposure Productions  
Derek Chang

**KIP ADOTTA**

**Life In The Slow Lane**  
Life In The Slow Lane/Rhino  
Tony Schitt/Project 3  
Daniel Stewart

**THE BOLSHOI**

**Happy Boy**  
Giants (EP)/IRS  
Paul Calver/Agents & Spies Productions  
Julie Seebrook

**CACTUS WORLD NEWS**

**Years Later**  
Years Later (EP)/MCA  
The Image Factory  
Steve Hilliker

**BELINDA CARLISLE**

**Mad About You**  
Mad About You/IRS  
Francie Moore Libman-Moore Productions  
Leslie Libman

**BRUCE COCKBURN**

**Call It Democracy**  
The World Of Wonders/Gold Mountain/MCA  
Michael Rosen/Derek Sewell  
Total Eclipse Productions  
Ron Bert

**THE DAMNED**

**Eloise**  
Single/MCA  
"Top Of The Pops" (BBC)

**FINE YOUNG CANNIBALS**

**Suspicious Minds**  
Fine Young Cannibals/IRS  
Helen Langridge/N Lee Lacy  
Gerard de Thames

**KEEL**

**Because The Night**  
The Final Frontier/Gold Mountain/MCA  
Curt Marvis/The Company  
Peter Lippman

**JANICE McCLAIN**

**Passion And Pain**  
Janice McClain/MCA  
Francie Moore/Moore Designarc  
Michal Utterback

**JOHN PARR**

**Two Hearts**  
American Anthem (Motion Picture Soundtrack)/Atlantic  
Martin Wykn Griffith. Steve Golin. Joni Sighvatsson/  
Mark Freedman Prods./AWGO  
Nigel Dick

**MICHAEL PEDICIN JR.**

**Out Of Line**  
City Song/FEA Records  
Bill Sisca  
Bill Sisca

**THE POGUES**

**Dirty Old Town**  
Rum, Sodomy And The Lash Stiff MCA  
Stiff Films  
Jeff Baynes

**RENE & ANGELA**

**Your Smile**  
Street Called Desire Mercury  
Mark Freedman. Eric Straton. Mike Johnson  
Mark Freedman Prods./AWGO  
Mark Rezyka

**DIANA ROSS**

**Experience**  
Eaten Alive/RCA  
Kris Mathur & Diana Ross Pendulum Productions  
Diana Ross & Marcelo Epstein

**SPARKS**

**Music That You Can Dance To**  
Rad (Motion Picture Soundtrack)/MCA Curb  
Russell Mael  
Ron Mael

**ANDY TAYLOR**

**Take It Easy**  
American Anthem (Motion Picture Soundtrack)/Atlantic  
Martin Wyn Griffith. Steve Golin. Joni Sighvatsson/  
Mark Freedman Prods./AWGO  
Marcelo Anciano

### Computers Useful For Accounting, Tour Plans Book: PC Use In Music Industry

**NEW YORK** As in many modern businesses, computers have become ubiquitous in the music industry. One of the more broad-based and easily understood guides to computer applications, from tour planning to accounting to recording, is "Start Me Up! (The Music Biz Meets the Personal Computer)," published recently by Mediac Press. It sells for \$12.95.

Authors Benjamin Krepack and Rod Firestone operate from the assumption that the reader has a rather limited knowledge of the wonders of the personal computer. Thus, the book opens with a general description of what computers do and what sorts of tasks

they can simplify.

Specific areas treated in "Start Me Up!" include specialized accounting software for the music industry; tour and independent record release planning; tour management software; promotion and publicity software and data bases; computer music and MIDI software; and a special section on the Apple Macintosh.

As a general guide to entertainment industry computer applications, "Start Me Up!" is worth a look. Readers with a higher degree of computer literacy, however, need not apply.

Mediac Press can be contacted at (818) 904-0515. **STEVEN DUPLER**





# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	ARTIST	RECORD LABEL	STATUS	WEEKS ON PLAYLIST
VIDEOS ADDED THIS WEEK	JOHN EDDIE	JUNGLE BOY	Columbia	ACTIVE
	LLOYD COLE & THE COMMOIONS	CUT ME DOWN	Geffen	LIGHT
	LOVE AND MONEY	CANDYBAR EXPRESS	PolyGram	MEDIUM
	TEENA MARIE	LIPS TO FIND YOU	Epic	LIGHT
	JOHN PARR	TWO HEARS	Atlantic	LIGHT
	SUBURBS #9	A&M		NEW
	SUZANNE VEGA	LEFT OF CENTER	A&M	LIGHT
	QUEEN	A KIND OF MAGIC	Capitol	BREAKOUT
	EMERSON, LAKE & POWELL	TOUCH AND GO	PolyGram	POWER
POWER ROTATION	BANGLES	IF SHE KNEW WHAT SHE WANTS	Columbia	3
	JOHN CAFFERTY & THE BEAVER BROWN BAND	VOICE OF AMERICA'S SONS	Epic	3
	JOE COCKER	YOU CAN LEAVE YOUR HAT ON	Capitol	5
	ELO	SO SERIOUS	CBS	4
	FIXX	SECRET SEPARATION	MCA	4
	PETER GABRIEL	SLEDGEHAMMER	Geffen	5
	GENESIS	INVISIBLE TOUCH	Atlantic	2
	GOLDEN EARRING	QUIET EYES	Capitol	5
	JULIAN LENNON	WANT YOUR BODY	Atlantic	3
	ROLLING STONES	ONE HIT TO THE BODY	Columbia	3
	ROD STEWART	LOVE TOUCH	Warner Bros.	3
	38 SPECIAL	LIKE NO OTHER NIGHT	A&M	3
ANDY TAYLOR	TAKE IT EASY	Atlantic	5	
HEAVY ROTATION	FABULOUS THUNDERBIRDS	TUFF ENUFF	CBS Associated	18
	*FALCO	VIENNA CALLING	A&M	10
	*GTR	WHEN THE HEART RULES	Arista	8
	*HEART	NOTHING AT ALL	Capitol	7
	*THE HOOTERS	WHERE DO THE CHILDREN GO	Columbia	6
	HOWARD JONES	NO ONE IS TO BLAME	Elektra	10
	*JULIAN LENNON	STICK AROUND	Atlantic	10
	*KENNY LOGGINS	DANGER ZONE	Columbia	5
	*MADONNA	LIVE TO TELL	Warner Bros.	11
	*JOHN COUGAR MELLENCAMP	RAIN ON THE SCARECROW	Riva/PolyGram	8
	*GEORGE MICHAEL	A DIFFERENT CORNER	Columbia	7
	NU SHOZ	I CAN'T WAIT	Atlantic	7
	BILLY OCEAN	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	Arista	6
	*PRINCE	MOUNTAINS	Warner Bros.	4
	SIMPLY RED	HOLDING BACK THE YEARS	Elektra	17
ACTIVE ROTATION	JEAN BEAUVOIR	FEEL THE HEAT	Columbia	5
	JACKSON BROWNE	IN THE SHAPE OF A HEART	Elektra	3
	*BELINDA CARLISLE	MAD ABOUT YOU	IRS	6
	PETER CETERA	GLORY OF LOVE	Warner Bros.	3
	EL DEBARGE	WHO'S JOHNNY	Motown	6
	DEVICE	HANGIN' ON A HEART ATTACK	Chrysalis	6
	GIUFFRIA	I MUST BE DREAMING	MCA	4
	ICEHOUSE	NO PROMISES	Chrysalis	6
	INXS	LISTEN LIKE THIEVES	Atlantic	7
	JETS	CRUSH ON YOU	MCA	2
	MODELS	OUT OF MIND, OUT OF SIGHT	Geffen	17
	*MOODY BLUES	YOUR WILDEST DREAMS	PolyGram	7
	*PET SHOP BOYS	OPPORTUNITIES	EMI	7
UNFORGIVEN	I HEAR THE CALL	Elektra	3	
MEDIUM ROTATION	AC/DC	WHO MADE WHO	Atlantic	4
	BLOW MONKEYS	DIGGING YOUR SCENE	RCA	9
	THE CALL	EVERYWHERE I GO	Elektra	7
	KIDS IN THE KITCHEN	CURRENT STAND	Warner Bros.	2
	MACHINATIONS	NO SAY IN IT	Epic	6
	OZZY OSBOURNE	THE ULTIMATE SIN	Epic	3
	SIGUE SIGUE SPUTNIK	LOVE MISSILE FI-11	Manhattan	5
WILD BLUE	FIRE WITH FIRE	Chrysalis	7	
BREAKOUT ROTATION	ABC	VANITY KILLS	PolyGram	5
	A-HA	HUNTING HIGH AND LOW	Warner Bros.	3
	BODEANS	FADEAWAY	Warner Bros.	8
	KIM CARNES	DIVIDED HEARTS	EMI	2
	SHEILA E.	HOLLY ROCK	Warner Bros.	3
	JUDAS PRIEST	TURBO LOVER	Columbia	2
	ROB JUNGKLAS	BOYSTOWN	Manhattan	7
	KROKUS	SCHOOL'S OUT	Arista	4
BRIAN SETZER	BOULEVARD OF BROKEN DREAMS	EMI	3	
LIGHT ROTATION	AMERICAN GIRLS	AMERICAN GIRL	IRS	5
	ART OF NOISE	PETER GUNN THEME	Chrysalis	8
	JIMMY BARNES	I'D DIE TO BE WITH YOU TONIGHT	Geffen	4
	BIG AUDIO OYNAMITE	E=MC <sup>2</sup>	Columbia	2
	KATE BUSH	BIG SKY	EMI	4
	E.G. DAILY	SAY IT SAY IT	A&M	4
	FIONA	HOPELESSLY LOVE YOU	Atlantic	3
	GLASS TIGER	THIN RED LINE	EMI	2
	JANET JACKSON	NASTY	A&M	2
	TOMMY KEENE	LISTEN TO ME	Geffen	2
	KIP ADOTTA	LIFE IN THE SLAW LANE	Capitol	4
	LOUDNESS	LET IT GO	Atlantic	2
	LUBA	THE BEST IS YET TO COME	Capitol	2
	MARTINI RANCH	HOW CAN THE LABORING MAN FIND TIME FOR SELF-CULTURE	Warner Bros.	5
	METROS	AFTER THE PASSION'S GONE	MTM	2
	RUBBER RODEO	SOUVENIR	PolyGram	4
	SHARKS	ONLY TIME WILL TELL	Elektra	9
SMITHEREENS	BLOOD AND ROSES	Capitol	3	
WAX	BALL AND CHAIN	RCA	3	
DANNY WILDE	ISN'T IT ENOUGH	Island	4	
NEW	IAN MESSENGER	RIDE OUT THE STORM	Warner Bros.	4
	JANE SIBERRY	ONE MORE COLOR	Open Air/Windham	5
	WHITE WOLF	SHE	RCA	3

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive.  
For further information, contact Jeanne Yost, director of music programming,  
MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

video music

## Video Track



**Sex And Violins.** Keyboardist Gregg Giuffria, at left, and lead singer David Glen Eisley of Giuffria get strung out on the set for "I Must Be Dreaming," from the band's Camel/MCA release "Silk And Steel." Shot at the art deco Beverly Theatre in Los Angeles, the clip was directed by Jean Pellerin and Doug Freel and featured almost 100 extras, some of whom are pictured here.

### NEW YORK

**T**EEVEE TOONS RECENTLY released its first music video, for the **Jetsons**. The piece is made up of original footage taken from the popular cartoon series, with "The Jetsons Theme" performed by the Hanna-Barbera Orchestra. TVT chief **Steve Gottlieb** produced in association with **Hanna-Barbera**.

### LOS ANGELES

**N**OTED VIDEO DIRECTOR **Bob Giraldi** will serve as guest speaker at the Art Directors Club of Los Angeles' meeting on June 24 at the Midtown Hilton Hotel. Giraldi is best known for his work on **Michael Jackson's** "Beat It" video, as well as clips for **Pat Benatar** and **Hall & Oates**. For more information contact Barbara Shore at (213) 465-8707.

"I Must Be Dreaming," the video for rock group **Giuffria's** new single, was lensed at the landmark Beverly Theatre. Nearly 100 extras were employed for the performance clip, which was directed by **Jean Pellerin** and **Doug Freel**. **Bill**

**Brigade** produced for **The Company**. The single is from the group's recently released Camel/MCA album, "Silk And Steel."

**Cu Productions** has been busy making **Zamp Nicall's** debut video for "Cool Electricity." It employs classic film footage and is said to resurrect old Hollywood in the "seedy sidewalks and forgotten alleyways of Dream City." **Gavin Doughtie** directed the clip, which supports his album, "The New Volunteer," on Neophonic Records.

### NASHVILLE

**M**INNEAPOLIS-BASED rock group the **Metros**' video for "After The Passion's Gone" was filmed at various locations in downtown Nashville, including the Church Street viaduct, the Capitol Building, and Greene Enterprises' warehouse. **Coke Sams** directed the clip; **Jim May** served as cinematographer. **Mary Matthews** of **Studio Productions** produced in association with the **MTM Music Group**. It marks the first rock video project for **MTM**.

### OTHER CITIES

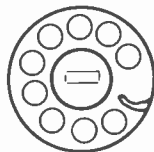
**S**ADE JUST WRAPPED her latest video for "Never As Good" under the direction of **Brian Ward**. It was filmed on location in Seville, Spain, in black and white. The project was produced by **Iain Brown** for **Midnight Films**. "Never As Good" is the third single off her Epic album "Promise."

MCA recording act the **Fixx's** video for "Secret Separation" recently premiered in power rotation on MTV. The piece was shot in a hangarlike industrial building in London's East End and is said to revolve around the theme of regeneration. **Brian Grant** directed it.  
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.*

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# TEAC/Tascam Goes For DASH

## Firm Makes Digital Audio Choice

BY STEVEN DUPLER

NEW YORK TEAC/Tascam, one of the last major manufacturers of audiotape recorders to align itself with either of the two predominant professional digital audio formats, has thrown its hat into the Digital Audio Stationary Head (DASH) ring.

The Japanese firm says it intends to have its Tascam professional division produce both multi-track and two-track DASH machines for marketing by next spring. By doing so, the company joins Matsushita Electric Industrial Co. Ltd., Sony Corp., and Will Studer AG, which jointly established the DASH standard in 1983.

The professional digital multi-track arena has been divided into two camps—those companies supporting the 24-track DASH format, and those advocating the 32-channel Professional Digital (PD) format, developed originally by Mitsubishi and backed this year by Otari Corp. and AEG.

So far, however, the only companies actually producing and marketing multitrack digital audio recorders are Sony, Otari, and Mitsubishi. Matsushita has frequently said that it has no plans to build recorders; rather, the firm says, it is content to develop and manufac-

ture components used in DASH machines, such as thin-film recording heads.

A spokesman for Studer, which unveiled a prototype two-channel DASH recorder more than a year ago, says only that developmental work on Studer DASH recorders is continuing. "We're field-testing D-820X production models in Europe right now," he says. "It's impossible to give a date as to when they may be ready for market."

According to Bill Mohroff, TEAC's sales and marketing manager, the company's entry into the digital field was delayed until TEAC was convinced of "the increasing acceptance of the technology by the recording mainstream."

DASH was chosen over the PD format, Mohroff says, because of two factors: greater customer awareness and TEAC's belief that the DASH format is technically superior to the competition.

"DASH has gained a dramatic advantage in terms of customer enthusiasm and acceptance," Mohroff says. "More than 10 times as many DASH machines have been shipped as competing systems."

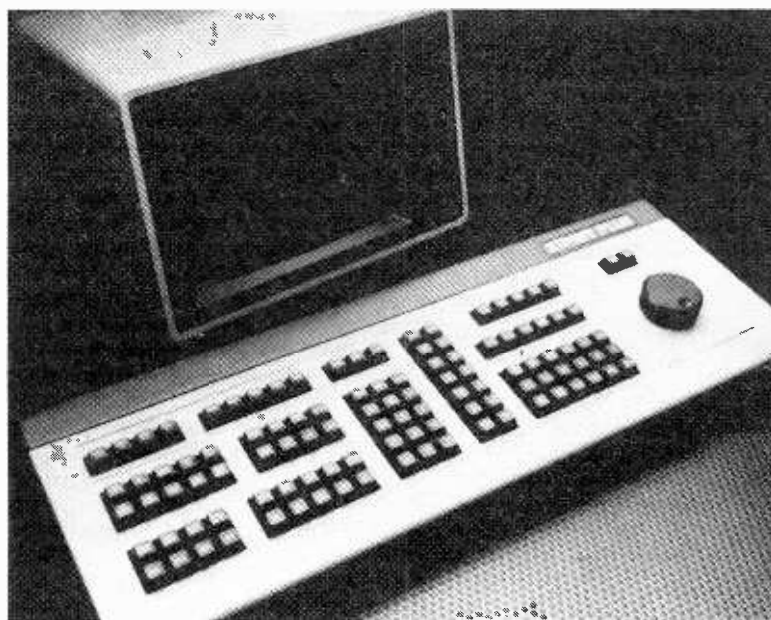
Technically, Mohroff says, the DASH format allows "greater flexibility. Machines with variable

speeds that retain optimum sampling rates, and machines of differing tape widths, can be designed and produced using DASH."

Another advantage TEAC perceives for DASH is the relative ease with which engineers used to analog gear can learn DASH equipment. "The operating layout and recording practices of DASH recorders are nearly identical to their analog predecessors," Mohroff says.

The other members of the DASH group have been quick to proclaim their satisfaction with the TEAC decision. Says Studer's spokesman, we consider the DASH format the only true multimanufacturer standard. The PD format is actually a Mitsubishi-developed technology that has been adopted by the other two firms, whereas DASH machines and DASH parameters have been, and continue to be, jointly developed by all parties involved."

## New Products



Paltex Corp.'s new Esprit Plus editing system is the latest addition to the Esprit line. It retains all the features of the existing models and adds many new ones, including the ability for up to six machines to be rolled into one edit; a new multirecord function that allows any number of machines to be selected as main record or slave VTRs; and a new highly flexible data storage system. Contact the firm in Tustin, Calif., at (714) 838-8833.

## Audio Track

### LOS ANGELES

**X** HAS BEEN tracking its new album for Elektra at Eldorado Recording in Hollywood. Paul Dugre is at the board, assisted by Tom Root and Mark Simpson. Also there, Broken Homes have been tracking their MCA debut, produced by Jeff Eyrich and engineered by Mark Ettel.

Singer/songwriter Joseph Nicoletti worked at Trax Recording in West L.A. on the r&b single, "The Lady," released last week on California International Records. Mike McDonald engineered, assisted by Russ Iandevaia. Nicoletti also produced.

One Nation has been working at Devonshire Sound Studios in North Hollywood on its debut album. The Schmitt Boys have been producing and engineering.

Operation Entertainment Inc. at Castle Bravo has been working at Sound Image in North Hollywood on a new EP. Brian Leshon and Brent Williams are producing, with Leshon also at the console.

Producers Stephen J. Mendell and Fred Fletcher are mastering—with Brian Gardner at Bernie Grundman Mastering—new single by Mack Abernathy. "Don't Tax My Beer."

### NEW YORK

**G**RANDMASTER FLASH AND Guy Vaughn are producing tracks on a new act, the Cassanovas and Its Ebony Girls at I.N.S. Recording Studios. Robert Kasper is at the board. Also, Sly Dunbar and Robbie Shakespeare have been working with Billy Patterson; the three are producing new material for artist Brian Mandry. John Poppo is engineering.

### NASHVILLE

**Liza Minnelli has been tracking at Pumpkin Studios**

chael Finlayson is engineering and mixing.

**DON SAMPSON** RECENTLY finished mixing his latest album project with engineer Donivan Cowart at Creative Workshop. Also there, country blues singer Beth Williams recently completed her debut album with producer Ed Penney and engineer Lee Peterzell.

Michael Lloyd has been working in his own studio, producing artist Boomer Castleman.

### OTHER CITIES

**HOLLY KNIGHT** AND Device worked recently at Omega Recording Studios in Rockville, Md., with producer Mike Chapman.

The Scallion Sisters have been working at Soundscape Studios in Atlanta with producers Mark Wuileumier and Peter Granet. Granet is also engineering.

At Northeastern Digital Recording Inc., Boston, 10 CDs of Frank

Zappa music were recently mastered for release on Rykodisc. Also, a live digital recording of Italian artist Lucio Dalla was made at New York's Village Gate. Sony 24- and 16-track gear was used in the Fedco Labs remote truck, with Tom Arrison of Fedco and NDR's Toby Mountain engineering.

At Philadelphia's Kajem Recording, a mixdown for Atlantic's the Ladder was done. The project was produced by Lou and Joe Parente. The mix was co-produced by Godfrey Diamond and engineered by Joe Alexander. Helping out were Ryan Dorn and Brooke Hendricks. Also there, Arista artist Helena's new album was being mixed. Producer was Bobby Eli, and Mitch Goldfarb, Joe Alexander, and Jimmy Campbell engineered. Joe Hauserman assisted.

At Goodnight Dallas in Dallas, Rich Williams and Jim Abbott recorded a live-to-digital, two-track project on the Sony PCM 501ES system. Ruben Ayala engineered. Also there, local act Eleven-Eleven recently recorded tracks with engineer/producer Phil York.

At Luxury Audio Workshop in Las Vegas, Warner Bros. artist Lynn Roman was recording vocals and mixing her latest project. At the board was Lee Watters, aided by Holly Sharpe.

Liza Minnelli has been tracking at Pumpkin Studios in Oak Lawn, Ill., for a new album. Dennis DeYoung is producing. Gary Loizzo is at the desk, assisted by Jim Popko. Also, the original members of the American Breed have been recording a new album slated for a fall release.

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

## All-Day And Nighttime Seminars

### PASS Sets Summer Sked

NEW YORK The Public Access Synthesizer Studios (PASS), this city's only nonprofit electronic and computer music studio, has set its summer workshop schedule.

In addition to such regular PASS features as monthly MIDI seminars, workshops in Yamaha DX-7 programming, and digital sampling techniques, the new program includes a series of one-night seminars covering a number of very specific electronic and computer music topics.

These include "Fundamentals of MIDI"; "Programming Analog Synthesizers"; "Programming The Casio CZ-101"; "MIDI Software For The IBM-PC And PC-Compatible"; "MIDI Software For The Macintosh"; "MIDI Software For The Apple IIe"; and "MIDI Software For The Commodore 64 And 128."

Each of the seven seminars is scheduled to run a different evening each month from 7-10 p.m.; specific dates are not yet set. Enrollment is \$30 per seminar, with a \$15 deposit required to secure a place in the small (limited to 12 students) classes.

PASS is also holding a summer series of all-day MIDI seminars. The schedule for these is as follows:

• Saturday, June 21—"Report From NAMM and MIDI-Controlled Devices," in which the latest MIDI developments show-

cased at the National Assn. of Music Merchants (NAMM) exposition this month will be discussed. Also featured will be demonstrations of the Lexicon PCM-70 MIDI-controlled digital reverb, as well as the Clarity MIDI controller for the Lexicon 224XL reverb.

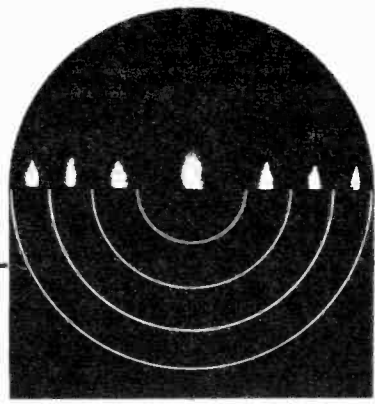
• Saturday, July 12—"The Future Of MIDI," featuring guest speaker electronic musician/journalist Freff, as well as a demonstration of the new Fairlight CMI Series III and Fairlight Voice-Tracker pitch-to-MIDI converter.

• Saturday, Aug. 9: "Computers And Synthesizers," a repeat performance of one of PASS' most popular seminars, featuring hands-on demonstrations of "virtually every piece of MIDI software on the market today," according to PASS director Howard Massey.

• Saturday, Sept. 13: "MIDI Sequencers," featuring the Roland MSQ-500 MIDI sequencer, along with demos of the Yamaha QX-1, QX-21, and QX-7 sequencers. Also featured will be the Linn 9000.

The registration fee for the all-day seminars is \$35. For further information on all PASS activities, contact the studio at (212) 206-1680.

STEVEN DUPLER



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# Who Billed Cock Robin?

## U.S. Band Clicks Overseas, Not At Home

BY PETER JONES

LONDON Running against the usual transatlantic trends, the four-strong CBS act Cock Robin is an example, almost unique in today's pop climate, of an American band happening in a big way throughout Europe, making sizable waves in countries like Australia and Japan, yet showing little strength in its home territory.

Though their chart successes and sales figures are already high, they seem slanted towards an eventual longterm Pan-European career. The band has been twice to Europe on promotional tours, and in May started a lengthy concert tour.

Network television exposure on the international new-talent show at Montreux—as part of the Golden Rose event which incorporated the first International Music & Media Conference (IM&MC)—triggered a followup sales boost.

The group's debut album, "Cock Robin," reached top 10 status on the German, Italian, and Dutch national charts, and more recently has seen chart action in Scandinavia, notably Norway and Sweden. The first single, "When Your Heart Is Weak," went top 10 in France, Germany, and Spain. Then the followup single, "The Promise You Made," was top 10 in Germany and No. 1 in Holland, where it comfortably went gold.

The third single, "Thought You Were On My Side," is also charting in Germany. And there is now positive sales action in the U.K. for "The Promise You Made," which made the top 100 and triggered fanzine interest in the band.

The quartet has topped the 1 million sales mark outside the U.S. and sold more than 300,000 albums.

Against that, the U.S. success has been almost negligible, the album making only No. 75 in the chart and the first single only No. 35.

The band comprises Peter Kings-

bery and Anna LaCazio, who share lead vocals, guitarist Clive Wright, who is British-born, and drummer Lou Molino III, from Philadelphia. Steve Hillage produced the first album, from which the introductory single came. The album was released in April of last year in the

### 'Success is great anywhere'

U.S., and during the summer of that year in Britain.

The single, "Thought You Were On My Side," third in the sequence for Europe, was out in the U.S. last fall, but pulled back after just two weeks when CBS decided it was the wrong choice. It's just been released in Europe.

According to Lisa Kramer, CBS international product head in New York, Cock Robin's success has been due to a highly coordinated campaign in which individual territories received individual treatment. In Italy, for instance, the effort centered on working the LP, and all three singles' videos were shown on television there as part of that push. Also very important has been the group's cooperation on promotional ventures.

The U.K. market, described by Kramer as "a special case," was sluggish at first, but she says: "The singles make perfect sense for the U.K."

Of the disappointing U.S. reaction, she says: "The band opened for Bryan Adams at Madison Square Garden and, somewhat to our surprise considering the kind of following Adams has, got a great reception, sounding rockier and harder-edged than on the LP."

"But all the singles have a very European feel to them, and our German operation was particularly successful selling them. The singles are

not really U.S. radio music, but I can't understand them missing out here.

"In a way, though, this does have compensations from the point of view of an international department used to waiting in line until successful bands have discharged their U.S. commitments. Bands only have so much time to split between different things. But from the band's point of view, it's great to be successful anywhere, home territory or not."

Kramer says the Cock Robin success has involved no vast money or special promotional items outside the expense of flying the band to Europe. Its concert tour took in Switzerland, Scandinavia, Holland, Spain, Italy, France (with television and promotional appearances), West Germany, and Belgium.



**The Thrill Of The Hunt.** Warner Bros. International vice president of talent acquisition Andy Wickham presents the members of a-ha with platinum disks for U.S. sales of their debut album, "Hunting High And Low." The group is in London recording its followup project. Gathered are, from left, group member Mags, manager Terry Slater, group members Morten Harket and Pal Waaktaar, and Wickham.

## Spots Between The Tracks For Sigue Sigue Sputnik

### EMI Group Will Have Ads On Debut Album

BY NICK ROBERTSHAW

LONDON The debut album from EMI U.K. act Sigue Sigue Sputnik, set for July release on the Parlophone label, will carry paid advertising spots in the gaps between tracks. The company says it knows of no precedent for the scheme, which was suggested by group leader and manager Tony James.

The album, "Flaunt It," is expected to include eight spots up to 30 seconds long, each costing a reported \$1,500. According to James, who is handling ad placement, two magazines, a video game manufacturer, and a clothing retailer, have already booked space.

"We've been inundated with inquiries," says James. "Advertisers

see it as good value because once the ad is on the market it is there forever. We could earn \$150,000 before we sell a single copy. Ultimately, the profits could be used to reduce the price of records."

Suggestions that the move could revolutionize the record business are regarded as premature, however. Some label and ad agency executives believe there may be strong consumer resistance to the intrusion of commercials in the hitherto silent space between album tracks.

EMI Records' view is that the project is a novel one—in keeping with Sigue Sigue Sputnik's innovative and headline-catching image—and well worth a trial. It may even take an ad on the album itself, though no decision has been made as yet.

The main debate between the company and its much-publicized signing has centered on the ownership of rights to the gaps between the tracks, a previously neglected

topic. EMI says an amicable agreement has now been reached, reportedly on the basis of a near 50-50 split.

"Our attitude is to try it and see," says an EMI spokesman. "We've put the proposition to our operating companies worldwide, and if there are some where it would cause problems, then the album could presumably be sold in those territories without the ads."

"We have no doubt that groups, advertisers, and rival record companies will watch with interest. Other artists will have to decide for themselves whether they want to follow suit. We're certainly not ripping the public off, as has been suggested in the media, and it is not as if we were putting baked beans commercials between the movements of an Elgar concerto, after all," the spokesman said.

## 'Substantial' Losses Cited

### K-tel Germany Restructures

FRANKFURT Increased competition from record companies, higher media costs, and reduced sales have combined to force a restructuring of K-tel's West German operation, which has applied for insolvency proceedings here.

The parent company's chief operating officer, Donald Nicholson, explains: "After the Christmas trading period, K-tel Germany released a series of money-losing projects."

"The substantial scale of those losses, plus several other problems particular to the West Germany company, have obliged us to restructure, a process in which we will need the full cooperation of our business partners, including licensors, clients, and suppliers."

Based in Frankfurt, K-tel Germa-

ny employs a staff of 45 and has a turnover of some \$22 million annually. In the early '80s, it invested heavily in oil and gas extraction projects in the U.S. and Canada, but the subsequent fall in oil prices devalued these investments and left little prospect of any return.

The company ultimately found itself unable to meet its liabilities while at the same time financing the release of new product in a difficult and changing market.

According to managing director Reinhard Becker, the German company hopes to reduce its dependence on merchandising product, maximize catalog turnover, and make its distribution and supply services available to outsiders.

## German Album, Cassette Sales Slip

BY JIM SAMPSON

MUNICH After rebounding in 1985, German album and cassette sales took a tumble during the first quarter of 1986, as domestic shipments to retailers slipped 7%.

Thanks to continuing strong demand for compact disks, however, overall turnover increased slightly more than 2%. And early figures for April and May suggest a recovery in record and tape sales has already begun.

For the first time since the German record industry organization Phonoverband began issuing quarterly sales reports, there was no growth in any reporting category of black disks or tapes during the January-March quarter this year. Even during the doldrums of the early '80s, budget cassettes and maxi-singles showed strength.

First-quarter maxi shipments lagged at '85 levels, while 7-inch

singles slumped 10%, for an overall singles total of 11.8 million units—down 7% from last year. This is the first stagnation in maxi sales since the format began to boom two years ago.

Pop cassettes sank 12% at full price, 2% for budget and midlines, to total of 10.3 million units, down 5%. Full-price pop LP shipments fell 5% from '85 levels, while budget and midline LPs dropped 27%, for a total decline of 12%, to 12.2 million units.

Classical music, a strong growth area last year, turned flat in the first quarter. Budget and midline LP shipments were off 27% and full-price LP shipments were down 16%, for a total drop of 22%, to 1.7 million LPs. Total classical cassette sales were below 400,000 for the first three months, down 16% in budget and midlines and 7% at full price.

Phonoverband chief Peter Zom-

bik concedes that these figures, on their own, would be among the worst in the history of the German music industry. But, he says, "Exceptionally dynamic growth of compact disk sales more than compensated." He adds that capacity is finally starting to catch up with demand.

Pop CD shipments during the first quarter skyrocketed 127%, while classical CDs climbed 60%, for a total of 2.3 million units. In Germany, the compact disk has surpassed the black disk as the leading full-price classical medium (based on units). It has also surpassed the cassette for full-priced pop product.

Zombik says that his preliminary figures for the entire German market in April are "very good," and that the early outlook for May is also quite positive. He says that the fourth quarter of '85 was an "exceptional season."

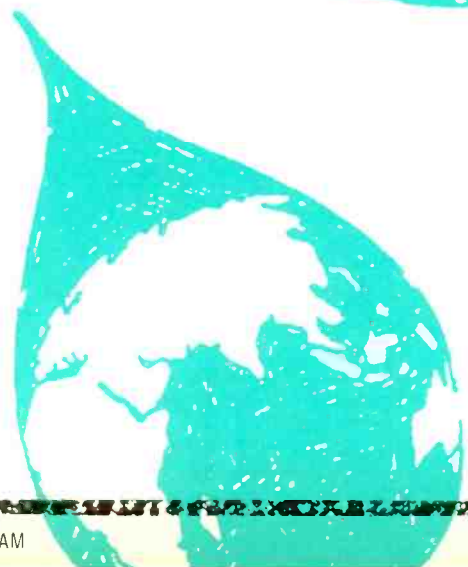
POLLY



→ Tears For Fears have had one of those years! With an armful of platinum albums and international No.1's it seems they've made the whole world their stage. But while their records on Mercury are going PLATINUM their hearts remain made of GOLD. For Bob Geldof's Sport Aid they re-recorded their smash hit 'Everybody Wants To Rule The World' to the lyrics 'Everybody Wants To RUN The World', and donated all their royalties. Appropriately, the record is now RACING up the charts worldwide.

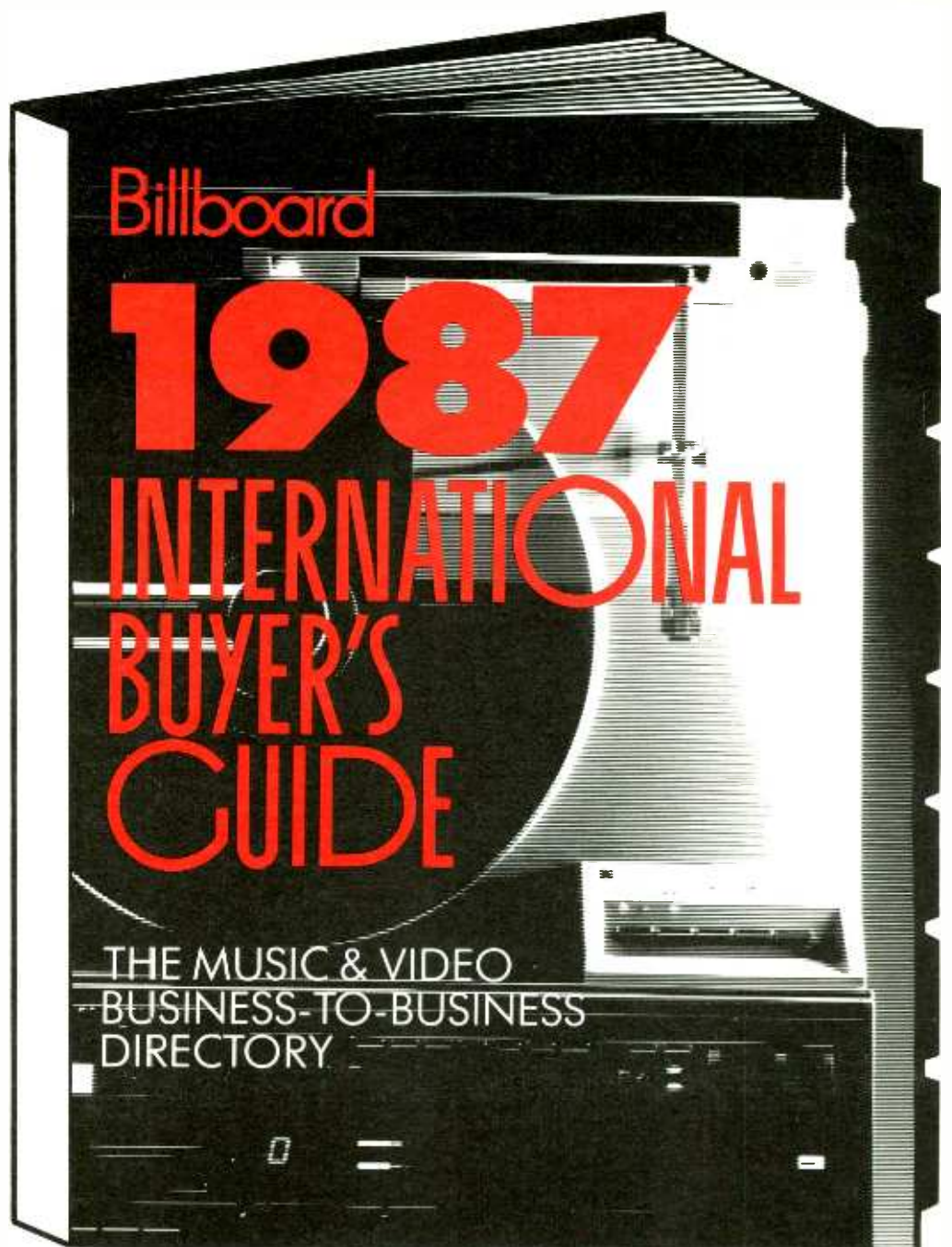


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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 6/7/86

This Week	Last Week	SINGLES
1	3	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
2	6	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
3	1	THE CHICKEN SONG SPITTING IMAGE VIRGIN
4	4	SLEDGEHAMMER PETER GABRIEL VIRGIN
5	13	EVERYBODY WANTS TO RUN THE WORLD TEARS FOR FEARS MERCURY
6	2	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
7	5	LESSONS IN LOVE LEVEL 42 POLYDOR
8	10	ADDICTED TO LOVE ROBERT PALMER ISLAND
9	9	SET ME FREE JAKI GRAHAM EMI
10	21	I CAN'T WAIT NO SHOZ ATLANTIC
11	22	CAN'T GET BY WITHOUT YOU REAL THING PRT
12	7	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKNEY/TOWERBELL
13	20	SINFUL PETE WYLLIE MDM
14	8	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
15	18	MINE ALL MINE/PARTY FREAK CASHFLOW CLUB
16	25	INVISIBLE TOUCH GENESIS VIRGIN
17	29	OPPORTUNITIES PET SHOP BOYS PARLOPHONE
18	12	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
19	35	VIENNA CALLING FALCO A&M
20	11	ROLLIN' HOME STATUS QUO VERTIGO
21	26	BAD BOY MIAMI SOUND MACHINE EPIC
22	NEW	21ST CENTURY BOY SIGUE SIGUE SPUTNIK PARLOPHONE
23	17	LIVE TO TELL MADONNA SIRE
24	16	WHO MADE WHO AC/DC ATLANTIC
25	14	ROCK LOBSTER B 52'S ISLAND
26	28	BIG MOUTH SMITHS ROUGH TRADE
27	15	ROCK ME AMADEUS FALCO A&M
28	19	CAN'T WAIT ANOTHER MINUTE FIVE STAR TENT
29	38	DISENCHANTED COMMUNARDS LONDON
30	NEW	NASTY JANET JACKSON A&M
31	27	LOVE TOUCH (FROM LEGAL EAGLES) ROD STEWART WARNER
32	33	TIME FREDDIE MERCURY EMI
33	NEW	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
34	31	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
35	23	ALL AND ALL JOYCE SIMS LONDON
36	NEW	VENUS BANANARAMA LONDON
37	NEW	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG SIARSKI EPIC
38	NEW	GOD THANK YOU WOMAN CULTURE CLUB VIRGIN
39	34	BASSLINE MANTRONIX 10 RECORDS
40	NEW	MEDICINE SHOW BIG AUDIO-DYNAMITE CBS
		<b>ALBUMS</b>
1	1	PETER GABRIEL SO VIRGIN
2	5	SIMPLY RED PICTURE BOOK ELEKTRA
3	6	DIRE STRAITS BROTHERS IN ARMS VERTIGO
4	2	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
5	3	BILLY OCEAN LOVE ZONE JIVE
6	4	CURE STANDING ON A BEACH THE SINGLES FICTION
7	7	WHITNEY HOUSTON ARISTA
8	NEW	CHRIS DE BURGH INTO THE LIGHT A&M
9	9	LEVEL 42 WORLD MACHINE POLYDOR
10	8	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
11	NEW	AC/DC WHO MADE WHO ATLANTIC
12	11	SHADOWS MOONLIGHT SHADOWS PROTV
13	14	A HA HUNTING HIGH AND LOW WARNER
14	10	EARTH WIND AND FIRE THE COLLECTION K TEL
15	17	PET SHOP BOYS PLEASE PARLOPHONE
16	12	SAM COOKE THE MAN AND HIS MUSIC RCA
17	16	SIMPLE MINDS ONCE UPON A TIME VIRGIN
18	13	VARIOUS HITS 4 CBS/WEA/RCA
19	28	FIVE STAR LUXURY OF LIFE TENT
20	25	PHIL COLLINS NO JACKET REQUIRED VIRGIN
21	18	CHRIS REA ON THE BEACH MAGNET
22	21	MR. MISTER WELCOME TO THE REAL WORLD RCA
23	15	SHALAMAR THE GREATEST HITS STYLUS
24	19	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
25	27	MARVIN GAYE GREATEST HITS TELSTAR
26	29	SUZANNE VEGA A&M
27	20	VAN HALEN 5150 WARNER
28	24	PRINCESS SUPREME
29	NEW	VARIOUS UP FRONT SERIOUS
30	22	QUEEN QUEEN'S GREATEST HITS EMI
31	35	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
32	23	ORIGINAL SOUNDTRACK COMIC RELIEF: UTTERLY UTTERLY LIVE WEA
33	31	TALK TALK THE COLOUR OF SPRING EMI
34	39	VARIOUS SISTERS ARE DOIN IT TOWERBELL
35	30	PATTI LABELLE WINNER IN YOU MCA
36	36	KATE BUSH HOUNDS OF LOVE EMI
37	NEW	MADONNA LIKE A VIRGIN SIRE
38	NEW	JANET JACKSON CONTROL A&M
39	NEW	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
40	37	JEAN MICHEL JARRE RENDEZVOUS POLYDOR

## CANADA (Courtesy The Record) As of 5/29/86

		SINGLES
1	1	WEST END GIRLS PET SHOP BOYS CAPITOL
2	7	LIVE TO TELL MADONNA WEA
3	3	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
4	2	LET'S GO ALL THE WAY SLY FOX CAPITOL
5	8	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
6	6	BAD BOY MIAMI SOUND MACHINE CBS
7	9	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
8	5	CAPTAIN OF HER HEART DOUBLE POLYGRAM
9	10	THE POWER OF LOVE JENNIFER RUSH CBS
10	NEW	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
11	11	KISS PRINCE PAISLEY PARK/WEA
12	17	A DIFFERENT CORNER GEORGE MICHAEL CBS
13	12	HARLEM SHUFFLE ROLLING STONES COLUMBIA/CBS
14	4	DON'T FORGET ME GLASS TIGER CAPITOL
15	NEW	I WANNA BE A COWBOY BOY'S DON'T CRY POLYDOR/POLYGRAM
16	18	IF YOU LEAVE OMD VIRGIN/A&M
17	15	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
18	NEW	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
19	14	MANIC MONDAY BANGLES COLUMBIA/CBS
20	13	NIKITA ELTON JOHN WEA
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON ARISTA/RCA
2	2	VAN HALEN 5150 WARNER BROS./WEA
3	3	ROLLING STONES DIRTY WORK COLUMBIA/CBS
4	6	HEART NEVER CAPITOL
5	5	PET SHOP BOYS PLEASE CAPITOL
6	4	GLASS TIGER THE THIN RED LINE CAPITOL
7	11	BILLY OCEAN LOVE ZONE JIVE/CBS
8	8	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
9	9	ROBERT PALMER RIPTIDE ISLAND/MCA
10	10	MR. MISTER BROKEN WINGS RCA/ARIOLA
11	12	PRETTY IN PINK SOUNDTRACK A&M
12	11	JENNIFER RUSH CBS
13	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
14	NEW	PETER GABRIEL SO GEFEN/WEA
15	NEW	HOWARD JONES ACTION REPLAY ELEKTRA/WEA
16	16	HONEYMOON SUITE THE BIG PRIZE WARNER BROS./WEA
17	7	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
18	NEW	LUBA BETWEEN THE EARTH AND SKY CAPITOL
19	19	THE CULT LOVE VERTIGO/POLYGRAM
20	20	SIMPLY RED PICTURE BOOK WARNER BROS./WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 6/2/86

		SINGLES
1	1	MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
2	NEW	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
3	2	I ENGINEER ANIMATION CASABLANCA/PHONGRAM
4	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
5	5	WONDERFUL WORLD SAM COOKE RCA
6	3	IRRESISTIBLE STEPHANIE TELDEC
7	8	BEING BOILED HUMAN LEAGUE EMI
8	6	A KIND OF MAGIC QUEEN EMI
9	14	ROCK ME BABY JOHNNY NASH METRONOME/PMV
10	9	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
11	12	A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
12	15	LIVE TO TELL MADONNA SIRE/WEA
13	18	YOU TO ME ARE EVERYTHING THE REAL THING PRT/ARIOLA
14	11	TAUSENDOMAL DU MUENDHENER FREIHEIT CBS
15	7	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
16	10	KISS PRINCE & THE REVOLUTION PAISLEY PARK/WEA
17	NEW	MIDNIGHT LADY (EINSAM SO WIE ICH) ROLAND KAISER HANSA/ARIOLA
18	17	DANCE WITH ME ALPHAVILLE WEA
19	16	MANIC MONDAY BANGLES CBS
20	NEW	IF SHE KNEW WHAT SHE WANTS BANGLES CBS
		<b>ALBUMS</b>
1	1	HERBERT GROENEMEYER SPRUENGE EMI
2	2	CHRIS REA ON THE BEACH MAGNET DG/PMV
3	5	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
4	4	JOE COCKER COCKER EMI
5	3	WHITNEY HOUSTON ARISTA/ARIOLA
6	11	CC CATCH CATCH THE CATCH HANSA/ARIOLA
7	7	MUENCHENER FREIHEIT VON ANFANG AN CBS
8	NEW	PETER GABRIEL SO VIRGIN/ARIOLA
9	6	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
10	10	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGAM/PMV
11	8	JENNIFER RUSH MOVIN' CBS
12	13	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
13	9	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
14	16	VAN HALEN 5150 WARNER/WEA
15	12	AALGLATT/M BAP AHL MAENNER MUSIKANT/EMI
16	19	NICKI GANZ ODER GAR NET VIRGIN/ARIOLA
17	15	COCK ROBIN CBS
18	14	BRYAN FERRY/ROXY MUSIC STREET LIFE EGDG/PMV
19	NEW	ANIMATION STRANGE BEHAVIOUR CASABLANCA/PHONOGAM/PMV
20	17	WALTER SCHOLZ TRAUMMELODIEN INTERCORD

## FRANCE (Courtesy of Europe 1) As of 6/1/86

		SINGLES
1	1	OURAGAN STEPHANIE CARRERE
2	2	LES BETISES SABINE PATUREL CARRERE
3	9	EN ROUGE ET NOIR JEANNE MAS PATHE
4	3	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
5	8	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
6	6	WHEN THE GOING GETS TOUGH BILLY OCEAN CARRERE
7	4	CAPTAIN ABANDONNE GOLD WEA
8	7	SAUVER L'AMOUR DANIEL BALAVOINE BARCLAY
9	5	PAS TOI JEAN JACQUES GOLDMAN CBS
10	NEW	BROTHER LOUIE MODERN TALKING HANSA/WEA
		<b>ALBUMS</b>
1	2	DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY
2	4	INDOCHINE 3 3EME SEXE ARIOLA/RCA
3	NEW	JEANNE MAS FEMMES D'AUJOURD'HUI PATHE
4	6	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
5	1	RECORDS CLASSIQUES COMPILATION LEDERMAN POLYGRAM
6	3	SADE PROMISE CBS
7	5	RENAUD MISTRAL GAGNANT VIRGIN
8	10	CURE THE HEAD ON THE DOOR POLYDOR
9	9	ROLLING STONES DIRTY WORK CBS
10	7	CHALLENGER COMPILATION CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 6/9/86

		SINGLES
1	1	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
2	4	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
3	2	CHAIN REACTION DIANA ROSS CAPITOL/EMI
4	3	MANIC MONDAY BANGLES LIBERATION/EMI
5	7	GREAT WALL BOOM CRASH OPERA WEA
6	5	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
7	9	LIVE TO TELL MADONNA SIRE/WEA
8	10	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
9	11	NO ONE IS TO BLAME HOWARD JONES WEA
10	12	DO YOU WANNA BE? I'M TALKING REGULAR/FESTIVAL
11	16	PETER GUNN THE ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
12	6	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
13	8	KISS PRINCE AND THE REVOLUTION WARNER/WEA
14	13	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
15	NEW	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
16	17	ROCK ME AMADEUS FALCO A&M/FESTIVAL
17	15	LIVING IN A DREAM PSUEDO ECHO EMI
18	NEW	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX LIBERATION/EMI
19	14	MOVE AWAY CULTURE CLUB VIRGIN/EMI
20	NEW	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
		<b>ALBUMS</b>
1	1	WHITNEY HOUSTON ARISTA/RCA
2	2	VARIOUS 1986 WAY TO GO FESTIVAL
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	3	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
5	14	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
6	5	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
7	17	EAGLES BEST OF THE EAGLES ASYLUM/WEA
8	7	ROLLING STONES DIRTY WORK CBS
9	NEW	VARIOUS 1986 WAY TO GO - MEGA MIXES FESTIVAL
10	6	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
11	11	SADE PROMISE EPIC/CBS
12	9	EUROGLIDERS ABSOLUTELY CBS
13	10	VAN HALEN 5150 WARNER/WEA
14	NEW	BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
15	12	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
16	8	VARIOUS ALL THE HITS WEA
17	NEW	DIANA ROSS EATEN ALIVE CAPITOL/EMI
18	15	PET SHOP BOYS PLEASE PARLOPHONE/EMI
19	NEW	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
20	NEW	ROBERT PALMER RIPTIDE ISLAND/FESTIVAL

## JAPAN (Courtesy Music Labo) As of 6/9/86

		SINGLES
1	NEW	GYPSY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
2	NEW	YABUSAKADENAI TONNERUS CANYON/A TO Z/NICHION/FUJI/PACIFIC
3	NEW	SAYONARA NO OCEAN KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
4	3	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	4	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/YANMUDA M
6	2	NATSUIRO KATAOMOI MOMOKO KIKUCHI VAP/JCM/GEIEI/BERMUDA
7	1	KAZE NO INVITATION SATOMI FUKUNAGA CANYON/FUJI/PACIFIC/BOND
8	8	RASBERRY DREAM REVEKKA CBS/SONY/SHINKO M/NTV M
9	7	TEENAGE WALK MISATO WATANABE EPIC/SONY/SANDA M/NICHION
10	5	CLOSE UP MIHO NAKAYAMA KING/NICHION/BURNING P
11	6	STRANGE DAYS MOTOHARU SANO EPIC/SONY/THUNDER/NICHION
12	12	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
13	9	DOYO BI NO TAMANEKI YUKI SAITO CANYON/TOHO/FUJI/PACIFIC/KITTY M
14	10	NATSU WO MATENAI SAYURI KOKUSHO CBS/SONY/APRIL M
15	15	GARASUGOSHI NI KIETA NATSU MASAYUKI SUZUKI EPIC/SONY FUJI PACIFIC/UNCLE M
16	20	I'LL BE BACK AGAIN-ITSUKA WA TAKESHI HIROKI VICTOR/NTV M
17	13	SOSOTTE MINAKO HONDA TOSHIBA/EMI/NICHION/BOND
18	19	GALASU NO FANTASY NAMI SHIMADA COLUMBIA/BURNING P
19	NEW	KOI NI ITSUKETA MARIKO FOR LIFE/JCM/NICHION/A TO Z
20	NEW	BELIEVE IN ME EIICHI YAZAWA WARNER/PIONEER/SUN RISE/MACKEY
		<b>ALBUMS</b>
1	NEW	SEIKO MATSUDA SUPREME CBS/SONY
2	2	TATSURO YAMASHITA POCKET MUSIC MOON
3	1	SIESONOKO KAWAI SIESTA CBS/SONY
4	3	ANN LOUIS YUJO VICTOR
5	7	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
6	4	AKINA NAKAMORI BEST WARNER/PIONEER
7	NEW	JOURNEY RAISED ON RADIO CBS
8	NEW	THE TUBE SEASON IN THE SUN CBS/SONY
9	6	VAN HALEN 5150 WARNER
10	NEW	TAKAKO SHIRACRAZY BOYS RASBERRY KICK CBS/SONY
11	9	WHITNEY HOUSTON PHONOGRAM
12	5	ERI NITTA ERIC CANYON
13	15	JUNICHI INAGAKI REALISTIC FUN HOUSE
14	NEW	NAOYA MATSUOKA WATERMELON DANDIES WARNER/PIONEER
15	10	CHAGE ASUKA TURNING POINT CANYON
16	12	LOOK LOOKIN' WONDERLAND EPIC/SONY
17	11	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
18	13	PRINCE & THE REVOLUTION PARADE WARNER
19	NEW	MISATO WATANABE EYES EPIC/SONY
20	NEW	MALTA SPARKLING VICTOR

## ITALY (Courtesy Germano Ruscitto) As of 5/28/86

		SINGLES
1	3	LIVE TO TELL MADONNA WEA
2	8	A DIFFERENT CORNER GEORGE MICHAEL CBS
3	1	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
4	5	ONE STEP KISSING THE PINK RCA
5	NEW	RUN TO ME TRACY SPENCER CBS
6	6	WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS
7	7	HARLEM SHUFFLE ROLLING STONES CBS
8	20	ONCE MORE TAFFY CBS
9	NEW	LITTLE GIRL SANDRA VIRGIN/EMI
10	2	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN
11	NEW	THE HONEY THIEF HIPSWAY POLYGRAM
12	10	I DO WHAT I DO JOHN TAYLOR EMI
13	14	MOVE AWAY CULTURE CLUB VIRGIN
14	11	KISS PRINCE & THE REVOLUTION WEA
15	16	CHARLESTON DAN HARROW BABY RECORDS/CGD
16	9	LEI VERRA' MANGO FONIT/CETRA
17	13	SLEDGEHAMMER PETER GABRIEL ATLANTIC/WEA
18	12	TOO MUCH HONG KONG SYNDICATE CGDMM
19	NEW	OURAGAN STEPHANIE CARRERE/CBS
20	18	ADESSO TU EROS RAMAZZOTTI DDD/CBS

## MPAA Moves To Curtail Illegal Videos In Tokyo 70% Of Dealers Had Pirate Tapes

BY SHIG FUJITA

TOKYO A recent check of 350 videocassette rental outlets in Tokyo, carried out by the Motion Picture Assn. of America (MPAA), revealed that 250, or 71%, were handling pirated tapes.

Warned that this was the case, most rental dealers agreed not to handle illegal software in the future.

Because of the fast-growing problem of pirated videotapes, the MPAA set up the Japan Federation Against Copyright Theft (FACT) in February and then carried out a check of outlets in March and April.

In the MPAA offices in Tokyo, where 4,000 pirated videotapes are packed in large boxes, Yoshiaki Aihara, director of investigations for Japan FACT, said the average number of pirate tapes handled per out-

let was 200, but some had as many as 1,500. The totals were only of movies from MPAA member companies.

Those dealers who refused to surrender illicit tapes or give written guarantees they would not deal them in the future are to be prosecuted under the Japanese criminal code.

Aihara said another bad aspect of the video piracy trade in Japan is that hardware shop owners tape off television or make copies of movie videotapes and use the tapes as give-away premiums when selling VCRs.

The MPAA check showed that pirate tapes of "Rocky IV," not yet released in Japan and with no authorized videotape versions available in the U.S. or Japan, have been available in Japanese rental outlets since mid-March.

Tomohiro Tohyama, a lawyer and director of operations for Japan FACT, said the tape was of very poor quality, though there was Japanese superimposed on the bottom with a word processor. "It was obviously filmed in a movie theater for Chinese-speaking people because you can see the top part of Chinese characters on the bottom," he said.

Tan Ju Seng, MPAA's East Asian/Australian antipiracy counsel, is calling for greater police cooperation to combat Japan's video piracy problems. He cites Hong Kong as an example of what strong links with the police can achieve by way of a clean-up campaign.

Now the MPAA is expanding its rental outlet check to take in the whole of Japan and is stepping up legal action against dealers who continue to handle pirate tapes.

## Virgin Air/Retail Deal Set Shoppers Get Discount Stamps

LONDON Virgin group chairman Richard Branson is introducing a \$30 million discount-trading-stamp scheme as a cross-promotion between Virgin Retail outlets nationwide and the Virgin Atlantic airline.

Record and tape customers in Virgin stores will receive one stamp for every \$7.50 spent; only those who spend that amount or more will be eligible. The stamps are redeemable for discounts on Virgin flights to the U.S. and Holland. Five stamps are good for a 5% discount, and 50 stamps will bring the maximum discount of 50% on the current transatlantic round-trip fare of \$515. Alternatively, the stamps can be used against purchases at Virgin record shops.

Like British Airways, which recently gave away more than 5,000 return tickets on North American flights, Virgin Atlantic has been hit by the drop in U.S. tourism since the Libyan bombing raid. Branson insists, however, that the company's financial position is still strong.

The Virgin Retail division is launching a television campaign this month in cooperation with major U.K. record companies. First

product featured will be Genesis and Peter Gabriel albums from Virgin Records itself, but subsequent promotions will involve a wide range of artists and labels.

The budget for the campaign, which is scheduled to run year-round, has not been disclosed, but costs will be shared by Virgin Retail and the record companies.

Meanwhile, Richard Branson's increasingly high public profile as a successful young entrepreneur has resulted in a job offer from Prime Minister Margaret Thatcher's government, which wants him to head a new \$40 million Clean Up Britain campaign, provisionally dubbed "Operation Facelift."

Branson, soon to embark on a second bid for the Blue Riband trophy in his powerboat Virgin Atlantic Challenger 11, says he has not made a decision yet on whether to accept the post and in any case would take it only for one year.

But, he adds, "I'm interested because it's a way to create interesting and useful jobs for unemployed young people and at the same time do something for cities and the countryside."

## New Sony 'Excitement'

TOKYO Sony Corp. has introduced a new portable stereo cassette player with headphones, the DD-100 "Boodokhan," which is retailing at the yen equivalent of \$230.

The company, which created the personal-stereo trend with its Walkman cassette players, says it built the DD-100 for "young folk who crave musical excitement."

The advertising campaign for the new machine is built on the idea that it provides music of "the same intensity as in a concert hall." To reproduce the dynamic bass sound, the player is connected to a big, close-fitting headphone unit, each earpad of which is 40mm in diame-

ter.

The headphones are so hermetically sealed, according to Sony, that the listener can take in the music without hearing surrounding sounds. For safety reasons, therefore, the company says it should not be used when driving a car, riding a bicycle, or even walking in the street.

The unit's main feature is the DOL (dynamic optimum loudness) circuit, which boosts the 30Hz frequency range up to 20 dB, thus giving depth to the sound. Even at low volume, the DOL circuit effect remains the same. The unit, with batteries included, weighs just 300 grams.

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## Newton-Davis Big BMAC Winner Tapps Best Group 2nd Year Straight

TORONTO Billy Newton-Davis walked off with two major awards, while little-publicized but highly successful Tapps was a repeat winner, as the Black Music Assn. of Canada (BMAC) held its second annual awards ceremony at the Royal

as Single of the Year, and A&M Records of Canada Ltd. as Canadian product Label of the Year.

The association, not to be confused with the Toronto chapter of the U.S.-based Black Music Assn. (BMA), played host to about 180 industryites at the awards luncheon. Keynote speaker was John Martin, director of music programming for the MuchMusic Network.

Three groups or institutions were inducted into the association's Hall of Fame: Club Bluenote in Toronto, a stage for black music off and on for more than 20 years, the Tradewinds, pioneers of Caribbean music in Canada for two decades, and Protector Calypsonian, which has been promoting calypso in Canada since 1972.

Also, two industryites were honored as "friends of BMAC" for their persistent advice and guidance: Mel Shaw, past president of the Canadian Academy of Recording Arts and Sciences, and Bill Bannon, current product manager at CBS Canada.

In the last year, two black music categories were created for the annual Juno music awards.

KIRK LaPOINTE

## Liberty Silver was voted best Female Vocalist of the Year

York Hotel late last month.

Newton-Davis, whose debut recording, "Love Is A Contact Sport," is making impressive gains at radio and retail soon after its release, was the recipient of the Male Vocalist of the Year award from BMAC. His first release was BMAC's Album of the Year winner, while project producer David Bendeth was Producer of the Year.

Meanwhile, Tapps was Group of the Year for the second straight time. Other key winners included Liberty Silver as Female Vocalist of the Year, "The Key" by Erroll Starr

## Exec Quits PolyGram

TORONTO Gerry Young, president of the Current Entertainment Group, has left his job as part-time a&r consultant to PolyGram Inc. Canada. That leaves him with only three hats to wear.

Young, who is president of the Current record, management, and publishing firms, says he declined a PolyGram offer to renew his agreement at the end of one year because the label "simply wasn't aggressive in pursuing artists."

In the year he worked for the label, Young brought Double Dare to PolyGram. But he says the label allowed several others he recommended highly to slip away, including Alta Moda, a Toronto singing sensation now under a development contract at CBS, and veteran singer and songwriter Mac Jordan.

But don't cry for Young. Current

is a hot commodity about to get hotter. M + M's "The World Is A Ball" just shipped in Canada and is slated for Current-RCA release in July in the U.S. and the U.K. And the label's mainstay, the Parachute Club, is currently at work with John Oates of Hall & Oates on six tracks for a July release. Oates will sing a duet called "Love Is Fire" with the band's Lorraine Segato.

Double Dare's debut is out from PolyGram in June, and "the label has made a major commitment," Young says. And Current recently took under its wing for management Strange Advance, which released two platinum records for Capitol. Young says he is shopping around cuts from the band and has attracted interest from Sire, WEA Music, and MCA.

## She's Toronto's Dr. Ruth

TORONTO Her name is Sue Johanson, but for years she has been known in this city as the "sex lady" who hands out "loot bags" of contraceptive devices at her birth control clinic. No doubt aware of the success of a sex advisor below the border, AOR station CILQ-FM Toronto brought her aboard for an hourlong Sunday night program, "The Sex Show With Sue."

Now, without a doubt, she is becoming Canada's answer to Dr. Ruth Westheimer. Johanson's radio show audience is double the size of the nearest competitor and was recently expanded to a two-hour format. And Johanson, a grandmother who admits she couldn't discuss

sexual matters with her children, recently started a national television program on a pay TV channel.

Her message is clear: Teens also need to learn the three A's of sexuality—appreciation, acceptance and approval.

Johanson, unlike Dr. Ruth, doesn't often recommend therapy or expensive counseling. "Most of my listeners would be better off spending the money on a case of beer and a nightie," she says.

Her candid approach has made her a hit on the high-school lecture circuit in the Toronto area.

"If I can get people to combine their pleasure with responsibility, then I believe I'm helping," she says.



# 5000 REBELS SEIZE MAJOR NYC HOTEL

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## SUNDAY, JULY 13

12:00 PM REGISTRATION OPENS

2:00 PM BATTLE OF THE DJS & MCS, PRELIMINARIES

5:30 PM SONGWRITERS—Bill Flanagan

(Musician Magazine)—Mod

Don Dixon

Jim Steinman

La La

Marshall Crenshaw

Jules Shear

DJS & REMIXERS—Craig Kostich

(Warner Bros.)—Mod.

Panelists to be announced.

AMERICAN ROCK INDEPENDENTS—

Bill Horwedel (Mb/3)—Mod.

Paul Stark—Twin/Tone

Spaceman—SST

Steve Sinclair—Relativity

Chuck Warner—Throbbing Lobster

Fred Bestall—Big Time

INTERNATIONAL MEDIA—

Hans Kruger—Mod.

Kaz Utsuomiya—Ten, Japan

Lothar Meinrtzhagen—EMI, Germany

Herman Van Laar—Himalaya, Benelux

Frank Marstokk—Mega, Denmark

Neil Ferret—Ferret, UK

Bob Elms—Face/Times, UK

MUSIC/FILM/VIDEO

Rosemary Carroll—Phillips, Nizer, et al.

Bert Berman—Universal

Brian Loucks—CAA

9:00 PM WELCOME PARTY—The Palladium

## MONDAY, JULY 14

9:00 AM REGISTRATION OPENS

10:30 AM KEYNOTE ADDRESS—

Rob Dickins (WEA UK) &

Tony Berardini (GM, WBCN)

2:30 PM A&R—Joel Webber (Island)—Mod.

Benny Medina—Warner Bros.

Carol Wilson—Polydor, UK

Mark Deane—MDM, UK

Geoff Travis—Rough Trade, UK

Dick Wingate—Polygram

Sergio Munzibai—Motown

Danny Beard—DB

PRESS—Bob Guccione, Jr. (Spin)—Mod

Panelists to be announced.

NEW AGE—Jonathan Rose

(Gramavision)—Mod.

Steve Backer—RCA

Vera Brandes—Verabra

Barrie Bergman—Record Bar

John Sebastian—EOR

Jeff Charno—Vital Body

Lee Abrams—Burkhart/Abrams

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MISTAKES—Tom Silverman

(Tommy Boy)—Mod.

Henry Stone—Sunnyview

Bruce Iglauer—Alligator

Alan Rubens—Omni Records

5:30 PM INDIE/MAJOR FACE OFF—Rick Dutka

(Tommy Boy)—Mod.

Dave Berman—Warner Bros.

Dave Marsh—Rock & Roll Confidential

Dave Robinson—Stiff

Phil Jones—Fantasy

Cory Robbins—Profile

JAZZ—Bruce Lundvall (Manhattan/

Blue Note)—Mod

Dr. George Butler—CBS

Larry Rosen/GRP

Christine Martin—Manager

Stanley Jordan

POP RADIO—John Fagot (CBS)—Mod.

Chris Collins—KFSM, Sacramento

Scott Shannon—Z100, NY

Sonny Joe White—WXKS, Boston

Jim Morrison—94Q, Atlanta

MARKET SURVEY: UK, Germany,

France & Benelux

Panelists to be announced.

VIDEO PROGRAMMING—Mitchell

Rowen (CVC Video Report)—Mod.

Stuart Samuels—ATI Video

Celia Hirschman—Vis-Ability

Bette Hisiger—Friday Night Videos

Roxy Myzal—V-66 (WVJV-TV)

Steve Leeds—U-68 (WVHT-TV)

Mike Opelka—Hi Video U.S.A.

Tima Surlmeloglu—Sound & Vision

7:30 PM WOMEN IN MUSIC MEETING—

Kim Freeman (Billboard)—Mod.

8:00 PM SHOWCASE—The Felt Forum

11:00 PM SHOWCASE—The Saint

## TUESDAY, JULY 15

9:00 PM TALENT AND BOOKING

WORKSHOP—Frank Riley—Mod.

Mark Pratz—Lunch Money

Mark Pucci—Press

Chuck Dukowski—Global

Curt Scheiber—School Kids

Joe Nick Patoski—Manager

David Ayers—Twin/Tone

MERCHANDISING WORKSHOP—

Elliott Hoffman (Beldock, Levine &

Hoffman)—Mod.

Alvin Ross—Virgin Merchandising Int'l

Rob Franklin—Madison Square Garden

11:00 AM INDEPENDENT LABELS—Mod. to be

announced

Steve Gottlieb—Tee Vee Toons

Bill Nowlin—Rounder

Jean Karakos—Celluloid

Will Sokolov—Sleeping Bag

Pat Monaco—Landmark

STARMAKERS—Raleigh Pinsky

(The Raleigh Group)—Mod.

Merle Ginsberg—Rolling Stone

Frank Radice—CNN

Sandra Furton—Late Night

Clay Smith—Entertainment Tonight

ALBUM RADIO PROGRAMMING

Doug Clifton—KBCO, Denver

Lin Brehmer—WXRT, Chicago

Denis McNamara—WLIR, NY

Oedipus—WBCN, Boston

Chris Miller—KRQR, San Francisco

INTERNATIONAL TALENT AND

BOOKING—Steve Hedges (The Station

Agency UK)—Mod

Herman Scheurmans—VZW Altsien,

Belgium

Peter Rieger—Peter Rieger Concerts,

Germany

Jan Gille—EMA Teistar, Scand

Tim Parsons—MCP, UK

Alain Lahana, Scorpio Productions,

France

MUSIC PUBLISHING MOCK

NEGOTIATION—Michael Sukin

(Berger, Steingut)—Mod.

Panelists to be announced

12:30 PM Lunch Break

RATE A RECORD—Haoui Montaug—

Mod.

Jellybean—Producer/DJ

Peter Reichardt—Warner Music UK

Mad Max—91X, San Diego

Butterball—WDAS, Philadelphia

George Clinton

Monica Lynch—Tommy Boy

Anita Sarko—DJ

Howard Thompson—Elektra

2:30 PM MANAGERS—Ed Rosenblatt—Mod

Hugo Burnham—Shrekback

Eric Gardner—Panacea

Charles Stettler—Tin Pan Apple

NIGHTCLUBBING—Rudolf (Palladium/

Danceteria)—Mod.

Philip Salon—Mudd Club, UK

Jerry Girard—DV8, SF

Mario Oliver—Vertigo, LA

Steve Rubell—Palladium

Arthur Weinstein—The World

RHYTHM RADIO—Mod to be

announced

Lyn Tolliver—WZAK, Cleveland

Lee Michaels—WGCI, Chicago

Ron Atkins—KMJQ, Houston

Sylvia Rhone—Atlantic

Ronnie Jones—Capitol

BREAKING RECORDS AT RETAIL—

Tom Silverman (Tommy Boy)—Mod.

Panelists to be announced.

COLLEGE RADIO—Mark Josephson

(Rockpool)—Mod.

Scott Byron—CMJ

Mark Williams—A&M

5:30 PM TALENT AND BOOKING—

Jeff Rowland (ICM)—Mod.

Ian Copeland—FBI

Barry Fey—Feyline

Rob Light—CAA

John Scher—Monarch Entertainment

RECORD DEAL MOCK

NEGOTIATION—Stu Silfen—Mod

Steve Raibovsky—CBS

Jonathan Haft—Chrysalis

Richard Leher—Mitchell, Silberberg &

Knupp

Ted Green—Polygram

INTERNATIONAL DJS—James

Hamilton (Record Mirror/Music

Week)—Mod

Robert Levy—France

Jay Strongman—UK

Steve Walsh—UK

Chris Hill—UK

Danny Pucciarelli—US/UK

Chris Sheppard—Canada

URBAN/POP CROSSOVER—Mod.

to be announced.

Larry Berger—WPLJ, NY

Tony Gray—WRKS, NY

Keith Naftaly—KMEL, San Francisco

8:00 PM SHOWCASE—Felt Forum

11:00 PM SHOWCASE—Ritz

## WEDNESDAY, JULY 16

9:00 AM RECORD DEAL WORKSHOP—

Don Friedman (Grubman, Indursky

et al)—Mod.

Kendall Minter

Mark Trilling—Slash

PUBLICITY WORKSHOP—Raleigh

Pinsky (Raleigh Group)—Mod.

Susan Koontz—MCA

Carol Ross—The Press Office

Howard Bloom—HBA

Ken Reynolds

11:00 AM PRODUCERS—Nancy Jeffries

(A&M)—Mod

Kashif

Sly & Robbie

Keith Diamond

T-Bone Burnett

HEAVY METAL—Mike Bone

(Elektra)—Mod.

Jimmy Christopher—KNAC, LA

Peter Mensch—Manager

Brian Slagel—Metal Blade

Walter O'Brien—Concrete Mgt & Mkt.

Ben Leimer—Circus Magazine

Geoff Barton—Kerrang

Dave Mustane—Megadeath

VIDEO DIRECTORS AND

PRODUCERS—Kris P.—Mod.

Panelists to be announced.

MARKET SURVEY: Australia, Japan,

Canada, Italy & Scandinavia

Panelists to be announced

DANCE MUSIC ISSUES—Stephanie

Shepherd (Dance Music Report)—Mod.

Brian Chin—Billboard

Dennis Wheeler—Warner Bros.

Lou Possenti—Miami/Ft. Lauderdale

Record Pool

2:30 PM BATTLE OF THE DJS AND MCS,

FINALS

BRITISH INDEPENDENTS—Ruth

Polsky (Suss, Ltd.)—Mod

Panelists to be announced.

PUBLISHING WORKSHOP—

Mod. & panelists to be announced

MUSIC AND SOCIAL CHANGE—

Danny Schechter (20/20)—Mod

Panelists to be announced.

5:30 PM ARTISTS—Gary Gersh (Geffen)—Mod.

Panelists to be announced

8:00 PM SHOWCASE—Felt Forum

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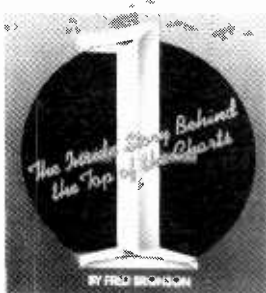
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**Select Artists.** Select Records has signed the Shakes, whose forthcoming 12-inch single is titled "Hunt You Down." Standing are, from left, label attorney Michael Toorock, label chief Fred Munao, group attorney Terri Baker, group manager David Preschel, group member Alex, and attorney Clay Knowles. Seated are group members Celeste, Susan, Bobbi, and Anna.



**Sophisticated Stamp.** Pictured at ASCAP's cocktail reception in honor of the U.S. postage stamp commemorating Duke Ellington are the legendary composer/bandleader/pianist's sister Ruth and his son Mercer.



**European Sales.** RCA/Ariola International vice president of European marketing Rick Blaskey, right, presents Arista Records chief Clive Davis with international gold and platinum disks for Whitney Houston's debut album.



**Sex'N'Roll.** Atlantic recording artist Ted Nugent chats with Dr. Ruth Westheimer about good sex during a recent taping of the "Dr. Ruth Show." The rocker is currently on tour promoting his newest album, "Little Miss Dangerous."



**Making Music.** MCA Music executives gather in Los Angeles with writer/producers Alex Brown and Ron Kersey to sign a worldwide co-publishing agreement. Standing behind the artists are, from left, director of creative services Carol Ware, president Leeds Levy, and vice president Rick Shoemaker.



**Taking America By Storm.** Capitol Records and EMI Music chairman and chief executive officer Bhaskar Menon, right, congratulates Bob Seger on the success of his latest Capitol release, "American Storm." Seger is slated to tour this summer.



**Concert Celebration.** MCA staffers greet Waylon Jennings backstage after his recent performance at the Universal Amphitheatre in Los Angeles. Jennings is currently on the road supporting his first MCA album, "Will The Wolf Survive." Shown from left are MCA Distributing's regional branch manager John Allison and vice president of national accounts Bob Schnieders, Jennings, and MCA Records/Nashville Division's vice president of marketing Kent Crawford and regional promotion manager Larry Hughes.



**New Release.** Congratulating Bruce Hornsby of Bruce Hornsby & the Range on the group's debut album, "The Way It Is," at a reception in Los Angeles are RCA product director Don Wardell, left, Huey Lewis, second right, and RCA a&v vice president Paul Atkinson, right.

# Dept Shock Zaps New Bands

## So You Wanna Be A Rock'n'roll Star ...

BY FRED GOODMAN

**NEW YORK** Being a rock'n'roll artist may be perceived as a glamorous lifestyle by the public, but the economics of launching a career—even after a band is recording for a major label and touring steadily—is as tough and unglamorous as launching any other business venture.

Both management and label sources agree that the vast majority of recording artists, both established and developing, operate in a royalty debt situation in which they owe their record companies money. And while an established act might reasonably expect to pay recoupable costs back to their label with ease, newer acts are forced to look somewhere else besides record sales to generate their income.

"The public's perception about how bands make money is totally off-base," says Will Botwin, whose Side One Management, with offices in Los Angeles and New York, guides the careers of Cruzados, Modern English, Steve Earl, and Rosanne Cash. "It's hard for a new or developing band to make money on records."

Virtually all recording contracts require that the cost of producing

albums be recouped out of an artist's royalties before the artist receives any of those earnings. A recording budget—including the producer's advance—can easily top the \$100,000 mark, and a cash-strapped new artist can also find himself owing a label for money advanced for

### 'We'd have to go platinum to get out of debt'

videoclip production, tour support, special projects, or a subsistence allowance.

"We're looking at \$500,000 in royalty debt," says Don Rose, Boston-based manager of Rubber Rodeo, a group that recently released its second album for Mercury. Slow sales for its first album, production overruns, and videoclip costs contributed heavily to putting the band in the red, and Rose says it will be a long time—if ever—before the band shows a profit on its recordings. "We'd have to go platinum to get out of debt," he says.

Despite a four-year recording career and steady touring, the members of Rubber Rodeo still hold day

jobs to support themselves. While the band is presently on salary in preparation for a tour, Rose says the group continues to live in Providence, R.I., because it is inexpensive, a decision that could cost them opportunities for outside musical projects and collaborations more readily available in Los Angeles and New York.

The economics can be just as grueling for a band with an established following. Walter O'Brien, whose Concrete Management, New York, handles RCA metal band Grim Reaper, says the band is "still a little bit in the hole" to the label, despite having sold about 200,000 copies of each of its two albums.

Like Rubber Rodeo, the members of the British-based Grim Reaper held day jobs until the band's second American tour. "It was a big financial risk for them to quit their jobs," says O'Brien, noting that jobs in England are tougher to come by. "But there was no question that this was what they had to do to become professionals."

Although a gold record might not be enough to pull a band out of royalty debt, groups that have established themselves with consumers begin to see other income avenues opening up. Merchandising and tour income as well as publishing monies can be realized long before income from record sales.

"Merchandising income is definitely the thing that's helped us survive," says O'Brien, "even as an opening act." The metal band also had a comparatively easy time getting endorsement deals with equipment manufacturers, but even then, the band had to scrape up \$20,000 to buy road cases. "We were lucky that we didn't have to buy amps," he says. "Our financial crush at the end of the last tour was *real* serious." O'Brien adds that RCA has been "extremely understanding" and financially supportive.

But unless a band's sales and following continue to build, that kind of understanding may only compound the band's financial situation in the final analysis.

"Here's the syndrome," says Rose. "You're gold on your second album, but still in a royalty debt situation. The record company frees up more advance monies, so you're in deeper but getting by."

One manager who says his band has been able to buck the cycle of royalty debt is Randall Barbera, whose Symmetry Management, New York, handles Epic group 'til Tuesday. Barbera says the group's debut album sold 650,000 units worldwide.

"We bit the bullet," says Barbera. "We were very cost-conscious on the advance and decided we did not want to have our hand out to the label. You can't forget that it's your money being spent."

That cost consciousness translated into keeping a careful eye on recording costs, staying in cheaper hotels, touring heavily, and working radio and retail while on the road. "If the band could have driven their gear themselves they would have,"

(Continued on page 85)

# ...newslines...

**WESTWOOD THREE:** California-based radio syndicator Westwood One (NASDAQ/WONE), which owns the Mutual Broadcasting System, recently completed its third stock offering since going public a little over two years ago. The company says 2,012,500 shares were sold at \$28, including 1,090,260 new shares of common stock. Norman J. Pattiz, chairman and CEO of the company, says the nearly \$30 million in gross proceeds to the company will be used to make the company essentially debt-free, allow for the acquisition of additional satellite distribution equipment, and aid expansion of facilities. Managing underwriters were Hambrecht & Quist. The over-the-counter stock closed Monday (2) at 31½.

**DINO'S LATEST DEAL:** The De Laurentiis Entertainment Group Inc., headed by film mogul Dino De Laurentiis, began trading on the American Stock Exchange May 30 under the ticker symbol DEG. The initial offering included 9,580,436 common shares and \$65 million in principal amount of senior subordinated notes, due in 2001. The stock opened at 14¾ on 115,600 shares. The company finances, produces, and distributes motion pictures, and plans to distribute outside productions as well. The De Laurentiis library holds various rights to approximately 320 titles, and the Group owns and operates a production studio in Wilmington, N.C.

**JOHN BLAIR & CO'S DEFENSE** of an unfriendly takeover offer from magazine publisher Macfadden Holdings (Billboard, May 3) continued last week with a special meeting of the company's board that resulted in an agreement by the broadcasting and marketing company to be acquired by Saul Steinberg's Reliance Capital Group. The Reliance offer was for \$27 a share in cash notes. Macfadden's offer, for \$25 per share, has been resisted by Blair, which claimed Macfadden was \$150 million short of needed financial commitments to consummate its offer. The Reliance offer would pay \$27 for 8 million of Blair's 11.5 million outstanding shares, and trade a 15-year junior subordinated debenture for each remaining share.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF

PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 5/27	Close 6/2	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	324.4	74	73¾	-¼
John Blair & Co.	5179.1	25½	26½	+1
CBS Inc.	1126.5	134¾	134	-¾
Cannon Group	653.6	39¾	38½	-¾
Capital Cities Communications	582.8	242½	240¼	-2¼
Coca-Cola	4876.8	109¾	113¾	+3¾
Walt Disney	6700.3	46¾	47	+¾
Eastman Kodak	12217.8	58¾	59¾	+1¼
General Electric	10482	80	80	.....
Gulf & Western	3724.8	59¾	62½	+2¾
Handleman	396.1	34¾	35	+½
MCA Inc.	4916.2	48¾	49½	+¾
Orion Pictures Corp.	1041.6	14½	14¾	+½
RCA Corp.	1444.8	65¾	66	+¾
Sony Corp.	1029.9	20¾	20¾	.....
Taft Broadcasting	487.9	101¼	100¼	-1
Vestron Inc.	1521.8	12½	12½	+¾
Viacom	3902.3	31½	31¾	+¾
Warner Communications Inc.	6272.4	49½	54	+4½
Westinghouse	4415.7	53¾	52¾	-¾
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	3438.1	30	30¾	+¾
New World Pictures	429.1	20¾	19¾	-¾
Price Communications	285.4	11¾	11¾	-¾
Turner Broadcasting System	227.3	23½	27¾	+3¾
Unitel Video	29.1	9½	9¾	+¾
Wherehouse Entertainment	146.3	25¾	26¾	+1¼

Company	Open	June 2 Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	36¼	36¾	+¾
Josephson Inc.	10½	10½	.....
LIN Broadcasting	49¼	49¾	+¾
Lieberman Enterprises	23¼	23¼	.....
Mairite Communications Group	15½	15½	.....
Park Communications Inc.	28¼	28¼	.....
Prism Entertainment Corp.	10½	11¾	+¾
Recoton Corporation	12¼	12¾	+¾
Reeves Communications	14¼	14¼	-¾
Satellite Music Network, Inc.	7½	7¾	+¾
Scripps Howard Broadcasting	62	61¼	-¾
Sound Warehouse	24¼	25½	+1¼
Specs Music	8¾	8¾	.....
United Artists	14¾	14¾	.....
Westwood One	34½	31½	-3

## FINANCIALLY SPEAKING

### VHS, CDs Boost Industry Outlook Year's End Prospects Good

BY LEE S. ISGUR

It must be obvious to those in the video business that life is no longer as easy as it appeared to be in the past. B and C titles are not moving as they did previously. Sales of blockbuster titles like "Back To The Future," while strong, are nowhere near what the optimists predicted. At the same time, the recorded music industry,



ISGUR

while showing some improvement during the last few months, continues to be affected by a lack of mega-hits. Many retailers are complaining that store traffic (particularly in those stores with modest or no compact disk exposure) is trailing the previous year's levels.

Until now, our position has been cautious and we remain neutral on our three favorite distribution plays—Handleman Co., Lieberman Enterprises, and Wherehouse Entertainment. There are, however, two factors which lead us to believe that by calendar year-end the outlook will be markedly brighter.

The first factor is the growing supply of hardware. While CDs and VCRs are selling in record quantities, manufacturers contin-

ue to build this equipment at an ever-faster pace. In the CD-player area, first-quarter shipments were over 700,000 units—approximately one-half of the electronic industry trade association's estimates for all of 1986. The situation in the VCR market is very similar, with inventories, due to manufacturers' shipments, rising.

Further, despite a strong yen, prices are tumbling. Various advertisements for VCRs at below \$200 appear regularly in the Sunday New York Times, and Crazy Eddie recently advertised a sale on one popular CD model at below \$100. All this has a stimulating effect on consumer activity. The installed base of CD players will more than double, possibly triple this year; and the domestic VCR household penetration—which was approximately 30% last December—should exceed 45% within 12 months.

In the short term, it is anticipated that software sales per unit of installed base will decline. However, as a result of the increase in the installed bases of VCRs and CDs, the total quantity of software sold will continue to rise. Thus the retail volume for companies like Handleman, Lieberman, and Wherehouse should continue to grow.

The second factor on the horizon

(Continued on page 85)

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## SPOTLIGHT



**GENESIS**  
Invisible Touch  
PRODUCERS: Genesis & Hugh Padgham  
Atlantic 81641

Despite their longevity and appeal as a touring band, Genesis has yet to enjoy the massive album sales achieved by group member Phil Collins. All that should change this time around, though, as the band enjoys a tremendous amount of momentum from the market strength of solo projects from Collins and Mike Rutherford. First single, "Invisible Touch," has a fast start, and "Tonight, Tonight, Tonight" and "Land Of Confusion" sound like strong followup releases.

**THE FORESTER SISTERS**  
Perfume, Ribbon & Pearls  
PRODUCERS: J.L. Wallace, Terry Skinner  
Warner Bros. 25411-1

There are no instrumental hooks here as strong as the keyboard fill that gave "I Fell In Love Again Last Night" its appeal, but the Foresters' voices should provide all the requisite catchiness. Most songs cleave to the middle ground between pop and country.

**T.G. SHEPPARD**  
It Still Rains In Memphis  
PRODUCER: Rick Hall  
Columbia FC 40310

Sheppard takes a step away from his usual lady's-man turf to tackle Mr. Lonely lyrics. He does it well, especially with production bonuses like the percussive tracks backing "Love Is On A Fade." "Movin' And Shakin' On Business Street," about life in the high rise over the fast lane, is equally welcome new ground for Sheppard.

**ED BRUCE**  
Night Things  
PRODUCERS: Ed Bruce, Blake Mevis  
RCA AHL1-5808

Bruce bounces from swinglike feels, as in his already-top-20 "Nights," to what might be best described as adult contemporary honky-tonk, as in "Quietly Crazy," but his resonant baritone is reliable as ever. Lynn Anderson provides equally charming duet parts on "Fools For Each Other" and "Down The Hall."

## POP

RECOMMENDED

**EUROPE**  
The Final Countdown  
PRODUCER: Kevin Elton  
Epic BFE 40241

Sweden's answer to Duran Duran attempts to break the States with this Epic debut. Solid collection of synthesizer-backed rock tracks—sometimes reminiscent of Emerson, Lake & Palmer—is enhanced by slick production work. Best tracks: "Rock The Night," "Danger On The Track," and "Ninja."

GLASS TIGER  
The Thin Red Line  
PRODUCER: Jim Vallance  
Manhattan/EMI ST 53032

Canadian quintet should get a fast start via the title track, an anthemic rocker. Album is similarly bold and confident, matching strong production with first-rate performances and compositions. The only thing this album needs is exposure.

**BOYS DON'T CRY**  
PRODUCER: Boys Don't Cry  
Profile PRO-1219

Label, usually associated with rap and street acts, has its first bona fide pop hit with the group's "I Wanna Be A Cowboy." While certainly not a chart-topper, album has a natural followup single in "Turn Over (I Like It Better That Way)" and could have sufficient legs to cement band and label's new position.

## COUNTRY

PICKS

**RANDY TRAVIS**  
Storms Of Life  
PRODUCERS: Kyle Leaning, Keith Stegall  
Warner Bros. 25435-1

As he proved with "On The Other Hand" and "1982," Travis has what may be THE country voice of the future. He has the material—introspective lyrics and gorgeous melodies—and the understated, classic country production here to make the most of his gifts.

**CONWAY TWITTY**  
Fallin' For You For Years  
PRODUCERS: Conway Twitty, Dee Henry, Ron Treat  
Warner Bros. 25408-1

Conway remains the foremost chronicler of the rights and wrongs of grown-up romance. Nostalgia remains a key ingredient, as in "A Thing Of The Past" and "Jennifer Johnson And Me," but he's added an up-to-date, full-bodied snare to his mix. Album is mercifully free of the quickie pop remakes he has sometimes done.

**ROY BUCHANAN**  
Dancing On The Edge  
PRODUCERS: Roy Buchanan, Bruce Iglauer & Dick Shurman  
Alligator AL 4747

The premier roadhouse guitarist is slingin' enough fire to burn down the juke joint. Addition of Delbert McClinton on vocals gives the album an added dimension, but Buchanan is still the main attraction. Best: "You Can't Judge A Book By The Cover."

**STEELEYE SPAN**  
Back In Line  
PRODUCERS: Steeleye Span & John Acock  
Shanachie 79063

Seminal English folk rock band returns with original members, including vocalist Maddy Prior, violinist Peter Knight, and bassist Rick Kemp. Required listening for the faithful.

**MATT BIANCO**  
PRODUCERS: Mark Reilly, Mark Fisher, Phil Harding & Danny White  
Atlantic 81659

Duo of Mark Reilly and Mark Fisher form core of outfit that melds jazz vocal and instrumental styles with pop song styles. Dash of Latin rhythm gives added spice, making album suitable for adult contemporary.

**KIDS IN THE KITCHEN**  
PRODUCERS: Various  
Sire 25377

Australian quintet debuts with high-tech originals spotlighting Scott Carne's muscular tenor against intricate electronic arrangements. Look for some mainstream action.

**JOHN HUNTER**  
More Than Meets The Eye  
PRODUCER: John Hunter  
Private I/CBS BFZ 40278

Hunter, formerly with the Hounds, continues to carve a niche for himself as an able-bodied rocker and talented tunesmith with this, his second solo outing. Best track: "Turnabout."

**THE KINGSNAKES**  
Hard Life Boogie  
PRODUCER: Mark Doyle  
Blue Wave 104

Upstate New York band sounds like it came off the Southern blues circuit. Covers of Fats Domino's "Blue Monday," the Meters' "Cissy Strut," and John Lee Hooker's "Boom Boom" let you know where these guys are coming from. Plenty of punch. Contact: (315)638-4286.

**AUGUSTUS PABLO**  
Rebel Rock Reggae—This Is Augustus Pablo  
PRODUCERS: Clive Chin, Pat Chin  
Heartbeat/Rounder MB-34

Unique Jamaican instrumentalist has made his mark on the melodica, of all instruments, yet its sound, and his rhythmic phrasing, make for a surprisingly engaging combination. Strictly instrumental.

**ANTHEM**  
PRODUCER: George Azuma  
Restless/Enigma 72105

Japanese heavy metal band proves a veritable beast from the East, capable of drawing favorable comparisons with any of the music's homegrown champions. Dense and energetic.

## BLACK

RECOMMENDED

**Z.Z. HILL**  
Z.Z. Hill's Greatest Hits  
PRODUCERS: Tommy Couch & Wolf Stephenson  
Malaco MAL 7437

Album culls 11 of the great blues singer's finest tracks from the Malaco catalog, indicative of the fine work he recorded right up to his death. All of the albums are worth a listen, but this is a good short cut for new listeners.

## NEW AND NOTEWORTHY

**THE BLUESBUSTERS**  
Accept No Substitute  
PRODUCER: Ricky Keller  
Landslide LD 1009

All-star outfit quarterbacked by former Little Feat guitarist Paul Barrere is—at long last—a band worthy of assuming the mantle of his former outfit. The group, which also features T Lavitz (ex-Dixie Dregs), Freebo (ex-Bonnie Raitt), Catfish Hodge (ex-Chicken Legs), and Larry Zack (ex-Jackson Browne), offers a solid mix of rock, soul, and r&b that blows like a blast from the past. Guest shots by Bob Seger, Nicolette Larson, and Paul Butterfield don't hurt, either. If the band can marshal the same energy and feel for their live shows, then the Bluesbusters have to be considered contenders.

**CHUCK BROWN & THE SOUL SEARCHERS**  
Live!  
PRODUCER: R.E.O. Edwards  
Future Records & Tapes F 0007

On the eve of the release of the "Good To Go" film on Go-Go music, one of the genre's best practitioners offers its own live album. Sound is fair, performance mixed, but still an excellent introduction to the free-form jam style. Contact: (301) 322-8388.

## COUNTRY

RECOMMENDED

**RICK NELSON**  
Memphis Sessions  
PRODUCER: Steve Buckingham  
Epic FE 40388

Spruced up by latter-day guitar and drum tracks, these recordings from 1978-79 show off Neslon's rockabilly and '60s-rock leanings. Most songs here fall in the classic category, from Buddy Holly ("Rave On") to the Rolling Stones ("It's All Over Now") to John Fogerty ("Almost Saturday Night").

## JAZZ

RECOMMENDED

**JOHN CARTER**  
Castles Of Ghana  
PRODUCERS: John Carter & Jonathan F.P. Rose  
Gramavision 18-8603

Work commissioned for a performance at the New York Shakespeare Festival's "New Jazz At The Public" series features the clarinetist with a mid-sized band. As always, Carter's improvisational sense is sharp, and his compositional skill is demonstrated here to greater effect than ever before.

**TED PILTZECKER**  
Destinations  
PRODUCERS: Bob Edwards & Ted Piltzecker  
Seabreeze SB 2027

Vibraphonist, equally adept at ballads and up-tempo vehicles, debuts as a leader. Fine small group features guitarist Jack Wilkins, bassist Andy Simpkins, and drummer Ted Moore on a date composed almost entirely of originals.

## GOSPEL

RECOMMENDED

**BRIAN MOORE & THE MOUNT VERNON COMMUNITY CHOIR**

**No One Ever Cared For Me Like Jesus**  
PRODUCERS: Brian Moore & Lawrence Brunt Sr  
GosPearl PL 16032

Moore wrote all the songs here for his choir, and the sound is clean and clear as the group carries the listener through the black gospel church experience. Solid.

**THE GEORGIA MASS CHOIR**  
I'm Free  
PRODUCER: Milton Biggiam  
Savoy SL-14773

The live recording has long been a staple of black gospel recordings, and this one, made in Savannah, captures the spirit of the evening. Soloists James Bignon, Milton Biggiam, Lillie Scott Holloway, Micolette Rouche, Sylvanus Turner, Spencer White, and Mildred Matthews all shine.

**THE SINGING ECHOES**  
Live From Blue Springs  
PRODUCER: Dr. Nelson S. Parkerson Jr.  
Calvary SPCN 7501851930

All the elements of an evening of Southern gospel—the toe-tapping numbers, soaring ballads, and rousing testimonies—are here as the Singing Echoes give a taste of their live show. Extra musicians help make the sound tight and ready for radio.

## CLASSICAL

RECOMMENDED

**BEETHOVEN: CELLO SONATA NO. 4; VARIATIONS ON THEMES BY MOZART & HANDEL**  
Yo-Yo Ma, Emanuel Ax  
CBS 42121

The chamber duo completes its survey of the Beethoven sonatas with another winner, artistically and commercially. The variations, two from "Magic Flute" and one from "Judas Maccabeus," are enjoyable occasional pieces. Warmly recorded.

**COPLAND: APPALACHIAN SPRING/STRAVINSKY: APOLLON MUSAGÈTE**  
Detroit Symphony Orchestra, Dorati  
London 414 457

The London production team rises above its enviable standard in the superior orchestral sound it secures from the Detroit's recording venue. It embellishes an equally attractive reading, distinguished by outstanding solo wind playing in the Copland.

**SCHUBERT: THE PIANO TRIOS**  
Beaux Arts Trio  
Philips 412 620

This digital remake by the ace ensemble is not one of its better efforts. Performances, somewhat tame, suffer as well from balance miscalculations that give undue prominence to the piano.

**KOCSIS PLAYS BARTOK**  
Zoltan Kocsis, Piano  
Denon C37-7813

Kocsis delivers a rounded piano sound even in some of the music's most explosive onslaughts. The well-chosen program includes the "Allegro Barbaro," the Piano Sonata, the Op. 14 Suite, the much-transcribed "Rumanian Folk Dances," and other folk-based material.

# QUEEN

## A kind of Magic



The Best Car Tune Of The Summer.

Produced by Queen/David Richards

Capitol

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MOTION PICTURE,  
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64\*



JOHN PARR  
"TWO HEARTS"

(7-89403)

12" PROMO (PR 901)

SOUNDTRACK EXECUTIVE PRODUCER: DANNY GOLDBERG



ON ATLANTIC RECORDS AND CASSETTES

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HOT 100  
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"ON MY OWN" BY Patti LaBelle & Michael McDonald (MCA) scores a double triumph this week, hitting the top of the Hot 100 and achieving RIAA gold certification. It reached No. 1 by combining a huge sales base with strong increases in radio airplay points. The two enjoy a wide margin in points over the next-highest bulleted records.

ELEVEN RECORDS debut on the chart this week, including "Rumors" by the Timex Social Club (Jay), which enters the chart at No. 81 and becomes the fifth indie-label record on the current Hot 100. Other indie hits are Boys Don't Cry at No. 15 (Profile), Magazine 60 at No. 56 (Baja), Mai Tai at No. 73 (Critique), and TKA at No. 86 (Tommy Boy). "Rumors" is already a big hit in Texas, where it's No. 3 at 93Q Houston, and in California, especially in the group's native Sacramento.

SALES MOVERS: Peter Gabriel's "Sledgehammer" (Geffen) nabs the Power Pick/Sales award with a 10-point jump to No. 22. It's No. 10 at K-106 Baltimore, where PD Ralph Wimmer says local album sales are top five, and single sales took off like a shot. "It's one of the fastest growing, most active records on our list." Another big sales gainer was Janet Jackson's "Nasty" (A&M), which is No. 1 at KMEL San Francisco and No. 2 at FM-102 Sacramento.

AIRPLAY MOVERS: "Invisible Touch" by Genesis (Atlantic) is the Power Pick/Airplay for the second week in a row and is one of the top sales gainers as well. It is taking strong upward jumps at radio, including 19 to 5 at WKDD Akron. PD Matt Patrick says it's testing 100% familiar in call-outs with a near-90% favorable response. "Phil Collins has always done well with our core demographic of females 18 to 34." It's also top 10 at five other reporters. The biggest gainers in new radio adds were Peter Cetera (Warner Bros.) at No. 49, already top 20 in Madison, Wis., and Portland, Ore.; Billy Joel (Epic) at No. 46; Robert Palmer (Island) at No. 68; and the Pet Shop Boys (EMI-America) at No. 44 with top 15 radio reports from Buffalo and L.A.

MORE HOT MOVES: 38 Special (A&M) moves to No. 26; it's top 10 at 17 reporters, including No. 3 at WMJQ Rochester. Blow Monkeys (RCA), at No. 39 nationally, is top 10 in Boston, L.A., and San Francisco. Belinda Carlisle (I.R.S.), up to No. 42 on the chart, is top 20 in Pittsburgh and Miami. The Models (Geffen) is No. 38 on the Hot 100, with eight top 15 radio reports, including No. 8 at KHYT Tucson. The S.O.S. Band (Tabu), up three places to No. 47, is top 15 in Boston, Hartford, New York, and San Francisco, and No. 1 at KMGX Fresno. Jermaine Stewart (Arista) jumps to No. 51, with top 10 reports from KIIS-FM L.A. and 95-SX in Charleston, S.C. Brian Phillips, PD at 95-SX, says Stewart's record was immediately No. 1 in requests and is the station's fourth-best-testing call-out record. "Sales on the single have been tremendous. It has an upper-demo appeal... like the old KC sound."

FOR WEEK ENDING JUNE 14, 1986

Billboard  
HOT 100 SINGLES ACTION

RADIO MOST ADDED

226 REPORTERS

			NEW ADDS	TOTAL ON
PETER CETERA	GLORY OF LOVE	FULL MOON	76	167
BILLY JOEL	MODERN WOMAN	EPIC	50	176
PET SHOP BOYS	OPPORTUNITIES	EMI-AMERICA	44	154
ROBERT PALMER	HYPERTACTIVE	ISLAND	42	85
STEVE WINWOOD	HIGHER LOVE	ISLAND	40	40

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

201 REPORTERS

			NUMBER REPORTING
THE FIXX	SECRET SEPARATION	MCA	35
ROD STEWART	LOVE TOUCH	WARNER BROS.	32
GENESIS	INVISIBLE TOUCH	ATLANTIC	29
PRINCE & THE REVOLUTION	MOUNTAINS	PAISLEY PARK	27
PET SHOP BOYS	OPPORTUNITIES	EMI-AMERICA	26

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# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	2	LIVE TO TELL	MADONNA	2
3	5	I CAN'T WAIT	NU SHOOZ	3
4	7	CRUSH ON YOU	THE JETS	5
5	4	SOMETHING ABOUT YOU	LEVEL 42	10
6	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	4
7	10	A DIFFERENT CORNER	GEORGE MICHAEL	7
8	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	6
9	15	HOLDING BACK THE YEARS	SIMPLY RED	11
10	6	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	13
11	12	NOTHIN' AT ALL	HEART	12
12	8	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	9
13	16	NO ONE IS TO BLAME	HOWARD JONES	8
14	19	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	14
15	14	IS IT LOVE	MR. MISTER	16
16	17	I WANNA BE A COWBOY	BOYS DON'T CRY	15
17	11	MOVE AWAY	CULTURE CLUB	18
18	21	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	21
19	24	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	23
20	23	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	20
21	13	BE GOOD TO YOURSELF	JOURNEY	17
22	26	VIENNA CALLING	FALCO	19
23	31	SLEDGEHAMMER	PETER GABRIEL	22
24	28	YOUR WILDEST DREAMS	THE MOODY BLUES	25
25	33	NASTY	JANET JACKSON	24
26	35	LIKE NO OTHER NIGHT	38 SPECIAL	26
27	38	DANGER ZONE	KENNY LOGGINS	28
28	18	BAD BOY	MIAMI SOUND MACHINE	32
29	37	WHEN THE HEART RULES THE MIND	GTR	29
30	20	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	30
31	—	INVISIBLE TOUCH	GENESIS	27
32	22	WEST END GIRLS	PET SHOP BOYS	31
33	—	ONE HIT (TO THE BODY)	THE ROLLING STONES	34
34	30	ADDICTED TO LOVE	ROBERT PALMER	45
35	—	MAD ABOUT YOU	BELINDA CARLISLE	42
36	—	IF SHE KNEW WHAT SHE WANTS	BANGLES	37
37	25	YOUR LOVE	THE OUTFIELD	41
38	—	MOUNTAINS	PRINCE & THE REVOLUTION	33
39	29	MOTHERS TALK	TEARS FOR FEARS	55
40	39	THE FINEST	THE S.O.S. BAND	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIVE TO TELL	MADONNA	2
2	2	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
3	4	I CAN'T WAIT	NU SHOOZ	3
4	7	NO ONE IS TO BLAME	HOWARD JONES	8
5	8	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	4
6	12	CRUSH ON YOU	THE JETS	5
7	3	GREATEST LOVE OF ALL	WHITNEY HOUSTON	6
8	5	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	9
9	13	A DIFFERENT CORNER	GEORGE MICHAEL	7
10	16	HOLDING BACK THE YEARS	SIMPLY RED	11
11	15	NOTHIN' AT ALL	HEART	12
12	18	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	14
13	17	I WANNA BE A COWBOY	BOYS DON'T CRY	15
14	10	SOMETHING ABOUT YOU	LEVEL 42	10
15	6	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	13
16	11	BE GOOD TO YOURSELF	JOURNEY	17
17	9	IS IT LOVE	MR. MISTER	16
18	21	VIENNA CALLING	FALCO	19
19	28	INVISIBLE TOUCH	GENESIS	27
20	25	LIKE NO OTHER NIGHT	38 SPECIAL	26
21	31	NASTY	JANET JACKSON	24
22	27	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	20
23	33	SLEDGEHAMMER	PETER GABRIEL	22
24	14	MOVE AWAY	CULTURE CLUB	18
25	29	YOUR WILDEST DREAMS	THE MOODY BLUES	25
26	34	DANGER ZONE	KENNY LOGGINS	28
27	26	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	21
28	36	DREAMS	VAN HALEN	35
29	37	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	23
30	39	LOVE TOUCH (THEME FROM 'LEGAL EAGLES')	ROD STEWART	40
31	38	WHEN THE HEART RULES THE MIND	GTR	29
32	19	WEST END GIRLS	PET SHOP BOYS	31
33	32	THE LOVE PARADE	THE DREAM ACADEMY	36
34	—	MOUNTAINS	PRINCE & THE REVOLUTION	33
35	40	OUT OF MIND OUT OF SIGHT	MODELS	38
36	22	WHAT HAVE YOU DONE FOR ME LATELY	JANET JACKSON	30
37	20	TAKE ME HOME	PHIL COLLINS	43
38	24	YOUR LOVE	THE OUTFIELD	41
39	—	DIGGING YOUR SCENE	THE BLOW MONKEYS	39
40	—	ONE HIT (TO THE BODY)	THE ROLLING STONES	34

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## HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (6)	15
Geffen (2)	
Paisley Park (2)	
Island (1)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Slash (1)	
ATLANTIC (8)	13
Island (3)	
Atco (1)	
Modern (1)	
COLUMBIA (10)	11
Rolling Stones (1)	
A&M (9)	10
A&M/Virgin (1)	
EPIC (3)	8
CBS Associated (1)	
Portrait (1)	
Scotti Bros. (1)	
Tabu (1)	
Virgin/Epic (1)	
MCA (5)	7
Camel/MCA (1)	
I.R.S. (1)	
ARISTA (4)	5
Jive (1)	
CAPITOL	5
EMI-AMERICA (3)	4
Manhattan (1)	
ELEKTRA (2)	4
Asylum (1)	
Solar (1)	
POLYGRAM	4
Polydor (2)	
Mercury (1)	
Riva (1)	
RCA (3)	4
Grunt (1)	
CHRYSALIS (2)	3
China (1)	
MOTOWN	2
Gordy (1)	
Tamla (1)	
CRITIQUE	1
JAY	1
PROFILE	1
TSR	1
Baja (1)	
TOMMY BOY	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
45	ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
9	ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL
67	ALL THE LOVE IN THE WORLD	(Warning Tracks, ASCAP)
53	ALL THE THINGS SHE SAID	(Colgems-EMI, ASCAP) WBM
100	AMERICAN STORM	(Gear, ASCAP) WBM
32	BAD BOY	(Foreign Imported, BMI) CPP
17	BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM
89	THE BEST OF ME	(Air Bear, BMI/Nerpub, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI)
78	CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI) CHA/HL
5	CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM
28	DANGER ZONE	(Famous, ASCAP) CPP
7	A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
39	DIGGING YOUR SCENE	(Blue Network, ASCAP) CPP
79	DIVIDED HEARTS	(Moonwindow, ASCAP/Kathy Kurasch, ASCAP/Donna Weiss, BMI/Andiamo, ASCAP)
56	DON QUICHOTTE	(RKM, ASCAP)
35	DREAMS	(Yessup, ASCAP) WBM
91	FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM
92	FEEL THE HEAT	(Hot Boy, ASCAP)
73	FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP)
47	THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
80	FIRE WITH FIRE	(Fallwater, ASCAP)
49	GLORY OF LOVE (THEME FROM THE KARATE KID PART II)	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM
6	GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP
93	HANGING ON A HEART ATTACK	(Makiki, ASCAP/Arista, ASCAP)
70	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU	(Welsh Witch, BMI/Pogologo, ASCAP) WBM
62	HEADED FOR THE FUTURE	(Stonebridge, ASCAP)
96	HEADLINES	(Hip Trip, BMI/Midstar, BMI)
69	THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
77	HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
11	HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP
68	HYPERACTIVE	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etiles de La Musique, ASCAP) WBM
3	I CAN'T WAIT	(Poolside, BMI)
52	I MUST BE DREAMING	(Sanpan, ASCAP)
87	I STILL WANT YOU	(Big Thrilling, ASCAP/Ol' Fire, ASCAP)
15	I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP) CPP
37	IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Julers, BMI)
13	IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM
72	IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM
85	IN THE SHAPE OF A HEART	(Swallow Turn, ASCAP) WBM
27	INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
16	IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM
82	JUNGLE BOY	(John Eddie Music)
61	KISS	(Controversy, ASCAP)
90	LAND OF LA LA	(Jobete, ASCAP/Black Bull Music)
95	LET'S GO ALL THE WAY	(Lifo, BMI)
23	LIKE A ROCK	(Gear, ASCAP) WBM
26	LIKE NO OTHER NIGHT	(Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyso Toonz, PROC) WBM/PP/ALM
54	LISTEN LIKE THIEVES	(MCA, ASCAP) MCA/HL
2	LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
63	LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC)
36	THE LOVE PARADE	(Warner-Tamerlane, BMI) WBM
40	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Makiki, ASCAP/Arista, ASCAP)
42	MAD ABOUT YOU	(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP)
46	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	(Joel Songs, BMI) CPP/ABP
55	MOTHERS TALK	(Virgin Music/10 Music/Nymph, BMI) CPP
33	MOUNTAINS	(Controversy, ASCAP) WBM
18	MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM
97	MUTUAL SURRENDER (WHAT A WONDERFUL WORLD)	(Ackee, ASCAP/Life Size, ASCAP) WBM
24	NASTY	(Flyte Tyme, ASCAP) WBM
99	NEVER AS GOOD AS THE FIRST TIME	(Silver Angel, ASCAP) CPP
8	NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM
12	NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA
1	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
34	ONE HIT (TO THE BODY)	(Promopp B.V., PRS) CPP
65	ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL
86	ONE WAY LOVE	(T-Boy, ASCAP)
44	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP)
38	OUT OF MIND OUT OF SIGHT	(Mushroom, APRA)
58	PETER GUNN	(Northridge, ASCAP/Arista, ASCAP) CPP
60	PRETTY IN PINK	(Blackwood, BMI) CPP/ABP
21	RAIN ON THE SCARECROW	(Riva, ASCAP) WBM
66	ROUGH BOY	(Hamstein, BMI) WBM
81	RUMORS	(J.King IV, BMI)
71	SAFETY, SAY IT	(Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)
74	SCHOOL'S OUT	(Bizarre, BMI/Esra, BMI) WBM
50	SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM
22	SLEDGEHAMMER	(Clifone, BMI/Hidden Pun, BMI) WBM
10	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
94	STAY TRUE	(Lifo, BMI)
98	STICK AROUND	(Charisma, ASCAP/Pun, ASCAP) WBM
76	SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP)
64	TAKE IT EASY	(Poetlord, ASCAP/Marlbor, ASCAP)
43	TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
4	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP) HL
59	TOMORROW DOESN'T MATTER TONIGHT	(Trademarc, ASCAP) HL
20	TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP
19	VIENNA CALLING	(Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM
83	VOICE OF AMERICA'S SONS	(John Cafferty, BMI)
51	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)
31	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
30	WHAT HAVE YOU DONE FOR ME LATELY	(Flyte Tyme, ASCAP)
29	WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM
75	WHERE DO THE CHILDREN GO	(Dub Notes, ASCAP/Human Boy, ASCAP)
14	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
48	WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM
84	WITH YOU ALL THE WAY	(George Tobin, BMI)
88	WORDS GET IN THE WAY	(Foreign Imported, BMI)
57	YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertones, BMI)
41	YOUR LOVE	(Warning Tracks, ASCAP)
25	YOUR WILDEST DREAMS	(WB, ASCAP/Bright Music, PRS) WBM

### SHEET MUSIC AGENTS

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

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

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**PATTI LA BELLE • MICHAEL McDONALD**

AND PRODUCERS/SONGWRITERS

**CAROLE BAYER-SAGER • BURT BACHARACH**

ON THE SUCCESS OF THE GOLD #1 SINGLE

**"ON MY OWN"**

MCA-52770

FROM PATTI LA BELLE'S MCA DEBUT PLATINUM ALBUM

**"WINNER IN YOU"**

MCA-5737

MCA HiQ CASSETTES & RECORDS

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## ASCAP AWARDS CEREMONY

(Continued from page 3)

"Axel F," Harold Faltermeyer (GEMA); Famous Music Corp.

"Better Be Good To Me," Mike Chapman, Nicky Chinn, Holly Knight; Arista Music Inc.

"Born In The U.S.A.," Bruce Springsteen; Bruce Springsteen.

"Boys Of Summer," Michael Campbell, Don Henley; Cass County Music Co., Wild Gator Music.

"Can't Fight This Feeling," Kevin Cronin; Fate Music.

"Careless Whisper," George Michael, Andrew Ridgeley; Chappell & Co. Inc.

"Caribbean Queen (No More Love On The Run)," Billy Ocean (PRS), Keith Diamond; Zomba Enterprises Inc.

"City Of New Orleans," Steve Goodman; Turnpike Tom.

"Cool It Now," Vincent Brantley, Ricky Timas; N G Music Publishing.

"Crazy," Richard Marx, Kenny Rogers; Lion's Mate Music Co., Security Hogg Music.

"Crazy For You," John Bettis, Jon Lind; WB Music Corp.

"Desert Moon," Dennis De Young; Grand Illusion Music.

"Don't You (Forget About Me)," Keith Forsey, Steve Schiff; MCA Inc.

"Do What You Do," Larry Di Tommaso, Ralph Palladino; Acrobat Productions Inc. (Al Dente Music Division), Ra Ra La Music, Unicity Music Inc.

"Drive," Ric Ocasek; Lido Music Inc.

"Easy Lover," Philip Bailey, Phil Collins (PRS), Nathan East; New East Music, Pun Music Inc., Sir & Trini Music.

"Everything She Wants," George Michael; Chappell & Co. Inc.

"Foolish Heart," Randy Goodrum, Steve Perry; April Music Inc., Random Notes, Street Talk Tunes.

"Freeway Of Love," Narada Michael Walden, Jeff Cohen; Gratitude Sky Music Inc.

"Glory Days," Bruce Springsteen; Bruce Springsteen.

"Hard Habit To Break," Steve Kipner, John Parker; April Music Inc., Stephen A. Kipner Music.

"I Feel For You," Prince; Controversy Music.

"If This Is It," Johnny Colla, Huey Lewis; Hulex Music.

"I Just Called To Say I Love You," Stevie Wonder; Black Bull Music Inc., Jobete Music Co. Inc.

"I'm On Fire," Bruce Springsteen; Bruce Springsteen.

"Into The Groove," Stephen Bray, Madonna; Black Lion Music, Bleu Disque Music Co. Inc., WB Music Corp., Webo Girl Music.

"I Want To Know What Love Is," Mick Jones; Evansongs, Ltd., Somerset Songs Publishing Inc.

"Like A Virgin," Tom Kelly, Billy Steinberg; Denise Barry Music, Billy Steinberg Music.

"Love Light In Flight," Stevie Wonder; Black Bull Music Inc., Jobete Music Co. Inc.

"Loverboy," Robert John "Mutt" Lange (SAMRO), Billy Ocean (PRS), Keith Diamond; Zomba Enterprises Inc.

"Lucky Star," Madonna; Bleu Disque Music Co. Inc., Webo Girl Music.

"Missing You," Mark Leonard, Chas Sandford, John Waite; Fall-

water Music, Markmeem Music.

"Missing You," Lionel Richie; Brockman Music.

"Neutron Dance," Danny Sembello, Allee Willis; Unicity Music Inc.

"Never Surrender," Corey Hart (CAPAC); Liesse Publishing.

"Nightshift," Walter Orange; Walter Orange Music.

"No More Lonely Nights," Paul McCartney (PRS); MPL Communications Inc.

"One More Night," Phil Collins (PRS); Pun Music Inc.

"Penny Lover," Brenda Harvey-Richie, Lionel Richie; Brockman Music.

"Power Of Love," Johnny Colla, Chris Hayes, Huey Lewis; Hulex Music.

"Purple Rain," Prince; Controversy Music, WB Music Corp.

"Raspberry Beret," Prince; Controversy Music.

"Rhythm Of The Night," Diane Warren; Edition Sunset Publishing Inc.

"Search Is Over," Jim Peterik, Frank Sullivan; Easy Action Music.

"Smooth Operator," Ray St. John (PRS), Sade (PRS); Silver Angel Music.

"Solid," Nickolas Ashford, Valerie Simpson; Nick-O-Val Music Co. Inc.

"Some Guys Have All The Luck," Jeff Fortgang; Kirshner/April Music Publishing.

"St. Elmo's Fire (Man In Motion)," John Parr (PRS), David Foster; Bogus Global Music, Golden Torch Music Corp.

"Strut," Charlie Dore, Julian Littman (PRS); Ackee Music Inc.

"Stuck On You," Lionel Richie; Brockman Music.

"Suddenly," Billy Ocean (PRS), Keith Diamond; Zomba Enterprises Inc.

"Sussudio," Phil Collins (PRS); Pun Music Inc.

"Time After Time," Rob Hyman, Cyndi Lauper; Dub Notes.

"To All The Girls I've Loved Before," Hal David, Albert Hammond; April Music Inc., Casa David.

"Too Late For Goodbyes," Julian Lennon (PRS); Chappell & Co. Inc.

"Valotte," Justin Clayton (PRS), Julian Lennon (PRS), Carlton Morales; Chappell & Co. Inc.

"Wake Me Up Before You Go-Go," George Michael; Chappell & Co. Inc.

"We Are The World," Lionel Richie, Michael Jackson; Brockman Music.

"We Don't Need Another Hero," Terry Britten (PRS), Graham Lyle (PRS); Myaxe Music, Ltd. (PRS).

"What About Me," Richard Marx, Kenny Rogers, David Foster; Lion's Mate Music Co., Security Hogg Music.

"What's Love Got To Do With It," Terry Britten (PRS), Graham Lyle (PRS); Chappell & Co. Inc.

"When Doves Cry," Prince; Controversy Music, WB Music Corp.

"Who's Holding Donna Now," Randy Goodrum, Jay Graydon, David Foster; April Music Inc., Garden Rake Music Inc., Random Notes.

"You Give Good Love," Lala; Little Tanya Music, MCA Inc.

"You're The Inspiration," Peter Cetera, David Foster; Double Virgo.

## 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.

### JUNE

June 9-15, **Fan Fair**, Tennessee State Fairgrounds, Nashville. (615) 889-7503.

June 17, **Video Software Dealers Assn. (VSDA) Packaging Committee**, Century Plaza, Los Angeles. (609) 424-7117.

June 17-18, **Video Software Dealers Assn. (VSDA) Board Meeting**, Mark Hopkins, San Francisco. (609) 424-7117.

June 18, **Women In Music Seminar: Music Publishing, The Creative Side**, Loews Summit Hotel, New York. (212) 265-4160.

June 18, **BMI TV/Film Dinner**, Beverly Wilshire Hotel, Los Angeles. (212) 586-2000.

June 20-21, **Texas Music Assn. Convention**, Hyatt Hotel, Fort Worth. (512) 447-2744.

June 23, **National Music Publishers Assn. (NMPA) Annual Meeting**, Beverly Hilton Hotel, Los Angeles. Stephanie Richmond, (212) 370-5330.

June 25, **Women In Music Seminar: The Songwriter**, Loews Summit Hotel, New York. (212) 265-4160.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923) 772907.

June 27-29, **San Francisco Music Fair, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences**, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

### JULY

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

July 29, **National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee Meeting**, Westin O'Hare, Chicago. (609) 424-7404.

### AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

### SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

# ...newslines...

"YOU CAN SAY NO" is a song written for the National Safety Council, to create awareness of the problem of child abuse. Phoebe Snow has recorded the song for distribution to care centers throughout New York State, although there's hope that a corporate sponsor would give it national distribution. Patchworks, a New York music production house, can be contacted at (212) 741-2730 for more information.

**IT'S A WRITER PANEL** at this Tuesday's (10) meeting of the Music Publishers' Forum/New York. Tom Jones and Harvey Schmidt, Jerry Leiber and Mike Stoller, and Jule Styne will discuss their music and their views of the music publishing scene. The event takes place in the Blue Room of the Essex House from 4 to 6 p.m.

**MERCHANDISING DAVID:** David Lee Roth has inked an exclusive merchandising and retail representation agreement with Virgin Merchandising International. The deal ties in with the performer's yearlong, global tour which starts this summer in North America.

**A BOOK ABOUT FOLK:** "Artists Of American Folk Music," edited by Phil Hood, has been published by William Morrow & Co., New York (\$12.95, 159 pages). The softcover volume, culled from the pages of *Guitar Player & Frets*, covers folk performers ranging from traditional, urban, and the '60s to the new acoustic artists.

## Lifelines

### BIRTHS

Boy, Patrick Clinton French, to Steve and Jill-French Sheehan, May 13 in Nashville. He is guitarist for RCA's duo The Judds. She is manager of Record Bar No. 99 in Nashville.

Boy, Josua Sean, to Diana and Harlan Parker, May 14 in New York. She is an account executive with the public relations firm Solters/Roskin/Friedman Inc.

Boy, Mark Edward, to Fred and Arlene Deane, May 17 in Cherry Hill, N.J. He is senior director of rock radio promotion at PolyGram Records.

Girl, Monica Claire, to Jason and

Lora Blaine, May 16 in Oakland. He is president of The Music People, a wholesaler. Grandfather is Elliot Blaine, founder of the company.

### DEATHS

**Mose Rager**, 75, following a massive stroke, May 14 in Drakesboro, Ky. Along with Merle Travis and Ike Everly, Rager is recognized as the innovator of the "finger picking style," a method of playing guitar that utilizes alternating bass strings plucked with the thumb while the remaining fingers pick melody. Rager toured as a backup musician for Opry stars Curly Fox and Texas Ruby. He also performed with Grandpa Jones. He is survived by his wife, Laverda, three sons, and two daughters.

## New Companies

**Indigo Records**, formed by Richard Roberts and Rich Feldman. Label will include several music formats, including dance, alternative rock, hardcore, and new age. First release is a double-sided 12-inch single, "Some Simplicity" and "World Without Pity," by Nova. P.O. Box 611, Mt. Sinai, N.Y. 11766; (516) 473-0965.

**Audio III Productions**, a company of producers, managers, composers, lyricists, vocalists, musicians, and arrangers, formed by Philip A. Burroughs, Chuck Herndon, and Kristin Carole. First releases are "Loving You Is All I Know" and "I Wanna Be The One" by Kristin Carole. P.O. Box 2216, Auburn, Ala. 36831-2216; (205) 821-8736.

**The Charlie Lamb Agency**, a full-service, entertainment-oriented company, formed by Charlie Lamb. Company will handle public relations, talent development, and artist representation. United Artists Tower, Suite 500-A, 50 Music Sq. W.,

Nashville, Tenn. 37203; (615) 329-2417.

**Rock Dream Records and Millius Music Co.**, formed by Michael Millius. First label release is "I'll Take The Rap For That One" by Carol Case. 1841 Broadway, #1006, New York, N.Y. 10023; (212) 315-3335.

**Sound Foundation Independent Record Distributors**, formed by Tony Cabanellas and Robert Schoenfeld. Company will represent independent record manufacturers and distributors in the Southern Missouri, Southern Illinois, and surrounding areas. P.O. Box 20616, St. Louis, Mo. 63043; (314) 576-1569.

**Distant Star Management**, a music and entertainment company, formed by Duane Marsh. A full-service organization providing booking, public relations, promotion, and other viable services. First signing is the rock trio JAG featuring David Spann. 2616 Chestnut Ridge, Kingwood, Texas 77339; (713) 358-1597 or 358-7591.

# 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	1	1	64	WHITNEY HOUSTON ▲ <sup>5</sup> ARISTA AL8-8212 (8.98) (CD) 12 weeks at No. One	WHITNEY HOUSTON
2	2	2	10	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25394 (8.98)	5150
3	3	3	9	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98)	LIKE A ROCK
4	5	8	4	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
5	6	6	15	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
6	4	4	6	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
7	7	5	9	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
8	8	9	9	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
9	10	10	28	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
10	11	13	49	HEART ▲ <sup>3</sup> CAPITOL ST-12410 (9.98) (CD)	HEART
11	9	7	16	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
12	14	16	5	BILLY OCEAN JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
13	12	12	30	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
14	15	19	5	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
15	13	11	10	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
16	18	21	14	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
17	16	15	16	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
18	17	14	40	JOHN COUGAR MELLENCAMP ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
19	19	17	54	DIRE STRAITS ▲ <sup>5</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
20	20	20	10	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
21	28	28	13	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
22	31	32	5	38 SPECIAL A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
23	30	31	9	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
24	21	18	26	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
25	23	23	30	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
26	35	39	4	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
27	27	24	67	PHIL COLLINS ▲ <sup>4</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
28	22	22	20	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
29	29	30	11	THE JETS MCA 5667 (8.98)	THE JETS
30	25	27	42	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
31	33	40	5	GTR ARISTA AL8-8400 (8.98) (CD)	GTR
32	32	33	8	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
33	26	26	30	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
34	24	25	31	ZZ TOP ▲ <sup>2</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
35	NEW ▶	1	1	PETER GABRIEL GEFEN GHS 24088/WARNER BROS. (8.98)	SO
36	38	34	9	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
37	34	29	18	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
38	41	47	7	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
39	108	—	2	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
40	37	38	16	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
41	39	35	33	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
42	54	77	3	NU SHOOS ATLANTIC 81647 (8.98)	POOLSIDE
43	48	53	5	WHODINI JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
44	40	37	37	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
45	36	36	56	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
46	42	41	57	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
47	47	49	12	STEPHANIE MILLS MCA 5669 (8.98)	STEPHANIE MILLS
48	49	50	4	THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
49	51	55	7	KROKUS ARISTA AL8-8402 (8.98) (CD)	CHANGE OF ADDRESS
50	50	51	10	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
51	44	42	32	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
52	52	52	7	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
53	53	54	9	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
54	43	43	13	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	67	4	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
56	57	61	7	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
57	56	48	64	TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
58	46	44	12	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
59	NEW ▶	1	1	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
60	NEW ▶	1	1	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
61	61	70	9	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
62	71	93	4	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
63	65	71	9	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
64	60	58	28	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
65	72	78	4	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
66	45	45	16	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
67	55	46	10	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
68	NEW ▶	1	1	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98)	EMERSON, LAKE, & POWELL
69	63	63	14	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
70	73	65	104	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
71	80	89	7	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
72	64	62	13	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
73	81	84	19	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
74	67	59	35	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
75	66	69	31	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
76	62	56	27	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
77	70	64	13	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
78	75	76	23	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
79	137	—	2	BELINDA CARLISLE I.R.S. 5741/MCA (8.98)	BELINDA CARLISLE
80	59	57	21	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
81	68	68	32	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
82	69	60	30	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
83	82	88	50	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
84	86	91	8	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
85	88	80	69	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
86	89	94	26	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
87	NEW ▶	1	1	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
88	92	110	7	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
89	90	98	37	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
90	91	100	4	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
91	94	115	4	ICEHOUSE CHRYSALIS FV 41527	MEASURE FOR MEASURE
92	77	73	10	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
93	79	81	47	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
94	NEW ▶	1	1	THE FIXX MCA 5705 (8.98)	WALKABOUT
95	104	119	4	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
96	96	99	5	SOUNDTRACK MCA 6165 (9.98)	LEGEND
97	97	113	4	SHOXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
98	121	175	3	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
99	84	83	37	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
100	74	66	29	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
101	76	72	20	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
102	105	103	8	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
103	98	97	50	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
104	78	74	39	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
105	83	86	13	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
106	103	82	15	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
107	107	118	6	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
108	101	104	18	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
109	87	87	13	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN

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.

# Essential

# Jackson Browne



# Elektra

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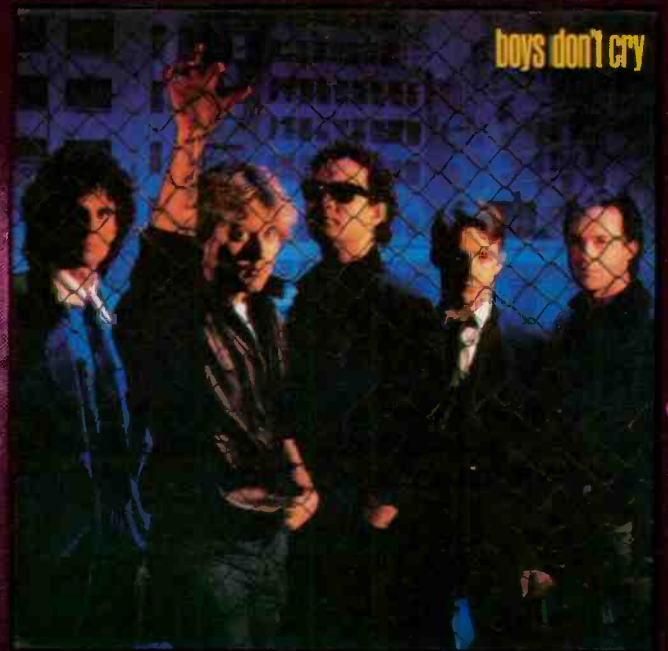


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because you cried out for more

introducing boys don't cry  
the album

The debut American album from BOYS DON'T CRY  
Featuring the smash hit "I Wanna Be A Cowboy."  
Brought to you with tears of joy on Profile  
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PROFILE

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# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	95	92	17	FORCE M.D.'S WARNER BROS./TOMMY BOY NLP 1010/WARNER BROS. (8.98)	CHILLIN'
(111)	120	120	56	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
112	110	96	37	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
(113)	<b>NEW</b>		1	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98)	DOUBLE VISION
114	114	116	5	ACCEPT PORTRAIT BFR 40354/EPIC	RUSSIAN ROULETTE
115	85	85	6	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
116	111	95	25	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
117	102	79	32	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
118	99	90	40	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
119	119	126	49	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
120	117	108	13	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
(121)	124	132	7	RONNIE MILSAP RCA AHL-17194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
122	122	122	81	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
123	116	102	12	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
124	109	109	11	UFO CHRYSALIS BFV 41518	MISDEMEANOR
125	125	137	17	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
126	130	135	628	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
127	113	112	49	STING ▲ <sup>2</sup> A&M SP-3750 (8.98) (CO)	THE DREAM OF THE BLUE TURTLES
(128)	134	150	4	JONATHAN BUTLER JIVE JB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
129	128	129	165	ZZ TOP ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
130	133	133	138	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
131	100	105	10	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
132	132	144	15	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC (CD)	PIA & PHIL
133	106	106	56	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
134	138	138	54	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
135	93	75	9	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
136	139	131	8	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
137	118	111	10	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
138	135	134	29	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
(139)	141	145	7	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
140	142	147	5	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
141	112	107	17	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
142	144	146	87	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
(143)	153	169	143	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
(144)	148	152	7	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
145	145	149	5	GRANDMASTER FLASH ELEKTRA 60475 (8.98)	THE SOURCE
146	129	123	30	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
147	131	130	47	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
148	136	142	91	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
149	115	101	8	WAX RCA AFL-19546 (8.98)	MAGNETIC HEAVEN
150	147	128	13	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
151	127	127	18	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
(152)	182	194	3	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
153	151	121	16	OPUS POLYDOR 827 952-1/POLYGRAM (8.98) (CD)	UP AND DOWN
154	156	161	126	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
155	155	156	5	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (9.98)	SWING, SWING, SWING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	123	117	12	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
(157)	178	—	2	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
158	143	143	14	ANIMOTION CASABLANCA 826 691-1/POLYGRAM (8.98) (CD)	STRANGE BEHAVIOR
159	126	114	20	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
160	165	170	146	MADONNA ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
(161)	172	180	5	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
162	158	162	132	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
163	154	153	30	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
(164)	<b>NEW</b>		1	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON A BEACH
165	140	140	6	HOODOO GURUS ELEKTRA/BIG TIME 60485/ELEKTRA (8.98)	MARS NEEDS GUITARS
(166)	171	—	2	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
167	160	160	15	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
168	168	181	41	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
(169)	188	191	139	SOUNDTRACK ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
170	157	141	6	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
171	149	125	19	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98) (CD)	BORN YESTERDAY
172	161	166	12	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
173	150	151	8	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
174	174	173	36	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
175	152	148	9	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
176	166	171	10	HUSKER DU WARNER BROS. 25385 (8.98)	CANDY APPLE GREY
177	159	158	12	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
178	162	139	29	PETE TOWNSHEND ▲ ATCO 904736/ATLANTIC (8.98) (CD)	WHITE CITY - A NOVEL
179	184	189	135	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
180	146	124	8	BONNIE TYLER COLUMBIA OC 40312 (CD)	SECRET DREAMS & FORBIDDEN FIRE
181	163	172	136	LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
182	187	187	154	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
183	181	188	30	SUZANNE VEGA A&M SP-5136 (8.98) (CD)	SUZANNE VEGA
184	189	167	30	JAMES TAYLOR ● COLUMBIA FC 40052 (CD)	THAT'S WHY I'M HERE
(185)	<b>NEW</b>		1	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
186	180	183	48	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
187	173	178	28	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
188	196	192	105	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
(189)	<b>NEW</b>		1	BOX OF FROGS EPIC BFE 39929	STRANGE LAND
(190)	<b>NEW</b>		1	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
(191)	<b>NEW</b>		1	JANE SIBERRY OPEN AIR OA 0-0305/A&M (6.98)	THE SPECKLESS SKY
192	164	155	26	DIONNE WARWICK ● ARISTA AL8-8398 (8.98) (CD)	FRIENDS
193	185	190	32	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
(194)	<b>NEW</b>		1	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
195	179	184	15	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
(196)	<b>RE-ENTRY</b>			STRYPEN ENIGMA 73217/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
197	192	198	34	THE DEL FUEGOS WARNER BROS. 25339 (8.98)	BOSTON, MASS.
198	194	185	18	ALBERT COLLINS, ROBERT CRAY, JOHNNY COPELAND ALLIGATOR 4743 (8.98)	SHOWDOWN!
199	176	159	82	BRYAN ADAMS ▲ <sup>4</sup> A&M SP5013 (8.98) (CD)	RECKLESS
200	195	168	35	THOMPSON TWINS ● ARISTA AL8-8276 (8.98) (CD)	HERE'S TO FUTURE DAYS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 22	The Cars 146	The Fat Boys 65	Jerraine Jackson 77	John Cougar Mellencamp 18	Robert Palmer 13	The Big Chill 169	Vanity 109
ABC 99	Cashflow 144	Fine Young Cannibals 80	Freddie Jackson 111	Metallica 58, 186	Teddy Pendergrass 125	Crossroads 115	VARIOUS ARTISTS
Colonel Abrams 135	Cherelle 101	The Firm 141	Bob James/David Sanborn 113	Miami Sound Machine 25	Pet Shop Boys 8	Legend 96	Live For Life 157
Accept 114	George Clinton 95	Five Star 104	Jean-Michel Jarre 52	Midnight Star 87	Pink Floyd 126	Out Of Africa 159	Television's Greatest Hits 193
Bryan Adams 199	Joe Cocker 50	The Fixx 94	Howard Jones 38	Mike & The Mechanics 33	Prince & The New Power Generation 7	Pretty In Pink 11	Windham Hill Records Sampler '86 123
Aerosmith 84	Phil Collins 130, 154, 27	Force M.D.'s 110	Stanley Jordan 133	Stephanie Mills 47	Public Image Ltd 195	Top Gun 39	Stevie Ray Vaughan 174
Alabama 40	Albert Collins, Robert Cray, Johnny Copeland 198	Aretha Franklin 147	Journey 6	Ronnie Milsap 121	Lou Reed 55	Starpoint 112	Suzanne Vega 183
The Alarm 117	L.L. Cool J 78	GTP 31	Judas Priest 20	Models 88	Rene & Angela 83	Starship 44	Violent Femmes 151
Laurie Anderson 173	Elvis Costello & The Attractions 120	Peter Gabriel 35	The Judds 75	The Moxy Blues 14	Lionel Richie 181	Jermaine Stewart 194	Dionne Warwick 192
Animotion 158	The Cult 116	Philp Glass 137	Rob Jungklas 190	Melli's Morgan 73	The Rolling Stones 15	Sting 127	Wax 149
The Art Of Noise 56	Culture Club 32	Grandmaster Flash 145	Katrina And The Waves 92	Motley Crue 119	Diana Ross & The Supremes 140	Barbra Streisand 82	Whodini 43
Atlantic Starr 46	The Cure 89, 164	Giuffria 62	Keel 53	Mr. Mister 30	Run-D.M.C. 59	Stryper 196	John Williams And The Boston Pops 155
Philip Bailey 90	The Del Fuegos 197	Heart 10	Tommy Keene 172	Anne Murray 108	The S.O.S. Band 48	Talk Talk 105	George Winston 179, 187
Anita Baker 63	Depeche Mode 102	Hiroshima 138	Kitaro 170	New Edition 64	Sade 85, 24	Talking Heads 103, 148	Paul Winter 139
Bangles 28	Neil Diamond 26	Horreymoon Suite 69	Krokus 49	Stevie Nicks 76	Bob Seger & The Silver Bullet Band 3, 143, 134	James Taylor 184	Stevie Wonder 74
Jimmy Barnes 167	Dire Straits 19	Hoodoo Gurus 165	Patti LaBelle 4	Ted Nugent 150	Brian Setzer 72	Tears For Fears 57	Dwight Yoakam 61
Big Audio Dynamite 163	Dokken 86	The Hooters 45	Julian Lennon 67	The Nylons 177	Charlie Sexton 100	The Temptations 161	
Bodeans 166	The Dream Academy 81	Whitney Houston 1	Let's Active 136	Billy Ocean 12	Jane Siberry 191	Thompson Twins 200	
Bourgeois Tagg 152	El DeBarge 60	George Howard 175	Level 42 21	Opus 153	Simple Minds 51	Pete Townshend 178	
Box Of Frogs 189	Emerson, Lake & Powell 68	Husker Du 176	Lisa Lisa/Cult Jam With Full Force 168	Orchestral Manoeuvres In The Dark 93	Simply Red 23	Tina Turner 188	
Jackson Browne 54	Everly Brothers 171	INXS 41	Loudness 98	Ozzy Osbourne 37	Siouxsie and The Banshees 97	Bonnie Tyler 180	
Jonathan Butler 128	The Fabulous Thunderbirds 16	Ichouse 91	Loverboy 118	The Outfield 9	Sly Fox 66	U2 162, 142, 182	
The Call 106	Falco 17	Joe Jackson 36	Madonna 122, 160		SOUNDTRACKS	Ufo 124	
Belinda Carlisle 79		Janet Jackson 5			9 1/2 Weeks 156	Van Halen 2	
Kim Carnes 185					Absolute Beginners 131		

## SONY/DAT

(Continued from page 1)

and be open to possibilities."

Perlis, on the other hand, said he "casts a 'no' vote" for DAT, claiming he already has to deal with enough formats, audio and video.

In recent months, several top label officials have expressed their concerns that a premature DAT launch could hurt the growth of CD.

Fears that DAT units would further aggravate the piracy problem, by allowing digital duplication of CDs, have been alleviated by an unspoken agreement among DAT hardware makers that digital-to-digital duping ability be left off the DAT units.

Top Sony executives said they hope a DAT Group can be organized with "our friends in the record business" to advance the cause of DAT in much the same way the Compact Disk Group made inroads for the laser-read disk two years ago.

Sony's DAT presence, however, was not designed to take the stage away from CD, according to the company's Marc Finer. Rather, Sony wishes to "clear the air about DAT and begin an educational process for the industry. It's merely an extension of and a commitment to digital technology," Finer said.

Sony's CD plans are on target, according to Marty Holmish, director of Sony High Fidelity Products. In 1986, Sony is looking toward industry total sales of 2 million CD hard-

ware units and 45 million units of software. These figures represent about double that of last year in both categories.

At the same time, however, Sony said it expects to roll out hardware DAT product in Japan this fall and into the U.S. next year. Sony and other suppliers predict that several Japanese manufacturers will have product on display this fall at the Tokyo Audio Fair and will introduce DAT product in the U.S. in '87.

Reviewing the technology, Sony's Finer said that 81 companies around the world had endorsed the R-DAT (rotary-head system) standard last spring, after a worldwide DAT conference completed its study of both R-DAT and S-DAT (stationary or fixed-head) designs.

Sony privately showed working prototypes of a DAT player/recorder last April at the National Assn. of Broadcasters convention.

Sony stressed repeatedly that consumer and retailer education, advertising, and software questions must be answered before DAT can become a viable product.

Sony audio executives also indicated that they could not be sure at this point that record companies would embrace DAT. The technology allows for two hours of recorded music and 80 minutes of prerecorded music.

Of more concern to Sony was the introduction of CDP-CIO, a "Disc-

Jockey" compact disk changer for the home. The IO disk CD magazine is interchangeable with the car DiscJockey CDX-AIO introduced at the last CES, in January.

Available in October, the new Sony compact disk changer will come with one XA-IO disk magazine and a full-function infrared remote control commander—at a suggested \$799.95 retail. Additional XA-IO disk magazines will be \$19.95 retail.

As expected, there were few new wrinkles on the CD hardware front, as most suppliers here expanded their lines with more sophisticated portable and component units. Pricing, too, appears to have stabilized as the lowest priced units remain in the \$150 range.

There were a few new products:

- Technics introduced a professional CD line for radio, disco, and other pro applications. First there's the \$1,000 SL-PI200, which sports an array of state-of-the-art features for those applications. But more eye-catching was the SL-P16 at \$4,000, a multicomponent disk player that holds and freely accesses a 50 disk magazine.

- Alpine Luxman privately showed a compact disk car changer unit, similar to Sony's audio DiscJockey. Alpine's magazine holds 12 CDs and is not interchangeable with the Sony unit. Suggested retail will be more than \$1,000.

## FAN FAIR TICKET SALES REACH ALL-TIME HIGH

(Continued from page 1)

economy. Given this year's anticipated record attendance, a spokesman for the Country Music Assn. (CMA), which co-sponsors Fan Fair with the Grand Ole Opry, predicts registrants will spend even more this summer.

Roy Wunsch, vice president of marketing for CBS Records in Nashville, anticipates a return to the record sales levels of the "Urban Cowboy" era. "To me, it means the music is beginning to rise again," Wunsch says. "We're in the foothills of another mountain [of sales]."

Dave Wheeler, RCA's director of marketing, is also encouraged by the surge in registration, although he discounts the likelihood of a quick return to "Urban Cowboy"-era sales figures. "Country music is definitely back on the upswing," says Wheeler.

Judi Turner, director of public information for the CMA, agrees. "I think it's an indication of the resurgence of interest in country music," Turner says of the record registration. "The day after the Grand Ole Opry 60th anniversary special [aired on the CBS television network in January], we had 1,200 phone calls from people interested in coming to Fan Fair."

This year's Fan Fair may also attract a record amount of media attention. Some 200 journalists repre-

senting more than 90 publications and television and radio outlets have been accredited for Fan Fair. Correspondents for *Elle* and *Forbes* magazines will cover the event, along with journalists from Switzerland, the Netherlands, Australia, France, Canada, and the U.K.

Radio networks on hand will include ABC, Mutual, and Westwood One.

"The CBS Morning News," "Entertainment Tonight," "Lifestyles Of The Rich And Famous," and the national edition of "PM Magazine" have brought their crews to Nashville. Nashville-based television networks and programs will also have crews at Fan Fair.

But fans, not journalists, are what Fan Fair is all about. "A fan sees an artist perform, gets inspired by getting that artist's autograph at a booth, and becomes an ambassador for that artist when he gets back home," says CBS' Wunsch.

Wunsch adds that changes in the demographic make-up of the country fans at Fan Fair are particularly promising. "In the past few years, I've seen the audiences getting younger, which is very encouraging because they're the more active record buyers," he says.

Those fans will see and hear some of country music's most popular performers during Fan Fair's 12 shows.

## PRISM OFFERS 100% RETURNS

(Continued from page 1)

Prism president Barry Collier. The chains must also meet several other conditions for eligibility.

Collier says Prism's program should create "a much broader retail base." He denies criticism that the program will set a dangerous precedent and says it presents little risk for his company or any other firm in the home video business.

"We disagree," says Ben Tenn, vice president of retail products for Walt Disney Home Video. "It's a fundamental problem . . . It creates bad habits for everyone. Settling on terms and conditions is not healthy."

With "quality product priced fairly," such high levels of returns are unnecessary, Tenn says. He says Disney is already in virtually all major mass merchandisers without giving 100% returns.

But Collier says many mass merchandisers have never touched software, offering as examples People's Drugs, Thrifties, and Walgreens. He also says a full spectrum of product is essential if the results of the Prism test are to be valid.

"Disney can't drive the market with Mickey Mouse and Donald

Duck. There are other products consumers should have the opportunity to focus on," Collier says.

Prism's Video Collection is list priced at \$11.95 and has sold for less than \$10 at some outlets. Among the categories included in the collection are sports, children's titles, and the romance line. Mass-merchandised video sales are spurred by genre, or category, rather than being title-driven, Collier says, so it is crucial to maintain titles in as many areas as possible.

"Baloney," says Tenn. "The consumer is the one who decides, and I've never heard a customer say I'd like to buy the horror department."

Some executives fear video specialty stores are being short-changed by programs like Prism's. "There are a lot of video specialty retailers out there looking to maximize sell-through. And they could if a lot of the programs being considered for mass merchandisers were considered for them," says Brian Woods of Ingram Video.

"I don't think it's fair to say video stores have had their chance to sell this, and now we're going to give in to the mass merchandisers. It

hasn't been [under] the same ground rules," says Woods, who claims mass merchandisers are getting an unfair advantage.

Mass merchants have until Jan. 31, 1986, to commit to the Prism program. To qualify, they must agree to position Prism product as an end cap to an aisle or use Prism's 96-unit floor display. In addition, they must provide signage for the product in-store and advertise the titles in local media.

Prism claims Video Collection sales have exceeded 500,000 units since the line starting shipping

March 20. Collier says the 100% returns policy reflects the company's confidence in its product.

Video Collection will be pushed by a multimillion dollar ad campaign during the course of the returns test, Collier says.

Getting mass merchandisers to pay for the product in a reasonable amount of time will not be a problem, Collier says. There will be 60 days dating on the 100% return product, at which point the stores will have to pay in full for what they have picked up.

The returns will be in the form of

direct refunds for products sent back, Collier says. Only 10% of the stores in a chain can take advantage of the policy; additional stores will get Prism's standard 15% return.

**Ads on records?  
Sigue Sigue Sputnik  
is doing it. Turn  
to the international  
section, page 62**

## VID SALES SLOWDOWN FORECAST AT CES

(Continued from page 3)

For Keeps." It will have seven different categories: Feature Films, Music Videos, Children's Matinee Series, Collector's Series, Classic Performances, How-To Videos, and Thames Television. More than 100 titles will be involved in the promotion, which will run from the fourth quarter of '86 through the first quarter of '87, and will be backed by a national print advertising campaign.

Prices for product in "Play For Keeps" will range from \$19.95 to \$39.95, with the majority of titles at \$29.95. Thorn EMI/HBO will not play "upsy-downsy" with the movies in the promotion, says Nicholas Santrizos, company president. Once down, he says, the film prices will stay down. Among the movies in the package are "The Terminator," "Desperately Seeking Susan," "Tender Mercies," "Rambo," and "The Lavender Hill Mob."

In the hardware arena, the 8mm vs. VHS-C battle continues. Sony Corp. has printed about 10 million copies of a brochure on 8mm it will

be sending to consumers. Both Sony and JVC (the top VHS-C supporter) have major media campaigns scheduled for the second half of '86, with ads growing increasingly specific as they list the supposed drawbacks of the various formats.

Olympus, the camera manufacturer, displayed a new ultra-compact 8mm camcorder. But no new manufacturers announced a commitment to 8mm at CES. On the VHS-C side, however, Toshiba displayed a new unit; at least eight VHS manufacturers have committed to the VHS-C format.

Bob O'Neil, senior executive vice president of Hitachi Corp. in America, says the real challenge for the VCR industry is not the 8mm and VHS-C decision, but keeping current product profitable.

That is becoming increasingly difficult, manufacturers say. One sign of the times is the reduction in the number of low-end machines being offered by major manufacturers—who are putting more emphasis on high-margin, high-end units.

New hardware on display included demonstration 3-D televisions from Toshiba and Sony, and a 40-inch diagonal direct-view TV from Mitsubishi. Goldstar and Brentwood displayed combo TV/VCR units.

Software manufacturers' opinions on the value of exhibiting at the show were sharply divided. Larger exhibitors were disappointed with floor traffic. Video software exhibits were in McCormick West, a five-minute walk from the main exhibition hall, McCormick Place. "We should have been on the main floor," said Ben Tenn, vice president of retail products for Walt Disney Home Video. Smaller manufacturers disagreed, saying business at McCormick West made exhibiting worthwhile.

"We did well," said Cheryl Gersh of Hal Roach Studios. Len Levy of International Video Entertainment agreed.

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**Sweet RCA Party.** RCA/Ariola president Elliot Goldman, right, welcomes clarinetist Richard Stoltzman at a recent party celebrating the launch of his new RCA album, "Begin Sweet World." The project is the artist's first jazz-oriented album.

## FINANCIALLY SPEAKING

(Continued from page 71)

zon is 8mm. Despite the hoopla over JVC's VHS-C (a more compact VHS videocassette) format, the handwriting is on the wall—8mm is the format soon to supersede (in two to four years) VHS in the video area and become predominant. Until now the price of the 8mm has rendered it prohibitive to many consumers; however, prices are on the decline. We think full-featured systems street-priced at just below \$1,000 will appear at about year's end, and a below-\$500 street price is probably less than 30 months away.

JVC's attitude in trying to shove the VHS-C format down manufacturers', retailers', and consumers' throats is reminiscent of RCA's unsuccessful and horrendously costly effort at forcing the CED video disk format on everyone. Trying to extend an existing technology when a new state-of-the-art technology emerges is a high-risk strategy that generally prolongs the agony and leads to millions of dollars of wasteful write-offs for all those who adhere to the old technology for too long.

In the stock market, many adhere to a successful strategy of selling out at the first sign of faltering earnings no matter how "temporary" that faltering is expected to be. The corollary to this in the manufacturing world might be to jump on the new technology bandwagon and off the old as soon as it appears to be proven. Thus, we see 8mm emerging as the format of choice.

This means that just as retailers and manufacturers stop investing in Beta format, they will have to devote increasing amounts of dollars to 8mm. For the producers and distributors of software, this is very positive, since it means that many additional copies of software such as "Gone With The Wind" will be produced and sold in

the new format.

The counter-argument is that the magnitude of the installed base of VHS and audiocassette hardware is large enough to prevent these new formats (CD and 8mm) from becoming predominant. We believe when the technology represents a real advance, as it does in CD and 8mm, the installed base does little to slow down consumer acceptance of the new format. To appreciate this, we only have to look at the recorded music industry to see what happened when 8-track tapes were supplanted by cassettes and when 33 rpm replaced 78 rpm.

The bottom line is that after the current video shakeout subsides, those involved in the production and/or distribution of prerecorded music and video software should experience rapidly growing revenues. Happy days may not yet be here, but it looks as if there is a light at the end of the tunnel.

*Lee S. Isgur is first vice president of research for PaineWebber and author of the Isgur Portfolio System, a computer software program marketed by the Irvine Calif.-based Batteries Included.*

## FOR THE RECORD

A story on the voting results of the TV show "America Picks The No. 1 Songs" in last week's issue should have listed only Jerry Leiber and Mike Stoller as the writers of "Hound Dog," selected as the top song of the decade from 1955-65.

Because of an editing error, a story in last week's Summer CES convention preview on the audio home taping bills now pending on Capitol Hill indicated that neither the Senate nor the House version was expected to be marked up in the near future. In fact, the Senate bill, S. 1739, was marked up and sent to the full Judiciary Committee on May 21.

## PORN CHARGES LEVELLED AT PUNKERS' LP POSTER

(Continued from page 1)

ords, a Bay area distributor; Steve Boudreau, president of Greenworld Distributors, the independent-label distribution firm based in Torrance, Calif.; and Salvatore Alberti of Alberti Record Manufacturers of Monterey Park, Calif., the firm that assembled the album package.

The Los Angeles city attorney's office is pressing charges over a 20-inch by 24-inch poster enclosed in the album package. Created by futurist artist H.R. Giger, it depicts 10 clinical close-ups of male and female genitalia engaged in sex acts. Lyrical content of the album is not an issue in the case.

Charged with one count of misdemeanor violation of Section 313.1 of the California Penal Code forbidding distribution of "harmful material" to minors, the defendants face a maximum penalty of a year in jail and a \$2,000 fine.

Legal action was prompted by a complaint from a San Fernando Valley mother, who claimed that her 13-year-old daughter had bought a copy of "Frankenchrist" for her 11-year-old brother last December at a Warehouse Records outlet in suburban Northridge.

The retailer has not been charged in the case.

Ironically, the LP in question is tagged with an arch warning sticker noting that the album contains a

"work of art ... that some people may find shocking, repulsive, or offensive. Life can sometimes be that way."

Despite this facetious caveat, the L.A. city attorney's office decided to prosecute the case. "Hardcore material is almost always accompanied by a warning forbidding sale to those under 18," said deputy city attorney Michael Guarino. "If you're serious about a warning, you'll find the words to say it."

"I didn't feel there was much choice but to prosecute. We have made the determination that this is utterly without socially redeeming importance to minors," Guarino said.

According to the RIAA, the "Frankenchrist" case is apparently the first porn-oriented prosecution involving a record company since the establishment of tagging guidelines by the PMRC and RIAA last summer.

This is not the first instance in which Jello Biafra and the politically outspoken Dead Kennedys have found themselves in hot water over matters of packaging, however.

In 1980, the audacious punk band was forced to change the cover of its Faulty Products LP "Fresh Fruit For Rotting Vegetables" after another band sued the group and its label for using a "found" photograph without authorization.

The band's 1981 single "Too Drunk to F\*\*\*" came supplied with a peel-off label to cover its profane title in store racks.

Contacted by phone in San Francisco, Biafra said, "We're going to fight this case all the way. This is a First Amendment issue, not a pornography issue." He characterized the charges as "part of a trickling down of pressure by the religious right to impose censorship via ratings on music they don't happen to like. It's a rollback to the Joe McCarthy era."

The singer said that artist Giger, who shared a 1980 Academy Award for the special effects on the film "Alien," is a noted European painter whose work has hung in international museums and graced the covers of albums by Debbie Harry and Emerson, Lake & Palmer.

"The beauty of the [Giger] painting is its depiction of the putrefaction [sic] of our consumer culture," Biafra said. "If we thought it was harmful or exploitative, we never would have used it to begin with."

Biafra, an unsuccessful independent candidate in the 1979 San Francisco mayoral election, was queried about the impact his prosecution might have on his political future.

"After being charged with distributing harmful materials to minors, I'm tempted to run for the school board," he replied.

## DEBT SHOCK ZAPS NEW BANDS

(Continued from page 71)

says Barbera.

Botwin agrees with Barbera. "Cruzados got a pretty healthy advance from Arista," he says. "But my feeling is that you should only take the advance if you have to, and we try to be conscious about taking tour support. It doesn't make sense to spend a lot on a video, either."

While tour sponsorship and brand endorsement deals are usually reserved for established acts, they are also sometimes available to newer acts. Botwin says Modern English has a deal with Swatch watches that offers economic benefits as well as promotion, and Miller Beer has used the Del Fuegos and Long Ryders in national ad campaigns that include television, radio, and print media.

## MAY CERTIFICATIONS

(Continued from page 6)

11th.

**Black Sabbath's** "Mob Rules," Warner Bros., their eighth.

**Bob Seger & the Silver Bullet Band's** "Like A Rock," Capitol, their seventh.

**Van Halen's** "5150," Warner Bros., their seventh.

**Scorpions' "Lovedrive,"** Mercury/PolyGram, their fifth.

**Julian Lennon's** "The Secret Value Of Daydreaming," Atlantic, his second.

**"Mike & The Mechanics,"** Atlantic, their first.

**Pet Shop Boys' "Please,"** EMI America, their first.

**Gold Singles**

**Prince & the New Power Generation's** "Kiss," Paisley Park/Warner Bros., their fourth.

**Patti LaBelle & Michael McDonald's** "On My Own," MCA, their first.

"Beyond the cash they receive, you're talking indirectly about helping a new band achieve higher head counts at their concerts," says Gary Reynolds, whose Hales Corners, Wis.-based marketing firm, Gary Reynolds and Associates, matches Miller with musical groups. "It's a fair amount of money for a band at that stage of their career."

John Guarneri, whose Los Angeles-based Alphabet Management works with the Long Ryders, agrees. "Newer bands usually live from gig to gig or option to option, and this [the Miller ad] is going to help float us for a year." Additionally, he says the exposure has been "great" and helped the band get a slot opening on the Alarm's tour and proved an entree to booking agency Premiere Talent. "It's also encouraged Island to stay on the record and keep it going," he says.

The Long Ryders are still in a debt position with their label, but Guarneri says it is "not bad. We were hesitant about a lot of support. We didn't want to go overboard."

Bands have to realize that a record company is not a bank."

But even by looking for alternative sources of income, financing still seems an almost impossible equation for most acts.

Speaking from a hotel in Las Vegas while on the road with Modern English, Botwin says he may have finally hit on the solution. "The best way out is to play a few big money dates, roll into Vegas, and put it all on 23 red," he says, jokingly. "But that's really what it all is," he adds. "It's always a gamble."

## TIRED OF ROLLING STONE?

*Rock & Roll Confidential* not only reports the news but helps to make it. Edited by Dave Marsh, RRC is an outrageous but accurate 8 page monthly newsletter that isn't afraid to tackle subjects from payola to record piracy. But we know our music too. RRC was months ahead in getting behind records ranging from Tina's "Let's Stay Together" to Don Henley's *Building the Perfect Beast*.

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# INSIDE TRACK



**High-tech preview.** Finial Technology, Sunnyvale, Calif., has developed a turntable that uses laser beams to play vinyl LP records. The company claims that nothing but light touches the record.

## Laser Turntable Hits Stores This Fall, Sponsor Claims

CHICAGO Finial Technology's Laser turntable, which utilizes a laser beam to play LPs, will be available for sale to U.S. and Canadian consumers this fall at a suggested retail of \$2,500, according to its sponsors.

A prototype of the previously announced product (Billboard, June 29, 1985; Dec. 31, 1985) was demonstrated for the first time to the trade here in the company's hotel suite during the Consumer Electronics Show.

According to Michael May, marketing manager, only 25 to 30 high-end audio dealers in major markets are targeted to handle the unit. The product will be introduced to the consumer in those markets—yet to be announced—via a "road show" in which dealers will advertise and promote it with Finial representatives on hand.

Finial will also advertise in selected consumer audio buff magazines to support the introduction. May says the company wants a limited distribution at first.

Next year, a pro model will be introduced for radio stations, discos, and other professional applications, as well as additional consumer models as a family of products is developed, adds Allan J. Evelyn, vice president of marketing and sales.

Evelyn says he expects that lower-priced Laser turntable models would have fewer features than their high-end counterparts.

The product will be built solely in the U.S. at Finial's Sunnyvale, Calif., facilities.

The company claims the product's laser-read approach (the unit will not play compact disks) offers such improvements as:

- Elimination of record wear.
- Better frequency response.
- Revitalization of worn records.
- Reduced wow and flutter.
- Absence of rumble.
- Reduced tracking distortion.
- Elimination of acoustic feedback.
- Reduced mechanical resonances.

The high-tech, sleek-styled unit also offers front-loading and full music programmability similar to CD hardware.

The pro model is expected to have similar features, plus instantaneous start-up and cueing controls for radio stations. Also under consideration are additional pro models with record plant disk mastering applications.

Evelyn maintains that it is not Finial's intention to compete with CD players. Rather, Finial is positioning to take advantage of an existing worldwide market of approximately 30 billion vinyl records.

On older records, large scratches will be picked up as momentary clicks, according to May, but unlike a stylus, the laser won't repeat or become stuck in a groove.

Older records that have suffered extreme vinyl wear or deterioration because of age cannot be restored, much the same way a computer cannot read information on a floppy disk that has been damaged.

But, says May, a stylus wears down only a small portion of a groove, leaving much of it untouched for the laser to pick up.

Up to a point, the Laser turntable can deal with warped records and vinyl LPs with thickness variations because of what Finial claims is a "height servo system," which keeps the distance between the laser and the record constant.

MONTREUX Labels and artists who gathered here last month for the first International Music & Media Conference (IM&MC) say the opportunities for concentrated media exposure provided by the event will bring them back in stronger force next spring.

Dutch-based marketing and promotion firm the Flying Dutchman says it coordinated 632 international TV, radio, and print interviews for the 38 acts on hand during the five-day IM&MC and the concurrent Golden Rose of Montreux festival.

Says Jan Abbink, general manager of Flying Dutchman: "In general, the international record community made good use of the dual opportunity; only a few acts were unwilling to participate. Most labels have indicated they want to have even more presence next year."

Abbink says the European and North American programmers who participated in IM&MC—including Music Box, Sky Channel, the BBC,

THE "CONTROLLED COMPOSITION clause," under which labels sign new writer acts with the condition that they agree to a mechanical royalty usually 75% below the statutory rate of 5 cents, could be the subject of heated debate before the Copyright Royalty Tribunal next year. Publisher/writer groups may form a united front to obtain CRT fiat that in some manner limits label ability to force such deals. One publisher said of the chances of such action, "I wouldn't bet my house on it." 1987 is the year in which CRT is mandated by law to determine a new mechanical royalty schedule, a process that requires public comment. The current rate, the last in a seven-year cycle of increases, holds at 5 cents until the new schedule starts in 1988.

TOWER RECORDS, confronted with a busy expansion schedule, has postponed opening two major East Coast locations, Philadelphia and Boston. The City of Brotherly Love debut was originally set for this summer, while Beantown bow was set for year's end. Philly unit is now said to have an opening date of around November, while the Boston arrival may take place as late as July 1987. Within the next two months, the chain hopes to open its London superstore (early July), a new video-only unit in Hawaii, two more audio/video stores in the Los Angeles area, and another in Sacramento... Barry Weiss, head of the U.S. section of Jive Records, just received his MBA in international business and marketing at New York Univ. Dad is veteran industryite Hy Weiss, who is now lining up accounts for the proposed Nestor compact disk plant on Long Island.

RUPERT HOLMES, a Tony winner for best score and book for a musical, "The Mystery Of Edwin Drood," said on the national Tony telecast June 1 that he was grateful for Broadway's reception for a "record man" and hoped others would follow his lead. Amazingly, "Drood," which won three other Tonys, is the performer/writer/producer's first theatrical effort. True to his music-business career, Rupert also penned the vocal and orchestral scoring and produced the PolyGram caster.

THE National Music Council, the umbrella organization for dozens of music groups, honored composer/conductor (and now ASCAP president) Morton Gould and jazz trumpeter/composer Dizzy Gillespie at its fifth annual awards luncheon at New York's Plaza Hotel June 3. Both got the council's American Eagle Award for their respective contributions to the musical scene. Music created by both was performed by trumpeter Jon Faddis, a Gillespie disciple, and pianist James Williams. None other than Wynton Marsalis turned pages on a Gould piece for Williams. Former BMI president Ed Cramer, a vice president of the council and a

neighbor of Gillespie's in Englewood, N.J., spoke after receiving kudos from new NMC president Ezra Laderman as one who'll be remembered "in generations to come" for his efforts on behalf of copyright protection.

FREDDIE GERSHON, the music industry attorney and one-time chief executive officer of Robert Stigwood's music interests, has penned a novel, "Sweetie Baby Cookie Honey," to be published in October by Arbor House Publishing Co., New York. It is about the rise and fall of a rock superstar and will benefit from a \$150,000 initial ad-promo campaign plus a national tour by Gershon. Also, an eight-hour TV miniseries is in the works.

MORE THAN three dozen D.C. performers and groups help out June 10 in a Crosstown Charity Jam at eight local clubs to benefit a number of Washington-area charities. The Washington Area Music Awards (WAMA) is sponsor of the jam. WAMA, by the way, will have a new home for this year's October awards—the Kennedy Center.

BOB DYLAN & TOM PETTY have reportedly joined the Amnesty International benefit package, which kicked off June 4 in San Francisco. Although the Dylan/Petty & the Heartbreakers' own tour, slated to open the same night in San Diego, was said to block their appearance with the first six planned multiartist benefits, at presstime sources claimed the double-barreled act would appear at the remaining dates. Expected to add further spice to the benefit tour is the rumored addition of Police-men. Andy Summers and Stewart Copeland are now said to be rejoining Sting, one of the Amnesty package's original headliners, for the last four concerts.

SPLIT TICKET: Word is the return of United Artists Records, now under the guidance of Jerry and Bob Greenberg, will follow a unique path to the marketplace. CBS will distribute, but Chrysalis will oversee marketing and promotion. The revamped label unwraps its first project Tuesday (11) with the release of the soundtrack package for "The Karate Kid II"... Quincy Jones and Marilyn Bergman were among the honorees at the Women In Film presentation of its 10th annual Crystal Awards June 6. Jones garnered the Norma Zaky Humanitarian Award for his long career of involvement with community projects and equal opportunity activism, but it was lyricist Bergman who snared the lion's share of newspaper coverage for her wry acceptance address. She was among award recipients singled out for "excellence, endurance and expansion of the role of women within the entertainment industry."

Edited by SAM SUTHERLAND and IRV LICHTMAN

## Artists, Labels Laud Media Exposure At Montreux

VideoMusic Italy, DeeJay Television, MTV, Canada's MuchMusic, Westwood One, and others—plan to construct studio sets at the Palais de Congress here in order to facilitate interviews and to provide on-the-spot venues for live performances.

The IM&MC facilities for interviews and media exposure included a 16-monitor "video wall," seven sound-

proof radio studios, and a television studio—all housed within the conference center. Other interview sessions took place backstage at the Montreux casino and at a number of outdoor locations.

Two labels present took advantage of the high concentration of media personnel to stage major press events: RCA International hosted a

Eurythmics press conference; Virgin presented a prerelease listening session and press party for the Genesis "Invisible Touch" album.

PolyGram International, which occupied booth space in the IM&MC's "marketplace" area, made a number of its acts—including INXS, Big Country, and Animotion—available to the media.

## Radio Pro Bruce Wayne Dies In Crash

LOS ANGELES Air traffic reporter Bruce Wayne, a 16-year veteran of KFI/KOST, was killed here Wednesday (4) when his plane crashed shortly after takeoff for his second morning update.

Wayne was alone in the plane, which exploded on impact near his Fullerton airport home base.

Wayne was believed to be the senior airborne radio reporter in the country; in two weeks, he would have celebrated his 25th anniversary on the job. Shortly before his

death, Wayne was nominated to be honored with a star in the Hollywood Walk of Fame.

During his tenure at the combo, Wayne covered traffic for both morning and afternoon shifts.

All regular programming was suspended at KFI following the tragedy, and long-time morning man Roger Barkley took a break from his new post at KJOI to help the on-air staff through the day. Like KFI, the more music-intensive KOST interrupted its programming

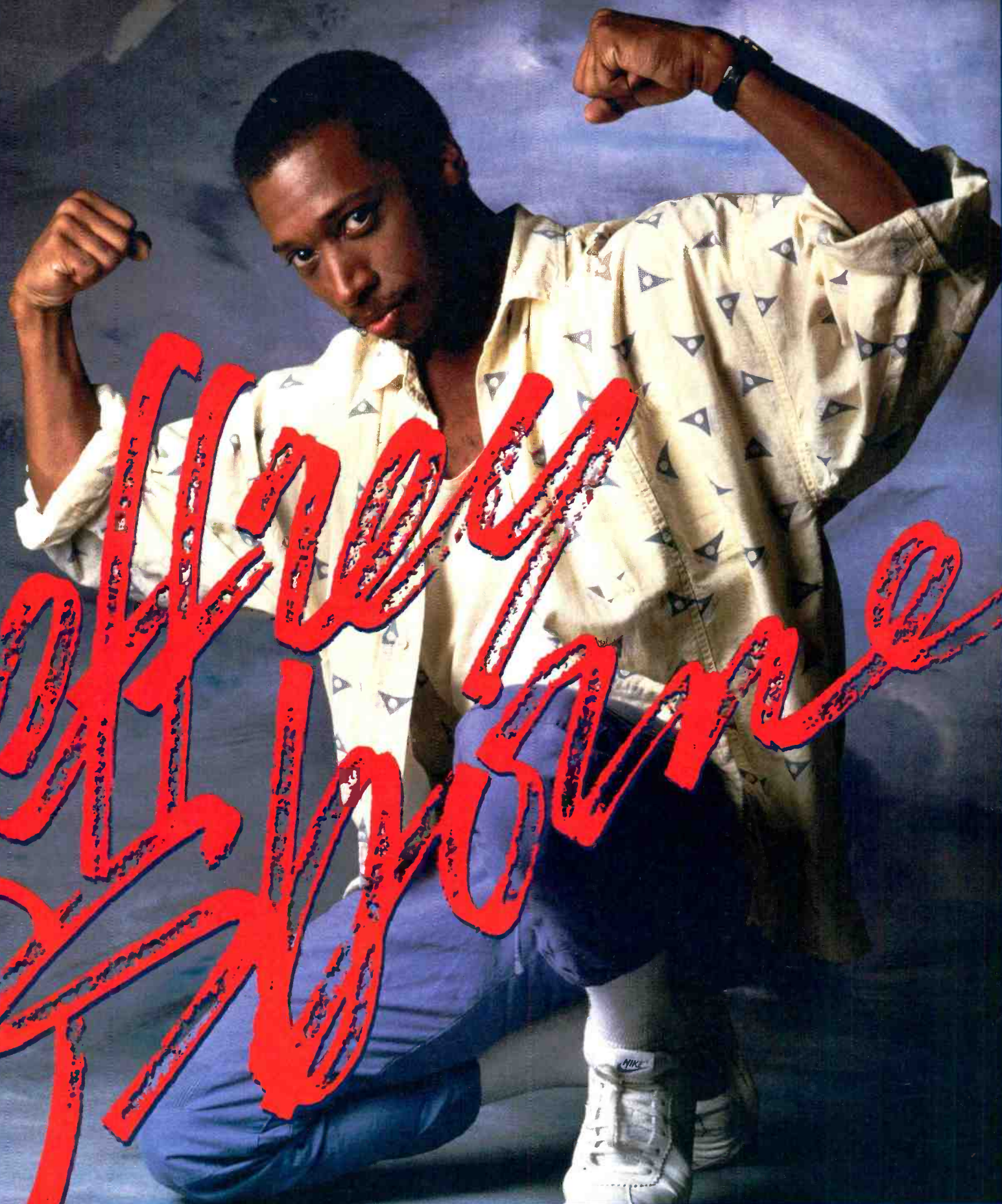
with reports from the scene.

Supplying many of those reports was Wayne's widow, Lois. "It was what Bruce would have wanted her to do," a KFI/KOST spokesperson said.

Both stations were inundated with sympathy calls from listeners, California highway patrolmen, and Wayne's colleagues. At one fan's suggestion, afternoon listeners lit their headlights in tribute.

The cause of the accident was unknown at presstime.

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