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VOLUME 98 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 2, 1986/\$3.50 (U.S.)

## Wal-Mart Pulls Albums Over Graphics, Lyric Content

BY SAM SUTHERLAND

LOS ANGELES In the most direct challenge yet to graphic and lyric content in rock recordings, the giant Wal-Mart chain has deleted album product by a number of major heavy metal and hard rock stars.

The national discount department web, which earlier pulled 32 teen and rock magazine titles from its shelves (Billboard, July 26), has re-

portedly removed selected albums from such rock acts as AC/DC, Black Sabbath, Judas Priest, Motley Crue, and Ozzy Osbourne, along with comedy titles by Cheech & Chong, Eddie Murphy, and Richard Pryor.

Both graphic presentation and lyric content are believed to be criteria in the move, a prospect underlined by a report that LP versions of David Lee Roth's new solo album have also been pulled by the chain, owing to a scantily clad woman depicted on the inner sleeve. Cassettes of the Roth album are said to be unaffected.

Neither Wal-Mart nor its rack supplier, Lieberman Enterprises, will comment directly on the deletions. And major record companies (Continued on page 77)

## DIGITAL SAMPLING: IS IT THEFT? Technology Raises Copyright Questions

BY STEVEN DUPLER

NEW YORK Digital sampling devices—which make it possible for producers and artists to put the drum sounds of Phil Collins or the guitar bite of Eddie Van Halen on any record—are now raising difficult copyright questions.

At issue is the failure of copyright laws to protect an artist's individual sounds. Also being questioned is the musician union's role in determining what sort of compensation, if any, is due a musician whose sounds are sampled either casually in the studio or on a formal session date. The bottom line: Is sampling theft?

Simply put, samplers are devices that record a sound digitally, and, when triggered, play it back at any

pitch over the range of an entire keyboard. They allow musicians, producers, and equipment manufacturers to "borrow" other artists' signature instrumental or vocal sounds, often directly from a compact disk.

Do these isolated sounds consti-

tute a performance, and should the copyright law be refashioned to adapt to the new technology?

"It's a fascinating new technological question," says attorney Bill Krasilovsky, who is involved in a review of the sampling issue by the (Continued on page 74)

## Metal Artists: Let's Cut Out Fan Violence

BY STEVE GETT

NEW YORK Two leading heavy metal acts, Judas Priest and Dio, say they are taking measures to combat recent incidents of violent crowd behavior at rock concerts, predominantly those in the Northeast.

Judas Priest embarks on the second leg of its U.S. tour Thursday (27) in Buffalo, and lead singer Rob Halford says the group plans radio spots, MTV appearances, and media interviews to warn fans that extensive property damage coupled with wanton ignition of fireworks and explosives could ultimately result in halls refusing to book heavy metal (Continued on page 77)

## 8th Straight Year Of Decline Session Wages Drop 7.5%

BY IS HOROWITZ

NEW YORK Session wages paid by U.S. and Canadian record companies to union musicians dropped by 7.5% last year, the eighth consecutive year such payments have de-

clined.

The drop reflects industry cutbacks in the number of new releases, continued reliance on product recorded abroad, and the increased use of synthesizers, which trims the number of players needed on sessions.

Labels paid out \$20,096,960 in 1985, a just-completed tally dis- (Continued on page 74)

## Hot, Dry Spell Puts Heat On South's Dealers

This story prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

NEW YORK The severe Southern heat wave and drought have the region's music and video dealers voicing concern that weather conditions could lead to a dry fourth quarter in agricultural communities.

Harold Guilfoil, buyer for the 35 Wax Works stores owned by Disc Jockey, which is based in Owensboro, Ky., says, "In any communi- (Continued on page 76)

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THE WORLD OF CASSETTES  
Follows page 43

For the first time GEORGE THOROGOOD fans can finally have him the way they love him most.....

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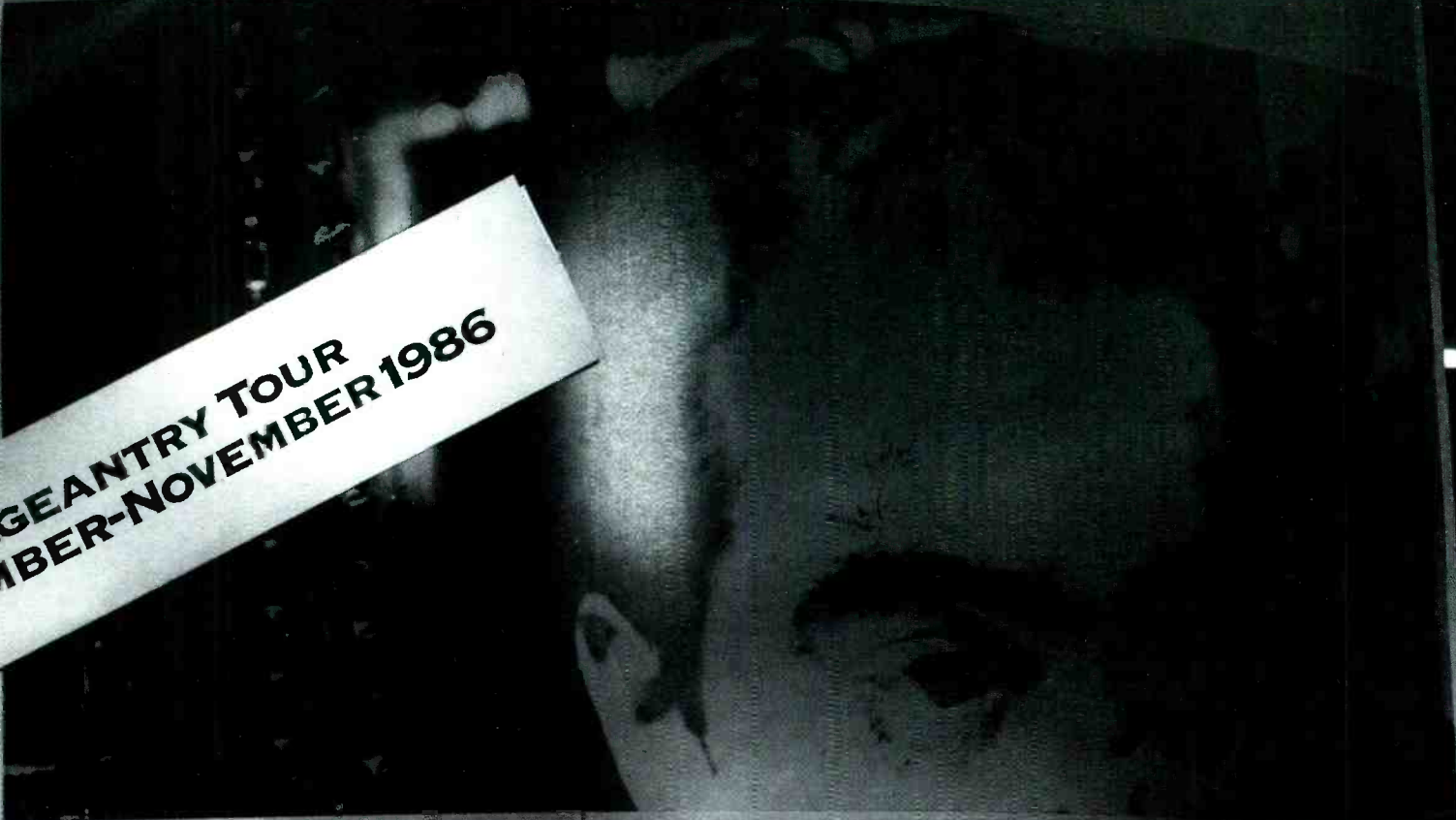
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## Prerecorded Video Sales Up 7% Survey: Fewer Adult Product Outlets

BY GEOFF MAYFIELD

**NEW YORK** A 7.1% increase in prerecorded video sales, a decline in hardware sales, and a significant drop-off in stores dealing in adult titles are highlights of the recently released member survey conducted by the Video Software Dealers Assn. (VSDA).

Pam Cohen, executive director for VSDA and the National Assn. of Recording Merchandisers, says the 1985 survey reflects some 1,000 members, or 40% of the group's regular membership. She estimates that those members represent a universe of roughly 7,000 stores.

She says the survey reveals a "continuation of the maturation process, as reflected in the growth of the number of stores, titles and units per store, and number of employees." (See graphic, page 76.)

The average number of stores per owner climbed from 4.6 to seven. Average number of titles per store jumped almost 400, from 1,578 to 1,968. Average inventory units per store went from 2,321 to 2,589.

The average number of employees per store actually dropped from 3.2 to three, but the part-time employee figure jumped from three to four.

For total dollar volume by product line, sales and rental of prerecorded video jumped to 74.3%, compared to 57.1% in the 1984 survey. Of that volume, sales jumped to 22.8%, compared to the 1984 mark of 15.7%.

Cohen says that jump can be attributed in part to vendors' increased efforts during the past year to release lower-price titles. Her contention is backed by an actual drop in the average prerecorded video sale transaction, from \$42.66 in 1984 to \$37.23 in 1985.

She also notes that sell-through was the prime topic at last year's VSDA convention in Washington D.C., which was themed Sellabration. Cohen says the confab may have increased enthusiasm for sell-through among members who previously emphasized rentals. With the increase in sales, the rental percentage for prerecorded product

dollars dropped from 84.3% to 77.2%.

Among other product lines, the most noticeable shift was in hardware volume, plunging from 30.2% to 10.6%. That drop goes against the overall hardware trend: The Electronic Industry Assn. estimated that VCR sales at wholesale for 1985 increased to 11.5 million units, over the 1984 figure of some 7.6 million units.

The decline in hardware volume among VSDA respondents could either mean that a number of member dealers have pared or eliminated their inventory commitment to that product line or that consumers are buying their VCRs from other retail outlets. It is also possible that the smaller hardware percentage could

be a reflection of the fact that the increased prerecorded sales and rental dollars may have caused 1985 VCR sales to account for a smaller piece of a larger pie.

Cohen says that in tabulating the surveys, it became apparent that an increasing number of VSDA stores do not carry adult video titles. That development caused the trade group to break out separate category percentages for stores that do and do not carry such fare.

For stores with adult product, the category accounted for 10% of prerecorded video sales and rentals. In the 1984 survey, where a separate breakdown did not occur, the category accounted for 13%. Although a percentage for the total universe of

(Continued on page 76)

## Joins Other Area Megastores Tower Opens London Unit

**LONDON** Russ Solomon's Tower Records megastore here is open for business.

The 30,000-square-foot shop, at No. 1 Piccadilly Circus, one of the capital's most famous retail locations, opened for business July 17, offering its customers daily 15-hour-a-day access and a choice of more than half a million LPs, tapes, and compact disks in seven separate departments.

Solomon acquired the premises, formerly the Swan & Edgar department store, midway through 1985 but was quick to discount speculation that the store would be open by Christmas. Instead, a smaller, 8,000-square-foot outlet specializing in rock, soul, and reggae was opened at Kensington, outside the West End, to test the market.

Tower's arrival pits the American company against two other London megastores, Virgin and HMV. Virgin has a 28,000-square-foot site in Oxford Street, and

HMV is about to open what will be the world's largest record store, with 50,000 square feet of floor space, at Oxford Walk. The three sites are within walking distance of each other.

However, Solomon has made it clear (Billboard, Sept. 21, 1985) that he has no worries about saturating the market. London has an estimated 11 million potential record buyers and accounts for 25%-30% of all U.K. album sales.

Tower has invested more than \$9 million in its new megastore, which claims to stock "virtually every available imported and domestic release in every conceivable category of music and the spoken word." The classical section alone carries about 125,000 units.

In addition, Tower Video is offering more than 10,000 videocassettes for sale or rental at a rock-bottom \$1.50 per night. Overall, the store employs more than 100 people.

## Warner Sets Holiday Video Releases

**LOS ANGELES** Warner Home Video has become the latest major to officially release details of its holiday catalog promotion.

Family Home Entertainment (an NCB label) is also kicking off an extensive children's Christmas campaign. And RCA/Columbia Pictures Home Video and MGM Home Video already have announced their holiday game plans (Billboard, July 26).

Judging by the trend so far, it appears that "keeper titles," at \$20 to \$30, will be plentiful this fall. Walt Disney, MCA, Embassy, and Paramount, among others, are expected to announce their campaigns shortly.

Twenty-one titles at \$24.98 each are offered in Warner Home Video's The Best Of The Lot program. The street date is Sept. 17, with the studio investing \$1.5 million in print and broadcast advertising, which will cover all the major

networks as well as MTV.

The Warner titles include "Gremlins," "All The President's Men," "Body Heat," "Bonnie And Clyde," "The Bugs Bunny/Road Runner Movie," "Chariots Of Fire," "A Clockwork Orange," "Deliverance," "Dirty Harry," "Enter The Dragon," "The Exorcist," "Greystoke: The Legend Of Tarzan, Lord Of The Apes," "The Killing Fields," "The Music Man," "Pee-Wee's Big Adventure," "Rebel Without A Cause," "The Road Warrior," "The Shining," "Superman: The Movie," "This Is Elvis," and "The Wild Bunch."

Co-op ad dollars will be available to dealers, as will special in-store merchandise.

Family Home Entertainment, one of the most potent children's labels in the industry, is featuring 14 of its best titles coupled in special Christmas twin-packs.

FHE product includes "Care Bears Battle The Freeze Machine," and "Care Bears In The Land Without Feelings," at \$19.95; "G.I. Joe—The Funhouse," and "G.I. Joe—Jungle Trap," at \$19.95; "Transformers—Divide And Conquer," and "Transformers—Fire On The Mountain," at \$19.95; "Thundercats—Pumm Ra," and "Thundercats—Spitting Image," at \$19.95; "What Every Baby Knows: The Working Parent," and "What Every Baby Knows: On Being A Father," at \$19.95; "Velveteen Rabbit," and "Rumpelstiltskin," at \$24.95; and "Pound Puppies," and "Star Fairies," at \$24.95.

Eight other holiday titles—such as "Gumby's Holiday Special," and "The Bear Who Slept Through Christmas"—will be promoted at \$19.95 to \$29.95.

JIM McCULLAUGH

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# August Hot Album Releases

Sixteen albums are set for release in August by artists who hit gold or platinum with their last releases, or in the last 12 months. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ASHFORD & SIMPSON	REAL LOVE	CAPITOL	AUG. 15	ASHFORD & SIMPSON
GEORGE BENSON	WHILE THE CITY SLEEPS	WARNER BROS.	AUG. 25	T. LIPUMA, R. BUCHANAN, KASHIF, N.M. WALDEN
BON JOVI	SLIPPERY WHEN WET	POLYGRAM	AUG. 11	BRUCE FAIRBAIRN
CAMEO	WORD UP	POLYGRAM	AUG. 25	LARRY BLACKMON
LEE GREENWOOD	LOVE WILL FIND ITS WAY TO YOU	MCA	AUG. 11	JERRY CRUTCHFIELD
DARYL HALL	THREE HEARTS IN THE HAPPY ENDING MACHINE	RCA	AUG. 11	DARYL HALL, DAVID A. STEWART, T. BONE WOLK
JAMES INGRAM	NEVER FELT SO GOOD	WARNER BROS.	AUG. 18	KEITH DIAMOND, JAMES INGRAM
HUEY LEWIS & THE NEWS	FORE!	CHRYSALIS	AUG. 20	HUEY LEWIS & THE NEWS
MARY JANE GIRLS	CONVERSATION	MOTOWN	AUG. 19	RICK JAMES
MAZE FEATURING FRANKIE BEVERLY	LIVE IN LOS ANGELES	CAPITOL	AUG. 22	MAZE FEATURING FRANKIE BEVERLY
PAUL McCARTNEY	PRESS TO PLAY	CAPITOL	AUG. 22	HUGH PADGHAM, PAUL McCARTNEY
LIONEL RICHIE	SAY YOU, SAY ME (\$9.98)	MOTOWN	AUG. 19	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
SOUNDTRACK	PLAYING FOR KEEPS (\$9.98)	ATLANTIC	AUG. 15	VARIOUS
STRAY CATS	ROCK THERAPY	EMI AMERICA	AUG. 22	STRAY CATS
TALKING HEADS	TRUE STORIES (\$9.98)	SIRE	AUG. 18	TALKING HEADS
TOTO	FARENHEIT	COLUMBIA	AUG. 25	TOTO

## Lionel, Huey Albums First In Three Years Hot Summer Releases On The Way

BY PAUL GREIN

LOS ANGELES The dog days of summer are upon us, but you can't tell that from the unseasonably crowded release schedules of most major labels.

New albums are expected before the end of the month from such top stars as Lionel Richie, Huey Lewis & the News, the Talking Heads, Daryl Hall, Paul McCartney, George Benson, Ashford & Simp-

son, and Paul Simon.

The month's top prospects are the first albums in nearly three years from Richie and Lewis & the News. Richie's "Say You, Say Me" is due Aug. 19 on Motown; Lewis & the News' "Fore!" is expected Aug. 20 on Chrysalis. Between them, those two acts' last albums sold more than 16 million copies in the U.S. and yielded nine top 10 singles.

The Talking Heads' album, "True Stories," is due Aug. 18 on Sire. It is

the band's first release since "Little Creatures," which last November became their first platinum album.

Hall's second solo album, "Three Hearts In The Happy Ending Machine," is due Aug. 11 on RCA. The singer's first solo album, "Sacred Songs," wasn't a hit, but it was released in early 1980, before Hall & Oates became consistent hit-makers. The duo has since earned five platinum albums.

New releases are also due in August from four of the most consistent acts in black music—George Benson, Cameo, Maze featuring Frankie Beverly, and Ashford & Simpson. Benson's "While The City Sleeps," produced by Tommy Lipuma, Robbie Buchanan, Kashif, and Narada Michael Walden, is due Aug. 25 on Warner Bros.; Cameo's "Word Up," produced by group leader Larry Blackmon, is due Aug. 25 on PolyGram; Maze's "Live In Los Angeles," produced by Frankie Beverly, is due Aug. 22 on Capitol; and Ashford & Simpson's "Real Love," produced by the duo, is expected Aug. 15 on Capitol. Between them, the four acts have amassed 25 gold albums in the past 10 years.

Two pop legends who have dipped in sales in recent years are slated to return with new albums in August. Paul McCartney is scheduled for Aug. 22 with "Press To Play," his first studio album since 1983's "Pipes Of Peace"; Paul Simon is due Aug. 25 with "Graceland" on Warner Bros. McCartney's album, which he co-produced with Hugh Padgham, is his first studio album since he re-signed with Capitol last year; Simon's self-produced album is only his third album of new material in the last 10 years. It follows 1980's "One-Trick Pony" and 1983's "Hearts And Bones."

The month's top soundtrack release is Atlantic's "Playing For Keeps," featuring Phil Collins, Pete Townshend, and Arcadia, among

(Continued on page 77)



**Unguarded Platinum.** Gospel artist Amy Grant accepts roses and a platinum disk for sales of her Word Records album "Unguarded" from managers Michael Blanton, left, and Dan Harrell, right, and her husband, Gary Chapman. All three served as executive producers of the album.

## Executive Turntable

**BILLBOARD.** Nancy Mandel joins Billboard's Los Angeles office as pop chart secretary/assistant. She previously worked in the company's Conference Bureau and Motown Records' sales and promotion departments.

**RECORD COMPANIES.** A&M Records promotes Bob Reitman to the newly created post of general manager in Los Angeles. He was vice president of marketing services.

Steven Shmerler is named vice president of marketing for Arista Records in New York. He formed and headed SAS Enterprises, which specialized in entertainment marketing and promotion.

PolyGram International makes the following appointments: Lion E.J.M. Vogels as vice president of PolyGram, Hanover, and head of technical management, PolyGram Record Service; Tim Rooney, managing director, Poly-



REITMAN



SHMERLER



SOUTHALL



SATRIANO

Gram Brasil Ltd.; and Cor van Dijk, managing director, PolyGram Record Operations, U.K.

Brian Southall is appointed director of public relations and communications for EMI Music Worldwide, based in London. He was director of public relations for EMI Music Europe and International. Also, Sue Satriano becomes director of public relations and communications for EMI Music North America and Japan, based in Los Angeles. She was director of media and artist relations for Capitol Records.



KELLY



BOOTH



WILCOXEN



SWEDLOW

Sandra Sawotka is appointed associate director of media relations and public information of GBS Records International in New York. She moves from Elektra/Asylum, where she was publicity manager.

MCA Records names Patricia Blair associate director of copyright administration in Universal City, Calif. She was with Warner Bros. Music as copyright manager.

Bruce Coleman is appointed vice president of Living Music in New York. He has been with the company since 1985, working in its concert and graphic design departments. Also, John Hammond is named director of promotion and publicity. He was with Vanguard Records as director of publicity.

Lori Lambert becomes manager of music marketing for Columbia House in New York. She was manager of marketing commitments for CBS Records Marketing Services.

Laura Annick is appointed director of international relations for Enigma Records in Los Angeles. She formed LA International, an artist management representation firm.

**RETAILING/DISTRIBUTION.** RCA/A&M/Arista Distribution promotes the following to branch managers: James Kelly for New York; Daryl Booth, Cleveland; Rick Wilcoxon, Chicago; and Curt Swedlow, Seattle. All were managed

(Continued on page 73)

## Nimbus Sets U.S. CD Plant Va. Facility To Open In 2 Years

BY IS HOROWITZ

NEW YORK Nimbus Records Ltd. is the latest compact disk manufacturer to declare its intention to establish production facilities in the U.S.

The U.K. company, which already operates two CD plants in Britain, has acquired a 250-acre site in Virginia on which it will build a plant it hopes to have in operation by next spring. The 30,000-square-foot factory will be located in Greene County, near Charlottesville.

The move is part of a long-term Nimbus strategy to step up activities in this country. The classical label has already opened a New York office to help promote its product line here (Billboard, June 28), and future plans call for a company-owned studio and performance center on the Virginia property.

Like the Nimbus plants in the U.K., plans are to work up to a production rate of 10 million CDs a year in the U.S. That is the rate already claimed for the company's original U.K. facility in Mon-

mouth, which handles custom work for a number of labels in addition to filling its own requirements.

The second Nimbus plant, in Wales, is scheduled to turn out its first CDs this week. Two CD presses go into operation there initially, but the company blueprint calls for full capacity, with six presses, to be achieved within six months.

Nimbus executives say the label's Virginia recording studio, which it will reserve for its own use, is two years down the road. Meanwhile, it is seeking new American artists to complement others already on its roster.

On hand at the Virginia site last week were Numa—Count Labinsky, Nimbus president, and James Drennan, chairman. Labinsky records for the company as a singer. Drennan was formerly a banker.

The company's New York City office is located at 2112 Broadway. It is manned by Clyde Allen, director of marketing and publicity.



POLLY

GRAHAM

→ In China he became the first Westerner to appear in the Great Hall of the People in Peking. The man in the street was willing to pay three weeks' salary to see him. His other venues this year include Lincoln Center, Wembley Arena in London, Vienna State Opera, Munich Olympia Center, Berlin, Paris Opera, San Francisco Opera, Chicago Opera and Metropolitan Opera New York. His name is LUCIANO PAVAROTTI and 1986 sees him celebrate 25 years on the stages of the world - AND 23 years with LONDON RECORDS.

LONDON

PolyGram We give our artists the world.



Luciano Pavarotti's latest album is ANNIVERSARY.



# Source Licensing: Tempers Rise

## Push Comes To Shove Among Lobbyists

BY BILL HOLLAND

WASHINGTON The axiom "The deeper the quicksand, the louder the shout" can surely be applied to the lobbying activity surrounding the second House subcommittee hearing on source licensing, held July 23.

Faced with what is increasingly becoming an issue with split votes and even split sympathies, proponents of the measure, H.R. 3521, held a prehearing press conference and revealed that one witness who was scheduled to testify had been pressured by his opponent clients not to. They further charged that ASCAP had prevented officials of the All-Industry TV Music License Committee from talking with a number of composers concerning their worries about the bill.

Bruce Lehman, counsel for All-Industry, made the charges and handed out the prepared written testimony, later withdrawn by Lawrence J. Berkowitz, president and CEO of IDS Services Inc. IDS provides payroll services to TV advertising agencies and administers the collection of residual payments to actors, directors, and writ-

ers connected with the major Hollywood studios, the three major TV networks, and independent producers.

Berkowitz, according to his withdrawn testimony, was to speak neither for nor against the bill, but to provide information on how composers might be paid if H.R. 3521 became law.

At the press conference, Lehman also charged that recently several ASCAP representatives had interrupted a Denver meeting of All-Industry officials and several TV composers who were concerned about the bill. "They literally prevented us from having a dialog," Lehman said. He later referred to the visitors as "an ASCAP hit squad" and specifically mentioned Ken Sunshine, assistant director of public relations for ASCAP.

When apprised of the charge after the hearing, Sunshine said he "resented being called part of a hit squad" and that, in fact, he had been invited to attend the meeting by one of the composers. "The only hits I know about are hit tunes," he said. "I think Bruce is getting a little hysterical because he knows things aren't going well."

The hearing itself seemed a rushed affair, with two proponent witnesses and two in opposition. The two speaking against the bill were Sen. Albert Gore, D-Tenn., and Rep. William Boner, D-Tenn.—whose 5th District includes Nashville.

Sen. Gore reiterated that he thinks the source-licensing plan is "impossible" because of the inability of individual composers "to keep track of when, where, how often, and by whom their songs were being played" in shows syndicated on stations daily throughout the country. He called the bill "a blueprint for chaos."

(Continued on page 74)



**New York Hoopla.** RCA's top brass congratulate Starship backstage following the group's recent concert at New York's Radio City Music Hall. Starship is on the road supporting its latest album, "Knee Deep In The Hoopla." Shown are, from left, group member Pete Sears; RCA/U.S. executive vice president Rick Dobbis; RCA/U.S. president Bob Buziak; group members Mickey Thomas, Grace Slick, and Donny Baldwin; RCA/A&M/Arista Distribution president Sal Licata; and group member Craig Chaquico.

## RCA Jazz Label Named

NEW YORK After several months in operation, RCA/Ariola's jazz and contemporary instrumental music label finally has a name—Novus.

While Novus represents the "new," RCA's jazz vaults will be mined for product to be mastered digitally and reissued under the Bluebird tag, which has in recent years been home to vintage jazz.

Novus and Bluebird, headed by Steve Backer, make their product debut under the new setup in the fall. Initial Bluebird releases include a five-LP Duke Ellington compilation and double-disk sets by Coleman Hawkins, Sonny Rollins,

Bunny Berrigan, and Charles Mingus. Also on tap is a 16-LP set in tribute to the late Benny Goodman.

Bluebird will become a factor in the compact disk industry in the months to come, with product featuring Fats Waller, Artie Shaw, Tommy Dorsey, Charlie Barnet, Ellington, Rollins, Mingus, and Goodman.

Novus will hit the market with a minimum of five recordings. The label has worked out an identification system whereby contemporary jazz recordings will carry a red "O" and a blue one will designate nonjazz material. IRV LICHMAN

## Billboard Plays Host To Latin Music Industry

MIAMI Key players in the Latin music industry came together for the first time recently at a reception here sponsored by Billboard.

The July 10 reception at the Grand Bay Hotel marked Billboard's renewed dedication to covering the Latin record industry.

Attendees included an impressive number of executives from the top Latin record companies as well as artists, promoters, and personalities from radio and other media. Key members of Billboard's editorial, charts, and advertising departments were also in attendance (see photos, page 60).

Among those representing Billboard was Latin music editor Enrique Fernandez. The former editor of Billboard En Espanol, Fernandez writes Billboard's weekly Latin Notas column. Also attending was Latin charts man-

ager Carlos Agudelo, who oversees Billboard's biweekly Latin sales charts in the pop, tropical salsa, and regional Mexican formats. Billboard's coverage of the Latin market also includes frequent spotlights—such as "Viva Mexico" and "Viva Puerto Rico"—and occasional news and feature articles.

In a presentation to the attendees, Billboard pledged a renewed commitment to this segment of the U.S. record industry.

The growth of the Hispanic population and the subsequent growth of the Latin music market were cited as reasons for potential expansion of Billboard's Latin coverage. New features under consideration include radio airplay charts, additional concert and record reviews, expanded industry news, and a radio/home-entertain-

(Continued on page 77)

## CHART BEAT

by Paul Grein

**P**PETER CETERA'S "Glory Of Love" leaps to No. 1 on this week's Hot 100, becoming his first No. 1 as a solo artist. With Chicago, Cetera had two No. 1 hits—both of which he wrote: 1976's "If You Leave Me Now" and 1982's "Hard To Say I'm Sorry."

"Glory Of Love" is the fifth No. 1 pop hit for veteran producer Michael Omartian, following Andy Kim's "Rock Me Gently," Rhythm Heritage's "Theme From SWAT," Alan O'Day's "Undercover Angel," and Christopher Cross' "Sailing."

It's the third No. 1 for David Foster, who co-wrote the song. It follows "Hard To Say I'm Sorry" and John Parr's "St. Elmo's Fire (Man In Motion)."

"Glory Of Love," which is featured in the boxoffice smash "Karate Kid II," is the fourth movie theme to reach No. 1 so far this year, following Lionel Richie's "Say You, Say Me" from "White Knights," Prince & The New Power Generation's "Kiss" from "Under The Cherry Moon," and Madonna's "Live To Tell" from "At Close Range."

Finally, "Glory" is the third single in the past nine months to leap from No. 5 to No. 1. It follows Starship's "We Built This City" and Whitney Houston's "How Will I Know."

**MADONNA'S** "Papa Don't Preach" jumps to No. 4 on this week's Hot 100, becoming the singer's eighth consecutive top five pop hit. That's the longest string of successive top five singles by any artist so far in the '80s. The old record was held by Air Supply, which earned seven straight top five hits from 1980-82.

Furthermore, Madonna is one of only three acts to amass a total of eight top five hits—consecutive or not—so far in the '80s. The others

are Air Supply, which scored an eighth smash in late 1983, and Lionel Richie. Runners-up are Michael Jackson and Daryl Hall & John Oates, who have each snared seven top five hits in the '80s.

Thanks to David F. Mance of San Diego for this item.

### Peter Cetera hits No. 1 as a solo artist

**F**AST FACTS: Huey Lewis & the News this week land the highest-debuting single of their high-flying career as "Stuck With You" enters the Hot 100 at No. 42. The group's previous highest-debuting single, "If This Is It," opened at No. 45.

David Lee Roth's first solo album, "Eat 'Em And Smile," leaps 24 notches to No. 12 in its second week on the Top Pop Albums chart. This already tops the No. 15 peak of Roth's 1985 solo EP, "Crazy From The Heat."

Billy Ocean's "Love Zone" holds at No. 6 on this week's Top Pop Albums chart for the sixth straight week. It's been posted at No. 6 for so long that only one album—Janet Jackson's "Control"—has been ahead of it all six weeks.

Producer Narada Michael Walden this week lands his fourth top 10 pop hit in less than a year, as Jermaine Stewart's "We Don't Have To Take Our Clothes Off" jumps to No. 9. It follows Aretha Franklin's "Freeway Of Love" and "Who's Zoomin' Who" and Whitney Houston's "How Will I Know."

And Jean Carne this week lands her first No. 1 black single with "Closer Than Close" on Atlantic-distributed Omni Records. Carne's



biggest prior hit was "Free Love," which hit No. 23 on the black chart in 1977—back when she spelled her last name Carn.

**WE GET LETTERS:** Fred Zappala of Methuen, Mass., notes that the song "Friends And Lovers," which has been featured for several months on the TV soap "Days Of Our Lives," jumps into the top 40 on both the pop and country charts this week. A version by Carl Anderson & Gloria Loring, the latter of whom is one of the stars on the show, jumps to No. 31 on the Hot 100; a cover by Eddie Rabbitt & Juice Newton, titled "Both To Each Other (Friends And Lovers)," jumps to No. 33 on the country chart.

Wendell F. Schott of Fresh Meadows, N.Y., notes that Peter Gabriel's "Sledgehammer" has one of the longest single-word song titles of any No. 1 hit in history. "Sledgehammer" contains 12 letters, as do titles of three other No. 1 hits: Stevie Wonder's "Superstition," the Edgar Winter Group's "Frankenstein," and Ray Parker Jr.'s "Ghostbusters."

David Rosoff of St. Paul, Minn., offers that Falco's "Rock Me Amadeus" is only the third No. 1 single in Hot 100 history to have a top 10 run that forms a palindrome (that is, reads the same backward and forward). Rosoff notes that "Amadeus" reads 7-4-1-1-4-7 "no matter how you look at it." The other two palindromic No. 1 hits are the Beatles' "Yesterday" (3-1-1-1-3 in 1965) and Grand Funk's "The Loco-Motion" (8-4-1-1-4-8 in 1974). Now if Abba put out a song titled "Able Was I Ere I Saw Elba" and wound up with a top 10 run like this, we really wouldn't know if we were coming or going.

Let's close with this note from Greg Zengo of West Nyack, N.Y.: "Inspired by taking four grueling years of Latin, let me point out that the simultaneous Hot 100 charting of Regina's 'Baby Love' (No. 30 this week) and Queen's 'A Kind Of Magic' (No. 43) marks the first time that an act has had the same name as another act on the same chart, but in a different language. And who said Latin is useless?"





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# A Threat To New Talent

## THE CRISIS FACING IMPORTS & THE INDUSTRY

BY MARTIN MILLS

Imports are one of the biggest problems facing music today, and the problem is that they may not be around much longer.

Recent and current legal cases threaten the very existence of the import. In one case, a group of major U.S. labels in a suit against Tower Records and Caroline Imports has, in effect, established the principle that no one may import any product to which a U.S. company owns rights (whether or not they have exercised those rights). As a result, importers are nervous about bringing in any product to which anyone might object, and the stores are nervous about stocking it.

In a second case, music publishers are trying to establish the principle of double payment of copyright royalties, both in the exporting and the importing countries. The effect would be to make imports more expensive and, more importantly, almost impossible for the importer to administer effectively.

The impact of the first of these cases is causing panic in the import industry. Importers spend hours on the phone to labels trying to establish what is "safe" product. And retailers, wary of litigation, are demanding written proof of legitimacy of imports from originating labels.

Administration costs and overhead are soaring, turnover is tumbling, and closures are becoming more of a reality than a threat, as all parties involved in imports back off for fear of getting sued.

All very satisfactory, some U.S. majors may say. It is just what we wanted. Our profits and rights are intact, and we've got those imports off our backs at last.

This is a shortsighted and blinkered view.

The truth is that imports are at the center of the alternative music industry, and that alternative has to be the future mainstream. In an age where the music industry is more conservative than ever, when it is harder and harder to break through

(and almost impossible with anything radical), when the superstars sell (and get played) more and more and the rest less and less, we need that spark that is imports.

A strike against imports is a strike against progressive retail, a substantial sector of independent distribution, clubs, and alternative and progressive media, any or all of which are threatened by the subtraction of imports from their mix.

Undeniably, U.S. record companies should protect their rights

•Imports undeniably break acts. It is surely unnecessary even to start to list the acts whose import buzz has led to pick-up and breakthrough. Were there to be no imports, new international acts would hardly stand a chance.

As an aside, this applies to U.S. acts in the U.K. as well as to U.K. acts in the U.S. The door swings both ways.

•Imports test-market and pre-promote product for the majors. They enable them to learn whether

that also promote new music on the domestic front.

If we take imports away from these stores, we threaten their appeal, competitiveness, and very existence. We risk losing our main supporters on the new music front and giving mainstream chains a total monopoly.

•The loss of the import market would seriously, perhaps fatally, injure labels abroad that have been responsible for many of the most exciting new acts around. Small independent labels, for example, may do 75% of their business in exports, of which half may go to the States. Many smaller labels that would otherwise deliver the new acts for tomorrow may be forced to the wall if their export market dries up. U.K. majors, often profit centers for their U.S. parents, will also find their bottom lines seriously affected.

The U.S. import situation could be primarily responsible for the demise of a climate in which it is financially viable in the U.K. to invest in radical and new artists, with all the subsequent benefits that accrue to the music industry worldwide.

In an age when escalating costs and conservative attitudes persuade the major labels to go with acts with immediate mainstream potential, there has to be a forum where more adventurous music can grow.

Killing off imports kills off progressive-minded retail and media by shutting off their lifeblood. It could lead to monopoly, stagnation, and eventual decline.

The U.S. industry would be well advised to consider how short-term and tiny financial gain could be outweighed by the costs of creating a prison for itself and denying itself the very means it needs so badly to develop new talent.

As a small start, U.S. majors should help retrieve the situation by letting importers know what they can't import, not what they can, thereby allowing crucial taste-making retailers and adventurous outlets such as Tower the opportunity to continue promoting and nurturing new and adventurous records.

**'Importers are nervous about bringing in any product to which anyone might object.'**



*Martin Mills is president of the Beggars Banquet Records group in the U.K. He is also a council member of the British Phonographic Industry.*

against parallel imports of product and formats they have released. Whether they are correct in barring imports of product they own but do not wish to release (or have not yet released) is entirely another point.

Unfortunately, this is the crux of the matter because the demand for imports that are completely unencumbered in this way is simply not enough to support the alternative structure that caters to them.

Faced with legal worries and insufficient breadth of catalog, the import business will simply dry up, killing totally legitimate imports along the way.

The advantages and uses of imports, and the facts about them, are so obvious that they often get forgotten, especially by major companies concerned about a minuscule short-term effect on their bottom line and unthinking of long-term consequences. They bear restating.

there is interest in an act or record at no actual and very little opportunity cost. This applies to signed or unsigned acts, to new mixes, to pop, to r&b, to dance, to rock.

•The sales of, and loss of revenue from, imports is vastly overstated by U.S. majors. An import that sells more than 25,000 copies is virtually unheard of; most imports that look "big" actually sell 5,000-10,000 copies.

•Price competitiveness of imports has disappeared with the recent plunge in dollar value. The fact that imports are now once again high-price, uncompetitive items greatly diminishes any threat they might otherwise pose.

•Imports are hot and create excitement. They build traffic for stores that stock them and allow those stores to promote homegrown releases to import customers. Stores that stock imports are stores

### Letters to the Editor

(Billboard, July 12). He was right on target, but I do question one thought.

Rick wrote: "The public never heard the word 'format.' They only know that they like what they can already hum." But listeners do categorize music into formats in their mind. They know country, r&b, jazz, and maybe a few others.

If a program director doesn't believe the audience understands the differences in music, just play a song that is out of category. If a typical rock station played "On The Other Hand" by Randy Travis, it would be flooded with calls from listeners wanting to know why they were playing a "country" song.

People (not just programmers) categorize music, and everything else for that matter. And that's why we have to be careful in choosing the songs we play. They have to fit into the format listeners expect from us.

So, with this minor exception, I thought Rick's article was great. Keep giving us this input to stimulate our minds.

Jay Christian  
Program Director, WGKX  
Memphis

### UNCONTROLLED PRAISE

As representatives of the songwriting community, we wish to thank Leeds Levy for his brave, eloquent commentary in the June 28 issue.

Yes, it is an outrage that controlled material clauses exist and that record companies pay publishers and songwriters only a portion of the royalties lawfully due them on records sold simply because they happen to have enough clout to do so.

For years, songwriters have desired from their publisher colleagues the kind of support that Leeds has shown here. He has not only set a

### PRUNING BLACK ROOTS

Along with millions of others, I participated in and enjoyed the recent Liberty celebration. However, the closing ceremonies bogged the mind.

How could Gerry Mulligan and Manhattan Transfer represent the black experience in jazz? Where were Ella Fitzgerald, Duke Ellington's Orchestra, Dizzy Gillespie, Betty Carter, and Sarah Vaughan, to mention a few of the pioneers?

As for rock'n'roll, surely such active "legends" as Fats Domino, Bo Diddley, the Platters, Ruth Brown, and Little Richard could have been recruited to give this segment its true roots.

Glenn Slade  
Brooklyn, N.Y.

### FORMAT BOUNDARIES

I really enjoyed Rick Sklar's article, "PDs Should Think Like Listeners"

precedent for discussion of this issue, but he has also opened the door for songwriters and publishers to work more closely in future matters of mutual interest.

Thank you, Leeds, for speaking from the heart and maintaining the courage of your convictions.

Steering Committee  
National Academy of Songwriters  
Hollywood, Calif.

*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.*



# Human-Interest Promotions Make The News

BY MOIRA McCORMICK

CHICAGO Radio stations seeking coverage from competing media (i.e., television and print) in their respective markets should ensure that promotions and other events are as newsworthy as possible—and not obviously self-serving—say several promotion directors.

It's also advisable to cultivate contacts at newspapers and TV stations, even involving them and their companies in selected events, to help increase coverage. "It's important to be aware of the types of TV personalities [in your market]," says Rose Polidoro, director of ad-

vertising and promotion at WNEW-FM New York. "Know what they like and pitch stories [on the basis of] their personal interest.

"Try to appeal to reporters who are in your demo and who are fans of your stations. Oftentimes, your events will be attended by these people," Polidoro says.

"It's not difficult to get covered if you have good media contacts," agrees Carolyn Krieger, promotion director of WDTX-FM Detroit. Reporters, she says, "know that when they get a call from us, it's newsworthy. On the other hand, if you get TV out to cover an [unsuccessful] event, they're not going to for-

get that either."

All the great contacts in the world will not help, however, if a station has nothing to offer in the way of news except run-of-the-mill, self-serving promotions. "Print and TV journalists have to protect themselves," says Scott Howitt, program director of WQRC-FM Cleveland. "Whatever they run has to be newsworthy in a human-interest fashion. Our intention is to make [our promotions] mass-appeal in nature, so people can relate to them."

WQRC last spring staged a Guinness World Record-breaking marathon with a local rock band, with proceeds going to the Rock'n'Roll Hall of Fame Foundation. It was heavily covered in the media, says Howitt, because it was "of interest to all Clevelanders."

WQRC's main competition, top 40 giant WMMS, has long benefited coverage-wise from its image as a strong community-oriented station. Program director John Gorman says: "Charities are a good area for publicity. It's important to a station's image to show that it cares,

that it has community awareness."

Gorman also advises tying in with local media on certain events. A softball game with Cleveland's Michael Stanley Band facing the WMMS staff and all three local network affiliates had "all the networks talking about it," he says. Cross-promotions with newspapers can involve concerts, movie screenings, etc. WMMS itself funds an annual readers poll in the Cleveland

Plain Dealer.

"You won't hit a home run every time you're at bat," Gorman says. "But the whole idea is to be creative. Local newscasts need human-interest items, so make your radio station interesting."

Representatives of television stations and newspapers agree that coverage of local radio—apart from hard news items such as format and

(Continued on page 14)

## ...newslines...

**WGBB/WBAB** Long Island, N.Y., are being sold to Noble Broadcasting for \$12.9 million. The seller is the Radio Co. Inc. Babylon-based WBAB is an album rock outlet, and Freeport/Merrick-based WGBB is a full-service adult contemporary station. Noble Broadcasting owns album rock/oldies combo XTRA-AM-FM San Diego and AC outlet WEBE-FM Westport, Conn. Late last year, Noble sold KJOI Los Angeles to Legacy Broadcasting for \$44 million, the second highest price ever paid for a stand-alone FM.

**DKM BROADCASTING** moves to buy eight Group One Broadcasting outlets for an undisclosed sum. The properties are KMEZ-AM-FM Dallas, KLZ/KAZY Denver, WONE/WTUE Dayton, and WAKR/WONE-FM Akron. Pending FCC approval, DKM's station count will rise to 24 outlets. DKM already owns WAOK/WVEE Atlanta, WCAO/WXYV Baltimore, KFOR/KFRX Lincoln, Neb., KWTO-AM-FM Springfield, Mo., KSAL/KYEZ Salina, Kan., and KOEL-AM-FM Oelwein, Iowa. To conform to FCC regulations preventing ownership of overlapping signals in one market, DKM will sell WDJO/WUBE Cincinnati to American Media for \$9.8 million. In buying oldies AM and leading country outlet WUBE, American Media begins its plan of building up a strong broadcast group after the \$25 million sale of WLIF Baltimore last month. Both transactions are pending FCC approval.

**CAPITAL CITIES/ABC** completed its purchase of KRQS-AM-FM Minneapolis from Hudson Broadcasting for \$10.5 million.

**RONALD DOWLING** is appointed senior vice president and general manager of R&R Broadcasting of Massachusetts, owner of WHYN-AM Springfield and WHFM-FM Springfield/Hartford. Dowling had been general manager at the combo when it was owned by Affiliated Broadcasting, then moved on to the VP/GM post at Affiliated's KRAK-AM-FM Sacramento in 1985. With Affiliated's sale to EZ Communications (pending approval), Dowling returns to R&R's recently acquired WHYN/WHFM. At R&R Broadcasting Inc. in New York, Alan Anderson is named president. He has been R&R's vice president and national PD since last year, when he joined from WPIX New York.

**PAULETTE WILLIAMS** is promoted to general manager at Century Broadcasting's KMEL San Francisco. She moves up from the station manager post after joining the station eight months ago from the general sales manager spot at former Century outlet KMGG Los Angeles.

**LOREN TOOLAJIAN** joins classical outlet WQXR-AM-FM New York as director of operations. Toolajian comes off a year's hiatus from radio; he had been music director and operations director at classical station KDFC San Francisco. He replaces Tony Rudell, who left WQXR.

**WBBY-AM** Westerville, Ohio, lost its license in a renewal hearing before the FCC review board last month because, the commission says, one of its owners lied in claiming that he worked full-time at the station. As a result, WBBY was able—until the FCC discovered otherwise—to win an important integration credit that gave a renewal to the station over the application of a competitor. WBBY's owners may appeal the case to the full commission and the federal courts.

**ALAN FURST** leaves the PD post at WLW Cincinnati to join Houston-based Shane Media as a consultant.

**STEVE STEWART** is the new operations manager at adult contemporary combo WBNS-AM-FM Columbus, Ohio. He joins from the station manager post at WSPD/WLQR Toledo, Ohio.

## Joe Cocker Will Entertain Troops At NAB '86

BY BILL HOLLAND

WASHINGTON Veteran rocker Joe Cocker is going to be up where he belongs—with a little help from his friends at the NAB—when he shares the entertainment spotlight with New Orleans' own Pete Fountain at this fall's Radio '86 meet, scheduled for Sept. 10-13 in the Crescent City.

Cocker will be shoutin' and shakin' at the convention's closing dinner, sponsored by Westwood One, and clarinetist Fountain will bring a bit of Bourbon Street to the Sept. 11 reception.

The convention is expected to be even bigger than last year's event in Dallas. For the past two years, the convention was jointly sponsored by the NAB and the NRBA; earlier this year, the two groups joined to form one organization.

So far, according to the NAB, 19,200 square feet of exhibit space have already been assigned, with only 3,800 square feet still available. The number of booked hospitality suites has more than doubled in a month, the NAB says; 65 suites have been reserved.

In nonconvention news, the NAB has given the green light to three firms to test-market proposals for audience-measurement systems.

The three companies were chosen last month from a pool of eight candidates. They are Audits and Surveys of New York, Birch Radio of Coral Springs, Fla., and McNair Anderson of North Sydney, Australia. The NAB will provide each company with \$5,000 seed money to underwrite testing of systems to compete with Arbitron.

## OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40

Run-D.M.C.'s "Walk This Way" (Profile) is cruisin' right up the charts at WTHZ Tallahassee, Fla., where music director Rich Stevens says, "We are feeling the same heat with this as we did with 'Rumors.'" When "Walk This Way" was first added, Stevens says, response was split 50/50, and the negative comments were "things we couldn't repeat." After one week on air, however, Stevens says, reaction turned around. "Now, we're getting requests from male and female adults, blacks, whites, kids, everyone," the MD says. Speaking of "Rumors," Stevens says WTHZ's No. 1 song is "Look At All Of These Roaches" (Jay/Macola), the "Rumors" takeoff by Bobby, Jimmy & the Critters. Stevens is dayparting "Roaches" in morning and nights and says he expects the song to retain its appeal as long as "Rumors" hangs in there. The MD calls El DeBarge's "Love Always" (Motown) a good followup to "Who's Johnny." From new-artist ranks, Stevens praises Oran "Juice" Jones' "The Rain" (Def Jam/Columbia) and Stacy Q's "Two Of Hearts" (Atco). More predictable adds come by way of Huey Lewis' "Stuck With You" (Chrysalis) and Daryl Hall's "Dreamtime" (RCA). The MD adds that his audience has not had enough of Whitney Houston, as the album cut "All At Once" (Arista) is "definitely a hit record" whether the label issues it as a single or not.

### BLACK/URBAN

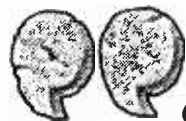
WLUM Milwaukee PD Bernie Miller called in on the hit hotline to make sure we didn't miss Gregory Abbott's "Shake You Down" (Columbia). "I had to play this four times in the first two hours after I put it on," says Miller. "The hook is so infectious. It reminds me of [Freddie Jackson's] 'Rock Me Tonight' with synthesizers." Miller says Abbott comes out of the blue and likens the singer to Al Green because of his ability to ease into the falsetto range so smoothly. Miller tips urban colleagues to Gloria Loring & Carl Anderson's "Friends & Lovers" (Carrere/Epic), a top 40 hit already. "I think a lot of urban stations are kind of leery of this because it's such a quiet record," he says. "It's an instant phoner," Miller explains, "and it's the kind of record that says what every woman wants to hear." Finally, Miller flags "Chill Out" (Omni/Atlantic), an album cut from Fat Larry's Band. "This has the same texture as the Boogie Boys' 'Fly Girl' with a baritone vocal rap that's silky and sassy." Miller says it's another instant phoner.

### COUNTRY

Coming off an outstanding spring Arbitron, KMPS-AM-FM Seattle PD Jay Albright says Restless Heart's "That Rock Won't Roll" (RCA) is a favorite with the station and its listeners. Lyrics-wise, "It's a song that's real relatable to anybody who's ever tried to roll rock," Albright says. Schuyler, Knoblock & Overstreet's "You Can't Stop Love" (MTM/Capitol) falls in the same fave category, as does Lee Greenwood's latest, "Didn't We" (MCA), the PD reports.

KIM FREEMAN





True professionalism comes through. Unlike other event broadcasts, the *Conspiracy of Hope* concert was impeccable. Westwood One triumphed over the difficulties of transforming the confusion of a live concert into a magical radio event.”

KMET-FM/Los Angeles, CA – *Larry Bruce, PD*

“From a bottom line point of view, Westwood One programming often gives us an opportunity to collect extra revenues that we wouldn’t normally receive – from clients we don’t usually have on the air.”

KTAL-FM/Shreveport, LA – *Ted Ferguson, GM*

“I found myself in a traffic jam on July 4th and heard nothing but *David Lee Roth’s 4th of July Barbecue* coming from car radios. I loved it – my audience did, too!”

WLRS-FM/Louisville, KY – *Rocky Knight, PD*

“Westwood One has come in with the pertinent and timely concerts consistently for 10 years. As an AOR programmer, Westwood One has given me what I need to win.”

WFXR-FM/Charleston, SC – *John Ehrdahl, PD*

“In the six-year history of WLLZ-FM, the Amnesty International concert was the most exciting event we’ve ever been involved in.”

WLLZ-FM/Detroit, MI – *Doug Podell, PD*

“*Concert for the Colonies* was a quality, well-produced radio program. It let us give our listeners access to something they’ve never heard before – or couldn’t get anywhere else.”

KRQR/San Francisco, CA – *Chris Miller, PD*

“I’ve said it before and I’ll say it again: Westwood One always delivers. The Amnesty International *Conspiracy of Hope* tour finale live from Giants Stadium is one more feather in their cap.”

WNEW-FM/New York, NY – *Charlie Kendall, PD*

“Westwood One captured the excitement of the Amnesty International concert as it happened. It was an excellent presentation in every way.”

KLOS-FM/Los Angeles, CA – *Tim Kelly, PD*

“*Scott Shannon’s Red-Hot Summer Special* was probably the best syndicated special I’ve run in a year. The blend of 25-year old Beatles records and Madonna’s latest hits was just perfect. And an entire weekend could have been created around *David Lee Roth’s 4th of July Barbecue* special.”

KYRK-FM/Las Vegas, NV – *Jim Daniels, PD*

“Ever since *The Rock Years*, I’ve been a firm believer that Westwood One programming is a vital part of rock radio. With such a large choice of syndication, one must be very selective. Choose Westwood One and round out your radio station.”

KLPX-FM/Tucson, AZ – *Arin Michaels, PD*

“For the Amnesty concert at Giants Stadium, Westwood One provided the finest live quality feed of any of the benefit concerts. Everything went so smoothly, technically; much better than Live Aid.”

WAQX-FM/Syracuse, NY –  
*Amy Dahlman, PD*





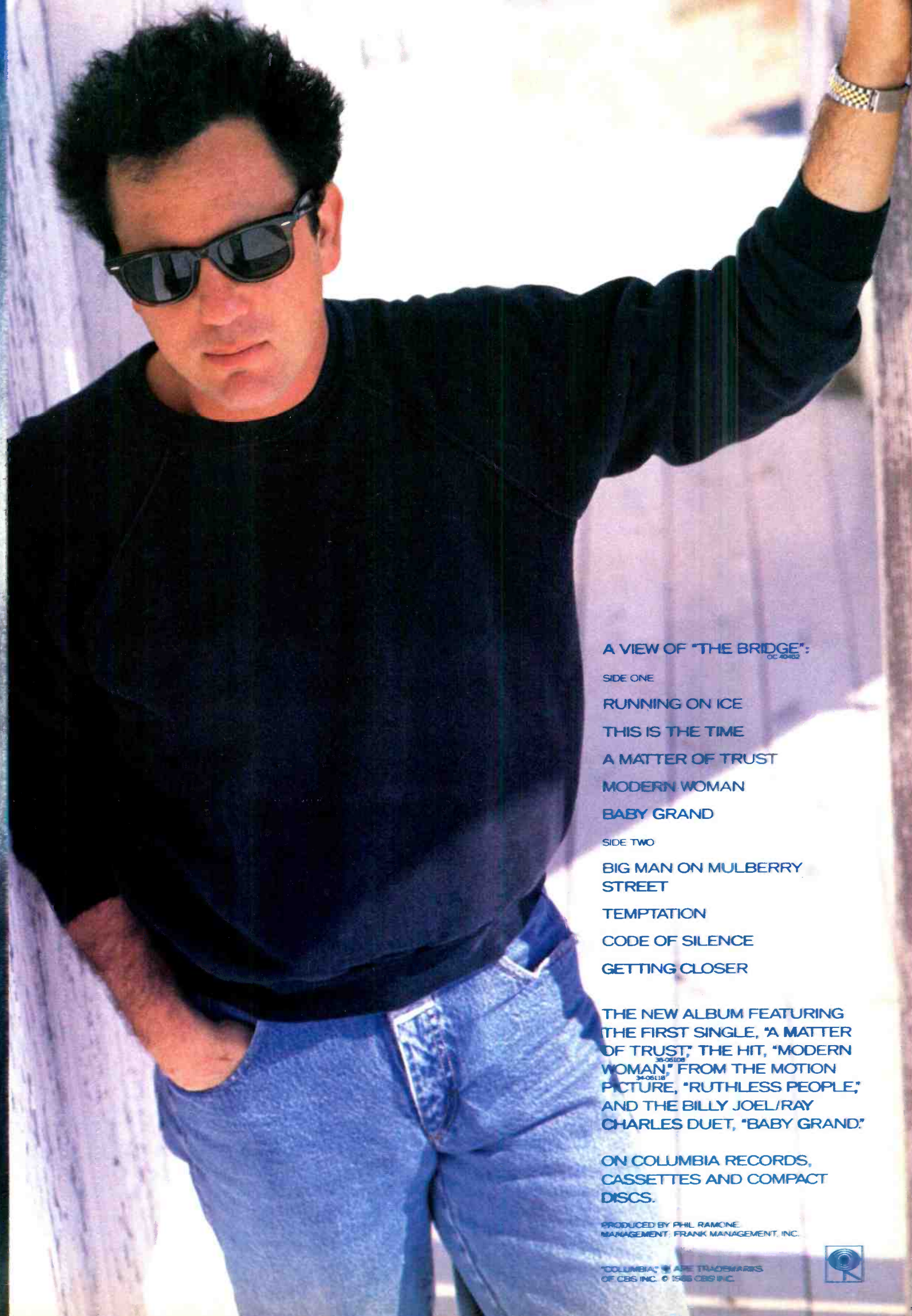
BILLY JOEL

THE B





# BRIDGE



A VIEW OF "THE BRIDGE":  
OC 40402

SIDE ONE

RUNNING ON ICE

THIS IS THE TIME

A MATTER OF TRUST

MODERN WOMAN

BABY GRAND

SIDE TWO

BIG MAN ON MULBERRY  
STREET

TEMPTATION

CODE OF SILENCE

GETTING CLOSER

THE NEW ALBUM FEATURING  
THE FIRST SINGLE, "A MATTER  
OF TRUST," THE HIT, "MODERN  
WOMAN,"<sup>38-05109</sup> FROM THE MOTION  
PICTURE, "RUTHLESS PEOPLE,"<sup>34-05116</sup>  
AND THE BILLY JOEL/RAY  
CHARLES DUET, "BABY GRAND."

ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT  
DISCS.

PRODUCED BY PHIL RAMONE.  
MANAGEMENT: FRANK MANAGEMENT, INC.

"COLUMBIA" ARE TRADEMARKS  
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**PROMOTIONS**

*(Continued from page 10)*

personnel changes—hinges on the value of the items pitched. “We’re cognizant of the fact that we can be used,” says Murray Feldman, a reporter for CBS affiliate WJBK-TV Cleveland. “Whatever we run has to have some kind of community interest.”

“We won’t do a story on a routine promotion,” agrees Greg Dawson of the Boston Herald, “because it’s too self-serving. But if it’s really wild—two midgets sitting on top of the World Trade Center for a month or something—we will. There’s no official policy in these matters: Every decision is based on inherent news value.”

A common complaint heard from radio stations that receive local coverage is that TV often omits their call letters when reporting on station promotions or events. In WDTX’s case, a recent promotion called Show Us Your DTX was highlighted by a “human fly” scaling Detroit’s Renaissance Center and displaying a station banner at the top. The man was subsequently arrested, and the story made local TV and print. All but one TV station reported the call letters on the air.

“The news story was the person who was arrested, not the radio station,” explains Tom Rosenbaum, news director of ABC-owned WXYZ-TV. “We said that the stunt was part of a contest for a local radio station, but we didn’t mention the call letters. We did show him unfurling the banner and the letters were readable.” Rosenbaum says WXYZ-TV has run numerous radio stories in which call letters were used, but only if they were an integral part of the story.

Rob Tonkin, promotion director of XTRA-FM (91X) San Diego, says he understands why local TV sometimes won’t identify a station. “There are certain times when I don’t feel the calls are important,” he says. “When the station has instigated an event, raised public consciousness, ‘starred’ in the event, the calls should be used. If a station sponsors a day at the racetrack, the calls aren’t so important. The races are the main attraction, and they’d go on without the station.”

XTRA Gold, 91X’s AM station, did a promotion recently involving a sendoff concert for a popular San Diego band; it was covered on local TV without the station being mentioned, which Tonkin says he understands. XTRA-FM tied in a food drive with a recent appearance by the Alarm, however, and the station was identified in TV coverage.

Tonkin advises stations trying to prevent omission of their call letters on TV “to put your letters in the title of the event, along with the corporate sponsor.”

WNEW’s Polidoro suggests “bombarding [TV stations] with the fact that you are either presenter or sponsor of an event, so that reporters will know to associate it with your station.”

Even if you have put a month’s work into a promotion, which winds up on TV as a 30-second item with no call letters, WDTX’s Krieger advises just moving on to the next project. “Even if your call letters are left out,” she says, people out there know which station they’re talking about.”

# ROCK CONNECTIONS

## OVERWHELMING RESPONSE

Listener and station response has been overwhelming. As a result, ROCK CONNECTIONS, the 15-week summer series – expands to 52 weeks a year.

Hear why. For details and/or a cassette of an actual show, call Jamie Curtis in New York at (212) 975-7316 or Steve Epstein in Los Angeles at (213) 460-3547.

WITH

MIKE HARRISON

ROCK CONNECTIONS is one hour each week, with three-hour special editions planned for Memorial, Independence and Labor Day Weekends. CBS RADIORADIO reserves the right of final selection of affiliates.



Produced by Goodphone Communications.



## ALBUM ROCK TRACKS™

# VOX by Kim Freeman JOX

AUGUST 15 is the date New York observers are expecting Emmis Broadcasting to settle in Gotham and institute big changes at new properties WHN and WAPP. According to Emmis VP/programming Rick Cummings, the date is close but odds on what the formats will be are still way up in the air.

The radio and record communities here persist in predicting that Emmis will try to repeat its KPWR Los Angeles success on WAPP, but Cummings says that's just one of four possibilities. "People think we're crazy not to have made up our minds yet," Cummings notes.

Of the prospect for making WAPP a top 40/urban hybrid, Cummings says, "It's a long shot. We are still talking about it, but we know there's nothing [open] like there was in Los Angeles." Of a format in Gotham similar to KPWR's, Cummings says, "It might produce a 3.5 share 12-plus. The problem is, a lot of that would be teens, and you really need a five or six share if you're going to have that kind of demo."

Possibility number two would be to take WAPP country, with a different slant than WHN. Number three is classic rock, although Cummings does not sound overly optimistic about that. "It's done very well in many markets," he says. "But, WNEW seems to be a juggernaut, and now we've got another [WXRK]."

The fourth possibility is to stick with WAPP as it currently stands: a music-intensive hit outlet without the urban mix WHTZ and WPLJ are plying. One thing for sure is that the WAPP calls will be out of the market soon. "They're kind of poison," says Cummings. Whether the WMET calls Emmis secured for WHN will slip onto WAPP's frequency remains to be seen. "It all depends what format and positioning handle we decide on," the executive says.

**NICK FERRARA** is the new PD at EZ's WBZZ Pittsburgh; he replaces **Nick Bazoo** in name only. By that we mean that Bazoo has gone back to using his legal name. Bazoo adopted that name in 1973, while working on air at WTIQ New Orleans. Nick says his big inspiration back then was WNOE's **Gary Guthrie**, whose on-air moniker was Max Bozo. Nick mixed that with another name in the market at the time, **Marty Belue**, to arrive at Bazoo.

**DENISE OLIVER** and NBC's WYNY New York will part company at the end of the month. Oliver is program director at the "We play favorites" outlet. WYNY VP/GM **John Irwin** says he's got his eye on

several hot candidates and hopes to name his favorite next week.

Congratulations to **Susan Falconer**, who takes over the MD post at her longtime home KMPS-AM-FM Seattle. Falconer has chaired various air shifts during the past 10 years. She will retain her current traffic director duties while assisting PD **Jay Albright** with the music. Falconer succeeds **Jim Wil-**

### 'Emmis may give WHN and WAPP new formats'

**liams**, who is pursuing other things.

Veteran Washington personality **Ed Walker** must have thought about playing "Hail To The Chief" when he received a flattering fan note from President Reagan upon his return to MOR outlet WRC. For years, Walker was part of the "Joy Boys Of Radio," along with the pre-"Today" **Willard Scott**. He recently moved back to WRC from WMAL.

Speaking of WMAL, the station's afternoon drive-timers, **Bill Trumbull** and **Chris Core**, raised nearly \$21,000 in only four hours for the sixth annual Summer Camp Drive that sends senior citizens on a five-week vacation to West Virginia.

**WRBQ-AM-FM** operations manager **Mason Dixon** got two excellent pieces of news in the same month. First came the birth of **Brandy Jessica** to his wife, **Pat Crawford**. Then came the arrival of Q-105's whopping 14.8 spring Arbitron share. If good things do indeed come in threes, we wonder what could be next!

The stork also made a delivery July 22 to **Donna Catania**, wife of Island's **Bob Catania**. So, welcome **Kelly Elizabeth** to the world. And that came just after his elevation from director to VP of national promotion for Island.

**WHTZ's** "Z Morning Zoo" beat longtime New York morning leader "Rambling With Gambling" on news/talker **WOR** for the first time in its three-year history. The Z-100 animals roared up to a 7.2, 12-plus morning share.

**WXRK** New York morning host **Howard Stern** proved himself a real man's man in the spring ratings. Men have always been Stern's strength and we all expected him to do well for K-Rock in that area, but the Arbitron breakouts are nothing less than phenomenal. With a winter/spring, 12-plus adult jump of 3.4, to a 5.3, Stern logged a 9 share with men 18-plus, while album rock legend **WNEW-FM** dropped from a 5.3

to a 4.4 in that demo.

In further breakouts, Stern registered a 19.2 share of men 18-34, and a 13.2 share of men 18-49. That compares with WNEW's 9.4 and 6.4 shares in the same demos. With men 25-49 and 25-54, Stern has a distant lead on the pack. He has double digits in both demos.

**MIKE ELLIOTT** returns to the PD post at adult-contemporary market leader **WTMJ** Milwaukee. For the past year and a half, Elliott was operations manager for **WISN/WTMJ** there, and earlier, had programmed the station for several years.

**Mark Edwards** graduates to the PD spot at top 40 outlet **WIGY** in Bath, Maine, after getting upped to music director just a month ago. He'll continue handling both duties for the station. Edwards succeeds **Bob Anderson**, who stays on as morning host while pursuing other interests. **WIGY** has brought **Beck** and **Scott Leif** onto the air team. Both are recruits from **WMMR** Rumford, Maine.

**SPEAKING OF WIGY**, one of its former programmers, **Tony Davis**, is the new PD at **WTRK** Philadelphia. Davis has been midday man on the **Mike Joseph**-consulted "Electric 106" since May. Prior to that, he was an air talent and MD at **KHTR-FM** St. Louis and has a long list of top 40 credits to his name.

In Albany, N.Y., **Todd Martin** is out as PD of **WFLY**. No replacement at the top 40 has been named yet... **Renee Blake** is the new PD at top 40/AC hybrid **WKXI** and album rock **WKXL** Concord, N.H. She arrives from the news director post at **WJYO** Orlando, with a resume that includes work at **WMMR** Philadelphia, **Drake Chenault** Enterprises, and **WPRY** Perry, Fla. She is also the founder of **Women In Radio Enterprises**, an organization for professional females in the business.

**STEVE KENDALL** gets the nod as program manager of oldies-based album rocker **WLQR** Toledo, Ohio. He is an eight-year station veteran. On sister AM, AC-formatted **WSPD**, **Fred Heller** moves up to program manager after two years in the music department. Both appointments follow the departure of **Steve Stewart**, who left for **WBNS-AM-FM** Columbus.

Also new to Columbus is the "Giant Hole Radio Station." That's **WTVN**, which took that moniker after a Mercedes Benz fell into a 30-foot hole created by a broken sewage line in the city. The accident caused a ruckus in Columbus, and **WTVN** is now solidifying its official "giant hole" image with T-shirts.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiles from national album rock radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	8	STEVE WINWOOD ISLAND		HIGHER LOVE
2	8	12	5	EURHYTHMICS RCA		MISSIONARY MAN
3	3	9	8	PETER GABRIEL GEFGEN		RED RAIN
4	4	11	5	JOHN COUGAR MELLENCAMP RIVA		RUMBLESEAT
5	7	7	16	VAN HALEN WARNER BROS.		LOVE WALKS IN
6	5	5	7	BIG COUNTRY POLYGRAM		LOOK AWAY
7	6	6	10	38 SPECIAL A&M		SOMEBODY LIKE YOU
8	12	17	7	GENESIS ATLANTIC		THROWING IT ALL AWAY
9	11	13	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL		THE AFTERMATH
10	2	2	12	THE FIXX MCA		SECRET SEPARATION
11	15	22	9	THE MOODY BLUES POLYGRAM		THE OTHER SIDE OF LIFE
12	10	10	5	DAVID LEE ROTH WARNER BROS.		YANKEE ROSE
				★★★ FLASHMAKER ★★★		
13	NEW ▶		1	HUEY LEWIS & THE NEWS CHRYSALIS		STUCK WITH YOU
14	14	19	6	MICK JAGGER EPIC		RUTHLESS PEOPLE
15	19	31	7	PETER GABRIEL GEFGEN		IN YOUR EYES
16	9	3	11	EMERSON, LAKE & POWELL POLYDOR		TOUCH AND GO
17	17	18	6	TOM COCHRANE & RED RIDER CAPITOL		BOY INSIDE THE MAN
18	18	25	7	BRUCE HORNSBY RCA		EVERY LITTLE KISS
19	13	16	8	JOURNEY COLUMBIA		SUZANNE
20	30	45	3	DAVID LEE ROTH WARNER BROS.		TOBACCO ROAD
21	24	36	3	STEVE WINWOOD ISLAND		SPLIT DECISION
22	22	30	6	GENESIS ATLANTIC		LAND OF CONFUSION
				★★★ POWER TRACK ★★★		
23	47	—	2	NEIL YOUNG GEFGEN		TOUCH THE NIGHT
24	29	43	4	GTR ARISTA		THE HUNTER
25	26	34	5	ZZ TOP WARNER BROS.		VELCRO FLY
26	23	23	10	AC/DC ATLANTIC		WHO MADE WHO
27	NEW ▶		1	VAN MORRISON MERCURY		IVORY TOWER
28	20	8	14	PETER GABRIEL GEFGEN		SLEDGEHAMMER
29	44	48	3	MODELS GEFGEN		COLD FEVER
30	16	4	10	GENESIS ATLANTIC		INVISIBLE TOUCH
31	39	—	2	ALVIN LEE 21 RECORDS		DETROIT DIESEL
32	41	42	5	THE FIXX MCA		BUILT FOR THE FUTURE
33	NEW ▶		1	BOB DYLAN COLUMBIA		GOT MY MIND MADE UP
34	25	15	11	KENNY LOGGINS COLUMBIA		DANGER ZONE
35	21	14	12	ICEHOUSE CHRYSALIS		NO PROMISES
36	NEW ▶		1	GLASS TIGER MANHATTAN		DON'T FORGET ME (WHEN I'M GONE)
37	40	40	4	JOAN ARMATRADING A&M		KIND WORDS
38	48	39	6	THE CALL ELEKTRA		EVERYWHERE I GO
39	35	35	4	DANNY WILDE ISLAND		ISN'T IT ENOUGH
40	32	26	11	THE OUTFIELD COLUMBIA		ALL THE LOVE IN THE WORLD
41	NEW ▶		1	DARYL HALL RCA		DREAMTIME
42	50	—	2	KIM MITCHELL ATLANTIC		PATIO LANTERNS
43	43	—	2	VAN HALEN WARNER BROS.		SUMMER NIGHTS
44	28	20	11	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED		WRAP IT UP
45	45	—	2	GENESIS ATLANTIC		TONIGHT, TONIGHT, TONIGHT
46	34	37	5	GENESIS ATLANTIC		IN TOO DEEP
47	33	33	7	GENESIS ATLANTIC		THE LAST DOMINO
48	38	38	3	HONEYMOON SUITE WARNER BROS.		WHAT DOES IT TAKE
49	31	28	6	JOHN WAITE EMI-AMERICA		IF ANYBODY HAD A HEART
50	36	24	18	VAN HALEN WARNER BROS.		DREAMS

Products with the greatest airplay gains this week.

## SPRING '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area.  
Monday-Sunday, 6 a.m. to midnight.

Call	Format	Fall '85	Spring '86	Call	Format	Fall '85	Spring '86	Call	Format	Fall '85	Spring '86
<b>NASSAU-SUFFOLK (L.I.)</b>				<b>ANAHEIM-SANTA ANA</b>				<b>MILWAUKEE</b>			
WHTZ	top 40	4.9	7.4	KHS-AM-FM	top 40	9.5	7.8	WTMJ	AC	9.7	14.6
WBLI	AC	6.1	5.7	KBIG	easy listening	6.8	6.1	WKTI	contemporary	8.3	9.4
WALK-AM-FM	AC	5.7	5.5	KABC	talk	5.9	6.1	WEZW	easy listening	8.1	8.9
WPLJ	top 40	4.4	5.4	KJOI	easy listening	3.9	5.7	WOKY	MOR	7.9	7.7
WBAB	album rock	4.7	4.6	KROQ	album rock	5.9	5.3	WKLH	classic hits	2.4	7.0
WLTW	AC	3.8	4.1	KMPC	nostalgia	3.4	5.2	WQFM	album rock	8.4	6.7
WCBS-AM	news	3.9	3.5	KLOS	album rock	5.7	5.1	WLUM	urban	6.4	4.7
WCBS-FM	oldies	2.5	3.5	KOST	AC	3.2	4.4	WMIL	country	4.6	4.5
WNBC	AC	4.9	3.5	KRTH-FM	AC	4.9	4.4	WMYX	AC	3.3	3.7
WNEW-FM	album rock	2.9	3.3	KMET	album rock	3.1	4.0	WBBC-FM	country	4.0	3.4
WOR	news/talk	4.1	3.1	KIQQ	AC	2.1	3.5	WLTQ	AC	4.1	3.3
WHLI	MOR	2.3	3.1	KPWR	top 40/urban	1.8	3.4	WNOV	urban	2.7	3.0
WINS	news	3.3	2.9	KFI	AC	2.4	2.5	WISN	AC	5.0	2.7
WPAT-FM	easy listening	1.1	2.7	KNAC	pure rock	.7	2.2	WEMP	oldies	2.8	2.3
WHN	country	1.9	2.7	KNX-AM	AC	3.6	2.2	WRKR-FM	top 40	1.6	2.3
WABC	talk	2.5	2.4	KNX-FM	top 40	3.4	1.9	WMVP	Heart & Soul	2.4	1.3
WAPP	top 40	2.0	2.2	KFWB	news	2.5	1.9	WGN	MOR	1.5	1.3
WXRK	album rock	1.1	2.2	KNOB	AC	1.6	1.8	WFMR	classical	2.2	1.1
WKJY	AC	2.2	2.2	KIKF	country	1.6	1.7	WTM-AM-FM	polka	—	1.1
WRKS	urban	2.5	2.1	KWIZ-AM	AC	1.0	1.7				
WSNR	soft rock	2.8	2.0	KEZY	top 40	1.4	1.5				
WYNY	AC	1.9	2.0	KLAC	country	1.4	1.3				
WLIR-FM	album rock	1.3	2.0	KLVE	Spanish	.8	1.2				
WCTO	MOR	2.5	1.7	KFAC-FM	classical	2.2	1.1				
WGSM	MOR	2.8	1.6	KRLA	oldies	1.3	1.1				
WPIX	AC	1.7	1.6	KUTE	Quiet Storm	1.0	1.1				
WBLS	urban	2.1	1.4	KKGO	jazz	2.1	1.0				
WNEW-FM	big band	1.9	1.2	KBZT	AC	2.0	1.0				
WRCN	album rock	—	1.1								

## Featured Programming

**THE RADIO NETWORK ASSN.** has good news again, this time concerning a 10% net collective revenue gain for members. The increase is smaller than what members have logged in previous 1986 months, but it goes up against June 1985 gains, which represented the second-highest collective revenues in that year. For the first half of 1986, RNA members have pulled in \$176,774,605, as compared to \$153,428,565 for the January to June period last year.

**RADIO INTERNATIONAL**, New York, is preparing a Genesis special for availability the weeks of Aug. 18-31. The package contains interviews with band members and solo stars Phil Collins, Mike Rutherford, and Tony Banks, plus original members Peter Gabriel and Steve Hackett. The program will go out on a barter basis, and features 70% music, 30% interviews.

Another late-summer sizzler comes from **Westwood One**, Culver City, Calif., with the Aug. 14 "Julian Lennon Live From Tokyo" concert. The 90-minute, live-via-satellite broadcast originates from the Yomiuri Land East venue in Tokyo, and spotlights Lennon in the midst of his current world tour.

Preceding that, the week of Aug. 11 is WW1's "The Rolling Stones: Made In The Shade." The three-hour special features material never before broadcast in the U.S., and highlights the Stones' musical history from their earliest recording in 1963 through their latest album, "Dirty Work."

**BROWN BAG PRODUCTIONS**, the Englewood, Colo.-based creator of the **Rock Trax** and **Starfire** pro-

duction libraries, is offering one called **Escape**. WFYR Chicago and WIOQ Philadelphia have already signed up for the package, an adult-oriented set of 306 tracks.

According to Brown Bag's Dr. Michael Lee, **Escape** features a unique combination of analog and additive synthesis with advanced digital sampling. The set is available on a market-exclusive lease basis.

**CHARLES MICHELSON Radio Drama Satellite Network** makes two appointments on its "The Mind's Eye Radio Network," in Beverly Hills, Calif. **John Price** comes aboard as VP/station relations. He was head of his own, the **Real Radio Co.** **Tim McClintock** joins as VP/network sales. He was West Coast manager of the Keystone Broadcasting System.

The **Weedeck Radio Network** of Hollywood, Calif., brings **Kirk Daniels** on board as director of program development. Daniels was national sales manager for the **Creative Radio Network**. Weedeck is a country-radio supplier with the daily "Country Report," the weekly "Country Report Countdown," and several specials. **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.*

Aug. 1-3, **Culture Club**, Hot Rocks, United Stations, 90 minutes.  
Aug. 1-3, **Blow Monkeys**, Rick Dees' Weekly Top 40, United Sta-

tions, four hours.

Aug. 1-3, **Ben E. King**, Gary Owens Supertracks, Creative Radio Network, three hours.

Aug. 1-3, **Exile**, Weekly Country Music Countdown, United Stations, three hours.

Aug. 1-3, **Lena Horne**, Great Sounds, United Stations, four hours.

Aug. 1-3, **Triumph**, Metalshop, MJI Broadcasting, one hour.

Aug. 1-3, **Queen**, Superstar Concert Series, Westwood One, 90 minutes.

Aug. 1-3, **Keith Emerson**, Rock Chronicles, Westwood One, one hour.

FOR WEEK ENDING AUGUST 2, 1986

Billboard		ADULT CONTEMPORARY MOST ADDED	
	NEW	TOTAL	
	ADDS	ON	
90 REPORTERS	27	27	
HUEY LEWIS & THE NEWS STUCK WITH YOU CHRYSALIS	17	59	
C. ANDERSON/G. LORING FRIENDS AND LOVERS CARRERE	13	31	
BILLY OCEAN LOVE ZONE JIVE	12	73	
LIONEL RICHIE DANCING ON THE CEILING MOTOWN	11	11	
EL DEBARGE LOVE ALWAYS GORDY			

FOR WEEK ENDING AUGUST 2, 1986

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8	★★ NO. 1 ★★ GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") WARNER BROS. 7-28662 3 weeks at No. One	PETER CETERA
2	4	6	9	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
3	3	5	9	INVISIBLE TOUCH ATLANTIC 7-89407	GENESIS
4	2	2	15	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	THE MOODY BLUES
5	7	9	8	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668	ROD STEWART
6	9	11	7	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
7	8	10	8	THE CAPTAIN OF HER HEART A&M 2838	DOUBLE
8	16	31	3	DANCING ON THE CEILING MOTOWN 1843	LIONEL RICHIE
9	6	4	16	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	BILLY OCEAN
10	12	15	8	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	JACKSON BROWNE
11	13	19	6	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	MICHAEL MCDONALD
12	5	3	15	NO ONE IS TO BLAME ELEKTRA 7-69549	HOWARD JONES
13	10	7	8	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
14	11	8	10	THE BEST OF ME ATLANTIC 7-89420	DAVID FOSTER AND OLIVIA NEWTON-JOHN
15	19	26	4	TAKEN IN ATLANTIC 7-89404	MIKE & THE MECHANICS
16	29	36	3	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
17	18	25	5	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS.	MADONNA
18	22	29	4	ANYTHING FOR LOVE WARNER BROS. 7-28655	GORDON LIGHTFOOT
19	25	33	4	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	STEVE WINWOOD
20	26	27	5	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	BERLIN
21	14	12	19	HOLDING BACK THE YEARS ELEKTRA 7-69564	SIMPLY RED
22	15	13	17	ON MY OWN ● MCA 52770	PATTI LABELLE & MICHAEL MCDONALD
23	21	22	10	LIKE A ROCK CAPITOL 5592	BOB SEGER & THE SILVER BULLET BAND
24	17	14	12	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
25	20	16	16	LIVE TO TELL SIRE 7-28717/WARNER BROS.	MADONNA
26	24	24	8	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886	BANGLES
27	23	17	14	IF YOUR HEART ISN'T IN IT A&M 2822	ATLANTIC STARR
28	36	—	2	THAT WAS THEN, THIS IS NOW ARISTA 1-9505	THE MONKEES
29	27	23	16	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	MIKE & THE MECHANICS
30	NEW▶	1		LOVE ZONE JIVE 1-9510/ARISTA	BILLY OCEAN
31	30	18	10	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	EL DEBARGE
32	34	35	5	IS IT A CRIME PORTRAIT 37-06121/EPIC	SADE
33	39	—	2	SWEET LOVE ELEKTRA 69557	ANITA BAKER
34	28	20	13	HEADED FOR THE FUTURE COLUMBIA 38-05889	NEIL DIAMOND
35	38	—	2	THE EDGE OF HEAVEN COLUMBIA 38-06182	WHAM!
36	32	32	5	THIS IS THE TIME A&M 2839	DENNIS DE YOUNG
37	31	21	14	A DIFFERENT CORNER COLUMBIA 38-05888	GEORGE MICHAEL
38	33	28	19	GREATEST LOVE OF ALL ARISTA 1-9466	WHITNEY HOUSTON
39	NEW▶	1		STUCK WITH YOU CHRYSALIS 4-43019	HUEY LEWIS & THE NEWS
40	35	30	17	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	LEVEL 42

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





WESTWOOD ONE RADIO NETWORKS PRESENT

*The*

# ROLLING STONES

*Special*

# MADE IN THE SHADE

The week of August 11, the Westwood One Radio Networks spotlight the World's Greatest Rock & Roll Band in an exclusive three-hour music-and-interview special – *The Rolling Stones: Made In The Shade*. Hosted by Westwood One's London Correspondent Roger Scott and featuring material recorded by the BBC that's never aired on U.S. radio, it's an exciting look at the personalities, the music and the controversies that have kept The Stones on top for 23 years now. Mick Jagger, Keith Richards and Bill Wyman comment candidly about the band's colorful past, present and future – from "Come On" and "I Wanna Be Your Man" to "Brown Sugar" and "Tumblin' Dice" all the way to "Harlem Shuffle" and "One Hit (To The Body)".

And you'll hear fascinating insights from people whose lives and careers crossed paths with The Stones' – including Andrew Loog Oldham (their first manager/producer), Decca Records exec Dick Fowe (who'd passed on The Beatles and signed The Stones at George Harrison's suggestion), the late Ian Stewart (the legendary Sixth Stone), Jimmy Miller (the band's second producer), Brian Jones' father, and Marshall Chess (son of Chess Records co-founder Leonard Chess and first president of Rolling Stones Records), among many others.

*The Rolling Stones: Made In The Shade* – three hours of hot stuff exclusively from Westwood One (*it's dirty work, and we're glad to do it!*). For details on availability and market exclusivity, contact your Westwood One Station Relations Representative now at (213) 204-5000 or Telex 4996015 WWONE.



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

PLATINUM POWER 95 WPLJ-FM RADIO New York P.D.: Larry Berger

96.1 FM Hartford P.D.: Gary Wall

WADA 107.1 FM Washington P.D.: Mark St. John

WAZL 107.1 FM Washington P.D.: Mark St. John

EX EX Device, Hanging On A Heart Attack Miami P.D.: Sonny Fox

WHMT power 96 fm Detroit P.D.: Gary Berkowitz

400 WHTZ FM New York P.D.: Scott Shannon

KHIS 102.7 AM 1150 Los Angeles P.D.: Mike Schaefer

WAZL 107.1 FM Washington P.D.: Randy Lane

WAZL 107.1 FM Washington P.D.: Randy Lane

EX EX Device, Hanging On A Heart Attack Miami P.D.: Sonny Fox

WHMT power 96 fm Detroit P.D.: Gary Berkowitz

WLS 101.1 FM Chicago P.D.: John Gehron

108 FM Boston P.D.: Sunny Joe White

98! WCAU-FM Philadelphia P.D.: Scott Walker

WAZL 107.1 FM Washington P.D.: Randy Lane

EX EX Device, Hanging On A Heart Attack Miami P.D.: Sonny Fox

WAZL 107.1 FM Washington P.D.: Randy Lane

WBBM-FM 101.1 Chicago P.D.: Buddy Scott

108 FM Boston P.D.: Sunny Joe White

B94 FM Pittsburgh P.D.: Nick Bazoo

WAZL 107.1 FM Washington P.D.: Randy Lane

WAZL 107.1 FM Washington P.D.: Randy Lane

WAZL 107.1 FM Washington P.D.: Randy Lane



- A — Mary Jane Girls, Walk Like A Man (Fro
- A — Starship, Before I Go
- A — Daryl Hall, Dreamtime
- EX EX The Cure, Let's Go To Bed
- EX EX Stacey Q, Two Of Hearts
- EX EX Journey, Suzanne
- EX EX Miami Sound Machine, Words Get In The



Minneapolis P.D.: Tac Hammer

- 1 1 Peter Cetera, Glory Of Love (Theme Fr
- 2 3 Rod Stewart, Love Touch (Theme From "
- 3 2 Billy Joel, Modern Woman (From "Ruthl
- 4 4 Jermaine Stewart, We Don't Have To Ta
- 5 5 Peter Gabriel, Sledgehammer
- 6 8 Madonna, Papa Don't Preach
- 7 7 The Blow Monkeys, Digging Your Scene
- 8 9 Gavin Christopher, One Step Closer To
- 9 11 Klymazz, Man Size Love (From "Running
- 10 12 Belinda Carlisle, Mad About You
- 11 16 Steve Winwood, Higher Love
- 12 6 The Suburbs, Life Is Like
- 13 14 Journey, Suzanne
- 14 17 Wham!, The Edge Of Heaven
- 15 21 Lionel Richie, Dancing On The Ceiling
- 16 20 Double, The Captain Of Her Heart
- 17 15 Janet Jackson, Nasty
- 18 13 Limited Warranty, Victory Line
- 19 19 The Fixx, Secret Separation
- 20 23 The Outfield, All The Love In The Wor
- 21 24 Michael McDonald, Sweet Freedom
- 22 27 Mike & The Mechanics, Taken In
- 23 28 Glass Tiger, Don't Forget Me (When I'
- 24 25 GTR, When The Heart Rules The Mind
- 25 29 The Monkees, That Was Then, This Is M
- 26 30 Regina, Baby Love
- 27 31 Miami Sound Machine, Words Get In The
- 28 34 John Eddie, Jungle Boy
- 29 33 Device, Hanging On A Heart Attack
- 30 35 Thompson Twins, Nothing In Common
- A31 — Daryl Hall, Dreamtime
- A32 EX Icehouse, No Promises
- 33 10 Genesis, Invisible Touch
- A34 — Huey Lewis and the News, Stuck With Y
- A35 — Bananarama, Venus
- A36 — Mick Jagger, Ruthless People
- A37 — Billy Ocean, Love Zone



Houston P.D.: Paul Christy

- 1 1 Peter Gabriel, Sledgehammer
- 2 3 Genesis, Invisible Touch
- 3 4 Peter Cetera, Glory Of Love (Theme Fr
- 4 5 Jermaine Stewart, We Don't Have To Ta
- 5 6 Rod Stewart, Love Touch (Theme From "
- 6 2 Kenny Loggins, Danger Zone
- 7 8 Belinda Carlisle, Mad About You
- 8 9 Madonna, Papa Don't Preach
- 9 10 Andy Taylor, Take It Easy
- 10 7 Timex Social Club, Rumors
- 11 13 Steve Winwood, Higher Love
- 12 19 Wham!, The Edge Of Heaven
- A13 — Pet Shop Boys, Opportunities (Let's M
- 14 22 Bananarama, Venus

- 15 11 Howard Jones, No One Is To Blame
- A16 — Rodney Dangerfield, Twist And Shout
- 17 25 Regina, Baby Love
- 18 30 Run-D.M.C., Walk This Way
- 19 12 Billy Ocean, There'll Be Sad Songs (T
- 20 21 The Fixx, Secret Separation
- A21 — Janet Jackson, Nasty
- 22 14 Carl Anderson & Gloria Loring, Friend
- 23 24 John Cougar Mellencamp, Rumbleseat
- 24 26 Lionel Richie, Dancing On The Ceiling
- 25 17 Simply Red, Holding Back The Years
- 26 27 Device, Hanging On A Heart Attack
- 27 28 Michael McDonald, Sweet Freedom
- 28 EX Berlin, Take My Breath Away (Love The
- 29 EX ZZ Top, Vekro Fly
- 30 EX The Outfield, All The Love In The Wor
- A — Loverboy, Heaven In Your Eyes
- A — Double, The Captain Of Her Heart
- A — Honeymoon Suite, What Does It Take
- A — Huey Lewis and the News, Stuck With Y
- A — David Lee Roth, Yankee Rose
- EX EX Starship, Before I Go
- EX EX Gavin Christopher, One Step Closer To



San Francisco P.D.: Steve Rivers

- 1 8 Madonna, Papa Don't Preach
- 2 1 Peter Gabriel, Sledgehammer
- 3 3 Peter Cetera, Glory Of Love (Theme Fr
- 4 12 Bananarama, Venus
- 5 5 Berlin, Take My Breath Away (Love The
- 6 9 Stacey Q, Two Of Hearts
- 7 15 Regina, Baby Love
- 8 2 Timex Social Club, Rumors
- 9 10 Michael McDonald, Sweet Freedom
- 10 4 Belinda Carlisle, Mad About You
- 11 11 Kenny Loggins, Danger Zone
- 12 14 Dapuche Mode, A Question of Lust
- 13 16 Limited Warranty, Victory Line
- 14 19 Steve Winwood, Higher Love
- 15 17 Wham!, The Edge Of Heaven
- 16 21 Chaka Khan, Love Of A Lifetime
- 17 7 Jeffrey Osborne, You Should Be Mine (
- 18 20 Prince & The Revolution, Anotherlover
- 19 22 Double, The Captain Of Her Heart
- 20 6 Jermaine Stewart, We Don't Have To Ta
- 21 24 Klymazz, Man Size Love (From "Running
- 22 29 Luther Vandross, Give Me The Reason
- 23 26 Simply Red, Money's Too Tight (To Ment
- 24 27 Mary Jane Girls, Walk Like A Man (Fro
- 25 28 Lionel Richie, Dancing On The Ceiling
- 26 30 Miami Sound Machine, Words Get In The
- 27 31 Gwen Guthrie, Ain't Nothing Going On
- 28 13 Genesis, Invisible Touch
- A29 — Run-D.M.C., Walk This Way
- 30 18 Pet Shop Boys, Opportunities (Let's M
- A31 — Lisa Lisa & Cult Jam With Full Force,
- EX EX Thompson Twins, Nothing In Common
- 33 23 The Moody Blues, Your Wildest Dreams
- 34 EX Glass Tiger, Don't Forget Me (When I'
- 35 25 The Blow Monkeys, Digging Your Scene
- A — Billy Ocean, Love Zone
- A — Daryl Hall, Dreamtime
- A EX Huey Lewis and the News, Stuck With Y
- EX EX Device, Hanging On A Heart Attack



Houston P.D.: John Lander

- 1 1 Madonna, Papa Don't Preach
- 2 3 Peter Cetera, Glory Of Love (Theme Fr
- 3 6 Carl Anderson & Gloria Loring, Friend
- 4 2 Peter Gabriel, Sledgehammer
- 5 4 Kenny Loggins, Danger Zone
- 6 13 Bananarama, Venus
- 7 5 Timex Social Club, Rumors
- 8 8 Belinda Carlisle, Mad About You
- 9 7 Howard Jones, No One Is To Blame
- 10 10 Pet Shop Boys, Opportunities (Let's M
- 11 12 Berlin, Take My Breath Away (Love The
- 12 9 Rod Stewart, Love Touch (Theme From "
- 13 11 Jermaine Stewart, We Don't Have To Ta
- 14 14 Simply Red, Holding Back The Years
- 15 15 Genesis, Invisible Touch
- 16 16 Billy Ocean, There'll Be Sad Songs (T
- 17 19 Queen, A Kind Of Magic
- 18 18 Andy Taylor, Take It Easy
- 19 17 El DeBarge, Who's Johnny ("Short Circ
- 20 25 Run-D.M.C., Walk This Way
- 21 26 Steve Winwood, Higher Love
- A22 — Doctor and the Medics, Spirit in the
- A23 — Regina, Baby Love
- 24 24 The Blow Monkeys, Digging Your Scene
- 25 27 Jeffrey Osborne, You Should Be Mine (
- 26 28 Wham!, The Edge Of Heaven
- 27 29 David Lee Roth, Yankee Rose
- A28 — Lionel Richie, Dancing On The Ceiling
- A29 — The Monkees, That Was Then, This Is N
- A30 — Huey Lewis and the News, Stuck With Y
- A — Journey, Suzanne
- A — ZZ Top, Vekro Fly
- EX EX Double, The Captain Of Her Heart

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## Top 40 Programmers Convene At NMS Research Techniques A Hot Topic

NEW YORK Research techniques used in programming top 40 were the dominant topic of the New Music Seminar's pop programming panel here July 14. In addition to brass tacks information, attendees got a good look at the personalities who run the top-rung stations in the format.

"We didn't just fall into these jobs," said WHTZ New York program director Scott Shannon. "If we pick 10 or 12 bad records a year, we're out of that No. 1 slot."

Most panelists described sales research as the biggest add factor; call-out was described as a "burn-out" gauge for rotation of records already on air. Above all, panelists rallied to Shannon's claim that "we want to find new music, we listen, we want it to sound different."

The weight accorded singles and album sales in research was given special attention. WQXI-FM Atlanta PD Jim Morrison said album sales are weighted more heavily at his station because WQXI's core audience leans toward buying that configuration.

Shannon said singles are still the key at WHTZ and contested the theory that singles sales will level off once the artist's album begins to sell. "There is no correlation between how hit singles sell volume-wise after album sales go up," Shannon said. "A hit single will still sell product."

Capitol senior vice president of marketing and promotion Walter Lee noted that even though top 40 programmers target the 18-34 de-

mographic, teens are the biggest singles consumers. He asked programmers, "Why use that demo's buying habits as a gauge?"

"You can't write off the young buys," Shannon said, adding that those buys usually influence older demos. Shannon added that WHTZ's research showed that one of every three singles buyers falls into the 25-to-34 demographic.

Moderator John Fagot, Columbia's vice president of national promotion, said the label loses money by issuing singles. "The only reason we service singles to retail is to give radio a [sales] barometer," Fagot

said.

As for where new music is getting broken in the pop format, Arista vice president of singles promotion Phil Quartararo said a lot of major-market stations have taken the lead in breaking new artists. In general, panelists lamented the caution of small- and medium-market programmers who follow major-market adds too religiously.

"I learned the opposite way," said WXKS Boston PD Sonny Joe White. "When I was in small markets, we used our ears. Now it seems little guys only care what the big markets are adding."



Columbia's VP/national promotion John Fagot, left, leads a discussion of top 40 "formatics" while moderating a top 40 programming panel at the New Music Seminar. Seated, from left, are WXKS Boston PD Sonny Joe White, Capitol senior VP/marketing and promotion Walter Lee, KDWB Minneapolis PD Dave Anthony, and KSFM Sacramento assistant PD Chris Collins.

## Firm Organizes Promotional Trips, Concert Tie-Ins

NEW YORK The popularity of lavish trip giveaways and concert tie-ins as promotional tools continues to escalate. So Radio Promotion Media Consultants (RPMC) has set up shop in Brentwood, Calif., to deliver these promotional hooks to stations in as trouble-free a way as possible.

RPMC's founders are not strangers to the syndicated promotion business: Robert Olshever, Murray Schwartz, and Vivienne Stern spent the past three years with the Rock Experience wing of Active Markets in Los Angeles. There, the trio developed and ran listener concert excursions to London for the Police, to Hawaii for Journey, to Paris for Bruce Springsteen, and other jaunts for client stations.

During his tenure with Rock Experience, Olshever says, he and his partners worked with roughly 250 stations on various travel and entertainment promotions, and he cites that as an automatic base for RPMC ventures.

One of the more recent ventures is Red Rock 'N' Rapids. The trips are available to stations of several formats; each package is keyed to a particular artist performing at the Red Rocks venue near Denver at some point during the summer. The lineup at the amphitheater started with Stevie Nicks and Peter Frampton and runs through September, when Robert Palmer will perform.

In keeping with its theme of merging music and travel, RPMC is sweetening the Red Rock 'N' Rapids concert packages with a three-

day white-water-rapids trip on Colorado's White River.

Cost to stations for the Red Rocks trip is \$999 per person. That does not include airfare, which is based on the lowest fares available at the time stations sign up for the event.

The price includes hotel accommodations, concert tickets, ground transportation, a preconcert cocktail party, the rafting trip, and a tour escort. The price also includes a Red Rock 'N' Rapids Survival Kit, with sun visors, tote bags, and T-shirts customized with station logos.

RPMC was also heavily involved with Farm Aid II. Working with the endorsement of Wrangler Jeans, RPMC offered stations a \$499 land-only package for the July 3-6 "picnic" in Austin. Nontravel-related perks in this package include a paddlewheel boat cruise and a "club crawl" of Austin's night spots.

RPMC is billing itself as the way to "tie in directly and hassle-free" with major concerts and events. That includes setting up travel arrangements and umbrella insurance for all participants.

As consultants, Olshever says, RPMC is working with clients to get their regular advertisers to pick up the promotion costs as sponsors of each event. RPMC says many of the events will be offered on an annual basis, giving potential sponsors incentive to associate themselves with the event as an image move.



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September 11-14



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### POP SINGLES—10 Years Ago

1. Don't Go Breaking My Heart, Elton John & Kiki Dee, ROCKET
2. Love Is Alive, Gary Wright, WARNER BROS.
3. Moonlight Feels Right, Starbuck, PRIVATE STOCK
4. Let 'Em In, Wings, CAPITOL
5. You Should Be Dancing, Bee Gees, RSO
6. Rock And Roll Music, Beach Boys, BROTHER/REPRISE
7. Got To Get You Into My Life, Beatles, CAPITOL
8. Kiss And Say Goodbye, Manhattans, COLUMBIA
9. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
10. Afternoon Delight, Starland Vocal Band, WINDSONG

### POP SINGLES—20 Years Ago

1. Wild Thing, Troggs, ATCO
2. Hanky Panky, Tommy James & the Shondells, ROULETTE
3. Lil' Red Riding Hood, Sam The Sham & the Pharoahs, MGM
4. The Pied Piper, Crispian St. Peters, JAMIE
5. I Saw Her Again, Mamas & the Papas, DUNHILL
6. Hungry, Paul Revere & the Raiders, COLUMBIA
7. Summer In The City, Lovin' Spoonful, KAMA SUTRA
8. Sweet Pea, Tommy Roe, ABC
9. Mother's Little Helper, Rolling Stones, LONDON
10. Somewhere My Love, Ray Conniff & the Singers, COLUMBIA

### TOP ALBUMS—10 Years Ago

1. Breezin', George Benson, WARNER BROS.
2. Frampton Comes Alive, Peter Frampton, A&M
3. Chicago X, COLUMBIA
4. Spitfire, Jefferson Starship, GRUNT
5. Beautiful Noise, Neil Diamond, COLUMBIA
6. Wings At The Speed Of Sound, CAPITOL
7. Fleetwood Mac, WARNER BROS.
8. Rock And Roll Music, Beatles, CAPITOL
9. Rocks, Aerosmith, COLUMBIA
10. The Dream Weaver, Gary Wright, WARNER BROS.

### TOP ALBUMS—20 Years Ago

1. Yesterday And Today, Beatles, CAPITOL
2. Strangers In The Night, Frank Sinatra, REPRISE
3. Aftermath, Rolling Stones, LONDON
4. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
5. Lou Rawls Live!, CAPITOL
6. Going Places, Herb Alpert & the Tijuana Brass, A&M
7. Wonderfulness, Bill Cosby, WARNER BROS.
8. Dr. Zhivago, Soundtrack, MGM
9. If You Can Believe Your Eyes And Ears, Mamas & the Papas DUNHILL
10. Midnight Ride, Paul Revere & the Raiders, COLUMBIA

### COUNTRY SINGLES—10 Years Ago

1. Golden Ring, George Jones & Tammy Wynette, EPIC
2. Say It Again, Don Williams, ABC/DOT
3. The Letter, Loretta Lynn & Conway Twitty, MCA
4. Bring It On Home To Me, Mickey Gilley, PLAYBOY
5. One Of These Days, Emmylou Harris, REPRISE
6. Rocky Mountain Music/Do You Right Tonight, Eddie Rabbitt, ELEKTRA
7. Teddy Bear, Red Sovino, STARDAY
8. (I'm A) Stand By My Woman Man, Ronnie Milsap, RCA
9. When Something Is Wrong With My Baby, Sonny James, COLUMBIA
10. Save Your Kisses For Me, Margo Smith, WARNER BROS.

### SOUL SINGLES—10 Years Ago

1. Getaway, Earth, Wind & Fire, COLUMBIA
2. Who'd She Coo, Ohio Players, MERCURY
3. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
4. Something He Can Feel, Aretha Franklin, ATLANTIC
5. Get Up Offa That Thing, James Brown, Polydor
6. Heaven Must Be Missing An Angel (Part 1), Tavares, CAPITOL
7. Summer, War, UNITED ARTISTS
8. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band, TK
9. This Masquerade, George Benson, WARNER BROS.
10. Everything's Coming Up Love, David Ruffin, MOTOWN



# R.E.M. Clearly Has Fun On Latest I.R.S. Album

BY MOIRA McCORMICK

CHICAGO When R.E.M. set out to make its fourth I.R.S. album, the just-released "Lifes Rich Pageant," the band members decided to allow themselves more time for songwriting and preproduction.

"We'd never had enough time before," says guitarist Peter Buck. "Usually, we'd get together and try to write 10 songs in four or five days, go in and record them, and hope they fit together."

"This time, we ended up writing a lot of songs, and we viewed them as a whole. We could say, 'This isn't working right,' and we'd throw it away or rework it. So I think the record's a bit more coherent that way."

What R.E.M. (which, in addition to Buck, comprises vocalist Michael Stipe, bassist Mike Mills, and drummer Bill Berry) ended up with is its punchiest, hardest-rocking record yet.

The band's signature folk-derived textures are intact, but "Lifes Rich

Pageant" is less moody and introspective than most of its three predecessors. The new album has, in fact, been compared to R.E.M.'s debut EP, "Chronic Town," a view not necessarily shared by the band.

"We wanted it to rock more," says Buck. "Especially with the last album ['Fables Of The Reconstruction'], there was this kind of weird mid-tempo groove we were writing a lot of stuff in. We just decided that we'd consciously try to make the record more uptempo—fun to make, fun to

listen to, and just a little bit more lighthearted.

"It's not quite as dark as some of the other things, and that's fine. This year we felt like being up."

"Lifes Rich Pageant"—a phrase borrowed from the Pink Panther movie "A Shot In The Dark"—was produced by Don Gehman, renowned for his work with John Cougar Mellencamp.

"He has a good ear for arrangements and percussion, and he's a good person to bounce ideas off of," Buck says of the producer. "He's very familiar with rock'n'roll and knows how things can be done in a way they're not supposed to be. He was willing to take a lot of chances."

"Lifes Rich Pageant" was recorded at Mellencamp's Belmont Mall studios in Bloomington, Ind., (a college town similar to R.E.M.'s home, Athens, Ga.). Recording time for the album was a typically no-nonsense 3 1/2 weeks, with an additional three weeks of mixing done in Los Angeles.

A major departure on the album is that Michael Stipe's trademark mumbled vocals are missing. Some had feared that intelligible lyrics would diminish R.E.M.'s enigmatic quality, but they needn't have worried—the lyrics are as indirect as ever.

Making the words understandable was R.E.M.'s idea, not Gehman's.

"We're not always indecipherable," says Buck. "Some songs really need to have the lyrics out front, and some don't. Some need to be kind of spooky, and this was a nonspooky album."

The material featured on "Lifes Rich Pageant" ranges from the one-two punch of "Begin The Beguine" and "These Days" to the acoustic strains of "Swan Swan H" and "The Flowers Of Guatemala." For the first time, the band recorded a cover song—"Superman," an obscure '60s tune originally done by a band called the Clique.

I.R.S. Records plans to release "Fall On Me" in August as the first single. The band is set to begin touring the U.S. in September, with concert dates running through November. R.E.M. is handled by Frontier Booking Agency.

Taking care of R.E.M.'s business affairs is personal manager Jefferson Holt. "It's a fine line you walk between protecting the band from the business side and making them aware of all the decisions," says Holt.

"But we all make the decisions together—the band, our attorney, Bertis Downs, and myself," the manager adds. "A lot of what I do is just being a transistor—I condense the four band members' decisions so that one voice is speaking to the record company, and vice versa."

## Townshend Serves Up A Second 'Scoop'; Young, Moyet Link With Top Producers

by Steve Gett

NEW YORK Pete Townshend has gone back into his private vaults and come up with another selection of rare gems for "Scoop: Volume 2." Atco/Atlantic has set a Sept. 12 release date for the double album, which comprises demo tapes cut at various studios over the years.

The song selection covers Townshend's original ideas for both Who and solo material. Among the featured tunes are "Substitute," "Pictures Of Lily," "You Better You Bet," "Pinball Wizard," "My Generation," and a version of Cole Porter's "Begin The Beguine."

Meanwhile, Townshend's former bandmate Roger Daltrey has taken a brief break from music to act in a British television special, "The Little Match Girl." Set to air at Christmas in the U.K., the production also stars Twiggy.

**STUDIO EXCLUSIVE:** Two of Britain's hottest musical exports, Paul Young and Alison Moyet, who appeared on-stage together at last year's London Live Aid concert, are independently readying new Columbia albums for the fall.

Young's followup to his "The Secret Of Success" album is underway at a castle in Milan—Hugh Padgham is producing. Moyet is cutting tracks in Los Angeles with Jimmy Iovine at the knobs.

Both releases are set to ship in October, but it is unlikely that Young or Moyet will perform U.S. dates until next year.

**SHORT TAKES I:** Budweiser and Harrah's Lake Tahoe are co-sponsors of the 14th Annual San Francisco Blues Festival, to be held Sept. 13-14 at the Great Meadow in Fort Mason. Among the featured performers will be Albert King, Roy Buchanan, Etta James, and Junior Wells & Buddy Guy... AC/DC embarks on an extensive North American tour Thursday (31) in New Orleans. The band is supporting its new Atlantic album, "Who Made Who"—the official soundtrack of the Stephen King movie "Maximum Overdrive"—with dates booked through mid-September... After playing Cana-

dian dates as special guests of Judas Priest and headlining a tour of Japan, Bon Jovi connects with 38 Special in September for a series of U.S. concerts... Marshall Crenshaw and Iggy Pop were among the famous faces who showed for the final performance of Joe Jackson's three-night stand at New York's Radio City Music Hall... For the record, Pop's new David Bowie-produced album, "Blah Blah," is finished—inside sources say it's a winner... Brian Setzer as the Big Bopper, Marshall Crenshaw as Buddy Holly, and Kliq's lead singer, Howard

## ON THE BEAT

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

Huntsberry, as Jackie Wilson—that's the lineup so far for director Taylor Hackford's new Warner Bros. movie, "La Bamba," which is based on the life of Richie Valens... In a novel attempt to attract condo buyers, the Florida Panhandle real estate company recently hired the Mamas & the Papas to play an invitation-only beach gig in Destin, Fla.

**READY TO STING:** WASP, one of the PMRC's favorite acts, is in Los Angeles completing its third album—Capitol has scheduled a fall release for the as-yet-untitled record. Bandleader Blackie Lawless is producing with assistance from noted hard rock knob-twiddler Michael Wagener.

WASP returns to the road at the end of October, kicking off a world tour with a series of U.K. headline dates. Then, it's off to the continent for an opening stint with Iron Maiden. Both acts are represented by the Smallwood-Taylor management company.

Making his debut stage appearance with WASP will be new bassist Johnny Rod. Bass duties were being handled by Lawless before he switched to rhythm guitar following the recent departure of Randy Piper.

**EXPOSED:** The Hugh Hefner publishing empire seems hot on rock. Following David Lee Roth and Ratt vocalist Stephen Pearcy's appearances—fully clothed and not together, thank heavens—in the July issue of Playgirl, Heart's Nancy "Leave It To Cleavage" Wilson has told the U.K. press that she and sister Ann are set for an upcoming photo spread in Playboy. Down boy! The girls won't be baring all.

Incidentally, Heart has just returned from a sold-out Japanese tour. The group plans a short break, during which Nancy will be tying the knot with longtime boyfriend/writer, Cameron Crowe.

**SHORT TAKES II:** Tina Turner and Billy Squier have new albums in Capitol's September release schedule. Turner's record is titled "Break Every Rule"; Squier's is "Enough Is Enough"... Look for the Woodentops' Columbia album, "Giant," to hit stores this week—the band has tentative plans for more U.S. dates in October... Rumor has it Joe Strummer and Mick Jones have been collaborating for the first time since their Clash days—they've reportedly been working on the next Big Audio Dynamite album, tentatively titled "Worse," in a New York studio... Daryl Hall shot a video for his new RCA solo single, "Dreamtime," in London... Following their recent U.S. tour, members of the Pogues are off to Spain, where they'll star in a spaghetti Western to be directed by Alex ("Repo Man") Cox. The Pogues contributed several songs to Cox's forthcoming "Sid And Nancy" movie, which details the '70s romance of Sid Vicious and Nancy Spungen... Sales of Run-D.M.C.'s "Raising Hell" album have topped the million mark, making it the first rap record ever to be certified platinum... On The Beat was disturbed to hear that Van Halen manager Ed Leffler was the victim of a violent mugging at a Dallas hotel following the group's July 19 appearance at the Texxas World Jam—here's to a swift recovery... New York's Landmarks Preservation Commission has voted to allow the conversion of the Beacon Theater into a nightclub.



**Fabulous Guests.** Following their recent headlining concert at New York's Felt Forum, the Fabulous Thunderbirds were joined backstage by Bob Dylan and Dave Edmunds. Dylan was in town for a series of gigs with Tom Petty, and Edmunds, who produced the T-Birds' latest album, "Tuff Enuff," had made a rare U.S. stage appearance opening for the Texas rockers earlier in the evening. (Photo: Chuck Pulin)

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# Talent in Action

**BUNNY WAILER**  
California State Univ.  
Long Beach, Calif.  
Tickets: \$20

**BUNNY WAILER** brought forth too much of an admittedly good thing in his American solo concert debut, which climaxed a nearly eight-hour alfresco reggae marathon at California State Univ.'s Festival Field.

The sweet-voiced singer (born Neville Livingston), who with Bob Marley and Peter Tosh formed the mighty vocal triumvirate that was the original Wailers, preached, meditated, and rocked the house for almost 2½ hours.

The length of the show was unsurprising, considering that the hermitlike Wailer has performed only three shows in the last 14 years. But the basically undifferentiated grooves were wearing for all but the die-hard reggae enthusiast.

Certainly, Wailer didn't short-change his fans, who had turned out by the thousands. Hyperactive and loquacious to a fault, he ranged over the breadth of his recorded material, from his 1975 solo debut, "Blackheart Man," to his current Shanachie album, "Marketplace."

The show divided fairly evenly into two sets. The first, "spiritual" set of slow to midtempo Rastafarian material saw Wailer clad in flowing gold robes, accompanied by the 809 Band, a hotshot studio outfit.

The second set, for which the singer changed into a red, green, and gold track suit, was mainly uptempo and dance-oriented; the numbers were fired by the spirited playing of the Roots Radics Band.

The nonpareil rhythm team of Sly Dunbar and Robbie Shakespeare joined the group two hours into the show. The arguable highlights then took place, as Wailer offered a homage to Bob Marley with spirited versions of such Wailers hits as "Stir It Up," "Soul Rebel," and "No Woman, No Cry."

To his credit, Wailer attempted to dress up his show with some spectacle: Trios of high-stepping male and female dancers appeared unexpectedly to skank jubilantly to the bands' rock-steady pulse.

But the mid-afternoon heat, the unavailability of drink, the unwieldy length of the set, and the rhythmic predictability of the music resolved the performance into a dizzying blur.

If Wailer takes his show on the road to New York and London, as he promises to do later this year, he should be advised of the virtues of concision.

CHRIS MORRIS

**JANE SIBERRY**  
Beverly Theatre, Beverly Hills  
Tickets: \$14.75

**WHEN TORONTO-BASED** Jane Siberry made her L.A. debut last November at the Roxy, even fans of her recorded work were genuinely surprised by the strength of her live performance. Those who came back for another look at this June 20 closer to her second U.S. tour were rewarded with even further proof of this unique artist's talents.

Backed by a six-piece band, Siberry pulled off her thoughtful and whimsical story-songs with impressive aplomb, though too often the quirky singer's vocals were lost in

the mix.

Most charming and involving were performance pieces such as "Extra Executives" and "Mien Bitte," in which Siberry winningly digressed in a stream of consciousness and interacted humorously with backup singers Rebecca Jenkins and Gina Stepaniuk. The inclusion of a couple of emotionally wrenching ballads—including the gripping encore, "The Taxi Ride"—proved a substantial bonus.

On the down side, of the thousand or so at this show (in a 1,300-capacity room), reportedly only about a third paid for their tickets, the rest being industry comps. And while the majority responded with genuine enthusiasm, there seemed to be a significant minority that felt the artist had been oversold by press and promoters and came away disappointed.

This affirms Siberry's stated belief that she fares best with people who have discovered her on their own rather than through critical or promotional raves.

**THE NYLONS**  
The Bottom Line, New York  
Tickets: \$10

**THE FIRST SHOW** of the Nylons' recent two-night stand here proved them to be a highly entertaining a cappella doo-wop act. Despite a shaky start, the quartet demonstrated tight and dynamic vocal control.

An introductory doo-wop number, during which each member passed on the lead with a clapped high five, paved the way for a questionable version of the Beatles' "This Boy." The song, featured on the Nylons' latest A&M album, "Seamless," suffered both from a heavily reverberated sound mix and a far too busy arrangement marked by Arnold Robinson's obtrusive bass-note popping.

On the following tune, "I Second That Emotion," however, Robinson provided the perfect bass-guitarlike bottom. Here and on other vintage rock classics and similarly styled originals, the Nylons not only performed with infectiously good-natured and high-energy showmanship, they showed real affection for their material.

Not to slight the rest of the set, but three tunes stood out. The moody Shangri-Las hit "Remember (Walking In The Sand)" was camped up by lead Paul Cooper's recitation of a "Dear Paul" letter, which he set on fire afterward. Marc Connors' version of Gene Pitney's "Town Without Pity"—which somehow included the theme from "Perry Mason"—beautifully utilized the urban rooftop stage setting and climaxed hysterically with Cooper feverishly ripping off his shirt.

"The Lion Sleeps Tonight" closed the set at its peak; the four Nylons emulated animal cries while grouped around an imaginary campfire. Connors again took the lead, but he was matched and finally topped by Claude Morrison's far-reaching falsetto in a soaring, very powerful rendition of the African folk song.

JIM BESSMAN  
(Continued on next page)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TEXAS WORLD MUSIC FESTIVAL VAN HALEN LOVERBOY DIO KROKUS KEEL BACHMAN-TURNER OVERDRIVE	Cotton Bowl Dallas, Texas	July 19	\$1,400,560 \$20	72,028 80,000	PACE Concerts
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	The Spectrum Philadelphia, Pa.	July 19-20	\$585,478 \$18.50/\$15.50	37,301 sellout	Electric Factory Concerts
BILL COSBY	Great Woods Performing Arts Center Mansfield, Mass.	June 28-29	\$472,406 \$23/\$19.50/\$16	26,839 30,000	New England Programming
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Madison Square Garden Center New York, N.Y.	July 19	\$324,922 \$17.50	19,501 sellout	G Street Express Stageright Prods.
JACKSON BROWNE	Great Woods Performing Arts Center Mansfield, Mass.	June 25-26	\$253,022 \$18/\$15/\$13	17,221 30,000	New England Programming
EDDIE MURPHY THE WEATHER GIRLS	Maple Leaf Gardens Toronto, Canada	July 16	\$252,000 \$22.50	14,000 sellout	Concert Prods. International Molson Music
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	The Spectrum Philadelphia, Pa.	July 18	\$233,526 \$14/\$12	17,412 17,818	G Street Express Stageright Prod.
STEVIE WONDER	Frank C. Erwin Jr. Special Events Center Austin, Texas	July 12	\$225,364 \$18.50/\$16.50	12,771 16,980	in-house
BEACH BOYS SOUTHSIDE JOHNNY	Pacific Amphitheatre Costa Mesa, Calif.	July 16	\$212,281 \$16.50/\$12.50	14,562 18,764	Nederlander Organization
THE MOODY BLUES THE FIXX	Great Woods Performing Arts Center Mansfield, Mass.	July 13	\$212,655 \$17.50/\$15.50/\$13.50	15,000 sellout	New England Programming
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Miami Baseball Stadium Miami, Fla.	July 11	\$205,548 \$16/\$14	14,660 30,000	G Street Express Stageright Prods. Fantasma Prod.
STEVIE WONDER	Kemper Arena Kansas City, Mo.	July 19	193,769 \$18.50	10,474 16,817	Lewis Grey Attractions New West Concerts
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Municipal Auditorium New Orleans, La.	July 13-14	\$192,648 \$16/\$14	12,643 17,000	G Street Express Stageright Prods. Ghost Prods. Rush Prods.
JULIO IGLESIAS ROSEANNA BAR	Frank Erwin Jr. Special Events Center Austin, Texas	July 15	\$185,938 \$28/\$15	10,593 13,594	in-house PACE Concerts
JULIO IGLESIAS ROSEANNA BAR	ASU Activity Center Tempe, Ariz.	July 11	\$184,460 \$50/\$25/\$17.50	7,748 8,855	Evening Star Prods.
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	The Greensboro Coliseum Complex Greensboro, N.C.	July 19	\$177,385 \$15/\$13.50	11,896 sellout	Beach Club Bookings PACE Concerts
WILLIE NELSON & FAMILY	Great Woods Performing Arts Center Mansfield, Mass.	July 11	\$171,879 \$18.50/\$16/\$13.50	12,346 15,000	New England Programming
EDDIE MURPHY THE WEATHER GIRLS	The Providence Civic Center Providence, R.I.	July 18	\$163,943 \$16.50/\$14.50	10,322 sellout	Frank J. Russo
DEPECHE MODE BOOK OF LOVE	San Diego Sports Arena San Diego, Calif.	July 11	\$163,246 \$15.50/\$14.50	10,776 sellout	Fahn & Silva Presents
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Charlotte Coliseum Charlotte, N.C.	July 18	\$148,872 \$15/\$13.50	9,990 sellout	Beach Club Bookings PACE Concerts Kaleidoscope Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	July 12	\$140,799 \$13.50	11,000 sellout	G Street Express Stageright Prods.
JOE JACKSON	The Great Woods Performing Arts Center Mansfield, Mass.	July 14	\$141,630 \$17.50/\$15.50/\$13.50	8,077 15,000	New England Programming
THE MONKEES HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP THE GRASS ROOTS	Pittsburgh Civic Arena & Exhibit Hall Pittsburgh, Pa.	July 9	\$131,590 \$13.75	9,800 sellout	in-house
GEORGE STRAIT KATHY MATTEA	The Cajundome Lafayette, La.	July 11	\$116,775 \$13.50	9,100 10,000	Varnell Enterprises
THE CURE	Great Woods Performing Arts Center Mansfield, Mass.	July 6	\$115,454 \$17.50/\$15.50/\$13.50	8,300 15,000	New England Programming
OINGO BOINGO	Open Air Theatre San Diego State Univ. San Diego, Calif.	July 18-19	\$110,622 \$13.50/\$15.50	7,577 8,274	Avalon Attractions
MANHATTAN TRANSFER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 19	\$107,103 \$17.50	6,759 7,133	Avalon Attractions
LOVERBOY DOKKEN	Mesker Music Theatre Evansville, Ind.	July 17	\$107,055 \$15.50/\$14.50	7,271 8,500	Sunshine Promotions
RUN D.M.C. WHODINI LL COOL J BEASTIE BOYS	Sun Dome Arena Univ. of South Florida Tampa, Fla.	July 10	\$101,125 \$12.50	8,558 10,221	Stageright Prods. Encore Enterprises
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Savannah Civic Center Savannah, Ga.	July 16	\$97,650 \$15	6,510 sellout	Beach Club Bookings PACE Concerts
OZZY OSBOURNE METALLICA	Wendler Arena Saginaw, Mich.	July 20	\$96,900 \$15	6,460 sellout	Brass Ring Prods.
THE MOODY BLUES THE FIXX	Providence Civic Center Providence, R.I.	July 17	\$95,872 \$14.50/\$12.50	6,812 9,784	Frank J. Russo
THE NYLONS THE ROCHES	Red Rocks Amphitheatre Denver, Colo.	June 26	92,437 \$15.50/\$14.50	5,826 9,000	SRO Prods. Cloud 9 Prods.
THE JUDDS	Starfest in Park Lane Center Dallas, Texas	July 11	\$91,565 \$21/\$7	8,220 11,000	Dallas Symphony Orchestra
OZZY OSBOURNE METALLICA	Allen County Memorial Coliseum Ft. Wayne, Ind.	July 16	\$88,021 \$15/\$14	6,319 10,000	Sunshine Promotions

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# Bananarama: U.K. Trio Gets Down To Business

BY JEFF TAMARKIN

NEW YORK Bananarama logged a top 10 single in the U.S. two years ago with "Cruel Summer," but the British singing trio has only just begun to take its career seriously, says member Siobhan.

With an uptempo, dance-oriented remake of Shocking Blue's 1970 hit, "Venus," climbing the Hot 100 Singles chart, the PolyGram act is determined to get down to business.

"When we started, we really didn't look at this as a career," says Siobhan. (Like fellow members Sarah and Keren, she eschews the use of a surname.) "We didn't think that we were going into the music 'business.' We just wanted to get into a band and be on stage in front of people."

That Bananarama has garnered credibility in the U.S. market,

while enjoying six top 10 singles in the U.K., has come as something of a surprise to the band, says Siobhan.

"In the last couple of years we began discovering talents we didn't know were there," she says. "We didn't know we could write well or harmonize well. But after about the second year we started to gain confidence and began to ignore the press."

Siobhan is specifically referring to the British music press, which she says has always been particularly harsh in its criticism of the group.

"We've been singled out [by the media]," she says. "It has a lot to do with the fact that we're girls, that we're vocalists, and that we don't play instruments."

The trio has learned to live with ongoing attacks from the U.K. press, says Siobhan. She notes,

however, that Bananarama is considering taking legal action against a top British DJ after he reportedly dismissed the girls as "talentless slags" over the air.

PolyGram has just released Bananarama's third album, "True Confessions," in the U.S. Harry Anger, the label's senior vice president of marketing, says, "We're going all out for this, doing everything that needs to be done."

Outlining PolyGram's game plan for marketing the album, Anger says, "We've created big personality posters for in-store, a television commercial that we plan to use extensively, T-shirts—we're giving it the first-class treatment, launching it with advertising, marketing, and merchandising programs with every one of our major customers."

"We also see a lot of visual exposure through MTV and a lot of me-

dia advertising through radio and television."

Though Bananarama has yet to perform in a live concert situation, electing to gain exposure primarily via TV, the band plans to undertake its first tour in the fall. An eight-week road trip is being scheduled, but it will probably be limited to North American venues.

Bananarama has no plans for any U.K. dates. "We feel no loyalty toward London because of the attitude the press has taken," says Siobhan.

The group's determination to have career longevity is also reflected in its acquisition of management. Previously unrepresented, Bananarama is now connected with Ron Weisner, who has worked with the Jacksons, Madonna and Frankie Goes To Holly-



**Mechanical Mike.** Genesis bassist/guitarist Mike Rutherford strums with his other band, Mike + the Mechanics, during a concert at New York's Pier 84. Rutherford will be back on the road with Genesis in the fall. (Photo: Chuck Pulin)

## Talent in Action

GTR

Beacon Theater, New York  
Tickets: \$17.50

**H**OW TO FILL an evening with a semisupergroup that has only one hit song thus far from its first album? Let the two guitar heroes—the band's *raison d'être*—open by taking informal turns soloing on acoustic guitars before returning for a second, full-blown, fully orchestrated electric group set.

Such was the format for GTR's recent New York debut concert. The tactic satisfied partisans of guitarists Steve Hackett and Steve Howe, but artistically it proved little more than a time-filler.

First on stage was Hackett, who grinned appreciatively when his proponents applauded familiar passages in his pleasant, classically tinged material.

The crowd reacted with similar enthusiasm to Howe's Spanish-flavored solo spot, though its swifter passages hardly seemed worthy of the hoots and hollers they evoked.

Howe ended his set by calling Hackett and GTR's tour keyboardist, Matt Clifford, back for an acoustic guitar/portable keyboard offering of a new tune, which sounded strangely like "Always On My Mind."

Following a brief intermission for set and costume changes, however, GTR showed that it is indeed capable of more serious business. Performing on a two-level stage with a backdrop of a guitar neck stretching into infinity, Howe and Hackett held down the fort with clean, precise, and complementary exchanges, each seamlessly inserting a tune from their Yes and Genesis periods, respectively.

GTR's arrangements were ponderous and tended to be too drawn out, but the sound was uniformly excellent. No question, GTR delivered what its self-titled Arista debut album promises.

Vocalist Max Bacon deserves special mention. A Hackett discovery, the singer has seemingly come out

of nowhere to assume front-man status with remarkable presence and poise.

JIM BESSMAN

THE FLAMIN' GROOVIES

The Tivoli, Sydney, Australia  
Tickets: \$10

**L**ONG A POPULAR cult entity in Australia, this veteran San Francisco good-time rock'n'roll band has broken a three-year performance respite to undertake a 30-date pub/club tour down under in support of a new single on the independent Aim label.

Original members Cyril Jordan (guitar) and George Alexander (bass) recruited two younger players for the tour—guitarist Jack Johnson and drummer Paul Zahl from the Bay-area band SVT. The new group, streamlined into a quartet, made its stage debut here last month.

The faithful were not disappointed as the band roared through a number of Groovies' standards, including "Jumpin' In The Night," "Slow Death," and their anthem, "Shake Some Action."

Aside from a few well-chosen covers, such as the Who's "Call Me Lightning" and the Larry Williams/Rascals/Beatles hit "Slow Down," the hour-plus set boasted an array of fiery new compositions that will form the basis of a new album, to be recorded in San Francisco later this year.

Jordan and Alexander anchor the new Groovies in the familiar Stones/Byrds/Lovin' Spoonful style, while Johnson and Zahl inject a harsher '80s feel, which found obvious favor with the younger members of the audience. The group's energy level throughout was astounding.

Having discovered the lower continent nearly two decades into their existence, the Flamin' Groovies seem destined to become regular visitors.

GLENN A. BAKER

SARAH VAUGHAN

WITH THE LOS ANGELES PHILHARMONIC  
Hollywood Bowl, Los Angeles  
Tickets: \$38, \$32, \$16, \$11.50,  
\$8.25, \$6.75, \$4, \$2.50

**N**OT EVERY CONCERT kicks off with an orchestral rendition of the "Star Spangled Banner," but then not that many concerts bring together such venerable American institutions as the music of George Gershwin and the voice of Sarah Vaughan.

In the past George and Sarah have made beautiful music together, notably a Grammy Award-winning recording with then-Philharmonic conductor Michael Tilson Thomas. Though not of that caliber, Vaughan's recent appearance at this Gershwin program had enough transcendent moments to rate as a more-than-respectable sequel.

Thirty years after her classic Mercury recordings (recently reissued in boxed sets by PolyGram Classics), she hasn't lost an ounce of range or her trademark sassiness. Her lone flaw is a tendency to embellish melodic lines with a trick bag of octave leaps and glissandos; it never fails to rouse an audience, but when applied to Gershwin, it is like gilding lilies.

Vaughan's presence was never felt so keenly as during those moments when she left the stage. The Philharmonic's instrumental reading of "An American In Paris" was so dry it seemed more evocative of Paris, Texas, and only a sensitive, vibrant performance by guest pianist Christopher O'Riley saved "Rhapsody In Blue" from a similar fate.

Redemption soon followed, though, in the form of Vaughan's tour de force interpolation of "The Man I Love" and a grand medley of show tunes, including "They Can't Take That Away From Me" and "S'Wonderful"; by the time she arrived at "Strike Up The Band" her fellow musicians had taken that sentiment to heart. MARK ROWLAND

## Plans To Start Vatican Gossip Sheet Sarducci Back From Heaven

BY STEVE GETT

NEW YORK Father Guido Sarducci is worried. The Warner Bros. artist says—with tongue in cheek—that retailers might rack his new album, "Breakfast In Heaven," in the wrong section of their stores.

"I would rather be with Eddie Murphy and comedians than with the other clerical albums," says

**Sticker: 'This is not a religious album'**

Sarducci. "I'd much rather be with Eddie Murphy than Cardinal Spellman, who's got an album out, or the Pope, who has an album of Polish folk songs."

The irreverent Sarducci, who recently made introductory speeches at Atlanta's Bobby Poe Pop Music Seminar and the New Music Seminar in New York, says he is concerned that customers who buy his album, thinking it to be a religious set, might be offended by its content.

"But I hope stores don't give them their money back," he says. "Maybe we should put a warning on the record saying, 'This Is Not A Religious Album.'"

Among the subjects Sarducci tackles on "Breakfast In Heaven," which was recorded live at the Univ. of Notre Dame, are a look at Reagan's neck; how to build an emergency umbrella; how singing the short version of "Happy Birthday" can add six to seven minutes to your life; and birth control for dogs.

After making cameo appearances in video clips by Starship and Rodney Dangerfield, is the Father thinking of doing a video to promote his album?

"Yes, I'm going to do one for

the Beatles' medley that's on the record and I think it'll help sell albums," says Sarducci. "I think it's going to be of me singing the medley in St. Peter's Square—from the balcony."

"We're going to have to build a replica of St. Peter's, though. It's pretty big, so we'll have to go out into the country. And it'll cost hundreds of thousands of dollars."

Aside from recording "Breakfast In Heaven," the Father has also gotten involved in magazine publishing and is gearing up for the launch of the Vatican Inquirer.

"It's like the National Enquirer with a Vatican/religious slant," says Sarducci. "We do gossip and investigative journalism."

Divorced look-alikes, emergency umbrellas, and the missing commandments are highlighted in a preview of the Vatican Inquirer that appears on Sarducci's album.

And what's the story about Mussolini and his young wife living in Denver?

"Oh that's a good one," says Sarducci. "Everybody thought Mussolini was dead, but he escaped from Italy. I got a scoop that he had a Honda dealership in Denver. Once I started delving into the story, I found out how he got there."

"He's in his 90s and his wife's 19—I think she was a go-go dancer before she met him. We didn't get to interview them, but we took pictures with a zoom lens. They've got a little baby, with a big jaw—it's his kid, no doubt about it!"

Sarducci says he has a variety of other potential money-spinning ideas, including official merchandise for the "Bicentennial" ("People forget that it's 10 years since the Bicentennial—there's money to be made there"); Antican City ("It's like Vatican City for ants—we'll sell kits by mail order."); and dust jackets for cassettes.



# Al Bell, Stax Mover And Shaker, Is Starting Over

BY NELSON GEORGE

NEW YORK Al Bell is either one of the great men in the history of black popular music or one of its biggest disappointments. After a career in the ministry and then radio, Bell joined Stax Records in 1965 as national promotion director, becoming integral to the careers of Otis Redding, Sam & Dave, Booker T & the MGs, and to the rise of soul music. In the '70s, Bell assumed majority ownership of the Memphis label and helped develop Johnnie Taylor, the Staple Singers, and the innovative Isaac Hayes into stars.

During this era, Stax became highly politicized and played an active role in supporting the Rev. Jesse Jackson's formation of Operation PUSH. This mix of musical success and social responsibility

was unprecedented in the industry. Stax's "Wattstax" concert at the Los Angeles Coliseum in 1972 to raise funds for the Watts community and Operation PUSH was the precursor to more recent charitable concerts.

Sadly, it all ended in the mid-'70s in a slew of lawsuits by distributor CBS, Stax artists, and local banks, many of the suits aimed directly at Bell. When the dust settled, Bell was found innocent of any malfeasance. But by the time his name was cleared, Stax was dead.

Subsequently, Bell has kept a low profile, producing some albums and residing in Arkansas. He recently announced the start of a new label, Edge Records.

"They talk about the success of Stax," he says. "From where I sit, Stax was never successful. Stax was never built. We were finally

getting Stax to a position where we could begin to build Stax. I was in the business of building a total record company. That's why we were involved in jazz, in blues, in gospel, in pop, in country. We were

**'From where I sit, Stax was never successful'**

trying to get involved with every music form that there was because I wanted to build a total record company.

"And it had just gotten to a point where it could begin to do it. The dilemma that I had was trying to do that in Memphis, Tenn., [where] from a marketing and distribution viewpoint, we were out

of the mainstream."

Looking back, Bell feels the Memphis community often was a hindrance to that growth. "For a long time, it was not known that I had any equity ownership at Stax Records because I didn't flaunt that," he says. "I was a promotion man and executive vice president. We just worked to try and build the company, but when it became public knowledge that I was the owner of Stax Records I started meeting resentment in the Memphis community.

"I started receiving threats and what have you. I started feeling people wanting to control me. It was, 'If you'll be my boy and I pull your chain, then everything will be just fine.'" Bell won't name names, but he feels that Stax would still be in operation if local attitudes had been different.

Bell is not specific about his plans for Edge Records, though a philosophy emphasizing the need to reach the upscale, older black

demographic is implicit in his comments. "Black music from the school I came from is a music that by and large appeals to a 25-49 demographic," he says. "You reach down and grab the 18-year-olds when you can. You also know that when you're dealing from a marketing standpoint that the young market will rapidly become 25. I came out of radio, and the attitude during those days was to make sure you put the control of the radio in the adults' hands.

"But we got a group that came in here that started thinking that the record business and the sale of phonograph records was just for teen-agers. They went teen-ager crazy. Give me something that was going to sell as a catalog record. They would sell on and on and on. That was the basis for building a stable record company—building sales lines that reached into perpetuity. This industry is cyclical in nature, and we've gone a full 360 degrees and back to square one."

## THE RHYTHM & BLUES

by Nelson George



**LOOK AT ALL THESE RUMORS:** The hottest rumor emanating from the restaurants of Los Angeles is that the members of the Time will be getting back together next spring for a record, a tour, and—maybe—a film. **Morris Day, Terry Lewis, Jimmy Jam, Jesse Johnson, "Jellybean" Johnson, and Jerome Benton** have been talking back and forth across the Minneapolis-Los Angeles grapevine about bringing back what was once the hottest black band in America. Reportedly, a West Coast black a&r executive has played a key role in bringing the band members together.

Look at all these rumors: **Midnight Starr**, Solar Records' top act, is in the middle of major personnel changes. **Reggie and Vincent Calloway**, generally acknowledged to be the group's leaders, are reportedly trying to exit the band. The Calloways want to spend more time producing and writing for outside groups. A band called **Sharp** has been mentioned as a future Calloway project. In addition, there has been a split in the band about management, bringing the situation to a head. **Midnight Starr**, whose other members are capable songwriters themselves, will continue on with or without the Calloways. Some resolution of the situation is expected within the next few weeks.

Look at all these rumors: Yes, Capitol and **Dick Griffey's Solar Records** are making a distribution deal. The particulars, however, have yet to be determined, so it'll be a while before the agreement is finally announced. Elektra will probably retain distribution of some Solar acts.

Look at all these rumors: Two important black music slots are opening up. **Hank Cauldwell** is leaving Atlantic to join Griffey at Solar, and **Geffen** is looking for someone to come in and run its growing black music operation. The resumes are in the mail. In addition, an important black music production company is negotiating with Geffen to bring several artists to that company.

**SHORT STUFF:** The Young Black Programmers Coalition is urging its members in radio to take part in any local antidrug campaigns and to use the slogan, "Get High On Life . . . Say No To Drugs."

YBPC president **Tommy Marshall** says, "Thousands of programs, agencies, and drives have attempted to penetrate young American minds to prevent their chemical suicide, and radio has a duty to use its influence to support the community in its efforts to depopularize drug usage." . . . **Tabu** act the **S.O.S. Band** has two videos in circulation, "The Finest" and "Borrowed Love." In support of its "Sands Of Time" album, the group is touring through the South and Midwest until the end of August . . . **RCA's Glenn Jones** has a new single, "Giving Myself To You," produced by the singer and **David "Hawk" Wolinski**. His forthcoming album is titled "Take It From Me" . . . **Betty Wright** has a new release, "The Sun Don't Shine," on First String Records.

The veteran vocalist wrote and co-produced with **Marsha Radcliffe**. "Sevens" is the title of Wright's new album. First String is distributed by Fantasy . . . **D.J. Hollywood**, the

original uptown rapper, is back with a 12-inch on Spring called "To Whomever It May Concern." Hollywood is the man credited with inspiring every rapper from **Kurtis Blow** to **LL Cool J** and with originating the term "hip hop." . . . **Strafe**, maker of "Set It Off" and "React," has cut an updated version of the **Ohio Players'** 1974 "Skintight" on the Brooklyn, N.Y.-based **S.T.D. Records**. For more info, call 718-625-2838 . . . **Priority Records**, a compiler of greatest-hits packages, has an album containing four 12-inch-length rap hits: the **Boogie Boys'** "Fly Girls," **Kurtis Blow's** "If I Ruled The World," the **Fat Boys'** "All You Can Eat," and the **Choice MC's** "Gordy's Groove," mixed with the "Mayberry" theme . . . **Luther Vandross'** protégé and former "Star Search" favorite, **Jimmy Salvemini**, makes his recording debut on Elektra this month with an album titled "Roll On." The 16-year-old singer duets with **Phoebe Snow** and **Irene Cara** under the production guidance of Vandross . . . Congratulations to **Lynn Tolliver Jr.** on his promotion at Cleveland's **WZAK**. The program director of that fine urban outlet has been made director of operations there, filling a spot left vacant by **Lee Zapis'** move to the general manager position at Atlanta's **WEKS**. Both stations are owned by **Trans World Broadcasting**.

### Rumors run rampant throughout the industry

## New Lineup Heads Back To R&B Shalamar Shifts Gears

BY STEVEN IVORY

LOS ANGELES If it is summer, then it must be time for yet another personnel change for Shalamar. The lineup of the Solar pop/r&b trio seems to alter every couple of summers, and this season is no exception. The unit has enlisted vocalist **Sidney Justin** to replace **Howard Hewett**, who left the group late last year and recently completed his first solo album for Elektra.

Justin joins Shalamar members **Micki Free** and **DeLisa Davis**, who were themselves replacements in 1984 for **Jeffrey Daniels** and **Jody Watley**. The new lineup is the fifth

edition of the group since its inception in the late '70s. "Shalamar is like **Menudo** in the sense that the personnel seems to change every few years," says guitarist/songwriter **Free**.

The group is in the studio recording an album tentatively scheduled for September release. Along with the current group members, producer/writers **Jerry Knight** and **Jerry Peters** may also contribute some tracks. "With the last band, **Howard** was the voice because he was the only one given the real opportunity," says **Free**. "In the new band, everyone will get a say."

(Continued on next page)

FOR WEEK ENDING AUGUST 2, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

87 REPORTERS			NEW	TOTAL
			ADDS	ON
<b>FRANKIE BEVERLY AND MAZE</b>	I WANNA BE WITH YOU	CAPITOL	34	34
<b>JANET JACKSON</b>	WHAT I THINK OF YOU	MOTOWN	26	31
<b>ASHFORD AND SIMPSON</b>	COUNT YOUR BLESSING	CAPITOL	25	56
<b>HOWARD HEWITT</b>	I'M FOR REAL	ELEKTRA	22	22
<b>GEORGE BENSON</b>	KISSES IN THE MOONLIGHT	WARNER BROS.	22	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

130 REPORTERS			NUMBER
			REPORTING
<b>THE JETS</b>	PRIVATE NUMBER	MCA	18
<b>LEVERT</b>	(POP POP POP POP) GOES MY MIND	ATLANTIC	16
<b>THE S.O.S. BAND</b>	BORROWED LOVE	TABU	13
<b>LIONEL RICHIE</b>	DANCING ON THE CEILING	MOTOWN	13
<b>BILLY OCEAN</b>	LOVE ZONE	JIVE	11

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# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RUMORS	TIMEX SOCIAL CLUB	2
2	2	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	3
3	6	CLOSER THAN CLOSE	JEAN CARNE	1
4	10	SWEET AND SEXY THING	RICK JAMES	6
5	11	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	4
6	8	BREATHLESS	MTUME	11
7	3	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	15
8	12	GIVIN' IT (TO YOU)	SKYY	8
9	4	MY ADIDAS	RUN-D.M.C.	13
10	15	SWEET LOVE	ANITA BAKER	5
11	18	GIVE ME THE REASON	LUTHER VANDROSS	7
12	16	BURNIN' LOVE	CON FUNK SHUN	9
13	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	17
14	7	WITH YOU ALL THE WAY	NEW EDITION	19
15	9	NASTY	JANET JACKSON	24
16	20	ARTIFICIAL HEART	CHERRELLE	18
17	23	RISING DESIRE	STEPHANIE MILLS	14
18	25	MINE ALL MINE	CA\$HFLOW	12
19	28	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	10
20	14	HEADLINES	MIDNIGHT STAR	32
21	27	LIPS TO FIND YOU	TEENA MARIE	28
22	13	YOU DON'T HAVE TO CRY	RENE & ANGELA	34
23	35	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	16
24	17	SWEETHEART	RAINY DAVIS	27
25	33	BABY LOVE	REGINA	37
26	22	HOLDING BACK THE YEARS	SIMPLY RED	35
27	31	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	30
28	24	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	38
29	38	LAND OF LA-LA	STEVIE WONDER	20
30	26	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	47
31	—	DANCING ON THE CEILING	LIONEL RICHIE	29
32	—	OH, PEOPLE	PATTI LABELLE	22
33	—	TEMPORARY LOVE THING	FULL FORCE	25
34	19	MOUNTAINS	PRINCE & THE REVOLUTION	53
35	—	LOVE ZONE	BILLY OCEAN	21
36	—	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	26
37	—	SAY LA LA	PIECES OF A DREAM	23
38	—	SWEET FREEDOM	MICHAEL MCDONALD	33
39	34	PEE WEE'S DANCE	JOESKI LOVE	67
40	21	I WOULDN'T LIE	YARBROUGH & PEOPLES	74

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SWEET LOVE	ANITA BAKER	5
2	2	CLOSER THAN CLOSE	JEAN CARNE	1
3	6	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	4
4	8	GIVE ME THE REASON	LUTHER VANDROSS	7
5	1	RUMORS	TIMEX SOCIAL CLUB	2
6	10	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	10
7	9	MINE ALL MINE	CA\$HFLOW	12
8	15	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	16
9	11	BURNIN' LOVE	CON FUNK SHUN	9
10	20	LOVE ZONE	BILLY OCEAN	21
11	7	GIVIN' IT (TO YOU)	SKYY	8
12	14	LAND OF LA-LA	STEVIE WONDER	20
13	21	OH, PEOPLE	PATTI LABELLE	22
14	5	SWEET AND SEXY THING	RICK JAMES	6
15	12	RISING DESIRE	STEPHANIE MILLS	14
16	17	SAY LA LA	PIECES OF A DREAM	23
17	4	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	3
18	19	HOMEBY	STEVE ARRINGTON	31
19	28	BORROWED LOVE	THE S.O.S. BAND	36
20	23	TEMPORARY LOVE THING	FULL FORCE	25
21	24	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	26
22	26	SWEET FREEDOM	MICHAEL MCDONALD	33
23	40	(POP POP POP POP) GOES MY MIND	LEVERT	40
24	38	DANCING ON THE CEILING	LIONEL RICHIE	29
25	—	LOVE OF A LIFETIME	CHAKA KHAN	39
26	—	ONE LOVE	WHODINI	41
27	37	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	44
28	34	GIVING MYSELF TO YOU	GLENN JONES	42
29	35	FOOL'S PARADISE	MELI'SA MORGAN	48
30	39	HEY GOOD LOOKIN'	GEORGE CLINTON	43
31	—	L.O.V.E. M.I.A.	THE DAZZ BAND	50
32	32	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	30
33	13	BREATHLESS	MTUME	11
34	36	DISTANT LOVER	THE CONTROLLERS	46
35	—	PRIVATE NUMBER	THE JETS	49
36	27	SWEETHEART	RAINY DAVIS	27
37	18	ARTIFICIAL HEART	CHERRELLE	18
38	—	WHAT ABOUT ME	NICOLE	57
39	—	POINT OF NO RETURN	NU SHOOS	45
40	—	THE RAIN	ORAN "JUICE" JONES	55

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA	11
EPIC (5)	10
Tabu (3)	
Portrait (2)	
CAPITOL (7)	9
Manhattan (2)	
WARNER BROS. (2)	9
Paisley Park (3)	
Geffen (2)	
Qwest (2)	
MOTOWN (3)	7
Gordy (3)	
Tamla (1)	
ATLANTIC (5)	6
Omni (1)	
COLUMBIA (4)	6
Def Jam/Columbia (2)	
ELEKTRA (3)	6
Solar (2)	
Vintertainment (1)	
ARISTA (1)	5
Jive (4)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
Polydor (1)	
A&M	3
PROFILE	3
FANTASY	2
First String (1)	
Reality (1)	
ISLAND (1)	2
4th & B'Way/Checkpoint (1)	
RCA (1)	2
Total Experience (1)	
SUPERTRONICS	2
BR-ROMA	1
Rendezvous (1)	
BECKET	1
Sutra (1)	
CRITIQUE	1
Critique/Golden Boy (1)	
JAM PACKED	1
JAY	1
KRISMA	1
MACOLA	1
MALACO	1
Muscle Shoals Sound (1)	
MANHATTAN	1
P.I.R. (1)	
SELECT	1
SLEEPING BAG	1
TOMMY BOY	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
51 100 MPH	(Controversy, ASCAP)	
16 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
26 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	
52 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Dainica, BMI)	
76 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	
44 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP)	
18 ARTIFICIAL HEART	(Flyle Tyme, ASCAP/Avant Garde, ASCAP)	
37 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berard, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
70 BAMBATAA'S THEME	(ATV, BMI)	
30 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokojumbi, BMI/Willesden, BMI)	
81 BETTER WILD (THAN MILD)	(Future Shock, ASCAP/Tease, ASCAP)	
36 BORROWED LOVE	(Flyle Tyme, ASCAP/Avant Garde, ASCAP)	
11 BREATHLESS	(Mtume, ASCAP)	
9 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-ie Joe, BMI)	
96 BYE BYE	(Irvin Lee, BMI)	
60 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	
58 CARME	(Jobete, ASCAP) CPP	
1 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	
65 COUNT YOUR BLESSING	(Nick-O-Val, ASCAP)	
29 DANCING ON THE CEILING	(Brockman, ASCAP)	
99 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
46 DISTANT LOVER	(Jobete, ASCAP) CPP	
4 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	
54 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)	
87 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
100 FINE YOUNG TENDER	(West Kenya, ASCAP)	
98 THE FINEST	(Flyle Tyme, ASCAP/Avant Garde, ASCAP)	
48 FOOL'S PARADISE	(Fuss, ASCAP)	
97 FUNKY BEAT	(Zomba, ASCAP)	
72 GETTING AWAY WITH MURDER	(Rightsong, BMI/Sookloozy, BMI/Chappell, ASCAP)	
62 GIRL TALK	(Lilo, BMI)	
7 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
8 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
42 GIVING MYSELF TO YOU	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI)	
80 GOOD TO GO	(Ackee, ASCAP/Maxxkidd, ASCAP)	
32 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
43 HEY GOOD LOOKIN'	(X-O-Skeletal, BMI/Warner-Tamertane, BMI/Our Parents, BMI)	
35 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
31 HOMEBY	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
92 HOW CAN WE BE WRONG	(Music Specialists, BMI)	
88 HOW TO WIN YOUR LOVE	(Protoons, ASCAP)	
74 I WOULDN'T LIE	(Temp Co., BMI)	
56 I'M HUNGRY FOR YOUR LOVE	(Chriscraft, BMI/Supertronic, BMI)	
77 IN THE HOUSE	(Fools Prayer, BMI/Gordy Groove, BMI)	
71 IS IT A CRIME	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
63 JUMP BACK (SET ME FREE)	(Beach House, ASCAP/Munich Madness, ASCAP)	
20 LAND OF LA-LA	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
28 LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Elope, ASCAP) CPP/ABP	
68 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI)	
50 L.O.V.E. M.I.A.	(Dazberry Jam, ASCAP/Bedazzled, BMI)	
39 LOVE OF A LIFETIME	(Gamson, ASCAP/WB, ASCAP/Jouissance, ASCAP)	
10 LOVE THE ONE I'M WITH (A LOTTA LOVE)	(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM	
21 LOVE ZONE	(Zomba, ASCAP)	
64 MAN SIZE LOVE	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)	
82 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI)	
12 MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)	
53 MOUNTAINS	(Controversy, ASCAP)	
13 MY ADIDAS	(Protoons, ASCAP/Rush Groove, ASCAP)	
24 NASTY	(Flyle Tyme, ASCAP)	
91 NOT TONIGHT	(Junior, ASCAP/EMI, ASCAP)	
86 NURSERY RHYME	(Bebica, ASCAP)	
22 OH, PEOPLE	(Broozertoones, BMI/Nonpareil, ASCAP)	
47 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
41 ONE LOVE	(Zomba, ASCAP)	
38 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
89 OVER AND OVER	(MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP)	
69 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	
67 PEE WEE'S DANCE	(Vintertainment, ASCAP)	
45 POINT OF NO RETURN	(Poolside, BMI)	
40 (POP POP POP POP) GOES MY MIND	(Trycet, BMI/Fernclyff, BMI)	
49 PRIVATE NUMBER	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
55 THE RAIN	(Def Jam, ASCAP)	
79 RING RING	(Solid Smash, ASCAP/E.J.Gurreen, ASCAP/Obededom, ASCAP)	
14 RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)	
95 ROACHES	(King IV, BMI/Grandma Hands, BMI)	
2 RUMORS	(J.King IV, BMI)	
23 SAY LA LA	(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)	
61 SLEDGEHAMMER	(Clifline, BMI/Hidden Pun, BMI)	
59 SOWETO	(Joe's, ASCAP)	
85 THE SUN DON'T SHINE	(Miami Spice, ASCAP)	
6 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP) CPP	
33 SWEET FREEDOM (THEME FROM RUNNING SCARED)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP	
5 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
27 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
83 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
25 TEMPORARY LOVE THING	(Forcelul, BMI/Willesden, BMI)	
17 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
73 TILL THE END OF TIME	(Keith Diamond, BMI/Willesden, BMI)	
94 WALK LIKE A MAN (FROM "A FINE MESS")	(Clardge, ASCAP)	
84 WALK THIS WAY	(Daksel, BMI)	
93 WALL TO WALL FREAKS	(Muscle Shoals, BMI/Jalew, BMI)	
57 WHAT ABOUT ME	(Living Disc, BMI)	
78 WHAT'CHA GONNA DO	(Alain, BMI/Figsikibow, BMI/D.Frank, BMI)	
15 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unchappell, BMI) CPP	
66 WISER AND WEAKER	(Black Eye, ASCAP/Manely, BMI/Mighty Matheson/BMI)	
19 WITH YOU ALL THE WAY	(George Tobn, BMI)	
90 YOU CAN'T COME UP HERE NO MORE	(Oversoul, BMI)	
34 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)	
3 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
75 YOU'LL ROCK	(Def Jam, ASCAP)	

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

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

# Despite Rain, 10th-Anniversary Jamboree Draws

BY EDWARD MORRIS

ST. CLAIRSVILLE, Ohio Officials are still counting, but early estimates are that between 65,000 and 70,000 country music fans attended the 10th-anniversary edition of Jamboree In The Hills, held at Brush Run Park here July 19-20. The count includes both one-day-ticket and two-day-ticket buyers.

The elements confounded orga-

nizers by causing two rain delays in the otherwise bone-dry weekend. Saturday's segment was interrupted for an hour by a sudden thunderstorm, and the Sunday show was set back more than two hours by another heavy shower. All the scheduled acts, however, did go on both days.

Saturday's roster of performers included Lee Greenwood, Sawyer Brown, Nicolette Larson, Mel Tillis, the Bellamy Brothers, Gary Morris,

Reba McEntire, George Jones, Ronnie Milsap, Pamela Brown, Darryl & Don Gatlin, Ron Brown, Cecilia Lee, Charlene Gordon, Barb Armbricht, Darnell Miller, Jimmy Phair, Jay Kirk, and the Rajun Cajun Band.

Appearing Sunday were the Judds, the Other Brothers, the Girls Next Door, Ray Stevens, Billy "Crash" Craddock, the Nitty Gritty Dirt Band, the Oak Ridge Boys, and

the Breeze.

For the first time, the event was videotaped for home video release. J. Ross Felton, general manager and producer of the show, estimates that 10 to 12 of the major acts will consent to be included in the finished edition of the 75-minute video. Each act included, he says, will be paid a royalty and will have approval rights of its segment on the tape.

The project is being produced by M.R.S. Enterprises of Beverly Hills, Calif., with Mickey Shapiro serving as executive producer and Joshua White as director. Nashville's Johnny Rosen recorded and will mix the 24-track audio for the tape.

Partly because of the videotaping, access to the stage area was more tightly controlled this year than ever before. Except for photographers, media representatives were kept at a distance from all acts except those who agreed to do press conferences.

Backstage security was, as in the past, handled by the Criswell Security Agency of Wheeling, W.Va. Agency head Dan Criswell says he had a total of 153 guards on duty during the weekend behind the stage and at the ticket gates.

Belmont, Ohio, County Sheriff Tom McCort was in charge of site security, relying on more than 132 officers, including 30 on horseback, for crowd control. A spokesman

says that 28 arrests were made during the festival, most on drunk-and-disorderly and resisting-arrest charges. Officers from 14 counties, townships, and towns in Ohio and West Virginia made up the security team.

In spite of the rain, temperatures reached 90 degrees or more on both days. Irene Louda, coordinator of medical facilities for the Jamboree, says heat exhaustion and "alcohol-related injuries" were the most common complaints treated by her volunteer staff of 250. In all, Louda reports, there were 15 doctors on duty at the site—five during the busiest times of the day and at least one at all other times. Kathy Oliver, promotion director for the event, says that there were no serious injuries.

Felton says the Jamboree was not immune to the insurance crisis hitting much of the entertainment industry. "We went through 20 or 25 agencies before we got a carrier," he says. He adds that the final rate was quadruple last year's fee; he estimates that the total talent bill for the concert was \$275,000.

Kroger, Mack Trucks, Pinkerton Tobacco, Rax Restaurants, the Stroh Brewery Co., and Truckstops Of America were the main sponsors of Jamboree In The Hills. The entire show was broadcast live on WWVA-AM Wheeling.

## NASHVILLE SCENE

by Gerry Wood



**B**ECAUSE ARTIST/MANAGER relations are more important than ever, with many major acts leaving one manager for another in recent months, I wanted to share some thoughts I wrote several years ago as the introduction to the book "Successful Artist Management," written by Xavier M. Frascogna Jr. and H. Lee Hetherington and published by Watson-Guptill Publications (priced at \$17.50 through Watson-Guptill, P.O. Box 2014, Lakewood, N.J. 08701). It's the best book ever released on artist management—and I'm not saying that just because the publisher is a Billboard company. A journalist quoting himself is not closely enough kin to a physician healing himself to divert me from the goal of offering these thoughts from the book:

During my years with ASCAP, when signing up songwriters and publishers, I was amazed at the number of both who would sign contracts with other organizations because they received a few dollars more in advance money than what we offered, even though we were of-

### A book that tackles artist management pros & cons

fering a one-year contract, and they were offering a three-year contract.

Likewise, I'm sure our counterparts at BMI and SESAC also scratched their heads in disbelief when writers they'd nurtured from the early, high-risk years defected to ASCAP for a few more advance dollars.

To many creative types—those folks who like to decry commerciality and the trappings of materialism—the manager represents either an unnecessary, dollar-gulping extravagance or a necessary dollar-gulping extravagance. Neither is completely true, though the latter category comes closer to reality.

One of my friends in this creative cosmos even went so far as to write a song stating, "I'm not making my music for money. I'm making my music for me."

But the same artist became somewhat disjointed when I told him essentially the same thing: Having advanced him several thousand dollars beyond what he had recouped, I in effect told him that, for the present, he wasn't making his music for money, but was making it for himself.

He grew furious. He turned red. He called me the Devil. He stalked out of my office.

So much for my relations with artists.

Let's try manager.

Somewhere, deep in the heart of Texas, a well-known manager invited me up on stage to view the proceedings at an open-air concert. I left the stage voluntarily after he strong-armed a female friend of mine while she was trying to do her best job as head of publicity for CBS Records/Nashville.

Simply put, I don't like bad artists or bad managers.

But, conversely, I like good artists and good managers. They make the best teams. Whether it's Jerry Clower with Tandy Rice or Jimmy Buffett with Irv Azoff (and previously, Don Light), an artist/manager combo that's working is one of the most beautiful and

profitable relationships in show business.

Each feeds off the other's virtues, wallows in the other's weaknesses, and longs for the other's vices. Creative and business intellects seldom merge in the same brain. When they do, it's sometimes more dangerous than advantageous.

"I handle all my business affairs myself," boasts one artist, not knowing that the time and effort he spends in dealing with business matters, if concentrated on his proven creative output, would return dividends ten times that amount.

I treat that artist with the same degree of disrespect that I show any manager who asserts, "I'm learning to play the guitar so I can relate to my clients."

The complexities of both the music side and the business side of the music business are staggering. While some artist shifts some of his energies to tangle with contracts, guarantees or advances, some upstart Elvis with mucho talent and a good manager will steal his thunder, top billing, and ticket to the heart of America in a minute.

While some manager learns G,D, and E perfunctorily on the guitar, some ace talent-broker will have his clients in a second.

Let's let creators create and managers manage... The artist/manager relationship can be the most frustrating, or the most endearing and valuable relationship for both.

**SIGNINGS:** Billy "Crash" Craddock and his band, Dreamlovers, to Top Billing Inc. for exclusive representation in all fields... Roger Martin to Premier One Records... RCA artist Pake McEntire to Bobby Roberts Entertainment Corp. for worldwide representation... RCA's Keith Whitley to McFadden Artists Corp.

An unadvertised delight at the recent Jamboree In The Hills festival, reports our Scene Spy, was Matthew Morris' vigorous and earnest rendition of "Your Mama Don't Dance." Oblivious to format, the 7-year-old son of Gary Morris grabbed the mike away from dad long enough to wow the sun-baked and rain-drenched country music zealots.

The elder Morris says his upcoming Warner Bros. album will be an all-acoustic effort and will include versions of such standards as "Honeycomb" (his current single), "I'm So Lonesome I Could Cry," "Today I Started Lovin' You Again," "Lovesick Blues," and "I Ain't Got Nothin' But The Blues."

**SCENE'S QUOTE OF THE WEEK:** From Charlie Monk's "Soap Opry" newsletter comes this observation by Michael Puryear: "Just when you thought you were winning the rat race—along come faster rats."

## Songwriters' Panel Set

**NASHVILLE** Seven major country music executives and performers will serve as panelists at the Univ. of North Alabama Songwriters Workshop, to be held Aug. 8 in Florence.

Scheduled to speak are songwriter, singer, and actor Kris Kristofferson; Merlin Littlefield, ASCAP's associate director of the Southeastern region; Roger Sovine, BMI's vice president of

Nashville operations; Bob Kirsch, Nashville division manager for the Welk Music Group; J.L. Wallace, songwriter and co-producer of the Forester Sisters; Kevin Lamb, vice president and general manager of Maypop Music; and Donnie Fritts, musician.

The fee for the workshop is \$35. Additional information is available at 205-766-4100, ext. 289.

FOR WEEK ENDING AUGUST 2, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
129 REPORTERS			
E.T.CONLEY/A.POINTER	TOO MANY TIMES RCA	52	52
EXILE	IT'LL BE ME EPIC	42	86
CRYSTAL GAYLE	CRY WARNER BROS	35	102
MICKEY GILLEY	DOO-WAH DAYS EPIC	30	59
SWEETHEARTS OF THE RODEO	SINCE I FOUND YOU COLUMBIA	23	66

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

### RETAIL BREAKOUTS

		NUMBER
		REPORTING
44 REPORTERS		
GIRLS NEXT DOOR	SLOW BOAT TO CHINA MTM	7
REBA MCENTIRE	LITTLE ROCK MCA	7
NITTY GRITTY DIRT BAND	STAND A LITTLE RAIN WARNER BROS	7
RONNIE MILSAP	IN LOVE RCA	5
TANYA TUCKER	JUST ANOTHER LOVE CAPITOL	4

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## 47 Songs Honored At Awards Presentation

# BMI 'Million-air' Publishers, Writers Feted

NASHVILLE BMI honored writers and publishers of 47 million- or multi-million-play songs at a brunch here July 22. Frances Preston, BMI president, and Roger Sovine, vice president of the society's Nashville operations, presented the awards. The event was the first of three such affairs BMI will host to honor 70 of its most-played songs.

Several country songs were given awards, including "Help Me Make It Through The Night," "Sunday Mornin' Comin' Down," "Southern Nights," "Big Bad John," "Could I Have This Dance," "I Wouldn't Have Missed It For The World," and "What's Forever For."

The top publishers honored were Unichappell Music, with seven awards; CBS Songs, six; Screen Gems-EMI, six; Maclen, five; Warner-Tamerlane, three; and Duchess, three.

Including the songs cited this year, BMI now has 711 "Million-Air" tunes in its repertoire.

The award-winning songs, BMI writers, and BMI publishers are:

### 4 Million Plays

"Never My Love," Donald Addrisi and Richard Addrisi, Warner-Tamerlane.

### 3 Million Plays

"Help Me Make It Through The Night," Kris Kristofferson, Combine; and "You've Lost That Lovin' Feelin'," Barry Mann, Phil Spector, Cynthia Weil, Screen Gems-EMI.

### 2 Million Plays

"And I Love Her," John Lennon (PRS), Paul McCartney (PRS), CBS Unart/Maclen; "Eleanor Rigby," John Lennon, Paul McCartney, Maclen; "Fire And Rain," James Taylor, Blackwood/Country Road; "Games People Play," Joe South, Lowery; "Here You Come Again," Barry Mann, Cynthia Weil, Screen-Gems/Summerhill; "Long And Winding Road," John Lennon, Paul McCartney, Maclen.

Also, "Memories Are Made Of This," Richard Dehr, Terry Gilkyson, Frank Miller, Blackwood; "Rhythm Of The Rain," John Gummoe, Warner-Tamerlane; "Singing The Blues," Melvin Endsley, Acuff-Rose-Opryland; "Southern Nights," Allen Toussaint, Marsaint/Warner-Tamer-

lane; "Stand By Me," Ben E. King, Jerry Leiber, Mike Stoller, ADT/Trio/Unichappell; "Summer Breeze," Dash Crofts, Jimmy Seals, Dawnbreaker/Duchess; and "Suspicious Minds," Mark James, Screen Gems-EMI.

### 1 Million Plays

"Angel In Your Arms," Clayton Ivey, Terry Woodford, Song Tailors; "Believe It Or Not," Stephen Geysler, Mike Post, Blackwood/Darjen/Stephen Cannell; "Big Bad John," Jimmy Dean, Acuff-Rose-Opryland; "California Girls," Brian Wilson, Irving; "Could I Have This Dance," Bob House, Tree; "Day Tripper," John Lennon, Paul McCartney, Maclen; "Daytime Friends," Ben Peters, Ben Peters; "Down Under," Colin Hay (APRA), Ron Strykert (APRA), Blackwood; "Every Woman In The World," Dominic Bugatti (PRS), Frank Musker (PRS), Unichappell; "Hallelujah, I Love Her So," Ray Charles, Unichappell.

And, "Hello Mary Lou, Goodbye Heart," Cayet Mangiaracina, Gene Pitney, Champion/Unichappell; "I Can't Go For That (No Can Do)," Sara Allen, Daryl Hall, John Oates, Fust Buzza/Hot Cha/Unichappell; "I Wouldn't Have Missed It For The World," Rhonda Fleming, Dennis Morgan, Hall-Clement; "The In-

Crowd," Billy Page, Elvis Presley/Unichappell; "In The Ghetto," Mac Davis, Elvis Presley/Screen Gems-EMI; "Johnny B. Goode," Chuck Berry, ARC; "Kiss On My List," Janna Allen, Daryl Hall, Fust Buzza/Hot Cha/Unichappell.

And, "Lady Madonna," John Lennon, Paul McCartney, Maclen; "One Note Samba," Antonio Carlos Jobim, Newton Mendonca (SBAT), Duchess; "Over And Over," Bert Kaempfert (GEMA), Herbert Rehbein (GEMA), Carl Sigman, Screen Gems-EMI; "Peg," Walter Becker, Donald Fagen, Duchess; "Peggy Sue," J.I. Allison, Norman Petty, Wren; "Right Back Where We Started From," Vincent Edward (PRS), Pierre Tubbs (PRS), ATV; "Round And Round," Joe Shapiro, Lou Stallman, Pine-lawn/Tideland; "(You're My) Soul And Inspiration," Barry Mann, Cynthia Weil, Screen Gems-EMI.

Also, "Sunday Mornin' Comin' Down," Kris Kristofferson, Combine; "Up Where We Belong," Will Jennings, Ensign; "We Don't Talk Anymore," Alan Tarney (PRS), ATV; "What's Forever For," Rafe Van Hoy, Tree; "While You See A Chance," Will Jennings, Steve Win-wood (PRS), Blue Sky Rider/Irving/Island; and "You Only Live Twice," John Barry, Leslie Bricusse, CBS Unart.



**Museum Mongering.** Hank Williams Jr., third from left, welcomes June Carter Cash, Waylon Jennings, and Johnny Cash to his recently opened museum on Nashville's Music Row.

## NOTICE OF PUBLIC SALE OF COPYRIGHT INTEREST IN COMPOSITION OF "TEQUILA"

First American National Bank of Nashville, holder of a first prior security interest in a 60% publisher's share of the copyright known as "Tequila", registration no. 508560, pursuant to various security agreements and copyright mortgages, and including all right, title, and interest of Four Star Music Co., Inc., owner of the writer's portion of the royalties earned by said composition, does hereby give notice that it will sell said "Tequila" in foreclosure of its security interests therein on or after August 13, 1986. The various copyright registrations affected by this sale are:

**TEQUILA** (instrumental) by Chuck Rio. Unpublished Reg. No. EU 508560 granted January 23, 1958;

**TEQUILA** (instrumental) by Chuck Rio. Published on February 26, 1958. Reg. No. EP 116785 issued March 3, 1958;

**TEQUILA SONG** by Chuck Rio and Benjamin Francis Van Norman, Jr. Published February 26, 1958. Reg. No. EP 120368 issued June 18, 1958.

All persons desiring to acquire said copyright interests shall meet the following requirements: (1) sealed bids shall be submitted to First American National Bank of Nashville, c/o John H. Bailey, III, 2700 First American Center, Nashville, Tennessee, 37238, not later than August 12, 1986; (2) all bids shall be submitted on an "all cash" sale basis with the sale to be closed not later than August 31, 1986; (3) First American National Bank of Nashville reserves the right to submit a sealed bid in accordance with the terms of this Notice; (4) if any bidder is unable to close the sale in accordance with the terms of this Notice, the next highest bid may be accepted in the discretion of First American National Bank of Nashville; (5) First American National Bank of Nashville reserves the right to reject any and all bids submitted and to re-advertise the foreclosure; (6) any bids not submitted in accordance with the requirements of this Notice will be rejected.

The copyright interests to be sold shall be conveyed without warranty of any kind by First American National Bank of Nashville. First American National Bank of Nashville believes, after due inquiry of public records, that the title to the copyrights herein described is as follows:

(1) writer's interest owned by Four Star Music Co., Inc., and/or JAT Music, Inc. (composer may claim fifteen (15%) interest in writer's share) is subject to first and prior security interest held by First American National Bank of Nashville to secure indebtedness to First American National Bank of Nashville;

(2) sixty (60%) percent publisher's share of copyright owned by JAT Music, Inc. is subject to first and prior security interest held by First American National Bank of Nashville to secure indebtedness to First American National Bank of Nashville;

(3) forty (40%) percent publisher's share owned by Modern Music, Inc. and not subject to security interest of First American National Bank of Nashville (this interest not to be affected by proposed sale).

The copyrights are subject to renewal during calendar year 1986. As noted above, the original registrations occurred in 1958.

This 10th day of July, 1986, FIRST AMERICAN NATIONAL BANK OF NASHVILLE  
By: John H. Bailey, III, Attorney for First American National Bank of Nashville

## Indie Distributor Offers Product To Mom-And-Pops DixiRaks Launches Mail-Order Campaign

NASHVILLE DixiRaks Records & Tapes, a year-old distributor of independent country records here, has launched a mail campaign to let radio stations know that indie product is quickly available to the mom-and-pop record stores in their areas.

The company is inserting fliers in selected singles mailed to 1,500 country stations that describe its services and offer to sell records directly to individuals where there are no local stores.

DixiRaks is owned by Noel Gibson and is a division of Music Craftshop. It buys and sells strictly on a cash basis and accepts no returns

from its accounts except for damaged product.

Brenda Madden, company administrator, says its label clients include Bermuda Dunes, Benchmark, AMI, Door Knob, First Generation, Sun/Plantation, Step One, and the Nationwide Sound Line, among others.

In its first attempt to sell to small accounts, the company sent its 35-page catalog of offerings to 2,000 mom-and-pop stores in 13 states. Madden says there were fewer orders than he expected, which led to the current radio push. DixiRaks is also selling some records to ac-

counts in Western Europe, mostly on the referral of other distributors, and Madden says it will soon be sending updated copies of its original catalog to stores there.

DixiRaks pays cash to the labels it buys from and sells its singles to record stores and individuals for \$1.10 each. The wholesale prices on its albums range from \$2.99 to \$13.98. Accounts either send payment with their orders or pay C.O.D. DixiRaks ships by UPS.

Madden estimates that the company's weekly gross sales average \$2,000.

EDWARD MORRIS

Watch for  
**BILLBOARD SPOTLIGHTS**  
August and September



VSDA



RADIO SYNDICATION



AUSTRALIA/NEW ZEALAND



WORLD OF BLACK MUSIC

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HOT COUNTRY SINGLES™

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER', 'ROCKIN' WITH THE RHYTHM OF THE RAIN', etc.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'FARTHER DOWN THE LINE', 'GOTTA LEARN TO LOVE WITHOUT YOU', etc.

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	3	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	1
2	5	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	2
3	6	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	3
4	7	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	4
5	8	STRONG HEART	T.G. SHEPPARD	5
6	9	COUNT ON ME	THE STATLER BROTHERS	7
7	10	WILL THE WOLF SURVIVE	WAYLON JENNINGS	6
8	11	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	10
9	12	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	8
10	1	ON THE OTHER HAND	RANDY TRAVIS	9
11	15	SOMETIMES A LADY	EDDY RAVEN	13
12	13	OLD VIOLIN	JOHNNY PAYCHECK	21
13	16	DESPERADO LOVE	CONWAY TWITTY	12
14	18	A FRIEND IN CALIFORNIA	MERLE HAGGARD	15
15	2	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	11
16	19	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	14
17	24	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	23
18	4	ALL TIED UP	RONNIE MCDOWELL	16
19	26	GOT MY HEART SET ON YOU	JOHN CONLEE	19
20	27	GUIPARS,CADILLACS	DWIGHT YOAKAM	27
21	14	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	20
22	37	LITTLE ROCK	REBA MCENTIRE	22
23	20	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	39
24	—	LONELY ALONE	THE FORESTER SISTERS	26
25	35	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	18
26	23	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	48
27	—	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	29
28	21	LOVE AT THE FIVE AND DIME	KATHY MATTEA	17
29	—	IN LOVE	RONNIE MILSAP	24
30	31	LIVING IN THE PROMISELAND	WILLIE NELSON	81

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	1
2	3	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	2
3	6	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	3
4	8	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	4
5	9	STRONG HEART	T.G. SHEPPARD	5
6	10	WILL THE WOLF SURVIVE	WAYLON JENNINGS	6
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16	7	ALL TIED UP	RONNIE MCDOWELL	16
17	4	LOVE AT THE FIVE AND DIME	KATHY MATTEA	17
18	21	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	18
19	15	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	20
20	22	LITTLE ROCK	REBA MCENTIRE	22
21	20	GOT MY HEART SET ON YOU	JOHN CONLEE	19
22	26	IN LOVE	RONNIE MILSAP	24
23	23	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	25
24	24	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	23
25	25	OLD VIOLIN	JOHNNY PAYCHECK	21
26	13	UNTIL I MET YOU	JUDY RODMAN	32
27	28	LONELY ALONE	THE FORESTER SISTERS	26
28	30	TEN FEET AWAY	KEITH WHITLEY	28
29	35	GUIPARS,CADILLACS	DWIGHT YOAKAM	27
30	31	WORKING CLASS MAN	LACY J. DALTON	30

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	17
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (10)	13
Reprise (2)	
Warner/Curb (1)	
CAPITOL (5)	12
MTM (4)	
Capitol/Curb (2)	
COLUMBIA	10
POLYGRAM	10
Mercury (8)	
America/Smash (1)	
Complet (1)	
EPIC	8
EMI-AMERICA	3
ATLANTIC/AMERICA	2
ALPINE	1
BERMUDA DUNES	1
COWBOY	1
DOOR KNOB	1
Society (1)	
EVERGREEN	1
MDJ	1
NATIONWIDE SOUND	1
Soundwaves (1)	
ORLANDO	1
PREMIER ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
16 ALL TIED UP	(Tree, BMI/Cross Keys, ASCAP)	BMI)
29 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP)	(MCA, ASCAP/Alabama Band, ASCAP) HL
92 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	17 LOVE AT THE FIVE AND DIME
91 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	(Wing And Wheel, BMI/Bug, BMI)
98 BIDDING AMERICA GOODBYE (THE AUCTION)	(Cross Keys, ASCAP)	93 LOVE IS THE ONLY WAY OUT
31 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)
90 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	73 LOVE KEEP YOUR DISTANCE
79 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	(Desert Sands, BMI/Medicine, BMI)
33 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP)	87 LOVE WON'T WAIT
61 BOTTLE OF TEARS	(Grand Coalition, BMI/Fur Fly, ASCAP)	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)
60 CALL HOME	(Lodge Hall, ASCAP/WB, ASCAP/Two Songs, ASCAP)	96 MAMA'S NEVER SEEN THOSE EYES
7 COUNT ON ME	(Statler Brothers, BMI)	(Hall-Clement, BMI) HL
14 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	85 MY WIFE'S HOUSE
41 CRY	(Shapiro Bernstein & Co., ASCAP)	(Acuff-Rose Opryland, BMI/Buttercup, BMI)
49 THE DARK SIDE OF TOWN	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)	84 NEXT TIME
12 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	(Little Chickadee, BMI/Love Wheel, BMI)
54 DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI)	55 NIGHTS
94 DREAM LOVER	(Screen Gems-EMI, BMI/Unichappell, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI)	(Requested, ASCAP/Queen's Crown, ASCAP)
72 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	1 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER
48 EVERYTHING THAT GLITTERS (IS NOT GOLO)	(Pink Pig, BMI/Hall-Clement, BMI) HL	(Hall-Clement, BMI) HL
50 FARTHER DOWN THE LINE	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	36 NOTHIN' VENTURED NOTHIN' GAINED
15 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL
64 GOOD AND LONESOME	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, ASCAP) HL	62 OLD FLAME
		(Englishtown, BMI)
		21 OLD VIOLIN
		(Dwight Manners, BMI)
		9 ON THE OTHER HAND
		(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL
		99 ONE LOVE AT A TIME
		(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP
		53 THE PAGES OF MY MIND
		(April, ASCAP/Welbeck, ASCAP)
		70 THE PRIDE IS BACK
		(Kool Koala, BMI) CPP
		66 READ MY LIPS
		(MCA, ASCAP) HL
		76 REAL GOOD
		(WB, ASCAP/Two Sons, ASCAP)
		65 RENO BOUND
		(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)
		89 ROCKIN' IN THE PARKIN' LOT
		(Razzy Bailey, ASCAP/Cavesson, ASCAP) CPP
		2 ROCKIN' WITH THE RHYTHM OF THE RAIN
		(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
		20 ROLLIN' NOWHERE
		(Timberwolf, BMI)
		78 SAD STATE OF AFFAIRS
		(Southern Grand Alliance, ASCAP/Hoosier, ASCAP)
		4 SAVIN' MY LOVE FOR YOU
		(Warner-Tamerlane, BMI/Flying Dutchman, BMI)
		40 SECOND TO NO ONE
		(Chelcalt, BMI/Atlantic, BMI)
		46 SHAKIN'
		(Zoo Crew, ASCAP/Labor Of Love, BMI)
		52 SINCE I FOUND YOU
		(Lawyers Daughter, BMI/Uncle Artie, ASCAP)
		23 SLOW BOAT TO CHINA
		(Uncle Artie, ASCAP)
		80 SLOW MOTION
		(Combine, BMI/Music City, ASCAP)
		58 SOLDIER OF LOVE
		(Debdave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP) CPP
		83 SOME HEARTS GET ALL THE BREAKS
		(Roger Miller, BMI/Tree, BMI)
		59 SOMEBODY WANTS ME OUT OF THE WAY
		(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL
		13 SOMETIMES A LADY
		(RavenSong, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP) CPP
		18 STAND A LITTLE RAIN
		(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL
		68 STRANGER THINGS HAVE HAPPENED
		(Milene-Opryland, ASCAP)
		5 STRONG HEART
		(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL
		57 SUSIE'S BEAUTY SHOP
		(Hallnote, BMI)
		28 TEN FEET AWAY
		(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
		25 THAT'S HOW YOU KNOW
		(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)
		71 TIE OUR LOVE (IN A DOUBLE KNOT)
		(Cross Keys, ASCAP/Reidem, ASCAP) HL
		42 TOO LATE
		(Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP) HL
		56 TOO MANY TIMES
		(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
		97 TWO TOO MANY
		(Lawyers Daughter, BMI)
		32 UNTIL I MET YOU
		(King Coal, ASCAP)
		95 WAS IT JUST THE WINE
		(Hookit, BMI/Sabal, ASCAP)
		100 WHAT YOU DO TO ME
		(Siren Songs, BMI)
		6 WILL THE WOLF SURVIVE
		(Davince, BMI/No K.O., BMI/Bug, BMI)
		45 WITH YOU
		(Benefit, BMI)
		63 WOMAN OF THE EIGHTIES
		(Prima-donna, BMI)
		30 WORKING CLASS MAN
		(Frisco Kid, ASCAP/Chappell, ASCAP)
		47 YOU CAN'T STOP LOVE
		(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)
		38 YOU MADE A ROCK OF A ROLLING STONE
		(Tree, BMI/Cross Keys, ASCAP) HL
		3 YOU'RE THE LAST THING I NEEDED TONIGHT
		(Jack & Bill, ASCAP) HL

### SHEET MUSIC AGENTS

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

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

## NEJA Schedules Seminar

NASHVILLE The National Entertainment Journalists Assn. (NEJA) will hold its annual seminar for writers, photographers, and publicists Nov. 8 at the Blair School of Music here.

The seminar will feature panels titled "Interviewing Is An Art," "When Not To Research," "Freelancing And Copyrights," and "Future Tense: Megatrends In Journalism." In addition, there will be roundtable discussions on the topics "Writing A Press Release And Bio," "Photography," and "The Job Interview." Body-language specialist Jayne Lybrand will give the keynote address.

Among speakers confirmed for the

event are Charlie Douglas, host of Music Country Radio Network; Jack Hurst, the Chicago Tribune; Michael McCall, the Nashville Banner; Greg Crutcher, The Nashville Network; Nancy Anderson, Copley News Service; Ronnie Pugh, the Country Music Foundation; and Deborah Evans-Price, Country News.

Also participating will be freelance writers Kelly Delaney, John Lomax III, and Pat Harris; publicists Mark Pucci, Mike Pyland, Bonnie Rasmussen, and Judi Turner; and photographers Don Putnam, Beth Gwinn, and Alan Mayor.

Information is available from P.O. Box 24021, Nashville, Tenn. 37202.

### BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS. YEAR BY YEAR

- Number One Country Singles, 1948-1984
- Top Ten Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Ten Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

FOR WEEK ENDING AUGUST 2, 1986

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	8	GEORGE STRAIT MCA 5750 (8.98)	4 weeks at No. One #7
2	2	2	6	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	3	16	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	4	4	19	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
5	5	5	37	THE JUDDS ● RCA/CURB AHL-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	7	7	22	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
7	15	—	2	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
8	9	9	23	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
9	8	8	17	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
10	12	11	15	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
11	11	13	8	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
12	6	6	13	EDDIE RABBITT RCA AHL-1-7041 (8.98)	RABBITT TRAX
13	10	10	17	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
14	19	16	37	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
15	17	17	26	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
16	14	12	21	JOHN CONLEE COLUMBIA FC-40257	HARMONY
17	18	19	6	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
18	13	14	7	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
19	16	18	7	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
20	20	22	8	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
21	28	25	62	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
22	23	21	13	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
23	21	15	44	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
24	22	20	18	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
25	26	29	89	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
26	24	23	18	JUDY RODMAN MTM 71050 (8.98)	JUDY
27	27	27	44	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
28	32	28	5	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
29	25	26	40	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
30	30	32	63	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
31	34	45	23	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
32	33	30	37	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
33	29	24	42	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
34	38	34	10	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
35	46	52	33	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
36	41	46	21	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
37	39	44	5	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
38	54	31	42	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	52	56	57	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
40	43	59	9	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
41	35	35	76	ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
42	49	40	71	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
43	31	33	21	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
44	47	69	3	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
45	40	42	430	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
46	50	39	13	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
47	37	37	64	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
48	36	36	7	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
49	42	43	3	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
50	45	51	64	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
51	55	60	229	ALABAMA ▲ <sup>3</sup> RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
52	71	65	254	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
53	60	—	2	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
54	56	55	47	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
55	62	58	9	PAKE MCENTIRE RCA AFL-1-5809 (8.98)	TOO OLD TO GROW UP
56	48	47	120	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
57	58	64	5	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
58	44	49	5	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
59	64	—	2	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
60	57	63	176	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	53	53	116	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
62	70	70	15	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
63	NEW ▶	—	1	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
64	61	50	21	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
65	NEW ▶	—	1	EXILE EPIC FE 40401	GREATEST HITS
66	67	—	2	ED BRUCE RCA AHL-1-5808 (8.98)	NIGHT THINGS
67	68	73	228	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
68	63	54	36	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
69	69	66	10	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
70	RE-ENTRY	—	—	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
71	72	72	52	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
72	51	38	62	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
73	66	41	46	EXILE EPIC FE 40000	HANG ON TO YOUR HEART
74	65	71	107	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
75	75	74	9	THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN

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



# JAZZ BLUE NOTES

by Peter Keepnews



IT'S A RATHER TIRED TRUISM that jazz doesn't get the kind of exposure it deserves on television. But it's not always a vast wasteland out there, as one New York station has been demonstrating all summer.

WNYC-TV, the commercial-free municipal UHF outlet, has been presenting what it calls Jazz Hot Summer since the beginning of June. Every Sunday and Monday night, WNYC screens an impressive variety of jazz programs, with an emphasis on concert footage.

## A TV station offers its own summer festival

Among the highlights of Jazz Hot Summer have been a rare showing of "Jazz On A Summer's Day," director Bert Stern's influential feature-length chronicle of the 1958 Newport Festival; a complete performance of Scott Joplin's opera "Treemonisha" by the Houston Grand Opera Company; documentaries about Barry Harris, Sun Ra, and other significant musicians; and concerts by the likes of Dizzy Gillespie, Sonny Rollins, and Max Roach. The event continues in August with an emphasis on blues—"Mississippi Blues" and "Chicago Blues" are among the titles on the schedule—as well as performances by Stephane Grappelli, Ella Fitzgerald, Oscar Peterson, and others.

Jazz Hot Summer is an admirable example of how to program jazz on television. It would be too much to expect the same kind of sensitivity to the music from a commercial station—but would it also be too much to expect WNYC's romance with jazz to be more than a

summertime fling?

**WEST COASTING:** Veteran pianist Jimmy Rowles will be honored by the Los Angeles Jazz Society on Sept. 14 at the Society's fourth annual awards ceremony and benefit concert. Rowles, the favorite accompanist of numerous singers and instrumentalists, is also being honored by the city of Los Angeles; Mayor Thomas Bradley has proclaimed Sept. 8-14 Professional Musicians' Week and Sept. 14 Jimmy Rowles Day. San Francisco will host the fourth annual Jazz In The City festival, Oct. 6-11. The citywide event, spotlighting Bay area talent, this year also marks the beginning of a program commissioning compositions from local artists: Anthony Braxton will premiere a new orchestral work at Grace Cathedral. To help raise money for the event, a film festival will be held Aug. 22-24, featuring such notable jazz movies as "Mingus" and "Ornette: Made In America."

**ALSO NOTED:** For what it's worth, the Terence Blanchard-Donald Harrison Quintet recently became the first jazz group to receive a New Music Seminar showcase. The group's July 16 concert at the Jazz Center of New York was officially included in the seminar's New York Nights program. Now you know... Clarinetist Buddy DeFranco will be among the artists performing at this year's International Assn. of Jazz Record Collectors convention, to be held Aug. 14-16 in Tampa, Fla. Mousey Alexander, Nick Brignola, and Don Lamond are also participating in the convention, where the subjects under discussion will include how to use a computer to index a record collection.

# GOSPEL LECTERN

by Bob Darden



WHEN DAN PEEK left America in 1977, it was a very popular pop group. Peek himself had penned such hits as "Don't Cross The River," "Lonely People," "Today's The Day," and others. But he didn't have any choice, he had a promise to keep.

Today, nine years later, Peek has just released his third album in the contemporary Christian ranks, "Electro Voice." His previous two releases, "All Things Are Possible" and "Doer Of The Word," were both sizable hits. But "Electro Voice" (on Benson's Greentree label) is far and away his strongest, most consistent album.

And with it, Dan Peek moves one step closer to fulfilling that promise.

"When America first started, I'd been slogging around as a musician since I was 12," Peek says. "When I was 19, I made a promise to God that if I was successful as a musician, I'd use it as a platform to His glory. At the time, the group had no name, no equipment, no prospects. Nine months later, we had the No. 1 album in the world. God answered that prayer."

"I tried, at first, to hold up to my end of the bargain. But after seven to eight years of not living up to my end, of living with the knowledge that I was reneging on my part, I came back to the Lord. I surrendered my career and life to Him."

The first product of that surrender was "All Things Are Possible," followed by "Doer Of The Word." But musically and lyrically, Peek says he feels that "Electro Voice" is his first true Christian album. "I spent most of those first two [albums] working out the kinks after leaving a mega-group like America," he says. "And while both have some very good points,

the overwhelming comment I'm hearing is that this is more like what Dan Peek really sounds like.

"I had a lot of learning and growing to go through those first two LPs. Not only spiritually, but just figuring out where I needed to be as a Christian artist, what label I needed to be on, what kind of concerts to offer—a whole spectrum of things that are just now

## Dan Peek finds true voice on his new Christian album

starting to jell."

Like B.J. Thomas, Bob Dylan, and a host of other artists who have crossed over from mainstream to Christian music, Peek found the going tougher than expected.

"We expect everybody to be perfect," he says. "After a while, you get so insulated living that 'higher ground' lifestyle that when something comes in and rocks the boat, you're not ready. It makes some people stronger; it makes some weaker. When God allows you to be shaken real hard, I really believe it's all part of the refining process."

"Speaking only from my own personal perspective, I can sure see how easy it is to drop the ball and eat with the pigs like the prodigal son—because I was one. I still drop the ball and goof up, but I feel the lesson has been learned. I don't want to see myself back slopping with the hogs again."

Peek is in the early stages of his summer 1986 tour. He has a new manager and a new booking agency. He has more than 100 college dates already lined up.

FOR WEEK ENDING AUGUST 2, 1986

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD) 1 week at No. One	NO. 1 DOUBLE VISION
2	1	17	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE
3	2	21	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
4	14	5	SPYRO GYRA MCA 5853	BREAKOUT
5	4	73	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
6	6	13	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND
7	7	13	MILTON NASCIMENTO POLYDOR 827638-1 (CD)	ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)
8	8	21	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
9	10	11	JONATHAN BUTLER JIVE J18-8408/ARISTA	INTRODUCING JONATHAN BUTLER
10	16	5	YELLOWJACKETS MCA 5752	SHADES
11	5	15	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP
12	18	37	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
13	15	9	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
14	9	15	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
15	13	13	PAT METHENY/ORNETTE COLEMAN Geffen GHS 24096/WARNER BROS	SONG X
16	17	13	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
17	20	7	SPECIAL EFX GRP A-1025	SLICE OF LIFE
18	12	11	LYLE MAYS Geffen GHS 24097/WARNER BROS	LYLE MAYS
19	22	5	FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121/CAPITOL	DOUBLE TAKE
20	11	17	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
21	19	31	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
22	32	3	LESLIE DRAYTON & FUN ESOTERIC ER 1004	WHAT IT IS, IS WHAT IT IS
23	NEW		WEATHER REPORT COLUMBIA FC-40280 (CD)	THIS IS THIS
24	NEW		PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
25	30	3	SHADOWFAX WINDHAM HILL WH-1051/A&M	TOO FAR TO WHISPER
26	31	3	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
27	38	3	BILLY COBHAM GRP A-1027	POWER PLAY
28	28	9	CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME
29	NEW		JETSTREAM TBA TB-211/PALO ALTO	AROUND THE WORLD
30	NEW		FRANK POTENZA TBA TB-206/PALO ALTO	SAND DANCE
31	23	29	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE
32	21	9	AHMAD JAMAL ATLANTIC 81645	ROSSITER ROAD
33	24	31	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
34	35	5	ROB MULLINS RMC 1006	NITE STREET
35	37	3	WILLIAM ACKERMAN WINDHAM HILL WH-1050/A&M	CONFERRING WITH THE MOON
36	26	11	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
37	NEW		BOBBY MCFERREN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
38	25	13	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
39	40	3	THE MICHEL PETRUCCIANI TRIO BLUE NOTE BST 85124/CAPITOL	PIANISM
40	27	11	IVAN LINS PHILIPS 822672-1/POLYGRAM (CD)	JUNTOS (TOGETHER)

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

# HOT DANCE/DISCO

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CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA ★★ NO. 1 ★★ 3 weeks at No. One	TIMEX SOCIAL CLUB
2	2	6	5	<b>VENUS</b> LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
3	4	8	6	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
4	6	7	7	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)</b> EMI AMERICA V-19206	◆ PET SHOP BOYS
5	3	4	9	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20488/WARNER BROS.	ERASURE
6	7	5	8	<b>ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN</b> TABU 429-05386/EPIC	CHERRELLE
7	9	9	6	<b>NO PROMISES (REMIX)</b> CHRYSALIS 4V9-43009	◆ ICEHOUSE
8	5	2	10	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
9	14	25	3	<b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802	NU SHOOZ
10	11	14	6	<b>ON YOUR OWN (REMIX)</b> MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY
11	16	38	3	<b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.	◆ MADONNA
12	12	19	5	<b>NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
13	13	13	8	<b>SET FIRE TO ME (REMIX)</b> A&M SP-12181	WILLIE COLON
14	10	12	5	<b>WHO'S JOHNNY (REMIX)</b> GORDY PROMO/MOTOWN	◆ EL DEBARGE
15	18	24	5	<b>MISS YOU</b> CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
16	15	16	8	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5	HANSON & DAVIS
17	17	18	6	<b>C'MON! C'MON! (REMIX)</b> MCA 23630	BRONSKI BEAT
18	23	—	2	<b>SWEET AND SEXY THING (REMIX)</b> GORDY 4561GG/MOTOWN	RICK JAMES
19	19	21	6	<b>THROUGH THE NIGHT</b> ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
20	22	28	3	<b>MUSIC THAT YOU CAN DANCE TO</b> MCA/CURB 23640/MCA	◆ SPARKS
21	8	3	12	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
22	24	34	4	<b>I'M HUNGRY FOR YOUR LOVE</b> SUPERTRONICS RY014	JANICE CHRISTIE
23	25	36	4	<b>UNDERGROUND (REMIX)</b> EMI-AMERICA V-19210	◆ DAVID BOWIE
24	30	40	3	<b>CANDYBAR EXPRESS (REMIX)</b> MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY
25	21	23	6	<b>MAD ABOUT YOU (REMIX)</b> I.R.S. 23629/MCA	◆ BELINDA CARLISLE
26	34	—	2	<b>TWO OF HEARTS</b> ATLANTIC 0-86797	STACEY Q
27	28	43	4	<b>HANGING ON A HEART ATTACK (REMIX)</b> CHRYSALIS 4V9-43007	◆ DEVICE
28	33	46	3	<b>BAMBAATAA'S THEME</b> TOMMY BOY TB 879	AFRIKA BAMBAATAA
29	26	35	5	<b>JACK YOUR BODY</b> UNDERGROUND UN-101	STEVE 'SILK' HURLEY
30	20	11	7	<b>MOUNTAINS (REMIX)</b> PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
31	44	—	2	<b>JUMP BACK</b> CRIMINAL CRIM 00001	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
32	29	39	4	<b>DANCIN' IN MY SLEEP</b> NIGHT WAVE NWDS-2001	SECRET TIES
33	38	44	3	<b>LOVE IMPERSONATOR</b> METROPOLIS MET 570/EMERGENCY	SONIA SOMNER
34	50	—	2	<b>DOWN AND COUNTING</b> EPIC 49-05926	CLAUDJA BARRY
35	42	—	2	<b>KIND WORDS (AND A REAL GOOD HEART) (REMIX)</b> A&M SP-12184	JOAN ARMATRADING
36	37	—	2	<b>HOW TO WIN YOUR LOVE</b> PROFILE PRO-7105	SPENCER JONES
37	40	47	4	<b>E=MC2 (REMIX)</b> COLUMBIA 44-05909	◆ BIG AUDIO DYNAMITE
38	43	48	3	<b>DANCE WITH ME</b> ATLANTIC 0-86806	◆ ALPHAVILLE
39	47	—	2	<b>YOU &amp; ME</b> COTILLION 0-96811/ATLANTIC	SIMPHONIA
40	46	—	2	<b>LOVE CAN'T TURN AROUND</b> HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
41	<b>NEW ▶</b>	1	1	<b>SWEET FREEDOM (REMIX)</b> MCA 23641	◆ MICHAEL MCDONALD
42	31	22	13	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
43	<b>NEW ▶</b>	1	1	<b>LOVE OF A LIFETIME (REMIX)</b> WARNER BROS. 0-20487	◆ CHAKA KHAN
44	<b>NEW ▶</b>	1	1	<b>BURNIN' UP (REMIX)</b> A&M SP-12186	MICHAEL JONZUN
45	45	—	2	<b>GIVIN' IT (TO YOU) (REMIX)</b> CAPITOL V-15226	◆ SKYY
46	49	—	2	<b>DO YOU REMEMBER ME? (REMIX)</b> ARISTA ADL-9501	JERMAINE JACKSON
47	41	42	3	<b>FOURTH RENDEZ-VOUS</b> DREYFUS/POLYDOR 885 045-1/POLYGRAM	JEAN-MICHEL JARRE
48	<b>NEW ▶</b>	1	1	<b>MAN SIZE LOVE (REMIX)</b> MCA 23642	KLYMAXX
49	27	10	13	<b>PETER GUNN</b> CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
50	<b>NEW ▶</b>	1	1	<b>WALK THIS WAY</b> PROFILE PRO-7112	◆ RUN-D.M.C.

**BREAKOUTS**

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

1. SOWETO (REMIX) JEFFREY OSBORNE A&M
2. I CAN'T THINK ABOUT DANCIN' (REMIX) MISSING PERSONS CAPITOL

12 INCH SINGLES SALES				Compiled from a national sample of retail store sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	5	<b>VENUS</b> LONDON 886 056-1/POLYGRAM ★★ NO. 1 ★★ 1 week at No. One	◆ BANANARAMA
2	1	1	10	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
3	3	4	10	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
4	5	3	11	<b>BABY LOVE</b> ATLANTIC 0-86813	◆ REGINA
5	7	7	8	<b>NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
6	4	2	7	<b>MOUNTAINS (REMIX)</b> PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
7	9	12	5	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
8	6	6	14	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
9	8	11	4	<b>ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN</b> TABU 429-05386/EPIC	CHERRELLE
10	16	—	2	<b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.	◆ MADONNA
11	12	19	7	<b>TWO OF HEARTS</b> ATLANTIC 0-86797	STACEY Q
12	10	9	10	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20488/WARNER BROS.	ERASURE
13	18	43	3	<b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802	NU SHOOZ
14	15	21	10	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5	HANSON & DAVIS
15	20	35	3	<b>MUSIC THAT YOU CAN DANCE TO</b> MCA/CURB 23640/MCA	◆ SPARKS
16	25	34	3	<b>MISS YOU</b> CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
17	21	22	8	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)</b> EMI AMERICA V-19206	◆ PET SHOP BOYS
18	13	10	9	<b>I'M YOUR MAN (REMIX)</b> RCA JD-14330	◆ BARRY MANILOW
19	14	15	11	<b>MY ADIDAS</b> PROFILE PRO-7102	RUN-D.M.C.
20	30	31	7	<b>DANCE WITH ME</b> ATLANTIC 0-86806	◆ ALPHAVILLE
21	22	23	8	<b>MAD ABOUT YOU (REMIX)</b> I.R.S. 23629/MCA	◆ BELINDA CARLISLE
22	17	13	9	<b>HEADLINES</b> SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
23	36	33	4	<b>YOU MAKE ME FEEL SO GOOD (REMIX)</b> SIRE 0-20474/WARNER BROS.	BOOK OF LOVE
24	11	8	14	<b>NASTY (REMIX)</b> A&M SP-12178	◆ JANET JACKSON
25	24	17	8	<b>SET FIRE TO ME (REMIX)</b> A&M SP-12181	WILLIE COLON
26	37	48	4	<b>CAN'T LIVE</b> ATLANTIC 0-86791	SU-Z
27	49	—	2	<b>BORROWED LOVE (REMIX)</b> TABU 429-05920/EPIC	◆ THE S.O.S. BAND
28	<b>NEW ▶</b>	1	1	<b>RIISING DESIRE/I HAVE LEARNED TO RESPECT ...</b> MCA 23644	STEPHANIE MILLS
29	39	—	2	<b>I'M HUNGRY FOR YOUR LOVE</b> SUPERTRONICS RY014	JANICE CHRISTIE
30	<b>NEW ▶</b>	1	1	<b>LOVE OF A LIFETIME (REMIX)</b> WARNER BROS. 0-20487	◆ CHAKA KHAN
31	29	20	10	<b>I WANNA BE A COWBOY</b> PROFILE PRO-7084	◆ BOYS DON'T CRY
32	28	28	25	<b>(YOU ARE MY) ALL AND ALL (REMIX)</b> SLEEPING BAG SLX-17	JOYCE SIMS
33	33	—	2	<b>HOW CAN WE BE WRONG</b> JAMPACKED JPI-2003/MUSIC SPECIALISTS	TRINERE
34	40	—	2	<b>MA FOOM BEY</b> EASY STREET EZ5-7525	CULTURAL VIBE
35	<b>NEW ▶</b>	1	1	<b>PRIVATE NUMBER (REMIX)</b> MCA 23637	◆ THE JETS
36	19	18	10	<b>TELL ME (HOW IT FEELS)</b> MCA 23623	52ND STREET
37	27	25	6	<b>C'MON! C'MON! (REMIX)</b> MCA 23630	BRONSKI BEAT
38	31	—	2	<b>YOU &amp; ME</b> COTILLION 0-96811/ATLANTIC	SIMPHONIA
39	23	41	4	<b>PASSION FROM A WOMAN (REMIX)</b> EPIC 49-05390	KRYSTOL
40	32	24	9	<b>PEE WEE'S DANCE</b> ELEKTRA 0-66850	◆ JOESKI LOVE
41	44	37	4	<b>CLOSER THAN CLOSE</b> OMNI 0-96816/ATLANTIC	JEAN CARNE
42	50	—	2	<b>SWEET AND SEXY THING (REMIX)</b> GORDY 4561GG/MOTOWN	RICK JAMES
43	<b>NEW ▶</b>	1	1	<b>MAN SIZE LOVE (REMIX)</b> MCA 23642	KLYMAXX
44	47	—	3	<b>DISENCHANTED</b> IMPORT (LONDON,UK)	THE COMMUNARDS
45	<b>NEW ▶</b>	1	1	<b>THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY</b> TRAX TX-117	MARSHALL JEFFERSON
46	34	36	5	<b>BYE-BYE</b> 4TH & B'WAY BWAY-424/ISLAND	JANICE
47	35	47	3	<b>UNDERGROUND (REMIX)</b> EMI AMERICA V-19210	◆ DAVID BOWIE
48	26	14	17	<b>ON MY OWN</b> MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
49	<b>NEW ▶</b>	1	1	<b>MISSION POSSIBLE/WORLD CLASS FREAK</b> EPIC 49-05391	WORLD CLASS WRECKIN CRU
50	<b>NEW ▶</b>	1	1	<b>SHAKE!</b> DICE TGR 1006	ERIKA

**BREAKOUTS**

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

1. SWEET FREEDOM (REMIX) MICHAEL MCDONALD MCA
2. TOUCH AND GO (REMIX) ECSTASY, PASSION & PAIN (FEATURING BARBARA ROY) SUNNYVIEW CLASSICS
3. SOWETO (REMIX) JEFFREY OSBORNE A&M





**Benatar Buster.** David "Buster Poindexter" Johansen, left, gets a surprise visit from Pat Benatar and her husband, Neal Geraldo, backstage during Johansen's recent performance at New York's Bottom Line. (Photo: Chuck Pulin)

# Dance TRAX



by Brian Chin

**NOTES FROM SUMMER CAMP:** The New Music Seminar, held here July 13-16, turned out to be a fairly good opportunity to take stock of where dance music is going. Not so much in the usual conference-panel sense, mind you, although both the pool directors and Hi-NRG conclaves were praised as being frank and thorough, but in the symbolism of who was there and why.

In a way, Chicago's DJ International label was the star of the show, although such music folk as Profile's **Cory Robbins** (celebrating 1.3 million sales of Run-D.M.C.'s "Raising Hell"), "Rumors" producer **Jay King**, and the whole Sleeping Bag cabal were making victorious appearances, and with good reason. Hovering around was a British contingent that brought along its own kind of buzz, visiting New York's shrines of dance, scouring the shops for rare records, and a&r-ing every minute of the day for possible signings. Then there were the nonregistrants, a key group of New York locals who assiduously worked the free-zone lobby and bar with gossip and tapes.

But in terms of illustrating how new music can be developed and sold through a unified local club/radio/retail scene, it was clear that Chicago is the scene that is on the verge of making itself a "house"-hold word—so to speak—both here and abroad. **Rocky Jones** and his gang were said to be discussing—with no fewer than five major labels—major-label distribution of various parts of the DJ International output; it was another way in which selective distribution, pioneered by Emergency and Tommy Boy, is being explored for the mutual benefit of major and indie labels. (London Records' U.K. branch had already sewn up DJ International for that territory by the time the seminar opened.)

The salient question in this matter was, Is it a hit or is it go-go? Meaning: Is Chicago house music going to jack the media primarily and score no national hit singles? The outlook seems pretty favorable. Chicago music has already trans-

## Theme from a summer place

planted itself to other cities with relatively greater success than Washington's go-go. (D.C.'s time will come, by the way, and we hope the national press will still be covering go-go with the enthusiasm it showed in 1985.)

If house music has already made its first dent on the dance floor—combining disco, hip-hop, new wave, and avant-funk in a style that often seems most identifiable by its avoidance of the snare drum—through such memorable singles as "Mystery Of Love," "Shadows Of Your Love," "Music Is The Key," and "Mind Games," the next step must be to establish recognizable voices and artists.

**J.M. Silk** and **Chip E.** have already established themselves, if not as vocalists, then as artists. But **Daryl Pandy** does indeed look like a man who can make his own name stick—the better to further the music overall. Pandy sings lead on **Jackmaster Keith/Jesse Saunders'** current hit, "Love Can't Turn Around," and on the newly released "Move" by **Farm Boy** (DJ International). At one recent show with **Chip E.** and **Screamin' Rachel**, he combined elements of **Sylvester**, **Afrika Bambaataa**, and **Garnett Mimms** in a tremendously exciting and personable three-song set, which included an as-yet-unreleased number called, I think, "You Bring Me To A Climax."

Meanwhile, the first major-label release from the house scene, **Bang Orchestra's** "Sample That" (Geffen), was circulating on advance white-label. The cut is sort of a Frankie Goes To Chicago number—with lots of breaking glass—on the rockish, avant-garde end of the spectrum, not quite as tribal as, say, "Mystery Of Love." **Arthur Baker** has completed a tribute record to Chicago, called "Chicago," for his Criminal label; there was a New York/Chicago jam session at Baker's Shakedown Sound studio during the seminar. Reportedly, there are plans afoot for Baker to present the first copy to Harold Washington, the mayor of Chicago—and even for Washington to travel to London to launch Chicago music there officially. And as ever, there was a new side flying out of the DJ stores: **Marshall Jefferson's** "The House Music Anthem" (Trax), with its characteristically raw and up-tempo Chicago beat, best recognized for its piano groove.

**BRIEF NOTES ON RECORDS:** Well, it's here: The **Janet Jackson** "When I Think Of You" remix was scheduled by A&M to ship by July 30. But it was the flip side—a Waterman-style reproduction of "Nasty," with chord structures completely rewritten underneath the original vocals—that was leaked to radio two weeks prior to its release.

Other remixes: **E.G. Daily's** "Love In The Shadows" (A&M) was remixed by Jellybean Benitez and Florida's Bob Miro; it's elegant Euro-pop... On the traditional Euro-disco side, **Lime's** "Say You Love Me" (TSR) has a balladic melodicism to it... **Johnny Dynell's** "Rhythm Of Love" (Pow Wow) gets a Larry Levan remix in four different versions; atypically, it's a re-release of a remix some time after the original has peaked in play.



**Rockin' Rappers.** Steve Tyler leads rappers Run-D.M.C. through an updated version of the Aerosmith classic "Walk This Way" during a recent video shoot at the Park Theater in Union City, N.J. The clip was directed by Jon Small. (Photo: Chuck Pulin)

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Pistol (Rmx) L. Pellay  
Say You Love Me (Rmx)—Lime

Killing Myself—Spooky Voices  
Dont Cry—Ken Laszlo  
Give Me The Love—Kinky Go  
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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	★★ NO. 1 ★★ HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 12 weeks at No. One VLADIMIR HOROWITZ	
2	2	18	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	3	20	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
4	10	6	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
5	4	18	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
6	6	8	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
7	5	18	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
8	12	8	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
9	9	90	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	7	12	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
11	8	10	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
12	11	14	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
13	15	22	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	14	16	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
15	16	8	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD) NEW YORK CITY OPERA (MAUCERI)	
16	13	12	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
17	18	8	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
18	19	6	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
19	17	42	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
20	20	66	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
21	21	58	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
22	25	18	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
23	23	74	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
24	26	12	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
25	32	48	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
26	22	22	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-333 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
27	27	20	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
28	29	52	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
29	35	94	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
30	30	20	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
31	31	156	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CES IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
32	24	14	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)
33	33	346	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
34	34	16	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
35	28	34	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
36	36	58	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
37	40	22	ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
38	38	16	OFFENBACH: LA BELLE HELENE ANGEL DSB-3981	JESSYE NORMAN
39	39	16	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS
40	37	12	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)

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CLASSICAL KEEPING SCORE

by Is Horowitz



**DENON REVS UP:** With newly acquired rights to the large Supraphon catalog, Denon America moves a significant notch higher in the domestic classical hierarchy. The new deal, which takes effect Aug. 1, is expected to see the prestigious Czech label settle in one American home for the long haul. This after a decade or more of bouncing back and forth among a

the U.S. Although the company is keeping plans under wraps, it is no secret that a number of major U.S. symphony orchestras have been sounded out as possible roster additions. Denon has already produced a number of jazz albums here.

Supraphon's most recent affiliation in this country was Intersound. Much of its material had appeared on a number of U.S. imprints in past years. Denon America itself represented the Czech label for a short time some three years ago.

Heiblim says that 50 Supraphon CD titles will be made available initially, to complement the approximately 300 packages in Denon's catalog. As the operation expands, it is also mulling the release of cassette packages, a configuration it has avoided to date.

Denon has acquired rights to the Supraphon catalog

number of host labels and importers.

Even before the Supraphon deal was inked, Denon had set in motion an expansion program that saw more product released in this country, a greater promotional effort, and stepped up distribution activity. Robert Heiblim, Denon marketing and sales vice president who also directs the company's record activity in this country, says his label's compact disk billing is now in the range of \$10 million annually.

Denon's depot and shipping facilities in Allentown, Pa., have been enlarged to accommodate increased CD volume, says Heiblim, and the company is now seeking someone to head up sales activity. The company deals through a number of independent distributors as well as through a rep network.

With feet planted firmly in both camps, the company will continue to cross-promote hardware and software and will also put new effort behind the creation of point-of-purchase material. Heiblim says he has recently "tripled" the firm's promotion budget for recordings.

Denon's buttressing of its domestic posture includes the early probability of classical recording in

The Denon-Supraphon tie is worldwide, except for the Eastern bloc. The connection between the Czech label and Nippon Columbia, Denon's parent in Japan, is long established, but the recent redrawing of the agreement now encompasses most other territories where records are sold. They have engaged in co-productions in the past.

René Goiffon of Harmonia Mundi USA lays no claim to controlling one-third of domestic record volume, even though the firm's "Xerse," directed by René Jacobs, was one of only three albums to win International Record Critics Awards honors (Billboard, July 19). Nor does he claim half of the contemporary music market, despite the one-out-of-two showing in the Koussevitzky International Record Award by Marc Kopytman's "Memories" on the Jerusalem label, which he distributes. It just makes him glow inside.

What also makes him glow is a tally that shows his company racking \$3.3 million in turnover the past fiscal year.

LATIN NOTAS

by Enrique Fernandez



**THE SALSA UNDERGROUND LIVES!** An enthusiastic reader response to our request for info about the network of noncommercial FM salsa shows throughout the country has been reaching Billboard's offices:

Manhattan

WBAI, "Con Sabor Latino," Sunday, 1-4:30 p.m., Mickey Meléndez and Nando Alvaracci. "Montuno," Saturday, 7:30-10 p.m., Al Angelaro.

WKCR, "Latin Musicians' Show," Saturday, 2-4 p.m., Max Salazar; Monday, 10:30 p.m.-1 a.m., Tito Phillips. "Mambo Machine," Friday, 10:30 p.m.-1 a.m., José "Cheo" Diaz.

Bronx, N.Y.

WFUV, Friday, 8-11 p.m., Jorge Quintana.

Brooklyn, N.Y.

WNYE, Monday, Wednesday, Friday, and Saturday 9-10 p.m., Dick Pickens.

Long Island, N.Y.

WUSB, Saturday, 3:30-6 p.m., Felipito Palacios.

Teaneck, N.J.

WFDU, "Que Viva La Música," Tuesday, 1-3:30 p.m., Vicky Solá.

Los Angeles, Calif.

KXLU, "Alma Del Barrio," Saturday and Sunday, 6 a.m.-6 p.m., Alfredo Baker, Cristina Romero, Blanca Sandoval, Vanessa Sulam, Emilion Vandenedes, Eddie López, Carmen Rosado, and Nina Lenart.

KPFK, "Canto Tropical," Friday, 9:30-11:30 a.m., Hector Reséndez.

KSBR, "Latin Connection," Sunday, 3-7 p.m., Rae Arroyo.

KCRW, "Latin Dimensions," Saturday 12 p.m.-Sunday 2 a.m., Alan Geik and Nina Lenart.

Salsa is alive and well and living all over the country

San Francisco, Calif.

KPOO, "Quindembo," Friday, 9-12 p.m., John Santos.

Because of space limitations we're not running specific information about these programs, but many of them include live interviews with major artists, open phone lines, and special shows dedicated to a group or artist. A number of these stations are affiliated with colleges or universities, and most of the work is a labor of love.

These shows exist outside the mainstream and salsa stations are often indies with little promotion machinery, so salsa shows usually lack proper servicing by the labels. This is a pity, for these shows are a major source of salsa promotion. Labels take note: You have friends out there who need help.

Billboard's cameras capture top executives from the Latin music community; see page 60.



# Legendary Studio Gets Hi-Tech Renewal

BY STEVEN DUPLER

**NEW YORK** The room is large and dim and high-ceilinged, with the rich, musty smell of history about it. This is Atlantic Studios' main studio, where Aretha, Ray Charles, Cream, the Stones, the Rascals, and scores of other legends recorded their strings of hits.

A year and a half ago, Atlantic embarked on a large-scale renovation which has landed the studio complex just a few light years ahead of where it was, technologically, in those golden days. Back then, Studio A was the only room, and the Atlantic executive offices were just a few steps down the hall.

There are now 30 people on staff at the studios; five of them are full-time maintenance engineers. Atlantic Records has long since moved to the towers of 75 Rockefeller Plaza here.

In addition to the main room, Atlantic Studios boasts the smaller, Neve-equipped Studio B; a 64-channel, fully-automated SSL mixing room; a MIDI pre-production suite; three mastering labs (two disk, one CD); an impressive climate-controlled master tape library; and a number of tape-copying rooms and production offices.

"We didn't want people to think we were resting on our laurels," says Tony O'Brien, a former executive with the Robert Stigwood Organization, who was recently named studio manager. "It's strange—in the past few months we began to

realize two things: first, that many people thought Atlantic Studios existed only for Atlantic artists, which isn't at all true; and second, that because of all the history associated with our name we were not as up to date and current with technology as some other rooms. And that's absolutely not the case."

Atlantic certainly has no shortage of high-tech toys. The studio owns not one but three Sony PCM-3324, 24-track digital recorders, as well as digital two-tracks by Sony, Panasonic, and Mitsubishi. The facility's huge inventory of outboard signal processors includes units by almost every major manufacturer, including Lexicon, Eventide, Audio+Design, Sony, Ursa Major, Orban, Pultec, Valley People, and AMS. The microphone list is equally extensive. And in the way of keyboards, the MIDI facility offers an Emulator II, Synclavier Music System, DX-7, PPG Wave 2.3, and various other instruments.

O'Brien says that outside (non-WEA) clients now make up some 50% of the work at Atlantic. He says that number would probably increase if more people were aware that outside work is welcomed at the facility.

One man who makes sure that point is brought home whenever possible is producer Arif Mardin, who uses Atlantic Studios as his home base. Mardin is currently mixing A&M artist Howard Jones' upcoming album at Atlantic.

"I always bring outside artists



The control room of Studio B at the upgraded Atlantic Studios.

here when I'm working with them," he says. "There's a family atmosphere here that is hard to find elsewhere. Plus, the excellence of the maintenance staff—which is] on call 24 hours a day—means no interruptions due to down time."

Mardin has been associated with Atlantic Records since 1963, when he began as Nesuhi Ertegun's assistant.

"I started doing jazz vault research," he recalls. "Before I got

into the pop music scene, I worked here as studio manager, doing bookings, test pressings, a little of everything. Tom Dowd was chief engineer then."

Atlantic has always been in the forefront of recording technology, Mardin says. "It was on Tom Dowd's insistence, in the '60s, that Atlantic bought one of the very first eight-track recording machines. It almost filled a whole room."

Mardin recalls that the eight-

track was used on an early Ray Charles album. "He was unhappy with the background vocals sung by the Rayettes, so he used the eight-track to record all their parts himself," he laughs.

Mardin says Atlantic to keep expanding technologically to keep up with the industry in all aspects. "If you look in Studio A, you'll see the floors and ceilings are the same but the technology in the control room keeps advancing," he says.

## Audio Track

### LOS ANGELES

**ACTOR/SINGER David Soul** has been working at Cherokee Studios on a project intended to aid 300 retarded children in Guayaquil, Ecuador. Soul has translated one of his songs, "Tomorrow's Child," into Spanish, recruited Ecuadorian singer **Jesus Fichambo** to help out, and completed the tune with engineer/producer **Lee DeCarlo**.

At **Ground Control** in Santa Monica, A&M artist **Joe Jackson** was mixing a live concert recorded in Vancouver with engineer **Paul Ratajczak**. **Darwin Foye** assisted. Also, RCA artist **Mark Jordan** has been tracking vocals for his debut album.

At **King's Sound** in Van Nuys, **Howard Benson** and **Bill Bergman** are producing Bergman's debut album for the Paras/Passport label. **Eddie King** is engineering.

**Toto** is still working in Studio C at **The Complex** in west L.A. The band is producing, with **Greg Ladanyi**, **David Paige**, and **Tom Knox** at the console. And **Philip Bailey** has been tracking in Studio B with engineer **Ed Turney**. **Ry Cooder** was in recently using both Studio B and Stage 1 while working on the soundtrack for the upcoming feature "Extreme Prejudice."

Artist **Burton Cummings** has completed tracking and mixing

songs at **Studio II** in Culver City. **Jason Wolchin** engineered. Also, **Richard Kaplan** was at the board for **Spellbinder**.

**Huey Lewis & the News** have been in at **The Village Recorder's** Studio D, mixing with producer/engineer **Jeff Hendrickson**. **Charlie Brocco** was second engineer. Also there, Chrysalis artist **Laura Hunter** has been mixing with producer **Michael Chapman** and engineer **David Leonard**. **Tom Nist** seconded. **Fiona** was in doing overdubs on the title track to the Lorimar film "Hearts Of Fire," and **Fee Waybill** has been tracking with engineer **Thom Wilson**.

The **Dancing Hoods** have been working on their second album for **Relativity** at **The Sound Factory**. **Steve Berlin** (sax player for **Los Lobos**) is producing.

**Chico DeBarge** has been working on a single for Motown with producer **Gary Taylor** at **Skip Saylor Recording**. **Skip Saylor** is behind the board, assisted by **Tom McCauley** and **Joe Shay**. Also, producer **Keith James** has been recording an EP with **Von Karl** for **Lovelace Productions**. The same trio is engineering.

At **Evergreen Recording** in Burbank, A&M artist **Richard Carpenter** has been working with engineer **Roger Young**, assisted by **Rich Webb**. Also there, composer **Charles Fox** has been working on a project for Walt Disney Produc-

tions. **John Richards** is behind the board, assisted by **Mike Hatcher** and **David Marquette**.

### NEW YORK

At **SHAKEDOWN SOUND**, mix-master **Shep Pettibone** has been producing a 12-inch for **Angela Clemons** as well as two cuts on her new **Portrait/CBS** album. And **Lew Hahn** has been in mixing "Bach In Your Arms" by **Gavin Christopher** for **EMI/Manhattan**. **Rob Paustian** assisted. Also, **Arthur Baker** recently finished his 12-inch mix of **Jeffrey Osborne's** "Room With A View" for A&M Records and is currently producing and mixing two new 12-inch releases for **Criminal Records**. **Dave Ogrin** engineered the Osborne mix, while **Dave Sussman** is behind the board for the other two projects.

**Jhon Fair** has been producing tracks for **Chocquette's** new 12-inch for **Sleeping Bag**, "Tell Me That You Like It," at **INS Recording**. **Kevin Reybolds** is behind the board.

The **Home Girls** have been working at **Sound Heights** in Brooklyn with executive producer **Seymore Porter**. At the board is **Blaise Castellano**, aided by **Christine Raymond** and **Jim Petrie**.

(Continued on next page)



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## AUDIO TRACK

(Continued from page 39)

### OTHER CITIES

**CBS COUNTRY** artist **John Conlee** has been tracking a new album project at **Muscle Shoals Sound Studio** in Sheffield, Ala., with producer **Bud Logan**.

At **Normandy Sound** in Warren, R.I., producers **Doug Shawe** and **Leon Pandarvas** recorded a Broadway soundtrack for "Stardreams." Engineer was **Phil Greene**, accompanied by **Jon Waxman** and assisted by **Mic Stern**. Also, **MX** completed its new album with producer **Rand Jordan** and engineer **Bob Winsor**, who were assisted by **Bill Robinson** and **Ralph Petrarca**.

**Huey Lewis & the News** did final overdubs on their new album at **The Plant** in Sausalito, Calif. Lewis and the band produced; **Phil Kaffel** engineered, assisted by **Rob Beaton**. Also there, **Paul Kantner**, **Jack Ca-**

sady, and **Marty Balin**—all Jefferson Airplane alumni—have been tracking and overdubbing with engineer **Jim Gaines**. Assistant engineers were **Rick Sanchez** and **Robert Missbach**.

**Julio Iglesias** was working at Miami's **Criteria Recording** on vocal overdubs for his new CBS album. **Ramon Arcusa** was at the **SSL**, assisted by **Lee Shapiro**. And boxer **Hector "Macho" Camacho** was in Studio D working on his single, "Macho Time." **Billy Dietrich** engineered and produced, with **Patrice Levinsohn** assisting. Finally, **Stevie Nicks** was in Studio C working on two new songs. **Keith Morrison** engineered, assisted by **Carlos Nieto**.

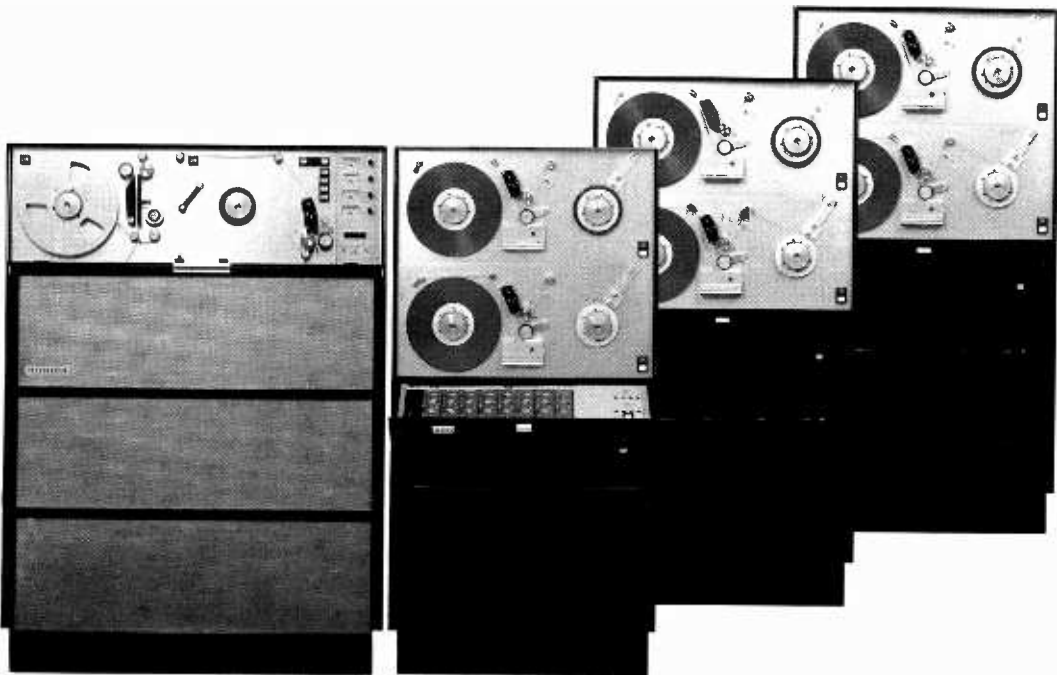
**Reggie Lucas** has been producing CBS artist **Rebe Jackson** at his **Quantum Sound** in Jersey City. **Joe Ferla** engineered.

At **Trod Nossel Recording** in Wallingford, Conn., various indie artists have been in, including **Arnella**, produced by **David Anderson** and **Tyger MacNeal**; **Truth For Youth**, produced by **Larry Smith**; and **Stand**, produced by **Jim Conklin** and **Wilbert Boles**.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.

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BY FRED BRONSON  
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# ...newslines...

**AGFA-GEVAERT N.V.** of Antwerp, Belgium, has purchased a 20% equity interest in **Autographix Inc.**, the Waltham, Mass.-based manufacturer of presentation graphics systems and software. Under the agreement, the two companies will also exchange imaging technology.

**A NEW STATE-OF-THE-ART** 6-inch tape coating line has been unveiled at the **Ampex Corp.** magnetic tape division's **Opelika, Ala.**, manufacturing production center. The new line was opened with a special ribbon-cutting ceremony on July 11, attended by Ampex executives and plant staff. **Donald Bogue**, vice president and general manager of the tape division, says the new line allows Ampex to consolidate all its magnetic tape product development engineering in Opelika. The line, he says, places "experimental capabilities next to the manufacturing facilities. This will help to eliminate problems in new products and get them on the market quicker than before."

**FOR ITS FIRST** major worldwide project, **Allied Artists Concert Productions** is handling all production work on the **Jermaine Jackson** world tour. The company is providing cyscs, scrims, stage legs, smoke machines, lights, sound equipment, and all production transportation for the tour, which runs until Sept. 14.

**A&M MASTERING STUDIOS**, Hollywood, Calif., is now devoting one of its mastering rooms exclusively to digital. **Stewart Whitmore**, formerly of **Digital Magnetics**, has joined A&M and will be working in the new room, which is stocked with a **Sony PCM-1630** processor, two **DMR 4000** digital recorders, and the **DAE-1100** digital editor. The room also has **PCM-1610** and **BVU 800** units.

**THE PARSONS SCHOOL OF DESIGN** in Manhattan is offering several courses for aspiring film and video professionals this fall. First, "Introduction To Film Making" presents an overview of the techniques and technology in 12 sessions, beginning Sept. 24. Tuition is \$230, plus an equipment fee of \$20. Next, **Tima Surmelioglu**, video director of the **Palladium nightclub**, teaches "Video And Film Editing," an introduction to video and film editing methods used in commercials, music videos, sales and industrial films, documentaries, and features. The course begins Sept. 29; tuition is \$230, plus an equipment fee of \$45. Finally, **Surmelioglu** is also teaching "Creating A Short Film," a course that will have students write a treatment and learn about concept development, scriptwriting, storyboards, budgeting, financing, post-production, etc. This course starts Sept. 25 and costs \$230. Contact the school at (212) 741-7576.

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## Stands Sell Quickly For Firato '86

BY WILLEM HOOS

AMSTERDAM So far, about 150 companies, mostly Dutch importers, have booked stands for 1986's Firato, the biannual international audio/-video fair, set for the RAI Exhibition Hall here Aug. 29-Sept. 7.

The event is second only to the Funk Ausstellung in West Berlin as a showcase for the industry. The 1984 fair attracted 326,000 visitors.

This year's show will focus on the compact disk and affiliated technologies. The official opening includes a Grand Gala Du Compact Disc, with a Dutch television program about the configuration to follow.

Dutch multinational Philips has the biggest stand at Firato '86. With Sony, Philips launched the CD in the European market in March 1983. Attention at the fair will be drawn to CD's roles other than as "the LP of the future." For instance, a single CD used in combination with a home computer has a data capacity the equivalent of 150,000 sheets of paper.

Emphasis will also be on the Compact Disc Interactive technology units, jointly developed by Philips and Sony, which make possible a combination of sounds, texts, and graphic designs. And Digital Audio Tape will be given a showcase, along with video hardware and software and such new media developments as cable, satellite, and pay-TV.

Video remains a boom industry in Holland. Some 1.5 million homes have video equipment, a penetration of almost 30%.

## AES Releases Latest Anthology

NEW YORK The Audio Engineering Society (AES) has released the latest publication in its ongoing series of anthologies: "Stereophonic Techniques," edited by noted audiologist John M. Eargle.

The book is made up of 67 documents, articles, and technical papers covering the development of the art and science of stereo.

They are drawn not only from the AES Journal, but also from other leading technical publications, including Audio Engineering (now Audio), Electrical Engineering, IRE Transactions on Audio, Journal of the Acoustical Society of America, and the Journal of the Society of Motion Picture & Television Engineers.

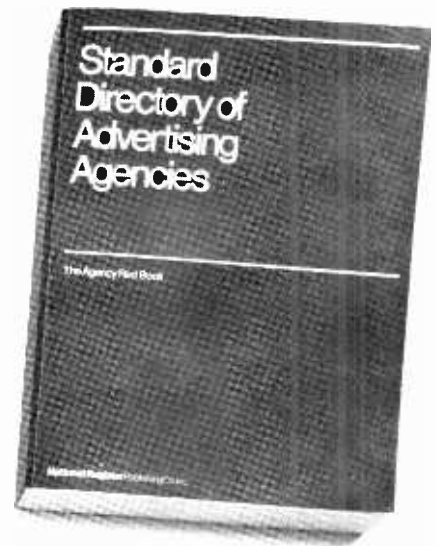
"Stereophonic Techniques" is divided into five sections: Historical Papers, Analysis and Experimentation, Studio Technology, Broadcasting, and The Consumer Interface. Cost of the hard-bound volume is \$27 to AES members, \$30 for nonmembers.

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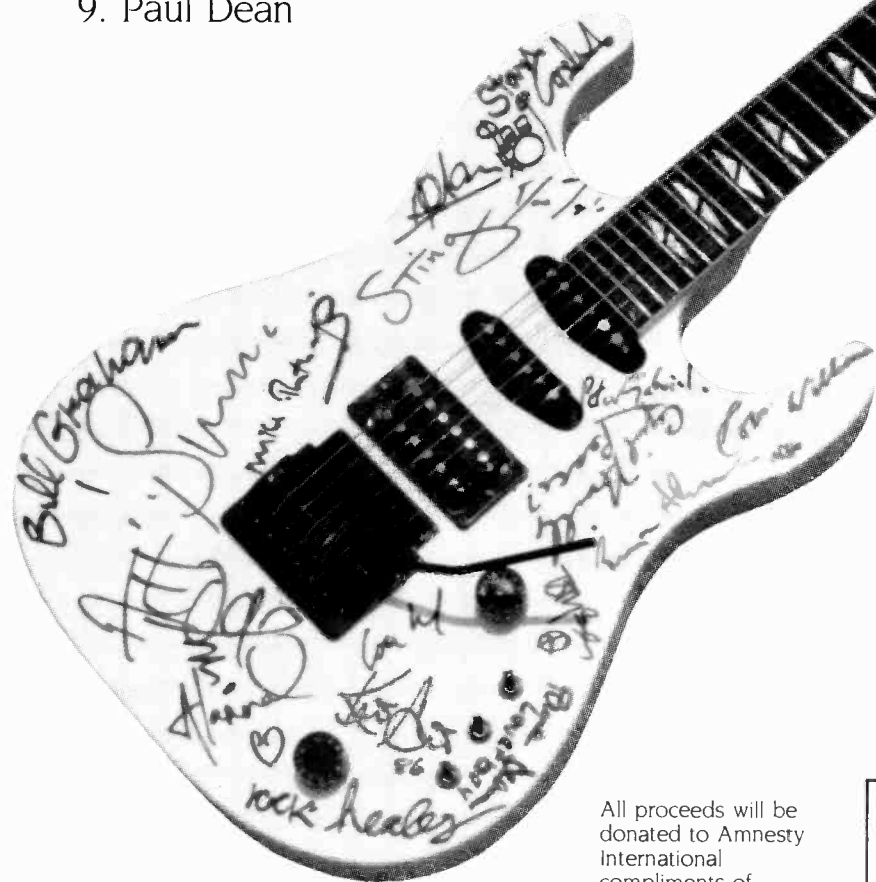
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# Win An Original Gibson Autographed US-1 Proto-Type Guitar

On June 13, 1986 these artists gathered to raise money to help free Political prisoners:

- |                     |                           |
|---------------------|---------------------------|
| 1. Sting            | 10. Alannah Curry         |
| 2. Andy Summers     | 11. Tom Bailey            |
| 3. Stewart Copeland | 12. Joan Baez             |
| 4. Peter Gabriel    | 13. Neville Brothers Band |
| 5. Brian Adams      | 14. Robin Williams        |
| 6. Keith Scott      | 15. Richard Belzer        |
| 7. Mike Rutherford  | 16. Bill Graham           |
| 8. Lou Reed         | 17. Jack Healey           |
| 9. Paul Dean        |                           |



The Gibson Research and Development team has just patented a new creation, the US-1. This solid body guitar features the revolutionary breakthrough of CHROMYTE™ (Pat. Pend.), a hardwood with unique acoustical properties. Weighing in at only 7 pounds, the lightest guitar made produces a fierce attack and screaming dynamics. We've also added our new ultra-hot Gibson-designed single and double coil power pick-ups. The US-1, a HIGH-TECH professional instrument at an unbelievable PRICE!

Coming Soon to Your Favorite Music Store.

## Drawing To Be Held on Dec. 15, 1986

### WIN A PIECE OF ROCK HISTORY

Please fill out coupon, clip and mail to:  
GIBSON/AMNESTY • 641 Massman Dr. • Nashville, TN 37210

Any donation is acceptable, I am donating \$ \_\_\_\_\_

Signed \_\_\_\_\_  
(No Purchase necessary)

Deadline for entries is Nov. 30, 1986 (Please Print)

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone ( ) \_\_\_\_\_

Drawing to be held on Dec. 15, 1986.

All proceeds will be donated to Amnesty International compliments of Gibson Guitar Corp. GPI Publications, Harris Publications and Cherry Lane Music and their employees are ineligible. Void where prohibited.



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*We salute Music Television on their 5<sup>th</sup> Birthday!*







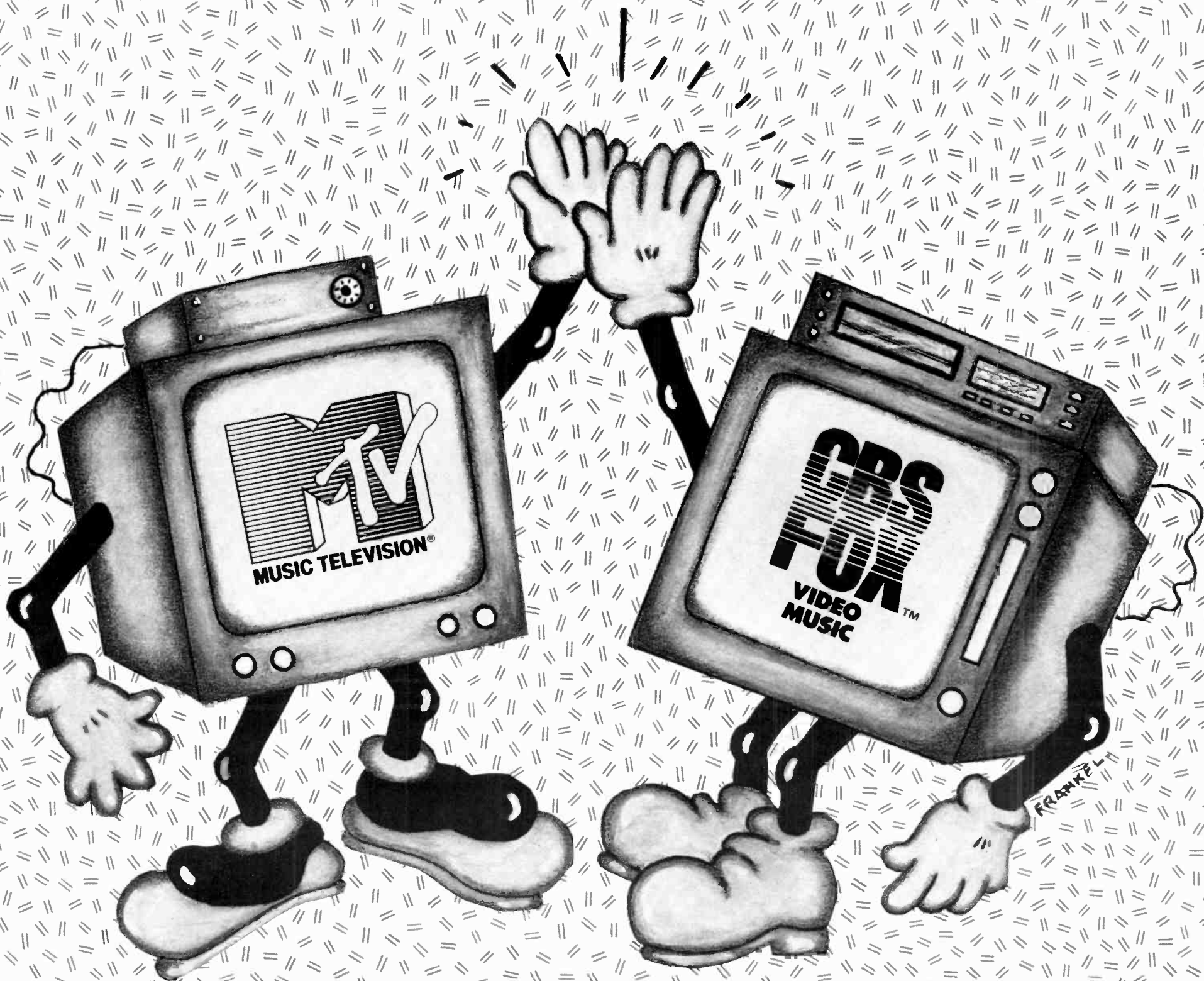
“If you can find  
a better 24 hour  
music video channel  
I’ll buy it!”



The MCA Music Entertainment Group Congratulates  
on Five Years of Artist Development.







# WAY TO GO MTV!

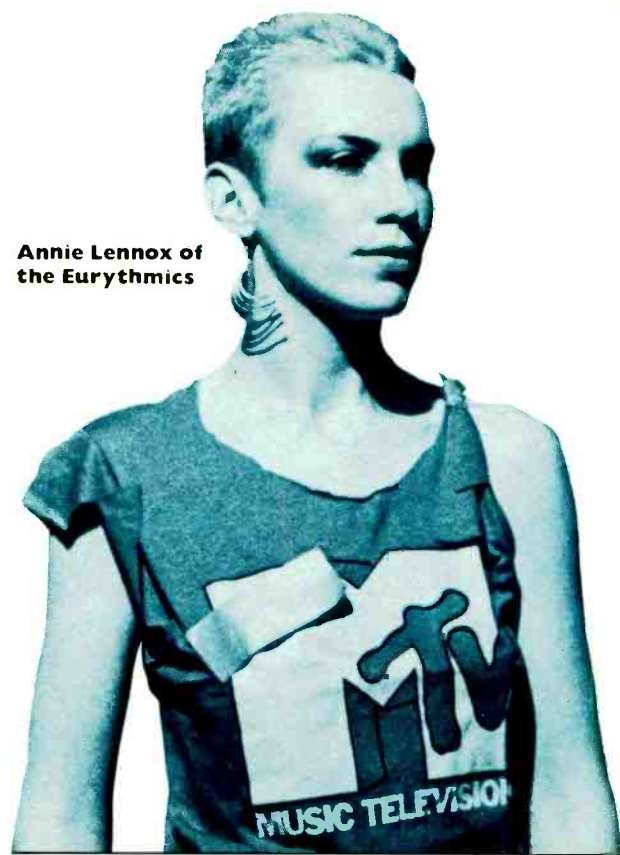
A High Five from your friends at CBS/FOX VIDEO MUSIC.

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**Sometimes  
it's hard to  
remember music  
before MTV.**  
Aquarian Weekly, Feb. 26, 1986

Annie Lennox of  
the Eurythmics



12:01 A.M. New York—"The Loft, a nondescript restaurant and bar across the Hudson River in Fort Lee, N.J., is a strange place to launch an estimated \$15-to-\$20-million television operation.

"But that's where 150 staff members and friends headed by limousine, chartered bus and taxi Friday night from Warner Amex Satellite Entertainment Co.'s Manhattan offices to celebrate the birth of MTV: Music Television, a 24-hour cable program service specializing in stereo rock. Fort Lee was the closest to Manhattan where MTV was being shown via cable.

"When MTV went on the air at midnight, the Loft's downstairs banquet room resembled a winning candidate's headquarters on election night.

"Gathered around a half-dozen TV sets, they cheered wildly when anything came on the screen: the music, the commercials, the station logos. Unlike election night, however, the results of MTV's campaign won't be known for weeks, maybe months."

**Robert Hilburn, Los Angeles Times, Aug. 4, 1981**

"MTV offers all-day, all-night music, with each piece of music accompanied by a brief film. Some of them (the films) are brilliant.... The other thing about video, shown relentlessly 24 hours a day, eating up miles and miles of film, is, random viewing suggests, its good taste. Violence is absent; sex is implied, never overt, and even when it is implied, it is so stylized that most of the time it just seems amusing."

**John Corry, New York Times, April 20, 1983**

"Rock video is finally giving the television generation a chance to make its own mark on the tube."

**Newsweek, April 18, 1983**

"In Southern California they kind of update the math books. For example, it says, 'Sally's mother gets \$500 a week alimony, but spends \$200 on an analyst. Will there be enough money for Sally to buy MTV?'"

**Johnny Carson, Tonight Show, NBC TV Network, April 27, 1983**

"So far cable's few innovative approaches have been confined to channels aimed at specialized tastes. Perhaps the most arresting example of such 'narrowcasting' is MTV: MUSIC TELEVISION, a round-the-clock rock-music service that has signed up 5 million subscribers in just one year... MTV: Music Television presents brilliantly crafted rock 'essays' loaded with surrealistic graphic effects."

**Harry F. Waters, Newsweek, Aug. 30, 1982**

"The Best of 1982... MTV... Basically FM with pictures, MTV: MUSIC TELEVISION is a 24-hour cable service whose imaginative video tapes illustrating rock recordings expand TV's generally unadventurous visual vocabulary."

**Time, Jan. 3, 1983**

"MTV gets the newcomer-of-the-year award hands down. Advertisers love the concept, and the ability to attract the hard-to-reach 12 to 34 year-old audience."

**CableVision, Aug. 31, 1981**

"MTV appears to offer an exciting alternative. Not only do we get to see new groups along with the established hit-makers, we hear them in stereo, too. At least we will soon."

**Metroland, Albany, NY, Aug. 13, 1981**

"The look of a group is particularly important nowadays because of MTV: MUSIC TELEVISION, the rock music cable channel that turns the visually bizarre into a marketing advantage... in the past year, it exposed some two dozen New Music groups to a potential audience of several million viewers."

**Wall Street Journal, May 13, 1983**

"It (MTV) has made overnight stars out of rock groups whose records had been gathering dust. It uses some of the most creative video and editing techniques seen on television."

**Ted Koppel, ABC Nightline, May 13, 1983**

## BILLBOARD "HOT 100"

NUMBER OF SONGS REPRESENTED WITH VIDEO

<b>MAY 1981</b> 23 out of 100	<b>MAY 1984</b> 76 out of 100
<b>MAY 1982</b> 30 out of 100	<b>MAY 1985</b> 78 out of 100
<b>MAY 1983</b> 59 out of 100	<b>MAY 1986</b> 82 out of 100

# 1981

Prince Charles and Diana Spencer wed

Rubik's Cube becomes a craze

The rock band called the MBAs record a love ballad for Bethlehem Steel

Rolling Stones start 20-city U.S. tour in Philadelphia

**SEPTEMBER 4, 1981**  
Charlie Daniels live concert from Saratoga Springs, television's first live stereo cable concert

**DECEMBER 5, 1981**  
Rolling Stones One Night Stand promotion

**DECEMBER 1981**  
MTV named "Product of the Year 1981" by Fortune magazine

**AUGUST 1, 1981**  
12:01 am, MTV launches with first hour videos by Buggles, Pat Benatar, Rod Stewart, The Who, Cliff Richard, Todd Rundgren, Styx, Split Enz and .38 Special

**AUGUST 1, 1981**  
Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson, and Martha Quinn become 1st MTV VJs

**AUGUST 8, 1981**  
MTV broadcasts REO Speedwagon in concert, the first televised concert in stereo and first in MTV's weekly series of Saturday night concerts

**OCTOBER 4, 1981**  
"The Vistor"—Mick Fleetwood documentary

**OCTOBER 10, 1981**  
Journey One Night Stand promotion

**DECEMBER 31, 1981**  
First MTV NEW YEAR'S EVE ROCK 'N' ROLL BALL, starring Karla DeVito, Bow Wow Wow, and David Johansen

Grammy winner for Best Song of the Year (1981)—"Bette Davis Eyes"

New York inventor comes out with bikinis that hook into a stereo and cause vibrations in the crotch

Freshman congressman John LeBoutillier (R-NY) says he would consider abandoning his political career to tour with the rock group, the Eagles



"Record retailers in the areas in which MTV is on cable have reported a direct correlation between the discs their customers are buying and the rock acts that appear on MTV. A & M executives cite breakthrough sales for Squeeze in Oklahoma, Indiana, and other midwestern regions following the airing of a Squeeze video tape. The Tubes' 'Completion Backward Principle' experienced a similar sales upswing after MTV exposure."  
**Hifidelity, Jan. 1982**

"With advent of MTV, groups like Wham! and Tears for Fears go right into people's living rooms. That enables you to take shortcuts in touring."  
**Jazz Summers, co-manager, Wham!, Billboard, Sept. 9, 1985**

"MTV seems to be the only broadcast format broadening its guidelines with a commitment toward artist development."  
**Irving Azoff, MCA President, NARM Keynote Address, March 8, 1986**

"If you're not on MTV, to a large share of consumers, you just don't exist."  
**Len Eband, Sr. VP/GM Video, PolyGram Records, Houston Post, Oct. 7, 1984**

"MTV has had more than a positive effect on the industry. What it has done is had a direct effect on sales of songs that have been played in fairly heavy rotation. More importantly, over that, is what it has done to radio. Where radio had been taking the safe, staid road in programming, I think the success of MTV has stimulated programmers to change rotations and format."  
**Russ Solomon, President, Tower Records chain**

"MTV played a key role in EMI America's marketing and promotion for Pet Shop Boys."  
**Colin Stewart, Marketing & Sales, EMI America, Billboard, July 19, 1986**

"Video exposure on MTV is the predominant vehicle for marketing records."  
**Bob Krasnow, Chairman, Elektra, as quoted in Adweek special edition, Nov. 1984**

"Duran Duran is one of the first groups that owe their success to what is called video music...and something else, called MTV, or Music Television."  
**Joan Lunden, ABC Good Morning America, June 20, 1983**

"MTV has introduced the most publicized new medium for delivery of music since commercial radio reared its head in 1922."  
**Billboard, May 5, 1984**

"In developing a marketing plan for your artist, MTV plays a significant role. The music news provides itineraries and updates about your activity in regional areas, the audience gets to take a look at the act, and, hopefully, buy the album to the concert to see the act live. It's why more than a few people want their MTV."  
**Harriet Sternberg Zucker, VP, Creative Services, Kragen & Company, Hollywood Reporter, March 1985**

"MTV has very quickly established itself as an effective barometer of new trends and fresh talent in music. The nationwide exposure it gives to both new and established acts allows the audience to experience music unimagined just a few years ago."  
**Jack Craig, President, Chrysalis Records**

"MTV has impacted the recording industry in many ways and will continue to do so. The most important of its influences has been on radio. MTV forced programmers to recognize the stagnant state that they were in and changed their direction to an exciting, new contemporary format. My view is that MTV is responsible for this critical transition."  
**Jim Mazza, President, EMI Records**

"To say that MTV has begun a revolution in our business is a gross understatement. It is no coincidence that the resurgence we are now experiencing coincides with the growth of MTV."  
**Ed Rosenblatt, President, Geffen Records**

"All my friends' kids, they always tell me, man, they're glued to that MTV!"  
**Bruce Springsteen**

"It's had a positive effect [on record sales]..."  
**Harold Vogel, V.P., Merrill Lynch, AP, Feb. 25, 1985**



Rock Artist Cyndi Lauper prepares for "The War To Settle The Score"



MTV Contest Winner Brian Zaremski "On The Road With Bruce"

**No form of American Entertainment has been immune from MTV. Not fashion, not film, not radio, not music, not television.**

San Diego Union, Aug. 25, 1985

**1982**



**FEBRUARY 7, 1982**  
 "The News That Rocked '81" marks MTV's first year-end hour-long special with interviews, concert footage

**FEBRUARY 12, 1982**  
 Hawaiian Holiday Promotion with Devo



Sting, still with the Police, appears in the film "Brimstone & Treacle"

Grammy winner for Best Song of the Year (1982)—"Always on My Mind"

**MAY 8, 1982**  
 MTV House Party, Mt. Clemons, Detroit (Huey Lewis plays)

**MARCH 1, 1982**  
 "I WANT MY MTV" advertising campaign debuts with Pete Townsend, Stevie Nicks, Mick Jagger, Adam Ant, Pat Benatar, the Police, David Bowie

Van Halen takes the country by storm on their national tour

**JULY 14, 1982**  
 "The Wall," Pink Floyd's premiere in London, "MTV Takes You to the Wall"

Cable television brings in \$4.6 billion, and in some major cities viewers can tune in to over 50 channels

The Doobie Brothers call it quits

**JULY 15, 1982**  
 Winner of First MTV Friday Night Video Fight: Def Leppard over Duran Duran. "Is There Something I Should Know" goes on to win 9 weeks in a row...

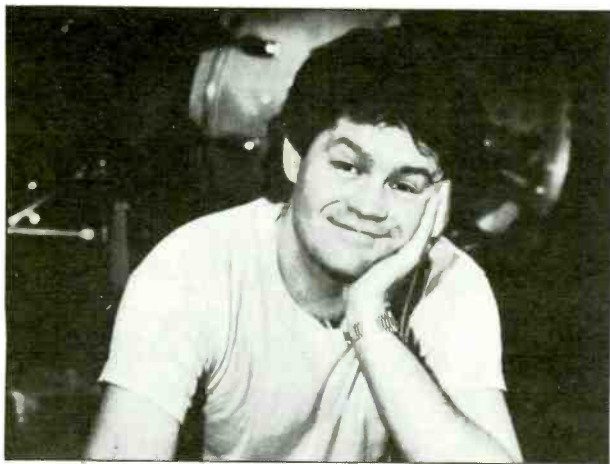


**SEPTEMBER 1982**  
 On Air Merchandise program begins—16 weeks later, over 20,000 items ordered

"E.T." after bringing in over \$300 million in its first six months, is well on the way to becoming the biggest box office hit in history

**DECEMBER 31, 1982**  
 Second Annual MTV NEW YEAR'S EVE ROCK 'N' ROLL BALL ushers in 1983, performers are Flock of Seagulls, Duran Duran, Jack Mack & the Heart Attack and The Producers





Mickey Dolenz muses over MTV Monkee Madness

"The Monkees Marathon was the major TV retrospective of the Year. It's what's great about TV. Every so often you have an experience that completely warps your mind. You can't watch 45 episodes of The Monkees without it having some effect."

Marvin Kitman, Newsday, Feb. 25, 1986

"When [tour promoter] David Fishof convinced the three Monkees to go on tour, he expected the appeal to be limited. But then, MTV started running the old TV series. 'I freaked out,' Fishof says. 'MTV brought in a whole teen audience.' The historic date was Feb. 23—MTV debuted The Monkees in a 22½ hour marathon. And it left viewers screaming for more. MTV dubbed March 'Monkees Month' and aired the series twice a day. By April the fervor had spread and MTV showed the Monkees three times a day."

Rosemary Breslin, Daily News, May 22, 1986

Reporter Rosanna Scotto to little girl: "Are you a little young to know who The Monkees are?"

Little girl: "No."

Reporter: "Why?"

Little Girl: "Because they're on MTV at 8:00 every night."

WNYW-TV, New York, May 28, 1986

"I think essentially MTV—we've got to hand it to them—[for the renewed interest]."

Monkee Mickey Dolenz, Eyewitness News, New York, May 28, 1986

"While Fishof was planning the tour, MTV ran a 22½ hour Monkees marathon without a break. Interest in the long dissolved group was given a considerable boost by the broadcasts."

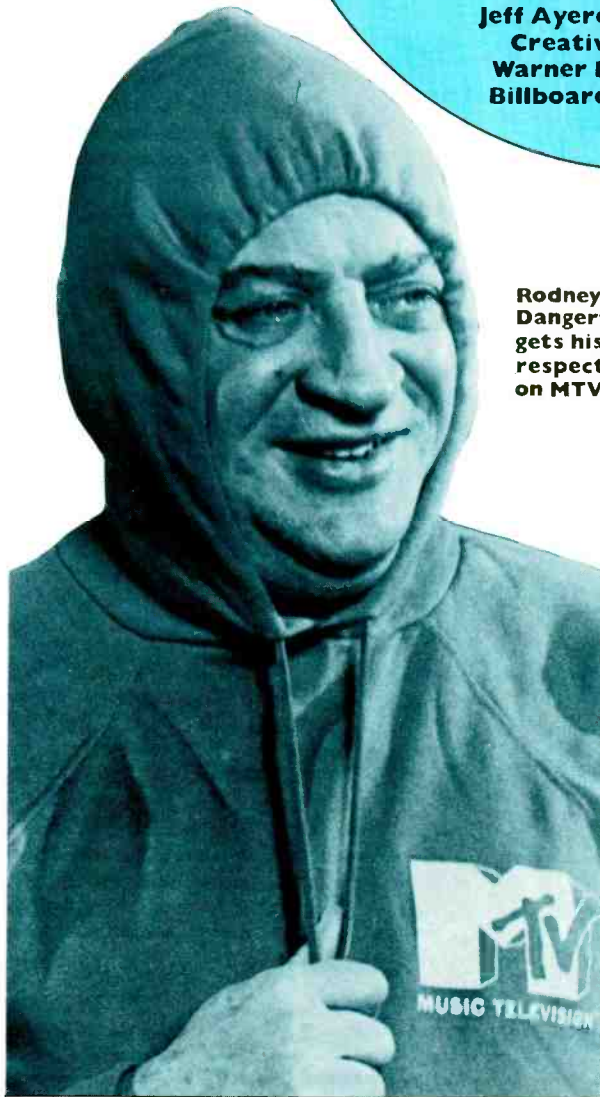
Jeff Tamarkin, Billboard, June 7, 1986

"Clearly breaking an act via MTV is a very strong, direct and seemingly proven way of doing it."

James Mervis, Music Consultant, as quoted in Financial World, Sept. 4-17, 1985

Look at the record business prior to MTV. I remember the Newsweek cover that announced video games were dead, and then the issue saying MTV was on the scene. All of a sudden, the record business, which was in a slump, wasn't in a slump. I swear there's a correlation there.

Jeff Ayeroff, VP/Director, Creative Marketing, Warner Bros. Records, Billboard, May 10, 1986



Rodney Dangerfield gets his respect on MTV



Madonna at 1st Annual MTV Video Music Awards

"Music videos and the success of MTV have changed the thinking of the studios."

Danny Goldberg, Billboard, April 24, 1984

"Further evidence of MTV's impact on the mainstream is that some of the young directors who have made rock videos are now making big budget movies."

TV Guide, June 8, 1985

"Stone's 'Harlem Shuffle' Video Plays in 100 Movie Theatres."

Billboard, March 28, 1986

"MTV has had a big impact; it's made us realize the strong audience of kids out there."

Peter Chernin, Showtime, Billboard, June 2, 1983

"The sold out [Amnesty International] show will start at noon, rain or shine. It will be carried live on Westwood One and MTV—which is credited with a major role in the show's development..."

Daily News, June 13, 1986

# 1983

Diana Ross Concert in Central Park draws 400,000 people

FEBRUARY 20, 1983 "Reefer Madness," the government-sponsored "documentary" on marijuana, is aired

Mick Jagger turns 40

MARCH 14, 1983 "Basement Tapes," featuring video clips from local talent, makes its debut

Flashdance becomes a \$100 million dollar hit

MARCH 20, 1983 World premiere of Billy Joel's "Pressure"

FEBRUARY 17, 1983 MTV honored in this week's issue of ROLLING STONE as one of the "Winners of 1982"

Prince's "Purple Rain" opens in April

MARCH 31, 1983 World premiere of Michael Jackson's "Beat It"

JUNE 29, 1983 MTV's "The Cutting Edge" series broadcasts the world premiere of The Police's "Every Breath You Take" video

Grammy winner for Best Song of the Year (1983)—"Every Breath You Take"

August: Duran Duran has first LP in top 10

MAY 1983 MTV covers US Festival

MAY 11, 1983 "Maniac" (Flashdance) video premieres

JUNE 1983 MTV wins 2 Clio Awards for advertising excellence

Michael Jackson's number one hit LP, "Thriller," provides the music for a 14-minute, \$800,000 horror movie short and spawns a record top 10 singles

DECEMBER 2, 1983 MTV debuts Michael Jackson's 14-minute "Thriller" film

DECEMBER 31, 1983 Third annual MTV NEW YEAR'S EVE ROCK 'N' ROLL BALL



"MTV is an institution. There is a whole generation out there molded and influenced by it... The working title for 'Miami Vice' was 'MTV Cops.'"  
**Brandon Tartikoff, President, NBC Entertainment**

"MTV re-educated and expanded people's capacities and brought a new style of story-telling to the small screen."  
**Anthony Yerkovich, Creator, "Miami Vice"**

"MTV was critical to the success of *Flashdance* because it allowed the marketplace to see the marriage between film, performers and music... it gave tremendous credibility to the film and talked specifically to the audience the film was geared for."  
**Peter Guber, Producer, "Flashdance"**

"MTV is felt all over Madison Avenue now. You see it in theatres... when Tina Turner gets into *Mad Max: Beyond Thunderdome* basically because of her videos."  
**Bob Giraldo, Director**

"MTV has provided movie studios an invaluable source of target marketing for their product, while rock video stations attract viewers—and advertisers—by showcasing that product."  
**Advertising Age, Jan. 31, 1985**

"Take *Risky Business*. A good movie, we thought, but a first-time director, and Tom Cruise and Rebecca De Mornay in their first starring roles. Still, a movie that we thought we could sell on MTV." (The film made \$80 million.)  
**David Geffen, Producer**

"MTV is a magnetic force."  
**Michael Eisner, Chairman/CEO, Walt Disney Prod.**

"Upper middle class teenagers are the biggest watchers of MTV; it would have been ridiculous *not* to have it in the novel, since it's such a pervasive part of United States youth culture."  
**Author Bret Ellis of bestseller, "Less Than Zero"**

"The kids who are watching MTV are involved with music and music is involved with clothes. MTV has promoted fashion in the U.S."  
**Les Cotler, President, Cotler**

"Fashion shows for teens are nonexistent. The fashion show is what's on MTV."  
**The New York Times, Nov. 17, 1985**

"Hot fashion trends get prime-time exposure on MTV."  
**Daily News, May 17, 1985**

"The best way to start a Fashion trend is on MTV."  
**Penny Kjellberg, Fishman Creative Associates, Fashion Video, 1986**

"Like many fashion comebacks, its success is due to MTV. That's where it [bare midriff a la Madonna] became acceptable."  
**Betsey Johnson, Newsweek, Feb. 24, 1986**

"Where, one wonders, would this year's hottest European imports be without MTV?... Benetton, modular stores from Italy offering chic fashion-conscious youthful merchandise... supported national distribution with a major advertising campaign (including) MTV commercials this fall."  
**Adweek, Nov. 4, 1985**



**Clarence Clemons on the MTV set**

The positive impact MTV has had on our subscribers is really amazing. It's all we're hearing about from our younger people these days.

**Pat Stanfield, Tulsa Cable, Tulsa, OK**

"We've been going through an image change for the last year and have been looking for different and exciting media. When our media buying service brought the video awards show (MTV Video Music Awards) to me, I immediately knew it was right."  
**Carol Feinberg, Advertising Director, Thom McAn**

"Sponsors such as Levi Strauss, RPM, Union Bay Sportswear, Cotler, Chams de Baron, Sasson and Members Only by Europe Craft believe MTV is one of the most effective ways to reach the young men's market."  
**Daily News Record, July 6, 1983**

"The beauty of MTV,' Thomas Sharbaugh, group marketing manager for Anheuser-Busch, said, 'is that there's nobody tuned in that doesn't understand it.'"  
**New York Times, Nov. 10, 1982**

"MTV is right on target, opines Paul Green, vice president and general manager of national broadcasting for McCann Erickson. 'I'm meeting more people who want to see us incorporate MTV in their media mix.'"  
**Billboard, July 2, 1983**

"Ira Tumpowsky, vice president and group supervisor of cable television for Young & Rubicam, has also targeted MTV as one of cable's winners. Tumpowsky has placed ads for Cadbury, Suzuki and CBS Records on MTV."  
**Billboard, July 2, 1983**

"Levi's 501 jeans, Pepsi's Michael Jackson and Lionel Richie ads, Mercury Cougar's 'Help' campaign—all inspired by and shown on MTV...."  
**Esquire, Dec. 1985**

# 1984

**JANUARY 19, 1984**  
 MTV World Premieres "The Making of Michael Jackson's Thriller"

**JANUARY 25, 1984**  
 Eddie Murphy is Guest VJ

**FEBRUARY 27, 1984**  
 World Premiere of the commercial and interview with director Bob Giraldo

"Miami Vice" brings the MTV style to broadcast television

**MARCH 13, 1984**  
 Premiere of THE MTV TOP TWENTY VIDEO COUNTDOWN show

**MARCH 21, 1984**  
 Kurt Jefferies of Phoenixville, PA, is chosen winner of the LOST WEEKEND WITH VAN HALEN promotion. He is one of over one million entrants.

Bruce Springsteen's "Born in the U.S.A." album goes platinum and his concert tour is rated the best rock show on the road

**JUNE 8, 1984**  
 "Ghostbusters" video premieres

**JULY 26, 1984**  
 MTV presents live coverage of "Purple Rain" premiere

**JULY 1, 1984**  
 22 year-old Susan Miles wins MTV Party House with John Cougar Mellencamp and paints the mother pink

**SEPTEMBER 14, 1984**  
 First MTV VIDEO MUSIC AWARDS from Radio City Music Hall. Bette Midler and Dan Aykroyd are hosts. Performances by Huey Lewis and the News, Rod Stewart, Madonna, Tina Turner and ZZ Top

Videos "Dancin in the Streets" and "Holding Out for a Hero" spur success of movie "Footloose"

People magazine puts "Born in the U.S.A." and "Private Dancer" on their best song list.

Grammy winner for Best New Song of the Year (1984)—"What's Love Got to Do With It?"



"Three years ago we produced a 30-second rock video spot for the Frisbee disc, designed especially for MTV. ...it worked because Frisbee, our teen target, and rock video techniques made a great marriage."

**Robert K. Gardner, President, Gardner Communications**

"General Electric is one of several dozen advertisers that have traded in hard-sell dialogue and simplistic jingles for foggy imagery, fantasy sequences and pulsating rock music."

**On Cable, May 1985**

G.E.—"We needed to talk to kids on their level, and today that's the MTV approach.... Young people are so used to watching MTV that anything less isn't enough."

**Paul Cappelli, Producer/Writer, G.E. commercial**

Okidata—"The spot was specifically designed for MTV's target demographics. There are a lot of computer users in that group."

**Tim Kelley, Acct. Exec., Shimer/von Cantz**

"Promotional mentions of Sparkomatic on MTV were worth as much as \$1 million."

**Edward Anchel, President, Sparkomatic**

"('The Wall' commercial) speaks to the people who buy Doritos—the 12 to 34 group."

**Elliot Bloom, Public Relations, Frito Lay**

Kraft "designed a multi-product campaign specifically for MTV to appeal to the youth market."

**Food and Beverage Marketing, April, 1985**

"MTV gives us an opportunity to reach teens and young adults in an environment they're comfortable with."

**Ira Tumpowsky, Young & Rubicam, CableVision**

"Madison Avenue is banking on MTV-styled commercials to sell everything from jeans to fast food."

**On Cable, May 1985**

"We wanted to create a fantasy experience the way MTV does."

**Paula Kahn, Sr. VP, J. Walter Thompson, On Cable, May 1985**

"Clients such as Volkswagen and Crest toothpaste have found this MTV look to be particularly useful in reaching younger audiences."

**Adweek, March 31, 1986**

"Upbeat, MTV style spots emphasizing the pump dispenser helped Colgate become efficiency leader in 1985."

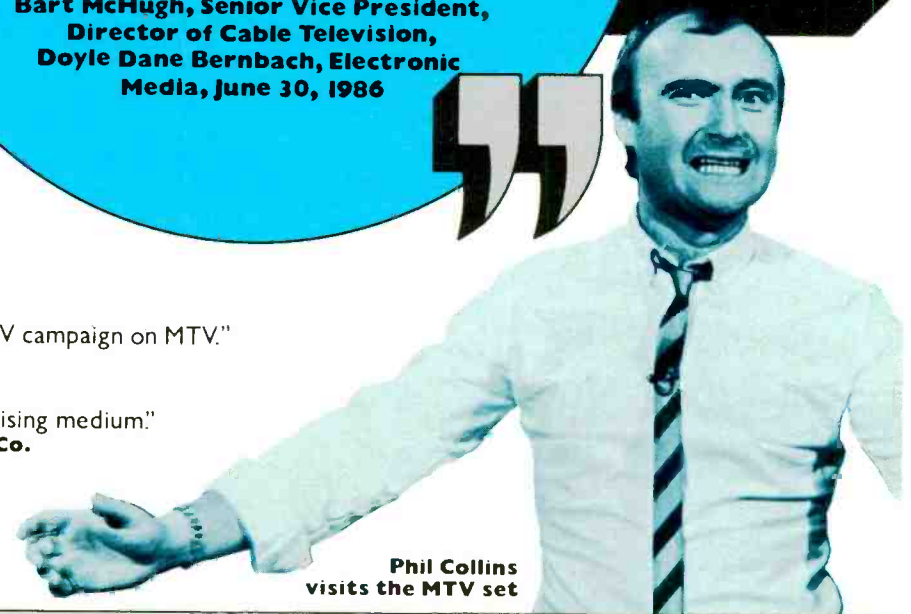
**Adweek, April 7, 1986**

"Without question, MTV is the most effective way to meet your target if you're trying to reach young people."

**Sam Gerson, President, Gap Division, The Gap, Daily News Record, July 6, 1983**

**"No one has yet been able to show me a better way to reach this audience in broadcast, cable or print."**

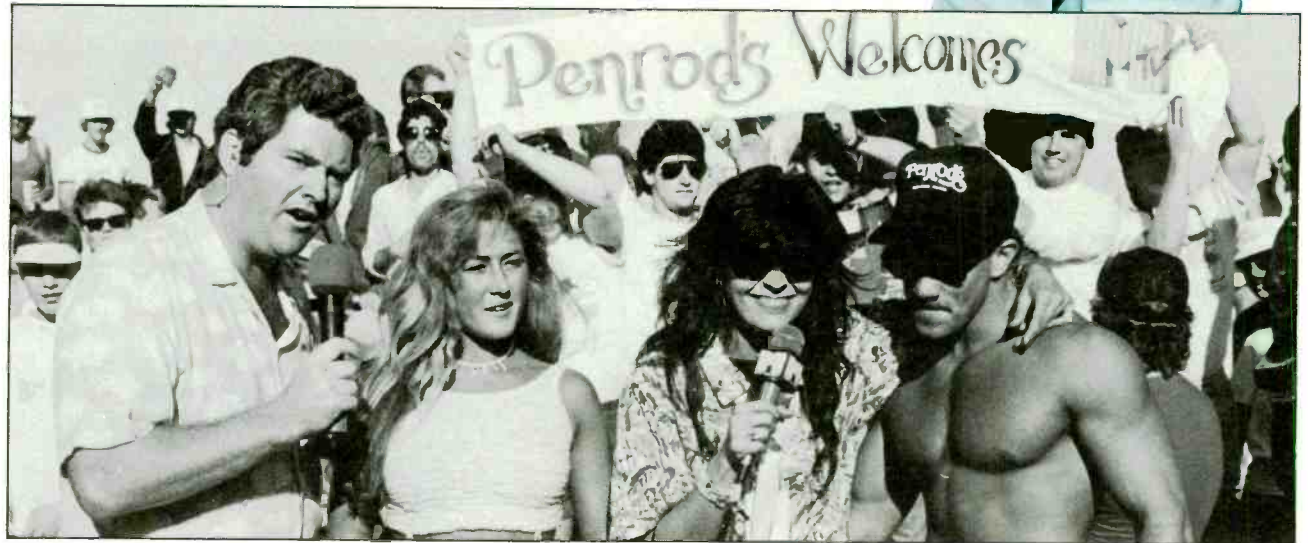
**Bart McHugh, Senior Vice President, Director of Cable Television, Doyle Dane Bernbach, Electronic Media, June 30, 1986**



**Phil Collins visits the MTV set**

"Benetton breaks first national US TV campaign on MTV." **Adweek headline, Sept. 1985**

"MTV is clearly a very strong advertising medium." **Tony Hoffman, Analyst, Crain & Co.**



**"MTV Live from Daytona"**

# 1985



**JANUARY 1, 1985**  
Three of the four top-grossing films for the week: "Beverly Hills Cop," "Dune," "2010"—all represented with videos on MTV

**FEBRUARY 8-10, 1985**  
Mick Jagger Weekend

"Miami Vice" picks up 15 Emmy nominations

Grammy winner for Best New Song of the Year (1985)—"We Are the World"

**MAY 6, 1985**  
MTV announces Million Dollar Giveaway contest

**MAY 24, 1985**  
David Lee Roth Weekend

**JUNE 5, 1985**  
MTV debuts first comedy series, "The Young Ones," chronicling the exploits of four lunatic college students

**JULY 13, 1985**  
MTV presents 17 hours of LIVE AID. This concert, hosted by Irish rocker Bob Geldof's organization Band Aid, emanates from two stadiums on two continents with all proceeds going toward African famine relief. A veritable Who's Who in rock and roll perform. Highlights include: the re-union of Led Zeppelin and The Who, Mick Jagger, Phil Collins on both Power Station, Simple Minds, the Pretenders, Bryan Adams, Neil Young, Dire Straits, Elton John, Sting, U2, Paul McCartney, Paul Young, Tom Petty and the Heartbreakers, and Eric Clapton

**SEPTEMBER 8, 1985**  
MTV Presents: John Cougar Mellencamp. MTV follows Mellencamp to his hometown of Seymour, Indiana, as well as at work on three new videos from album, "Scarecrow"

Springsteen's "Born in the U.S.A." sells 15 million copies worldwide and he ties the knot with Julianne Phillips

50 country and rock performers gather in Champaign, IL, for FARM AID

**SEPTEMBER 13, 1985**  
Second Annual MTV VIDEO MUSIC AWARDS from Radio City Music Hall. Host Eddie Murphy introduces performers Sting, Pat Benatar, John Cougar Mellencamp, Tears for Fears, Eurythmics and Daryl Hall and John Oates

**OCTOBER 30, 1985**  
Premiere of "Sun City" video by Artists United Against Apartheid

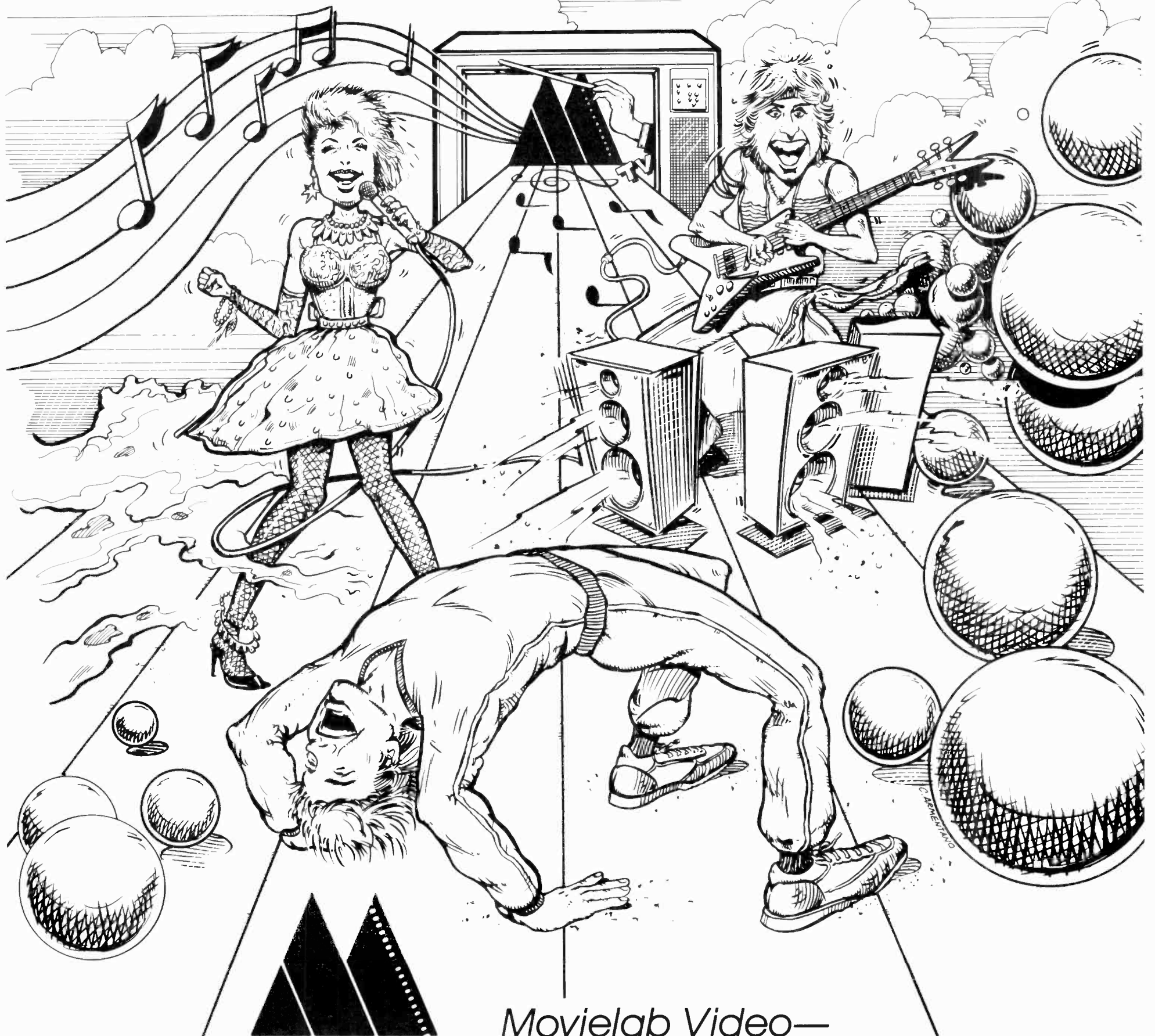
45 of the hottest musical artists gather to make USA for Africa's "We Are the World"

**DECEMBER 31, 1985**  
Fifth Annual MTV NEW YEAR'S EVE ROCK 'N' ROLL BALL features Starship, the Hooters and Charlie Sexton





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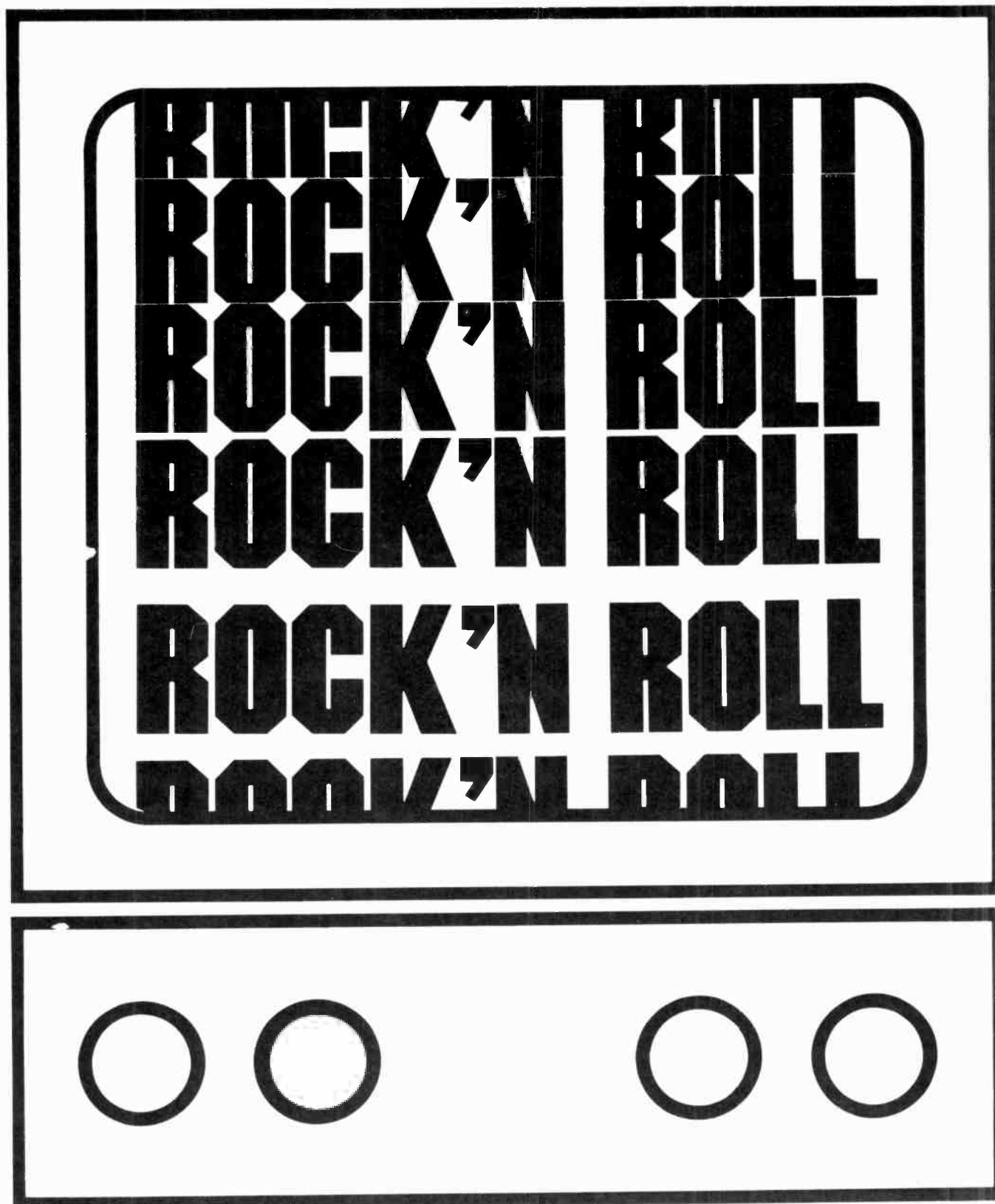


*Happy Fifth Birthday!*  
*We'll Party*  
*with you anytime!*



**WESTWOOD ONE RADIO NETWORKS**





Happy fifth, MTV.

PolyGram Records  
\*\*\*\*\*



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**Daryl Hall and John Oates at the 2nd VMA**

"New York men like MTV-type clothes."

**Kevin Krier, Associate Fashion Director, Men's Fashion Association**

"Mary Russell, fashion Editor of Elle Magazine, was one of the first to see commercial possibilities of fashion and television, along the lines of MTV. Smart lady."

**James Brady, Ad Age, Feb. 17, 1986**

"Even louder than Friday's fireworks was the MTV party boat, a converted ferry pulsating with 35,000 watts of music by the Texas rock band ZZ Top. The tunes attracted hundreds of small craft which surrounded the cable music channel's boat for what amounted to a free Fourth of July concert in the middle of New York Harbor."

**Newsweek, July 14, 1986**

"Then there was MTV's ferry hoopla, which surely was the longest (4 p.m. 'til midnight) and probably the loudest: Rockers ZZ Top played for close to 400 stars and fans on board and a floating audience on boats all round."

**People, July 21, 1986**

"It looks like a hot summer's on the way...MTV: the smart place to see your favorite rock music."


**Ken Hoffman, The Houston Post, June 9, 1986**




**Herbie Hancock with his five MTV VMA statuettes**

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**OUR  
MUSIC  
NEVER  
LOOKED SO  
GOOD**



**Congratulations MTV on your Fifth Anniversary.**

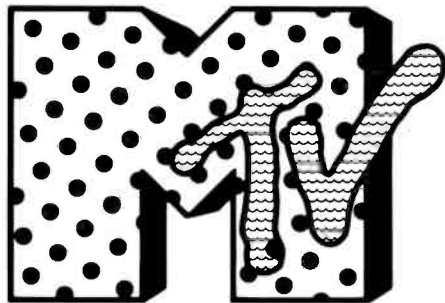
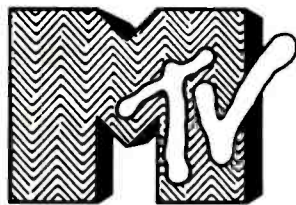
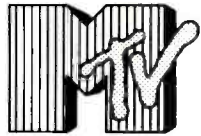
Whitney  
Billy Ocean  
Thompson Twins  
Aretha  
GTR  
Whodini  
Jermaine Jackson  
Dionne  
Krokus  
Jermaine Stewart  
Cruzados  
and all of us at Arista Records.

P.S. Thanks for The Monkees

**ARISTA**







FROM A WHISPER  
TO A SCREAM  
IN A RECORD FIVE YEARS.

MANY HAPPY  
RETURNS!

  
RADIO CITY MUSIC HALL PRODUCTIONS  
A ROCKEFELLER GROUP COMPANY

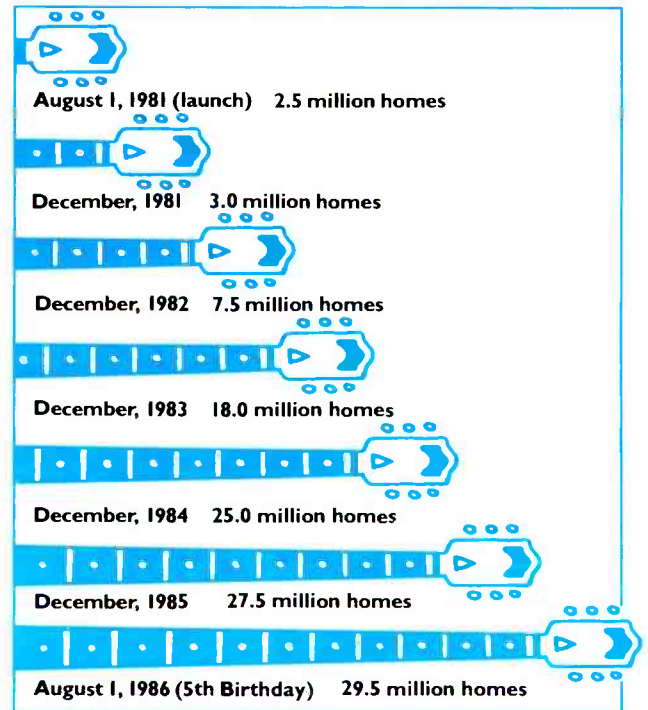


"The general manager of the Comcast Cable System of Paducah concedes music is becoming an integral part of cable operation today. 'It plays to a younger generation, there's no doubt about that,' he says. 'And young viewers provide a strong base to a cable system.'"  
Sunglow, Paducah, KY, Feb. 19, 1982

"When people ask me how MTV has helped my system, I can't stop talking...I know I can't get anything like MTV anywhere else. I've found that MTV is a money-making machine. It's become a very important part of our local avail package. Does MTV help my lift? Definitely! Does MTV make money for me? No question!"  
Michael S. Willner, Vision Cable Communications, Inc., New York, NY

"For a generation American soccer advocates have said, 'Just wait until all the kids playing soccer grow up and start watching the game on TV.' Well, they have grown up, and they're watching football, baseball, basketball, and MTV."  
William Taaffe, Sports Illustrated, June 23, 1986

### MTV SUBSCRIBER GROWTH



Source: MTVN Data



Backstage at the "MTV Lost Weekend with Van Halen"

# 1986



January 3, 1986  
"MTV NEW VIDEO HOUR" premieres with new animated videos from Dire Straits and Eurythmics

JANUARY 24, 1986  
FRIDAY NIGHT VIDEO showdown between the Chicago Bears' "The Superbowl Shuffle" and The New England Patriots. "New England Patriots Are We" as part of MTV Super Bowl Weekend

Jerry Lee Lewis, James Brown, Little Richard, the Everly Brothers, Ray Charles, Fats Domino, Chuck Berry and posthumously Buddy Holly, Elvis Presley, Sam Cooke are inducted into the Rock 'n Roll Hall of Fame



Joan Rivers announces she'll do late night battle with friend Johnny Carson

FEBRUARY 22-23, 1986  
22½ Hour Monkees Marathon on MTV Pleasant Valley Sunday

February 17, 1986  
DIAL MTV and MTV MUSIC NEWS POLL join MTV lineup, providing opportunities for viewers to interact on-air with network



MARCH 19, 1986  
Dire Straits in concert from Wembley Arena kicks off MTV midweek concert series

FEBRUARY 24, 1986  
First music news short form series, "Wife in the Fast Lane: Rock Wives Speak Out," premieres



Frank Zappa appears on "Miami Vice"





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MUSIC  
INDUSTRY  
FOR 2,628,429 MINUTES  
OF NON-STOP  
ROCK 'N' ROLL**

**MARCH 21-24, 1986**  
MTV goes live to  
Daytona Beach to cover  
"Spring Break" and  
broadcasts Starship and  
Mr. Mister in concert

**APRIL 19, 1986**  
World premiere of "Hands  
Across America" video

Halley's Comet



**APRIL 25, 1986**  
Nelson Wong of San  
Francisco attends  
Whitney Houston  
concert at Newark's  
Symphony Hall as winner  
of the MTV All Night  
Bash with Whitney  
Houston

**MAY 16-18, 1986**  
MTV covers The  
Montreux Rock Festival  
on location in  
Switzerland

**MAY 19, 1986**  
MTV presents "In My  
Life: The John Lennon  
File" as Music News  
mini-series

**MAY 23, 1986**  
"Glory of Love" (Karate  
Kid II) video premieres

**JUNE 9, 1986**  
Julie Brown becomes  
newest MTV VJ

"Karate Kid II" is the top-  
grossing film of the week

**JUNE 15, 1986**  
MTV broadcasts entire  
AMNESTY  
INTERNATIONAL  
concert from Giants  
Stadium. Highlights  
include reunion of the  
Police, and performances  
by U2, Peter Gabriel,  
Bryan Adams and  
Jackson Browne. Eleven-  
hour coverage includes  
backstage interviews by  
MTV VJs and Pat  
Benatar with performing  
artists



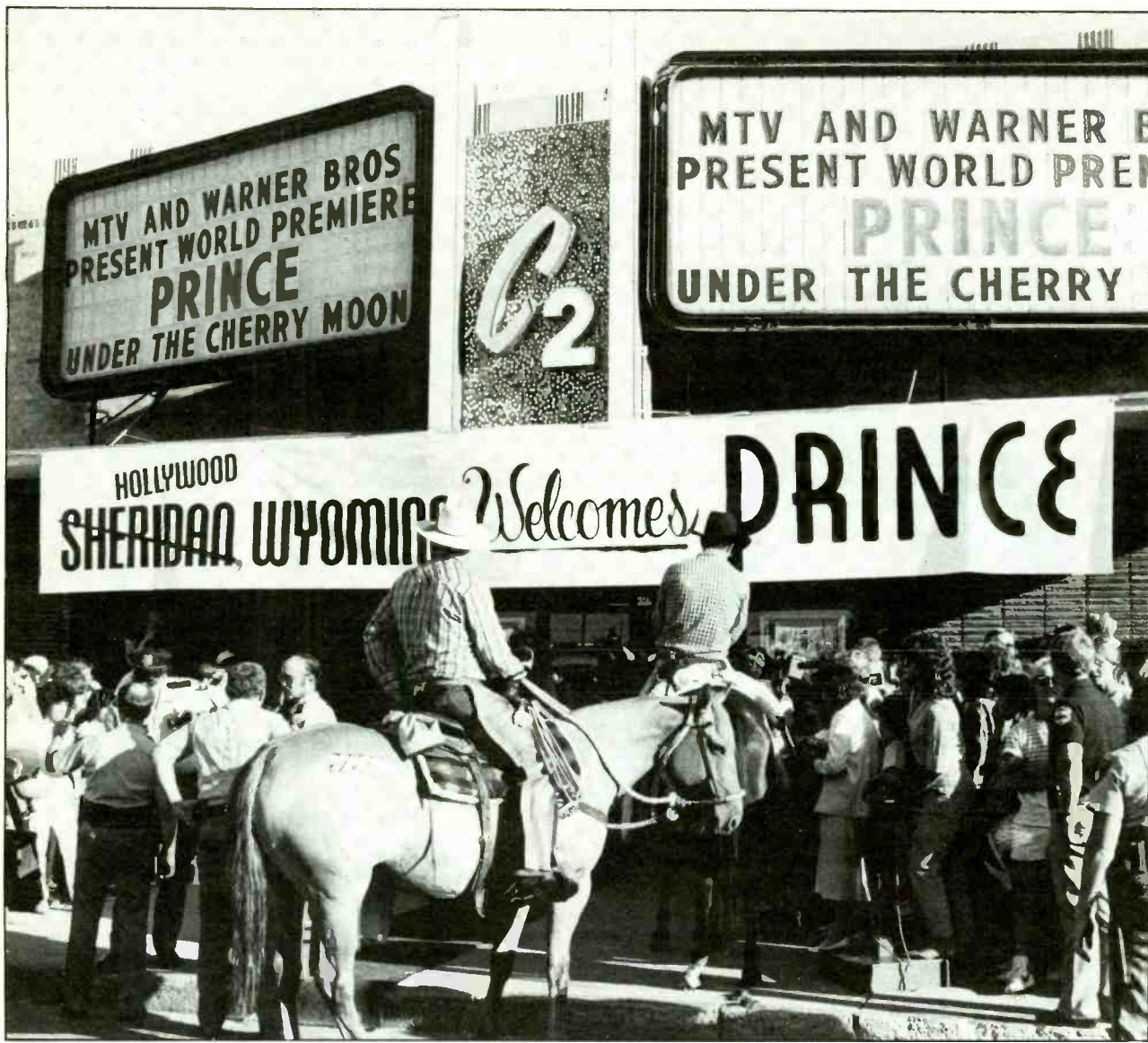
**JULY 1, 1986**  
MTV and Prince turn  
Sheridan, WY, upside  
down for live coverage of  
"Under the Cherry  
Moon" premiere party  
featuring live  
performance by Prince as  
part of MTV promotion

**JULY 4, 1986**  
ZZ Top helps MTV  
celebrate the 100th  
birthday of the Statue of  
Liberty aboard the MTV  
Party Boat



**AUGUST 1, 1986**  
MTV celebrates its 5th  
birthday and goes  
AMUCK in America





MTV welcomes Prince to Sheridan, WY

"This town (Sheridan WY) of 15,146 has been abuzz ever since (Lisa) Barber was the 10,000th caller to an MTV contest to host the premiere of Prince's second movie..."  
**USA Today, July 2, 1986**

"Apart from attracting subscribers, there's another terrific side to MTV...I've been able to sell out my entire inventory of avails... That's revenue we wouldn't have if MTV wasn't there. In fact, we've been able to double our ad revenues this year..."  
**Robert L. Townsend, New York Times Cable Systems, Audobon, NJ**

"MTV is a strong component of our basic package because of the word-of-mouth advertising it generates for us. It has created a lot of awareness for us in our market."  
**Laurie Cole, Director of Marketing, U.A. Columbia Cablevision, Oakland, NJ**

"MTV is Toledo's newest rock star. It's the most promotion-oriented product we have to sell."  
**Steve Pillar, Ad Sales Manager, The Cable System, Toledo, OH**

"I know for a fact subscribers want MTV because we hear it from our managers...we're consistently receiving requests to put MTV on. MTV gives us lift and retention."  
**Fred Nichols, T.C.A. Cable, Midland, TX**

"MTV gives me an entree into households that we've never had before. Now I know the possibilities are unlimited with MTV...we're in the business to make money and MTV delivers the goods. That's why I say MTV is our top cable priority. We ran a survey recently and so many homes were tuned in to MTV at 8:15 on weekday mornings that we know it is giving the networks a run for their money. In our cable system, we call MTV 'the leader'."  
**Gretchen Frank, Rogers Cablesystems, Toronto, Ont.**



John Taylor of Duran Duran





Capitol

EMI  
AMERICA

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Happy Birthday  
TV  
5 Years Ago,  
You Rocked The Country  
For Good!

Now You're Rolling!

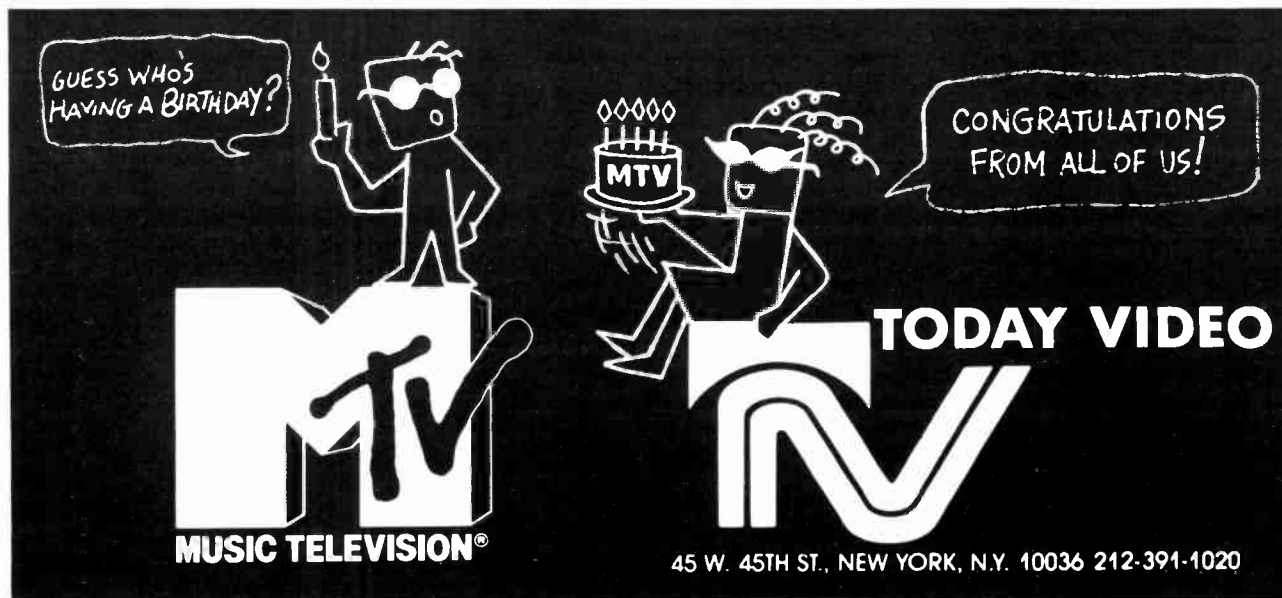


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"The [public stock] offering is regarded by some industry observers as being based on the company's hunch that MTV, one of the nation's most successful cable channels, will continue its explosive growth."  
**Nightly Business Report, June 19, 1984**

"It's a money machine... MTV has so much class and does things so well that it will be awfully hard to compete with."  
**Nathan Sugarman, L.F. Rothschild, quoted in Financial World, Sept. 4-17, 1985**

"Pop music has been showing amazing life for an industry that only three years ago seemed to have lost its momentum. Credit MTV, video, compact discs, and cassettes for the business explosion."  
**Financial World, Sept. 4-17, 1985**

"The concerts MTV shows on Saturday night are groups that go on tour all over the world. You could stay up all night and watch the concerts and videos, which my parents probably won't let me do."  
**Aaron Raze, Omaha, NE**

"As long as I'm a music junkie, I might as well be addicted to MTV."  
**Kim Kinchen, Poway, CA**

"I'm so glad I got cable installed. My channel selector is never changed from MTV."  
**Arlene Sire, West Virginia**



**ZZ Top rocks Lady Liberty July 4 with MTV Liberty or Death Party Barge**

"The marriage between MTV and Swatch has been terrific. The advertising and promotional values have been phenomenal for Swatch. MTV provides the perfect environment for us to accurately portray the Swatch image and lifestyle."  
**Nancy Kadner, Advertising Director, Swatch**

"Well, from what I saw, MTV did wonders."  
**Daytona Beach Capt. Noel Ouellette on "MTV Spring Break"**

"Those folks at MTV are doing us a great service."  
**Daytona Beach County Councilman Big John**

"MTV Personnel Rocks Em According To The Rules"  
**Daytona Beach Morning Journal headline, March 26, 1986**

"Now with Music Television there is an ingenious combination of sound and image that creates a compelling, a most addictive kind of programming that keeps young people, mostly, glued to their television sets."  
**Bob Brown, ABC 20/20, July 7, 1983**



**ASCAP**

**MTV**  
has given our music  
a whole new look.

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**HAPPY 5th BIRTHDAY** 



# Congratulations on your 5th anniversary!



Thanks for a great year!

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MOGUL management



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Cassettes and Records

*Virgin*  
MERCHANDISING  
INTERNATIONAL





## THE #1 ATTRACTION IN MAGNETIC MEDIA.

Just when you thought Maxell products couldn't get any more magnetic, they did. Maxell is now number one in combined audio tape, video tape and floppy disk sales. And we're going to make sure we stay on top with terrific new products like our XLS and MX tape, redesigned and reformulated to appeal to today's hot digital recording market. And because of our high visibility advertising campaign, along with dealer promotions and incentive programs. So call your Maxell representative and ask him about our full line of magnetic products. That is, if making money holds any attraction for you.



# maxell

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# THE WORLD OF CASSETTES

## Cassette Gazette

**AUDIO** **A Billboard Special Focus** **VIDEO**

Consumers, Dealers Agree:

# EVERYTHING'S GOING BLANK!



**CROSS PROMOTIONS** continue to spark blank cassette marketing campaigns, with sweepstakes, coupons and contests adding more and more pizzazz. The Fuji blimp (A) cruises as "Official Video Tape Of Major League Baseball," while Fuji and HBO tie up for "Ticket To Stardom Sweepstakes" (H), offering subscription rebates and a cameo role in an HBO film; Memorex two-packs (G) dangle the keys to an '87 Corvette in its "High Performance Sweepstakes"; Maxell's "Summer Sizzler Sales" (D) offers \$5 savings; Sony ties in with Clearasil (E). Maxell's elliptical show-all window package (C) includes length marked in metric. Sony Tape Sales president John Hollands tries to get the open-window idea off the ground with a lineup of chorus girls (I). Blank tape suppliers are also diversifying into accessories. Scotch's VCR starter kit (B) contains a T-120 blank, headcleaning cassette, roll of re-label tape, dust cover, six-cassette storage box, and \$10 worth of "Instant Savings Checks." Mini-configuration wars are heating up as TC-20, 8mm vie for attention. The JVC 10-pack of TC-20s (J) flags compatibility with regular VHS, while Polaroid has added a two-hour cassette to its 8mm line (F).

## Blank Tape Is Big Gun In Promotion Arsenal Of Aggressive Record/Tape Chains

by **EARL PAIGE**  
Retail Editor

**T**he world of cassettes is the sound of clicking cash wrap terminals—music to the ears of record/tape store personnel.

Whether video or audio, the cassette game is blank tape, and the idea is to stack it warehouse-style by the case right up front, promote it in tabloids, offer it in sweepstakes in eye-catching mobiles, combine it with movie rentals or audio cassette racks, in other words, romance it right out the door.

This is not to say the product category sells itself. Far from it. There is a profusion of brands, a blurred array of grades within each brand, competing and, some say, cluttering promotions, plus entirely new configurations like 8mm, VHS-C and soon digital audio, and on top of it all, price increases.

Nevertheless, blank cassettes as a product category is one that record/

tape stores have long felt at home with. Moreover, of all retail channels offering blank cassettes, record/tape stores seem to be the most aggressive. Whether they are, in fact, the most important, is another thing. A study by 3M has the segment at 6.8% for videocassette. This compares in the study with discount stores 38.4%, grocery/drug/mail order 17.5%, video specialty 9.6%, hi fi stereo 8.5%, department store 8.3%, and catalog showroom 4.1%. Record/tape stores fare better in the 3M study in audio, ranking 5th at 9% and led by audio hi fi 10%, catalog/mail order 11%, electronic specialty 12% and, again, discount/mass merchandiser 34%.

Historically aggressive, as is their nature with records and tapes, record/tape chains are also growing more sophisticated in blank tape. They must be. According to Mike Stephenson, accessories buyer at Camelot Enterprises, the product category is growing more and more

complex. "We've sort of thrown it back in the manufacturers' lap," he says about educating the consumer on stepping up to higher grades of videotape. Of the manufacturers, he says, "They've dropped the ball. Instead of a good, better and best there's four-six grades in there. We saw one brand that has a 'high grade super' and then a 'super high grade.' That's confusing as hell."

What Stephenson and others surveyed hope continues are the traveling type seminars being conducted now by 3M. Many of the leading brands have programs directed at educating store staff. The issue of better product knowledge for the consumer as well as the store staff is all the more crucial because blank tape prices are increasing.

Product knowledge is one of three basic tenets stressed by Jim Pomeranz, accessories buyer at Budget Tapes & Records, the Denver franchise chain of 85 stores  
(Continued on page C3)

## Video Specialty Stores Shoot Blanks And Hit Target With Brand/Grade Awareness

**L**ong considered insignificant marketers of blank videotape, specialty video stores are catching up—especially the larger chains like Erol's, medium-size aggressive webs like Applause Video and the national franchise retailers.

Many vendors traditionally considered specialty video outlets too rental oriented; they weren't selling prerecorded video so they wouldn't sell blank tapes either. In fact, since 1983, when the annual Video Software Dealers Assn. convention first invited exhibits, VSDA has been unable to attract a large blank media exhibitor lineup. But this may change.

Meanwhile, at Springfield, Va.-based 85-unit Erol's, the new attitude of video specialty retail is seen in the aggressiveness mentioned by accessories manager Al Hollin. "We have all these people moving through [to rent video]. We'd be silly not to take a shot at them. We use a softsell, though," he says. Rental customers are reminded that blank

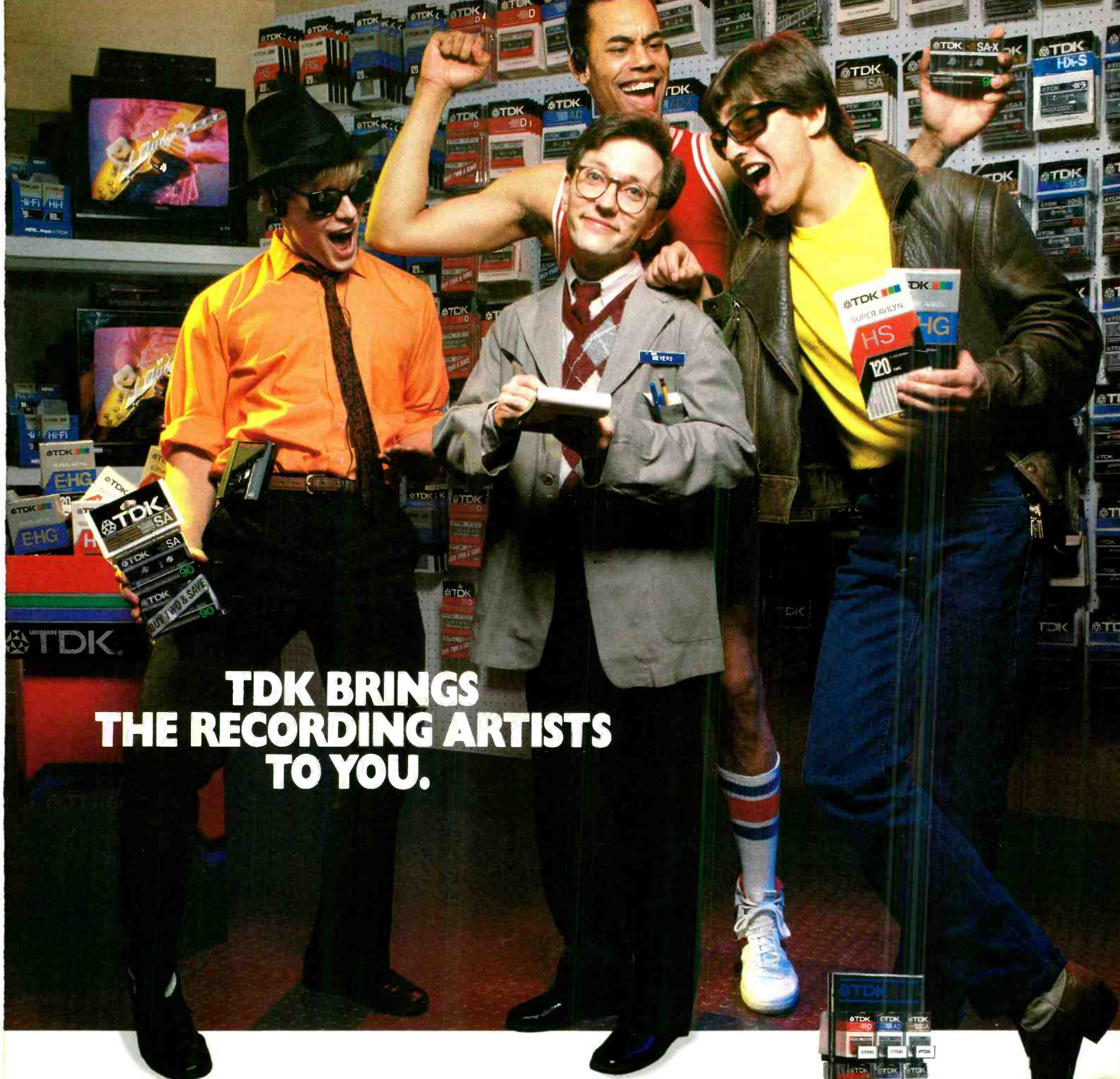
tape is available. If a customer is already purchasing a blank tape, then the suggestion is to urge purchase of a multi-pack, Hollins notes. "We remind them they can save money."

For the first time, Erol's is designing a suggested selling contest on blank tape, set for a July 1 roll-out. "We're essentially self-service. So we're working on a training program geared to that. Two of our district managers have been involved in a test phase. It's working beautifully," Hollins says.

At Applause with 32 outlets in the Omaha market, Bruce Shackman, president, details an on-going program of promotions. The chain features four brands, Maxell, Konica, Scotch and Sony. "Right now we're featuring a high grade package with Konica, offering a \$33.66 value for \$19.95." The promotion gives the consumer three \$8.99 value tapes, a free movie rental valued at \$3 and a role of 24-exposure Konica 35mm film valued at \$3.69.

(Continued on page C4)





# TDK BRINGS THE RECORDING ARTISTS TO YOU.

More customers are singing the praises of TDK than ever before. That's because TDK audio and video cassettes deliver the higher standards of performance they demand.

As the leader in magnetic tape technology, TDK offers your customers recording artistry that's unsurpassed on the charts in all areas. From rock to jazz to mega-sound music video, TDK delivers new levels of performance with higher customer satisfaction than ever before.

And TDK delivers that promise with the most versatile assortment of packages. Informative, high visibility multi-packs, blister and single packs, plus the most comprehensive array of wall, gondola, counter and floor display merchandisers available. All backed by a national ad program that'll have them rockin' and rollin' into your store ready to buy.

So stock the tapes that harmonize with your customers' higher standards of performance. TDK! For additional information call 1-800-TDK-TAPE.

**TDK** THE ART OF PERFORMANCE.



Video Systems by Sansui ©1986 TDK Electronics Corp.





**PEOPLE WHO BUY CASSETTE DECKS LIKE THESE  
WILL BUY CASSETTE TAPE LIKE THIS.**



People who own cassette decks like these have demonstrated a special interest in high-performance recording. They know about smooth tape transport, low wow and flutter, extended frequency response, and wide dynamic range. The widespread acceptance of Denon tape proves that people looking for something extra in a cassette deck do likewise when choosing cassette tape.

Denon's new High Density HD8 is the finest high-bias formulation you can offer. Its new "High Technoroom" dispersion and binding plus its improved metal hybrid formulation guarantee digital level performance on the widest assortment of quality cassette decks.

HD8's giant window lets your customers keep an eye on things. And its lifetime warranty keeps them happy—forever. Ask your next tape customer, "How good is your deck?" Then hand over a Denon HD8 and say, "It's probably a lot better than you think."

## DENON

*Digital-ready tape from the first name in digital recording.*

Denon America, Inc., 27 Law Drive, Fairfield, N.J. 07006  
Audio Market Sales, 633 Main St., Milton, Ont. L9T 3J2 Canada

Nippon Columbia Co., Ltd., 14-14, 4-Chome, Akasaka, Minato-ku, Tokyo, 107 Japan

## BLANK

*(Continued from page C-1)*

from Corpus Christi to Anchorage. Pomeranz advises franchisees to have a working technical knowledge about tape but be able to convey it in general terms. Often just basic physics applies. "Sound tends to fade on tape with time. We tell people making an album to have it mastered in four weeks."

In addition to product knowledge, being able to explain the properties of normal bias tape compared to high bias and so on, Pomeranz stresses knowledge of what the competition is doing and what brands are popular. Budget recommends TDK in both audio and video, Denon as an audio line, and Maxell, again in both audio and video.

The profusion of brands is nearly as confusing as the grades within them, and Camelot may soon cut down to four brands, Stephenson says. Right now the North Canton, Ohio chain, with 180 stores from eastern New Jersey to Texas, carries Scotch and JVC in both video and audio and in video only BASF, TDK, Maxell, Sony and Fuji. Memorex is carried in audio only.

The increasing prices will find high grade T-120s going up to \$6.99 and hi fi to \$7.99, Stephenson says. The increasing investment in inventory means that new configurations coming into the marketplace will be carefully considered.

Camelot put 8mm blank cassettes in a few stores this past March, in 15-minute and 120-minute lengths in standard grade only. Of still another configuration, VHS-C, Stephenson says the strategy right now is to wait it out. "We'll see what happens. If we get action then we'll add on, just as we do in VHS and Beta," he says of a continuing double inventory problem in the familiar cassette configuration. Digital audio tape? Stephenson says it's still another technology that's coming along. He heard samples at the recent Consumer Electronics Show.

The on-rush of technology with 8mm, VHS-C, Beta still hanging on and then DAT only adds to the anxiety plaguing blank tape, say those surveyed. At least some uneasiness was lessened when the proposed levy on blank tape in pending legislation was sidestepped. But retailers remain alert and on edge about a volatile product line they have to know so much about to sell successfully.

Many chain buyers are wary of what the continuing price pressure will bring on. "It's not profitable to go into price wars. We have to market blank tape in a different way," says Mitch Perliss, buyer at 45-unit Music Plus, Los Angeles.

Music Plus, in a demonstration of  
*(Continued on opposite page)*



the new sophistication seen by record/tape chains, has just embarked on a promotion involving loading at the plant. "This was a first for us," Perliss says. "We designed a sticker and coupon and had them packed in." The offer on Maxell three-packs has a coupon good for a free video rental.

Two grades are available in both VHS and Beta. The Standard T-120 or L-750 is priced \$14.97 including the free rental; the high grade price is \$20.97. "The consumer is still saving and doesn't have to buy a case of 10," says Perliss of a promotion that positions against the familiar case-lot offers now in vogue and which Music Plus also offers.

Music Plus is also experimenting in audio this summer. For the first time, a tabloid features audio more abundantly than ever, Perliss notes. Maxell audiotape with \$1 and 50-cents-off coupons is featured on the inside cover. The key here is two-packs, allowing a price offer as low as 89 cents each on twin-packed UR-60s. The tabloid, with an inside cover devoted entirely to the Maxell three-pack videotape and audio, features six tapes in audio (XLIIS-90, UDSII-90, UDSII-60, UR-90, the previously mentioned UR-60 and XLII-90).

Music Plus carries video and audio in Maxell, TDK and Memorex

and Scotch and Sony in video only. "We want to feel we're covering the market in terms of maximizing advertising allowances. Each brand is significant for us," Perliss says.

Elsewhere, the 16-page tabloid points up what blank tape means in the arsenal of promotion for an aggressive chain. One page is divided between Memorex and Sony. Four Sony twin-pack audio tapes are UCX-90 (\$3.98), UCX-60 (\$2.98), HF-90 (\$2.28) and HF-60 (\$1.68). Videotape is featured in a 10-box carton offer, standard at \$4.79 per tape or a carton saving of \$2; high grade at \$6.49 and a carton saving of \$5. The Memorex portion features a carefully-worded description for CDXII-90 two-packs at \$6.98. The copy tag, "For Compact Disc Quality Reproduction," doesn't precisely encourage home taping.

Two contests are also featured, the \$25,000 scholar sweepstakes on dB90 and 60 audiotape and a \$10,000 "Gotcha Covered" sweepstakes on Pro series videotape.

One entire page of Music Plus' tabloid is devoted to TDK with audio overwhelming video. A key focus is the free Napa Valley cassette rack offered with 10 TDK SA-90 blank cassettes.

Scotch is featured with a quarter-page in the tabloid plugging the brand's "Winning Card" promotion.

brand we're encouraging stores to carry in all the grades. In the other brands we recommend just high and regular grade," Smith says of Fuji, BASF, JVC and SKC, the latter a new brand addition "we've added recently for the price advantage."

Adventureland's service center supports franchise stores with a steady program of p-o-p "along with coupons and incentives." Smith says the typical Adventureland store is stocking three brands and doing little in terms of adding audio.

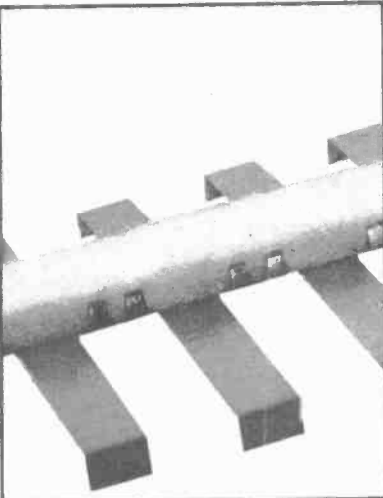
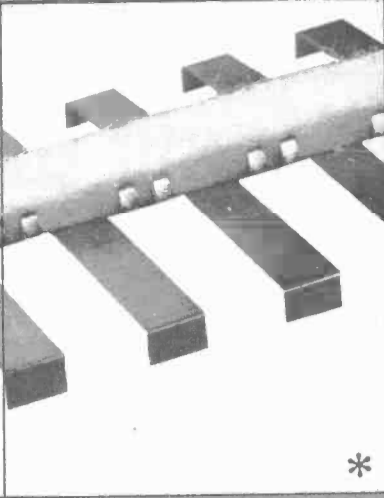
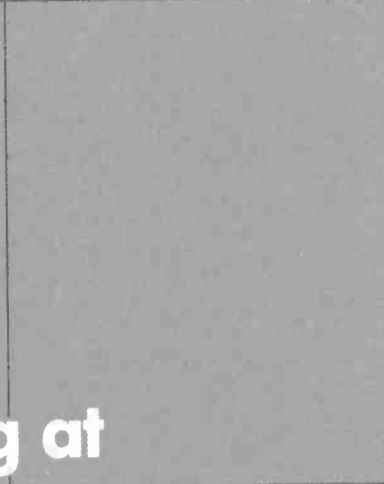
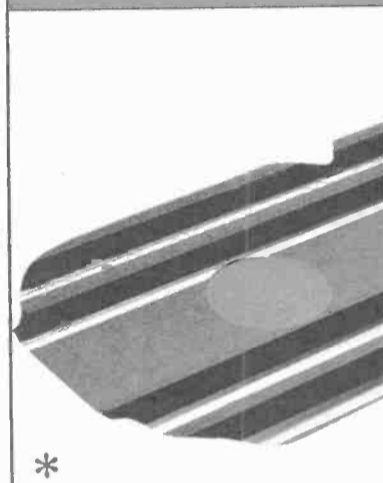
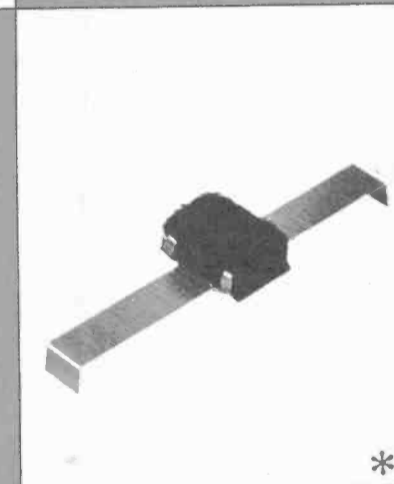

"Where a store may be experimenting with audio, be it in prerecorded or blank, they would typically pick it up from a distributor."

In terms of video specialty stores carrying audio blank tape, Erol's does offer it "as a convenience," according to Hollin. TDK and Maxell are carried in audio. The full brand lineup at Erol's now is Kodak, TDK, Maxell, Memorex, Sony, RCA, and Scotch. "We carry all brands in high grade. In ultra high grade we carry RCA. We do very well with Maxell Gold, too."

As for Kodak, a brand specialty video stores jumped on when the photography giant first entered blank media, Hollin says, "Erol's was one of the first to offer Kodak. We went after it because of the opportunity of brand acceptance it offered, the imaging. Many consumers were just getting into video. They felt right at home with a brand like Kodak."

**EARL PAIGE**

*CREDITS: Editorial, Earl Paige; Design, Miriam King.*

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A Billboard Focus

## VIDEO

(Continued from page C-1)

While Applause carries all grades in the four brands, Shackman says, "What we find is that certain manufacturers move more high grade than others."

In terms of positioning, Applause maintains stocks of blank tape at the cash wrap. It's a talking item. "Our people constantly mention blank tape. We feature a constant stream of promotions, often on blank tape." It goes without saying, Shackman adds, that blank tape is displayed with the hardware featured by the chain.

Like alert video specialty stores elsewhere, Applause has tried audio tape. "We put it in our seven largest stores last fall as an experiment," says Shackman. "Frankly, we were not that successful."

Also moving in an increasingly aggressive direction is Adventureland Video, Salt Lake City based franchise chain with more than 700 stores across the country. Kim Smith, general manager of Adventureland's service center, says a main strategy in advising franchisees "is to stay away from playing cut-throat pricing with the mass merchandisers. K-Mart has Memorex, so we've advised our stores to stay away from that brand."

At Salt Lake City, Smith says Adventureland stores are definitely advised to stick with name brands "and stay away from the Korean off brands."

How deeply stores plunge in is also a concern. "Scotch is the one



# Camelot Music Gears Up For The Competition

BY GEOFF MAYFIELD

SANDUSKY, Ohio Camelot Music's 1986 convention, held July 11-14, revealed that numerous changes are underway for the 30-year-old company (Billboard, July 26).

"It's part of the ongoing style of the company to continually review where we're at, to determine what holes need to be plugged, and what things need to be fixed," says Larry Mundorf, senior vice president of operations for the 180-store chain's parent company Camelot Enterprises.

Mundorf and chief financial officer Jack Rogers point to their competition as a catalyst for many of the recent and upcoming changes at the music/video chain.

"We're dealing with that baby-boom customer who demands a lot more sophistication," says Mundorf. "And it's real tough for us to continue to relate to that customer if we don't address the areas of image, appearance, store remodelings, better tools, and signage at the point of retail."

"There's a competitive problem that we're acutely aware of, that the other guys—particularly those with unlimited resources—are real-

ly doing all those things and doing them very well. We have the choice of kind of cruising along like we always did with our nose in the air, [thinking] that we're real good, or looking at the real world that we're living in."

While competitive factors have spurred many of Camelot's operational innovations, another key has been a revised organizational structure that went into effect in April.

At that time, executive vice president Jim Bonk was named chief executive officer, while Mundorf and Joe Bressi were named senior vice presidents. Bressi now oversees the activities of the purchasing, marketing, and advertising departments, with the remaining departments reporting to Mundorf.

Rogers says the realignment not only alleviated congestion for Bonk's day-to-day agenda but also eases the coordination of the various departments' activities.

"I think it's just the normal evolution of a company's organization. You can't have 10 people reporting to one guy. You've got to have some lines of authority, some lines of command, just so that one guy doesn't go completely underwater. Our organizational chart probably

makes more sense than it has in years, with some lines of authority going to the top in a pyramid effect," Rogers says.

"Joe Bressi's new organization makes a lot of sense, to have those functions of marketing, advertising and purchasing report to him. They need the coordination of having one guy in charge that can devote the

time to keeping them all in the same direction, thinking along the same lines."

One consequence of that improved interaction is a revised promotional philosophy. From 1982-84, the chain ran monthly campaigns—replete with conspicuous in-store, point-of-purchase displays—that were advertised through various

media. While still utilizing a diverse media menu, Camelot has been gearing itself toward quarterly promotions, with direct mail emerging as a preferred medium.

Says Mundorf: "With every budget, there's a finite limit—at the record labels' level and at our level. We've chosen to take those bits and

*(Continued on next page)*

## New Look For Camelot Confab

SANDUSKY, Ohio The setting was the same, as Camelot Music staged its convention here at Sawmill Creek resort for the third consecutive year, but the 1986 meet had a new look and feel.

Though a full day shorter than the chain's recent confabs, this year's agenda placed more emphasis on business sessions. But missing from the schedule were such standard fixtures as speeches by Paul David, president and founder, and Jim Bonk, executive vice presi-

dent and chief executive officer.

Also absent was a keynote address. Recent conventions featured keynotes by such industry figures as Russ Bach, executive vice president, marketing/development for WEA; Henry Droz, president of WEA; and Paul Smith, senior vice president and general manager of marketing for CBS Records Group.

Still, Camelot was able to cram more business-related functions into this year's streamlined agenda

than in previous confabs. Among those activities:

- An opening-day, Meet The Staff forum, where managers, district supervisors, and regional directors from each of four regions were introduced to key personnel from all home-office support staffs. Each department revealed future objectives and held brief question-and-answer periods.

- A session regarding Camelot's revised benefits package. Bonk

*(Continued on next page)*

## Grass Route

BY LINDA MOLESKI

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

RECEIVING CONSIDERABLE media attention both here and overseas is "Red Wave," a compilation album spotlighting four underground bands from Russia. Released by Big Time Records, it features rock acts Aquarium, Kino, Alisa, and Strange Games.

The unique project is the brainchild of singer/songwriter Joanna Stingray, who "hopes to establish a bridge between cultures and show the world that music has no borders," according to a spokesman for the label. Because the bands are unofficial—not authorized by the Soviet government—Stingray had to smuggle tapes of their music out of the country in order to record the album. She has produced a music video for each band to support the release.

The album, a two-record set, is being distributed via Big Time's independent network and has sold some 2,500 copies. It carries a suggested list price of \$12.98 (1-10020). For more information, contact Stingray Productions, 9000 W. Sunset Blvd., No. 405, Los Angeles, Calif. 90069.

SEEDS & SPROUTS: Suite Beat Music Group of Hawthorne, Calif., has just inked a distribution pact with European new age label Innovative Communications. The first four projects to be released under the new agreement are Double Fantasy's "Universal Avenue," Software's "Chip Meditation," Mergener/Weisser's "Beam Scape,"

and Peter Seiler's "Flying Frames." The group has also signed an exclusive deal with Twin Tone Records, under which it will manufacture and distribute all of the label's compact disk product. Initial releases are the Replacements' "Let It Be," Pere Ubu's "Terminal Tower: An Archival Collection," David Thomas' "Monster Walks The Lake," and the Feelies' "The Good Earth" . . . Several indies have been getting support on MTV lately. Those currently receiving airplay include Important with 39 Steps' "Stay Faithless," Fake Doom with the Cherry Bombz's "The House Of Ecstasy," PVC/Jem with the Cucumbers' "All Shook Up," and Big Time with the Go Betweens' "Spring Rain" . . . The newest project to come out of Emergency Records is "This Is The Funk," a compilation album featuring tracks from such artists as James White, Prince Charles, Defunkt, Foreign Legion, and Kelyvynator. The release is the first of its kind for the New York-based imprint, which has primarily put out dance and r&b product . . . San Francisco '70s cult/punk band the Nuns have reformed. The group is slated to release an all-new studio album, "Rumania," next month on PVC/Jem and will tour the national club circuit thereafter . . . Congratulations to Profile's Run-D.M.C., who are climbing the Hot 100 chart with a cover of Aerosmith's "Walk This Way." Much to everyone's surprise, the rap record is receiving substantial airplay on top 40 radio . . . The Sugar Hill titles mentioned in last week's column will be put out on CD through Rykodisc, which licensed the product from the label.

## ON TARGET

by Mike Shalett

FILL UP THE cooler with margaritas and put on your best Hawaiian shirt. If you've got a pink flamingo, bring it, because it is time to go see Jimmy Buffett.

And you better have your tickets in advance because it's usually a sellout.

In conjunction with the release of his newest album, "Floridays," Street Pulse Group intercepted Buffett fans at the first five dates of his current concert tour. We found more than just salt-laden cocktail glasses.

Fifty-four percent of the audience are males. That percentage becomes higher when we search out people who have seen Buffett in concert before. Among participants who say they have or will buy the newest record, 62% are males. It is likely that many women are attending the shows as dates or spouses of Buffett fans.

Buffett's fans are his best marketing and publicity tools. Word-of-mouth is the strongest stimuli for his fans. People who had not bought his albums in the past are turned on in force by folks who do own one of his records. The more you sell to the fan, the more he'll bring friends into the record store.

Most fans are attending their first Jimmy Buffett concert. This is especially true with the women. Even 40% of the sample who owned a Buffett record said it was the first time they had seen him in concert. Sixty-two percent of the fans under 24 were seeing him for the first time, indicating that there are many new people to be converted into longtime fans.

What does pose some difficulty

is the fact that 56.6% of the sample seldom or never shops in a record store. It breaks down as 50.2% seldom, 6.4% never. These numbers are higher among females, lower among males. It is also lower among folks who have seen Buffett before or own some of his records.

When shopping for albums, more of these people usually purchase an LP rather than a cassette. The percentages show that 49% prefer to buy LPs, 44% prefer cassettes, while 7% have made the move to compact disks. LP percentages are even higher among fans who have seen him in concert before, those who own or intend to buy "Floridays," those who own some of his catalog, and those between the ages of 24-34.

Sixty-five percent of the audience owned some Buffett catalog. This figure rose to 86% among those who had previously attended one of Buffett's concerts. Asked to name a favorite album, we found the album "You Had To Be There" was the favorite of 31.1% of those who owned it. Other favorite Buffett albums are "Son of a Son . . .," "Changes In Attitudes . . .," and "A-1-A."

In trying to understand a little bit of the lifestyle and behavior of his fans, we asked them if they read the national newspaper USA Today. Half of them said they did. The percentage was even higher among those who had already bought or intended to buy the new album.

We also found that more than half of these fans order product through mail-order catalog. This

figure was greater among females, fans who had seen Buffett before, those who owned some of his albums, those who read USA Today, and those who were married.

One other inviting statistic is that 82% of the audience said they had a stereo in their car. Of those in that group, 85% said the car stereo included a cassette player. This number stays solid across all categories.

Our surveys took place at the initial dates of the tour, but in our overall sample of more than 1,300 fans we found that 12% had already purchased "Floridays."

"On Target" is a biweekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president.

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



# ...newsline...

**NEW WHEREHOUSE HOME:** The 161-store Wherehouse Entertainment chain, which recently purchased San Francisco's Record Factory web (Billboard, June 28), moved into new corporate headquarters in late June. President and CEO Lou Kwiker's crew relocated from Gardena to Torrance, another Los Angeles-area suburb.

**TITLE WAVE** is in full motion in the Twin Cities. Despite rumors of a possible legal hitch with the store's name (Billboard, July 19), Lew Kennedy was able to open his store, as planned, on July 25. Located in the Minneapolis suburb of Crystal, Title Wave claims to have one of the area's largest audio/video inventories.

**A 45-YEAR CAREER** in the record business came to a close in mid-July when Warner "Pug" Pagliara, vice president Dallas branch operations for Amarillo-based Western Merchandisers, turned in his keys on the occasion of his 65th birthday. Pagliara had been with the company for eight years. Earlier stints included eight years as salesman and branch manager for Capitol; 16 years with CBS, where he became New York-based director of branch distribution and administration; and eight years as Dallas branch manager for RCA. Times have changed since Pug's career began; his first industry-related job at a Decca warehouse paid 18 cents an hour.

**ANOTHER VETERAN BOWS:** Dom Violoni, 15-year Cleveland branch manager for RCA who retires on Aug. 1, was honored with a surprise salute during the closing night of Camelot Music's recent convention. Long-time friend Paul David, Camelot's founder and president, awarded him a lifetime invitation to the chain's future confabs. Violoni responded by saying that the biggest satisfaction he enjoyed in his career was the people with whom he has been associated, both in the label's Cleveland branch and among its retail accounts. He spent 36 of his 38 years in the industry working for major labels: 25 years during two different stints with RCA and 11 years with CBS.

**BYTES AND PIECES:** Young Systems Ltd., the Atlanta firm that offers an inventory management computer package to small and mid-size record/tape chains that have not yet gone on line (Billboard, July 26), has signed up two new clients. Vice president Andrea Calzone says Washington D.C.-area chain Kemp Mill Records and Chicago's Flip Side Records are joining Young's account list. **GEOFF MAYFIELD**

## CAMELOT CONFAB

(Continued from preceding page)

apprised the field staff of changes in the company's various plans—including the introduction of a 401K plan, which will yield a more efficient spending of the company's benefit dollars. Key factors include broader participation of full-time sales staffers and a brief vesting schedule for both pension and profit-sharing plans.

- Vendor booth exhibits, which had participation from 48 suppliers, including record labels and distributors, blank tape and accessories vendors, and home video labels.

- A retail session—moderated by Larry Mundorf, senior vice president of operations, with input from Jim Sage, director of management information systems (MIS)—discussing Camelot's competitive situation (Billboard, July 26) and future objectives for store operations.

Sage told attendees that implementation of a full point-of-sale register system is in Camelot's future. In the meantime, increased applications of Telxon systems—the hand-held terminals utilized by Camelot stores for the past two years—will develop more complete sales-analysis information.

Already utilized to track deep catalog movement and to speed stores' ordering of product, Sage said that Telxon will now be used to track 50-100 "hot ticket" items by the Christmas selling season. In 1987, units will also process store payrolls and compile cash and sales reports.

To accommodate the increased role of MIS, a second IBM System

38 mainframe was installed earlier this year, and a new data-processing facility is being constructed at the home office, tripling the department's space.

Retained in this new-look convention was a Camelot tradition: recognition of its longterm employees.

This year, four management staffers picked up 15-year awards: Larry Hodgson, Northern divisional manager; Vern Benke, Southern divisional manager; Pat Tidwell, singles buyer; and Dennis Moore, inventory-control supervisor in the company's distribution facility.

Sixteen five-year management awards were conferred on store managers, the highest total in company history. Including this year's class, more than 100 Camelot managers have now hit the five-year mark.

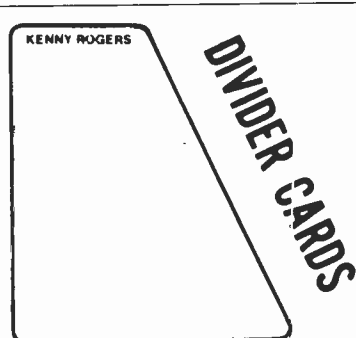
The larger-than-usual number of five-year managers is, in part, a reflection of the boom expansion the North Canton, Ohio-based company experienced in 1981, when 22 new stores opened. Included in this year's class: Mark Crippes, Dave Evans, Lloyd Graham, Kenny Klise, Tom Knight, Theresa Long, Terri Luciana, Mike Malta, Scott Niles, Doug Price, John Sherry, Mike Stockton, Rick Taft, Steve Trent, and Susie Wolfe.

Also recognized was Keith

Thomas, who was transferred to the Camelot Tech training program earlier this year (Billboard, June 14) but reached his fifth anniversary while still a store manager. Two other home office staffers, both from MIS, received five-year management awards: Sage, and systems development manager David Byelene. **GEOFF MAYFIELD**

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## CAMELOT MUSIC GEARS UP FOR COMPETITION

(Continued from preceding page)

pieces of ad bucks away from those vehicles and plow them into big projects that will reach 12 million consumers.

"From a merchandising standpoint, our position for some time has been away from p-o-p. We don't think it's something that's needed, we don't think what's being produced is adequate, and we don't have the space in the stores."

Like most retailers, another space consideration that Camelot must ponder is the role of black vinyl in its inventory.

There are mixed signals on this front, as cassettes continue to out-sell LPs on hit titles by at least a 3-1 ratio. However, last winter a resurgence of deep catalog LPs emerged at Camelot. In any event, should labels phase out vinyl as they did the 8-track just five years ago, the chain doesn't want to get caught by surprise.

"The buying end of the company is acutely aware of that situation, and we're taking corrective steps to make sure we're much more selective, to trim the inventory. But deep catalog vinyl is up, so it's tough for us to go on a major cut," says Mundorf.

Rogers says, "The first half of this year there wasn't a lot of hit product, so we're wondering if maybe there were some crossover dollars [going to deep LPs]."

Mundorf and Rogers say a key to

vinyl's future at Camelot will be indicated by implementation of comprehensive point-of-sale tracking (see separate story, this page), which will first be accomplished through Telxon technology and later through full point-of-sale terminals.

"Point-of-sale is in our future, there's no question about that,"

### 'We're dealing with baby-boomers who demand more sophistication'

says Rogers. "The only red flag I'm going to raise along the way is let's make sure we use the data, rather than just generate it. It takes a whole new way of thinking in all the departments to use it effectively. I think a number of corporations got into point-of-sale before they knew how to use the data effectively."

Camelot is also rethinking its position on strip centers as viable locations. "It's the ongoing situation in the mall arena. There are only so many malls out there, and the cost of operation in a mall is high. The few times where we've dealt with strips in the past, we think the reasons we weren't too excited about them were our own fault. We tried

to implant a mall operation into a strip environment," says Mundorf.

A happy exception was Camelot's first Charlotte, N.C., store, which first operated under the subsequently abandoned Grapevine Records & Tapes logo. A second was opened in that area two years ago, and a third will open shortly.

Despite a more flexible attitude toward strip centers, major expansion in that direction is still a future proposition. Mundorf says that of the next 20-25 locations planned for the coming year, all but the new Charlotte unit will be in malls.

Rogers says he senses a genuine enthusiasm among Camelot's field and headquarters personnel.

"I think we're at a crossroads, and people are sensing it. We're getting ready to pick up the torch and take it to the next level. Some exciting things are starting to happen, and people are starting to see that. They're getting lined up on the bus, and they're ready to pull out."

**A popular Canadian DJ quits in the middle of his show . . . see page 63**

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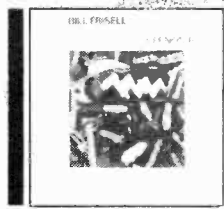


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# Retailing

## 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

THE DAZZ BAND

#### Wild And Free

LP Geffen GHS 24110/WEA/\$8.98  
CA M5G 24110/\$8.98

#### JUGGERNAUT Baptism Under Fire

LP Metal Blade/Restless 72115.1/\$8.98  
CA 72115.4/\$8.98

#### NEIL NAPPE July

LP Jem SYN103/\$9.98

#### PHAROAH First Strike

LP Lipstick East PH001/\$5.99

#### BONNIE RAITT Nine Lives

LP Warner Bros. 1-25486/WEA/\$8.98

CA 4-25486/\$8.98

#### SACCHARINE TRUST We Became Snakes

LP SST 048/\$8.98  
CA SST C048/\$8.98

#### SAVAGE GRACE After The Fall From Grace

LP Metal Blade/Restless 72174.1/\$8.98  
CA 72174.4/\$8.98

#### DON SLEPIAN Reflections

LP Jem SYN106/\$9.98  
CA SYNC106/\$9.98

#### SULTAN

(Continued on next page)

FOR WEEK ENDING AUGUST 2, 1986

# Billboard TOP COMPACT DISKS

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				POP <sup>TM</sup>									
				Compiled from a national sample of retail sales reports.									
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE								
				★★ NO. 1 ★★									
1	1	5	3	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH	2 weeks at No. One							
2	2	2	5	PETER GABRIEL GEFLEN 2-24088/WARNER BROS.	SO								
3	3	1	46	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON								
4	4	6	10	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE								
5	5	3	61	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS								
6	8	4	9	VAN HALEN WARNER BROS. 2-25934	5150								
7	7	23	4	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK								
8	12	8	62	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED								
9	6	7	26	HEART CAPITOL CDP 46157	HEART								
10	10	10	6	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF								
11	9	9	6	GTR ARISTA ARCD 8400	GTR								
12	14	11	12	JANET JACKSON A&M CD 5106	CONTROL								
13	13	13	3	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL								
14	19	12	16	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP								
15	16	—	2	PATTI LABELLE MCA MCAD 5737	THE WINNER IN YOU								
16	11	14	6	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION								
17	15	17	6	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE								
18	17	20	11	JOE JACKSON A&M CD 6021	BIG WORLD								
19	23	—	2	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK								
20	18	16	11	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO								
21	<b>NEW</b>		1	SOUNDTRACK COLUMBIA CK 40323	TOP GUN								
22	24	25	12	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS								
23	22	18	62	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON								
24	21	26	49	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES								
25	20	15	17	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK								
26	28	19	9	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.	PARADE								
27	27	22	30	SADE PORTRAIT RK 40263/EPIC	PROMISE								
28	<b>NEW</b>		1	EURHYTHMICS RCA PCD 1-5847	REVENGE								
29	RE-ENTRY			JACKSON BROWNE ASYLUM 960457-2/ELEKTRA	LIVES IN THE BALANCE								
30	29	24	4	38 SPECIAL A&M 5115	STRENGTH IN NUMBERS								

				CLASSICAL <sup>TM</sup>									
				Compiled from a national sample of retail sales reports.									
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST								
				★★ NO. 1 ★★									
1	1	1	26	BACHBUSTERS TELARC 80123	DON DORSEY	5 weeks at No. One							
2	2	2	62	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER								
3	3	3	19	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ								
4	5	6	7	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS								
5	4	4	17	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)								
6	6	5	14	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS								
7	7	7	27	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)								
8	8	9	62	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)								
9	9	8	62	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)								
10	12	14	4	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY								
11	19	29	3	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE								
12	11	11	6	TELARC SAMPLER #3 TELARC 80103	VARIOUS ARTISTS								
13	10	10	62	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)								
14	13	12	51	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)									
15	16	17	10	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING									
16	15	15	40	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)								
17	17	16	15	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)									
18	14	13	62	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS								
19	18	18	62	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)								
20	20	19	11	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS								
21	21	22	8	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)									
22	22	20	62	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER								
23	27	—	32	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187 ACADEMY OF ANCIENT MUSIC (HOGWOOD)									
24	23	21	62	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)								
25	24	23	62	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY								
26	26	24	62	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)								
27	25	25	62	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS								
28	<b>NEW</b>		1	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS								
29	29	27	5	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL CDC-47395	THE EMPIRE BRASS								
30	30	28	62	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)								



## NEW RELEASES

(Continued from preceding page)



**Prized Jukebox.** A Seeburg jukebox was the hook when, in support of the Everly Brothers' Mercury album "Born Yesterday," Record Town's seven Albany, N.Y.-area stores tied in with PolyGram Records and radio station WQBK for a contest. Pictured is grand-prize winner Tony DeLewski. Runner-up prizes, copies of the Everlys' LP, were awarded to another 20 customers.

### Rebel Fire

EP NTA 1313/\$4.99

### TUXEDOMOON Holy Wars

LP Restless 72157.1/\$8.98  
CA 72157.4/\$8.98

### JOEY WELZ

The Return Of Haley's Comet

LP Caprice CIR 1986/\$9.95  
CA CIR 1986/\$9.95

### ZOOGZ RIFT

Island Of Living Puke  
LP SST 077/\$8.98  
CA SST C077/\$8.98

### BLACK

### JAMES INGRAM Never Felt So Good

LP Qwest 1-25424/WEA/\$8.98  
CA 4-25424/\$8.98

### THE KEE

You Turn Me Out

EP Midwest MW-45051/\$4.98

### TIMOTHY MARROW

Killer Moon

EP Marrow FR-1006/\$4.98

### FIZZY QWICK

LP Motown 6179ML/MCA/\$8.98  
CA 6179MC/\$8.98

### THE TEMPTATIONS

To Be Continued ...

LP Gordy/Motown 6207GL/MCA/\$8.98  
CA 6207GC/\$8.98

### COMPACT DISK

### BILL COSBY

Himself

CD Motown 6026MD/MCA/no list

### DEBARGE

Greatest Hits

CD Gordy/Motown 6173GD/MCA/no list

### MADONNA

True Blue

CD Sire 2-25442/WEA/\$15.98

### ROD STEWART

CD Warner Bros. 2-25446/WEA/\$15.98

### VARIOUS ARTISTS

Pippin Original Cast Album

CD Motown 6186MD/MCA/no list

### COUNTRY

### BYRON BERLINE & JOHN HICKMAN

Double Trouble

LP Sugar Hill SH-3750/\$8.98  
CA SHC-3750/\$8.98

### CRYSTAL GAYLE

Straight To The Heart

LP Warner Bros. 1-25404/WEA/\$8.98  
CA 4-25404/\$8.98

### DOC WATSON

Riding The Midnight Train

LP Sugar Hill SH-3752/\$8.98  
CA SHC-3752/\$8.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

## HOME VIDEO

Symbols for formats are  $\blacktriangle$ =Beta,  $\heartsuit$ =VHS,  $\blacklozenge$ =CED and  $\clubsuit$ =LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

### FILMS

#### AURORA ENCOUNTER

Jack Elam, Peter Brown, Carol Bagdasarian

$\blacklozenge$  New World Video 8613/SBI Video/  
\$79.95

#### HOUSE

William Katt, Kay Lenz, Richard Moll

$\blacklozenge$  New World Video 8525/SBI Video/  
\$79.95

#### THE MAYFAIR BANK CAPER

David Niven, Elke Sommer, Richard Jordan

$\blacklozenge$  VidAmerica 7108/SBI Video/\$69.95

#### NATURAL STATES

Paul Speer, David Lanz

$\blacklozenge$  Miramar Productions MPV 8401/no list

#### THE ONLY WAY HOME

Bo Hopkins, Beth Brickell, Steve Sandor

$\blacklozenge$  World Video Pictures, Inc. 1026/SBI  
Video/\$39.95

#### OUT OF AFRICA

Meryl Streep, Robert Redford

$\blacklozenge$  MCA Home Video 80350/\$79.95

#### POLICEWOMEN

Sondra Currie, Tony Young

$\blacklozenge$  VidAmerica 7109/SBI Video/\$59.95

#### TRACK RECORD

Joan Armatrading

$\blacklozenge$  A&M 1007/SBI Video/\$29.95

#### SPIES LIKE US

Chevy Chase, Dan Aykroyd, Donna Dixon

$\blacklozenge$  Warner Home Video 11533/\$79.95

#### SUBWAY

Christopher Lambert, Isabelle Adjani

$\blacklozenge$  Key Video 6969/SBI Video/\$79.98

#### TO HELL AND BACK

Audie Murphy, Marshall Thompson, Jack Kelly

$\blacklozenge$  Universal/MCA Home Video/\$59.95

#### TOBRUK

Rock Hudson, George Peppard

$\blacklozenge$  Universal/MCA Home Video/\$59.95

#### THE UGLY DUCKLING

Animated

$\blacklozenge$  Random House Home Video 87859/SBI  
Video/\$13.95

#### THE VELVETEEN RABBIT

Animated

$\blacklozenge$  Random House Home Video 87844/SBI  
Video/\$13.95

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.

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BY FRED BRONSON

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# Camelot Music Convention '86: Quest For Quality



Highlights at Camelot Music's recent convention, July 11-14, included (left photo) a surprise tribute to Dom Violini (left), retiring Cleveland branch manager for RCA, given by chain founder and president Paul David. See Newsline, page 45. Buyer Pat Tidwell (center photo, left) was one of four 15-year employees recognized by Jim Bonk, executive vice president and CEO. Hooters band member Andy King palled around with Dana Whipp, manager of Camelot's Towne Mall store in Franklin, Ohio. (Coverage of Camelot's convention begins on page 44.)

The Hooters were one of three major label acts to entertain Camelot's crew. Standing from left: Don Van Gorp, vice president national accounts, CBS; Pete Anderson, Cleveland sales manager, CBS; Lew Garrett, vice president of purchasing, Camelot; Hooter Eric Brazilian; band manager Steve Mountain, Cornerstone Management; Joanne Wucinick, purchasing department administrative assistant, Camelot; band members John Lilley and Rob Hyman; John Kotecki, vice president of sales, CBS; Bob Petrie, Cleveland sales representative, CBS; and Jack Rogers, chief financial officer, Camelot. Kneeling from left: Jim Hawn, Cleveland branch manager, CBS; Hooter David Uosikinen; Jim Bonk, executive vice president and CEO, Camelot; and the band's Andy King.

FOR WEEK ENDING AUGUST 2, 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	
1	1	13	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator			•						
2	3	23	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•						
3	10	21	HARDBALL	Accolade	Baseball Game	•		•						
4	4	11	PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•						
5	5	39	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•		•			
6	9	68	SARGON III	Hayden	Chess Game	•		•	•	•				
7	13	5	KING'S QUEST II	Sierra On-Line	Adventure Game	•			•					
8	7	47	JET	Sublogic	Flight Simulation	•	•	•						
9	2	39	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
10	11	5	U.S.A.A.F.	SSI	Simulation Game	•	•	•						
11	16	136	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•					
12	12	13	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game	•	•	•						
13	6	15	WIZARDS CROWN	SSI	Action Adventure Game	•		•						
14	18	17	BATTLE OF ANTIETAN	SSI	Simulation Game	•	•	•						
15	15	19	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•						
16	RE-ENTRY		LEADER BOARD	Access	Pro Golf Simulation Game			•						
17	RE-ENTRY		ACRO JET	MicroProse	Advanced Flight Simulator			•						
18	20	3	INFILTRATOR	Mindscape	Helicopter Flight Simulator			•						
19	19	70	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game	•	•	•	•		•			
20	8	29	KARATE CHAMP	Data East	Action Arcade Game	•		•						

ENTERTAINMENT

## Something New: BCD's Bridal Registry For CDs

NEW YORK In the tradition of "something new, something borrowed," Boston Compact Disc is developing a new wrinkle in music marketing: a bridal registry for compact disks.

The Beantown CD-only store has a penchant for unique promotions—including a 24-hour all-digital broadcast co-sponsored with FM radio rocker WBCN (Billboard, May 10)—but co-owners Don Rose, John Pinkney, and Fred Jeffrey can't take credit for this campaign. The idea was actually that of a blissful, soon-to-be-wed couple.

Says Rose, "They came into our store and asked us if they could set up a bridal registry for compact disks, and our guys said, 'Sure, why not?' So they gave us a list of CDs that they'd like to receive, and we'll keep track of them at the store when guests buy disks so they don't end up with duplicates.

"I guess they felt that instead of getting 256 pieces of a dinner place setting, they'd rather get 256 CDs." Ever the salesman, Rose adds, "After all, CDs last forever."

Inspired by the couple's request, Rose is preparing fliers promoting the idea of a CD wedding registry. He will distribute them through area bridal shops and tuxedo dealers. If the low-cost marketing concept proves successful, the BCD partners will take the campaign west to their recently opened BCD-San Francisco store in the Bay area.

—DISK —♦—CARTRIDGE —★—CASSETTE  
GEOFF MAYFIELD



# Video Trade Group Links With Retail Organization

BY EARL PAIGE

LOS ANGELES Innovative efforts to expand its member services find the American Video Assn. (AVA) linking with a 23-year-old retail group and establishing a distribution service for nontheatrical product.

Yet another area of expansion is

## 'Our members have steadily wanted more services'

the appointment of Renee Ranney as research director. The AVA plans a series of polls of its 2,000 members, the first a poll of attitudes toward pay-per-transaction (PPT), the controversial shared-revenue plan which Ron Berger claims to be testing in his National Video franchise.

John Power, founder and president of the suburban Phoenix, Ariz.-based AVA, has worked out a joint membership promotion with the National Assn. of Retail Dealers of America (NARDA).

Details of the plan to provide wholesale service for nontheatrical product at AVA's Mesa, Ariz.,

facility are not available beyond the concept, says Mark Schaller, director of public relations. "We're thinking anywhere from 5,000-10,000 titles," Schaller says, adding that the importance of how-to and nontheatrical product is burgeoning.

According to Power, 150 AVA members elected to participate. Jim Ranier of Jim Ranier Co., a NARDA and AVA member in Dubuque, Iowa, served as liaison between the groups initially. Danny Shull, East Texas Video, Nacogdoches, Texas, has been appointed as AVA's representative on NARDA's 21-member board, Power says.

NARDA has branches in Norfolk, Va., and Burlingame and Newport Beach, Calif. By 1985, NARDA counted 5,200 member firms representing 12,000 outlets. NARDA boasts a Chicago staff of 30. The group also has its own association, National Assn. of Service Dealers (NASD), essentially comprised of service repair stores and department staffs.

According to Schaller, NARDA affiliation initially will allow AVA members to participate in a day-long traveling symposium which centers on six of NARDA's disciplines: technician productivity, sales training, management consulting, insurance, financial ad-

vice, and school of management.

Joint AVA/NARDA member stores are entitled to a bank-card rate of 1.6%, a credit unit, a life insurance program up to \$10,000, a monthly magazine, and NARDA survey reports on subjects like the cost of doing business.

Schaller says the AVA has been evolving beyond its initial intent as a buyers' group over the last six years. "We have at times stopped often to ask ourselves about our direction. We didn't intend to be a

trade group, but our members have steadily wanted more services," he says, adding that such desires led to the pact with NARDA.

AVA's union with NARDA marks the second such affiliation by the Chicago-based trade group. In 1981, a group of video dealers, the Video Retailers Assn. (VRA), sought affiliation with NARDA. Among leaders of VRA at the time was John Pough, Video Cassettes Unlimited, here in suburban Santa

Ana, who is presently president of the Video Software Dealers Assn. (VSDA). VRA disbanded when VSDA was formed by the then 24-year-old National Assn. of Recording Merchandisers (NARM).

Details of AVA's survey on PPT were compiled by telephone from 150 stores renting video. The announcement from AVA makes no mention of National Video, the huge franchise chain that boasted of its own PPT test plan at the win-

(Continued on next page)

FOR WEEK ENDING AUGUST 2, 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	7	★ ★ NO. 1 ★ ★ ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
2	2	44	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	11	16	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
4	8	6	MICKEY KNOWS BEST	Walt Disney Home Video 442	1985	14.95
5	5	7	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
6	3	44	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
7	4	7	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	7	39	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
9	9	7	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	6	6	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
11	10	21	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
12	13	44	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95
13	15	16	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
14	18	35	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
15	14	40	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
16	12	19	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
17	17	8	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
18	20	2	PLAY-ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video 88311-x1	1986	No listing
19	24	2	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
20	23	16	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
21	16	2	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
22	21	2	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
23	25	2	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
24	NEW ▶		GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
25	19	36	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ● International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

## One-On-One Service Is Stressed

# Mom-And-Pop Stores Thrive

BY MAURIE H. ORODENKER

TOMS RIVER, N.J. The mom-and-pop video rental store may find itself being crushed by expanding chain operations in the big cities and metropolitan centers, but for those operating in small towns—like those here in the central New Jersey region in Monmouth and Ocean counties—-independent dealers are entrenched. While local competition has forced many store owners to examine their markets and method of operation, the mom-and-pop concept can still be a profitable way to go.

The key to the small-town operation is to develop a personal relationship with the customer. Peter Heumiller, manager of Video Options in Middletown Township, says store owners have to look at how they treat customers if they intend to win them as regular patrons. "The approach to the business has to be mom-and-pop," Heumiller says, referring to establishing friendly relationships with customers.

With customers coming in four and five times a week, "You get to know them and their preferences. I think it's important to have that level of service," he says, adding that personalized service enables rental stores to separate their images from the impersonal department stores and chain stores that also rent movies.

Customers like the closeness they find here at River City Video. Store manager Adam C. Weyer says "We're very one-on-one with cus-

tomers. It seems to be that way on both sides of the counter."

Lori Davis, manager of All Star Video in Freehold, said customers come to trust store operators because of personalized service. Some customers, she said, trust store operators enough to leave them in charge of what movies their children will be allowed to rent.

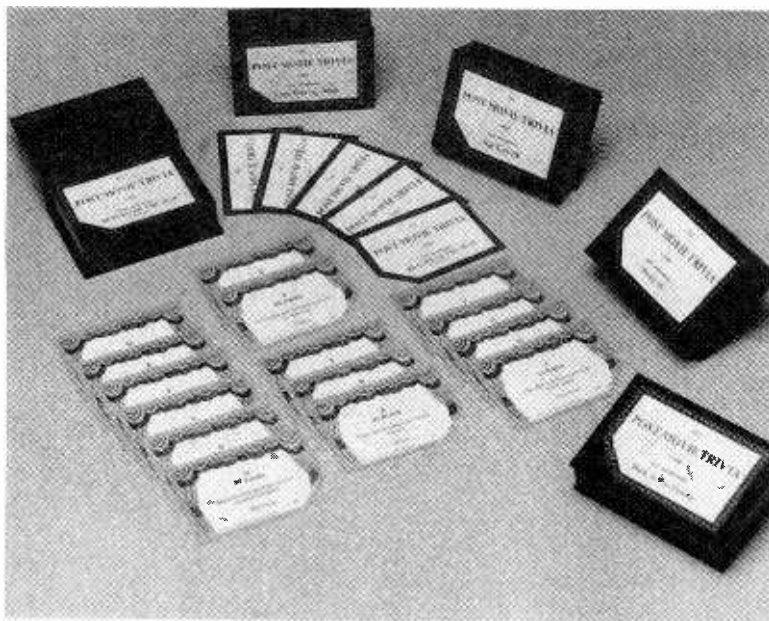
John Impaglia, co-owner of Atlantic Video in Hazlet and Middletown townships, sees the videocassette rental business as a "local type of thing—a neighborhood thing." He said the stores owe much of their popularity to convenience. And because the stores tend to be located near residential areas, convenience is enhanced. People don't drive five miles to rent tapes, says Impaglia, who expanded his appliance store into the rental business 2½ years ago. Gideon Freud is his partner in the operation.

Major competition for the mom-and-pop operation comes mostly from supermarkets, convenience stores, and drug stores. That in itself has forged some major differences in the way the independent stores operate. Proprietors now are looking at how they can diversify.

To be successful, says Video Options' Heumiller, a video store has to get away from just offering hit titles. He says his store has added "how-to" and educational tapes to its offerings.

Basically, say most store operators, you must court customers with a mom-and-pop kind of friendliness to keep customers coming back.





Video consumers can live up parties with the Newdex Post Movie Trivia game. A set of 80 cards quizzes viewers on intricate details of such popular titles as "Gone With The Wind," "Beverly Hills Cop," "The Wizard Of Oz," and movies from the Star Trek and Star Wars series.

## Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**POST MOVIE TRIVIA** is a new, unique entry in the video rental arena. Manufactured by Newdex (408-293-3302), the game is designed to be rented by the video retailer in conjunction with selected movie titles.

Designed for two to six players, Post Movie Trivia uses a deck of 80 cards. Players' success depends on how attentively they have watched the movie in question. To eliminate special shelf and storage problems, two games packed vertically occupy the same space as one VHS videocassette case.

The games are correlated to these movies: "Gone With The Wind," "Casablanca," "The Wiz-

ard Of Oz," "Rambo," "Rocky IV," "Star Wars," "The Empire Strikes Back," "Return Of The Jedi," "Airplane," "Beverly Hills Cop," "Ghostbusters," "Gremlins," "Back To The Future," "Cocoon," "Hannah And Her Sisters," and "Down And Out In Beverly Hills."

The games are \$4.60-\$6.50 each, depending on how many are purchased.

From Supra USA (718-392-4949) comes the three-in-one entertainment unit TRC303, which combines a 5-inch black-and-white television set, an AM/FM radio, and a cassette player. The TV has a sun-screen, and there is a 24-hour timer in the unit to activate the TV, radio, or wake-up alarm. This model's four-way power source can draw on power from AC, car battery, DC, or rechargeable batteries. Under-the-counter mounting attachments come with it.

The TRC303 weighs five pounds and has a suggested retail tag of \$129.

## VIDEO GROUP LINKS WITH RETAIL ORGANIZATION

(Continued from preceding page)

ter Consumer Electronics Show. AVA member reaction is summarized 16% favorable, 77% opposed, and 7% undecided. Survey questions were posed in various ways. One response has 31% saying PPT "would be the way many movies would be made available in the future."

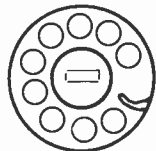
In summarizing the survey, Power says, "The dealers favoring PPT generally seemed to hope it could be a way for the studios to finance their inventory and by which they could get new releases ahead of the competition, while those against it seemed to feel that it might be a plan for the producers to get part of their [dealer] profits. Those against PPT were very adamant in their opposition."

According to Schaller, AVA will

have a presence at the upcoming VSDA convention Aug. 24-28 at the Las Vegas Convention Center. AVA has held its own conventions twice in Phoenix, with plans for a third there next year.

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FOR WEEK ENDING AUGUST 2, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	3	6	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
3	2	12	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
4	4	8	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
5	6	3	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
6	5	14	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
7	11	2	WHITE NIGHTS	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
8	7	2	THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
9	8	10	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
10	9	6	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
11	10	11	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
12	13	7	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
13	12	9	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
14	15	5	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
15	17	15	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
16	14	16	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
17	16	7	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
18	32	2	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
19	40	3	THAT WAS THEN... THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
20	21	10	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
21	20	21	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
22	22	25	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
23	24	7	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
24	27	2	MAXIE	Thorn/EMI/HBO Video TVA3672	Glenn Close	1985	PG
25	19	13	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
26	26	27	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
27	28	13	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
28	18	27	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
29	23	4	REVOLUTION	Warner Bros. Inc. Warner Home Video 11532	Al Pacino	1985	PG
30	25	5	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
31	33	20	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
32	29	38	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
33	39	17	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
34	35	16	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
35	NEW		RETURN OF THE LIVING DEAD	Thorn/EMI/HBO Video TVA3395	Ciu Gulager James Karen	1985	R
36	36	8	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
37	30	9	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Liljan Chauvin Gilmer McCormack	1984	R
38	37	25	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
39	34	11	MY CHAUFFEUR ●	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
40	31	20	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	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.



# ...newsline...

**VCR SALES** continued at a hot pace in June, with more than 1 million units sold, a rise of 16% over the year before. June saw 1.053 million VCRs sold. In 1985, 907,746 machines moved at wholesale, according to the Electronic Industries Assn.'s Consumer Electronics Group. For the first half of the year, 5.716 million VCRs were sold, against 4.875 million machines in 1985, a rise of 17.3%. That kind of pace will see a potential 13.225 million machines sold this year.

**CAMCORDERS SCORCHED**, in terms of their sales pace, scoring a rise of 373.6% over the year before—with 390,929 machines selling this year against 82,543 last year. In a sign of the increasing momentum of the machines, 101,764 camcorders moved in June alone. Other consumer electronics products set a much more relaxed pace. Color television sales were up 4.7% to 1.57 million units; monochrome sets rose 11.7%, to 383,249 units. Projection TV sets posted the only slump, dropping by 10.9%, from 17,558 to 19,704 units. For the first half of the year, color TV sales were up 6.4% to 8.113 million, black and white 3.5% to 1.744 million, and projection sets 20.7% to 124,820.

**MORE 8MM TITLES** are coming from Sony Video Software Company. The firm is releasing a dozen programs from various genres at various price points. Among the titles are "The Appointment," \$39.95; "John Lennon—Live In New York," \$29.95; "Tony Bennett Sings," \$29.95; "Bon Jovi—Breakout," \$19.95; "Hear 'N' Aid—The Sessions/Concert For Famine Relief," \$16.95; "Stanley Jordan—Magic Touch," \$16.95; "Keith Jarrett—Last Solo," \$29.95; "B.B. King—Live At Nicks," \$29.95; "Henry Mancini And Friends With Robert Goulet & Viki Carr," \$29.95; "Peter Tosh Live," \$29.95; "Lee Ritenour—Rit Special," \$29.95; and "Blue Note—Vol. 1," \$29.95.

**LAUREL AND HARDY** will be making a colorful appearance on Hal Roach Studio's release list, with two of their shorts coming out on one cassette in Colorized versions. The shorts are "The Music Box" and "Help-mates." The suggested list price of the product is \$19.95. John Wayne is also going to get Colored, with Roach releasing a full-spectrum version of "Angel And The Badman," at \$29.95. Also due from Roach is a Careyvision series, "The Secret Lives Of The British Prime Ministers," which will give inside highlights of the lives of seven British PMs, from Wellington to Lloyd George, for a list price of \$24.95.

**SPEEDING GETS THE** how-to treatment from Active Home Video, which has just released "How To Beat A Speeding Ticket," a 30-minute program with a list price of \$14.95. Among the topics covered will be ways in which to deal with being stopped by an officer, building a case, proper behavior and tactics in court, and alternatives to paying the ticket. The program includes interviews with cops, judges, state troopers, and speeders—both ticketed and acquitted.

**A WEIGHT LOSS** title is spinning out of New World Home Video, which is releasing "The Rotation Diet." A national promotion is planned which will be focused on a nationwide web of grocery stores and supermarkets. The video is based on the book by Martin Katahn. List price on the hour-long program is \$19.95.

**ANOTHER GIVEAWAY** is planned by Trans World Entertainment, which will give a "tyvex" jacket to every retailer who buys two copies of its movie "The Tomb." List price on "Tomb" is \$79.95. A new made-for title is also due from the company—"Karatix," an exercise video which combines dance and martial arts techniques, runs for 60 minutes, and has a list price of \$24.95.

**VIDEO REEL**, the company that manufactures "Automatic Golf"—which it claims has sold 300,000 units—is moving. The company's new address is 28231 North Ave. Crocker, Suite 120, Valencia, CA 91355, phone 805-257-1035.

**TWO MUSIC TITLES** are coming from Vestron MusicVideo. They are, "Elton John: Breaking Hearts Tour"; and "MTV Closet Classics," a made-for video program which features performances by the Beach Boys, the Who, Ike & Tina Turner, the Moody Blues, Yes, the Grateful Dead, and Free. Among the tunes featured are "Surfin' USA," "Magic Bus," "Proud Mary," "Nights In White Satin," "All Good People," "One More Saturday Night," and "Free." Both programs run for about an hour and list for \$29.95.

**MORE NATIONAL GEOGRAPHIC** titles are due from Vestron. The company is releasing "Atocha: Quest For Treasure," "Save The Panda," and "African Wildlife" in September. List price on the 60-minute titles is \$29.95.

**A 1951 VERSION** of "A Christmas Carol" is being rereleased by United Home Video. The company is shipping its program in November, with a preorder deadline of Oct. 14 and a list price of \$29.95. The older version is in black and white and was directed by Brian Desmond Hurst.

TONY SEIDEMAN

## Actress Was Underage For Many Films Lords Scandal Shakes Adult Market

BY TONY SEIDEMAN

**NEW YORK** The revelation that adult-film actress Traci Lords was underage when she made at least 100 movies has been a costly one for the X-rated film industry—and mainstream distributors and retailers.

In early July, the Los Angeles district attorney's office announced that Lords was 15 when she entered the adult-film industry, not 23, as her identification stated. Anyone selling or renting explicit material involving minors is liable for prosecution on felony and misdemeanor charges under federal and state laws. This would make virtually every one of Lords' films illegal to deal; her 18th birthday was in May. Video retailers, manufacturers, and distributors began pulling the product off their shelves as soon as the news came out.

Hardest hit are the adult-prod-

uct manufacturers and distributors. Lords made titles for almost every important adult-film company. One of them, Cabellero Control Corp., has 17 Lords films in release. "She's going to cost us millions of dollars," says an adult-film executive.

The losses are occurring on several levels. All manufacturer inventory of Lords product is being destroyed, most of it by bulk erasing. All packaging with Lords' likeness on it is also being eliminated.

Lords often only had one or two scenes in a film, and many adult-video manufacturers are editing those out with plans to remarket legal versions of the titles.

Although they won't admit to it officially, most adult-product manufacturers are allowing returns on the Lords product. Distributors report that not all retailers are sending product in, however. "I'm getting some; nobody's overreact-

ing," says Jeff Tuchman of Sound Video Unlimited. The reason that Lords product is only trickling in is simple, says another. "It's fast becoming collectors' items."

"No one wants to return any from the retail standpoint because, I think, they're selling them for a lot of money," says one retailer. In his case, "We have pulled it off the shelves and we will probably return it to the manufacturers."

Lords is one of the top two or three adult-film actresses, so virtually any retailer that carries adult videos has some of her product in stock. Counts of product being yanked at stores ranged from 10 pieces to 50 or more. "This is bad for the entire industry," says one video retailer. "The Meese Commission's going to eat this up."

Jerry Tannenbaum, president of Western Visuals, says the Lords situation "is a hell of a publicity (Continued on page 55)

FOR WEEK ENDING AUGUST 2, 1986

Billboard

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## TOP MUSIC VIDEOCASSETTES™

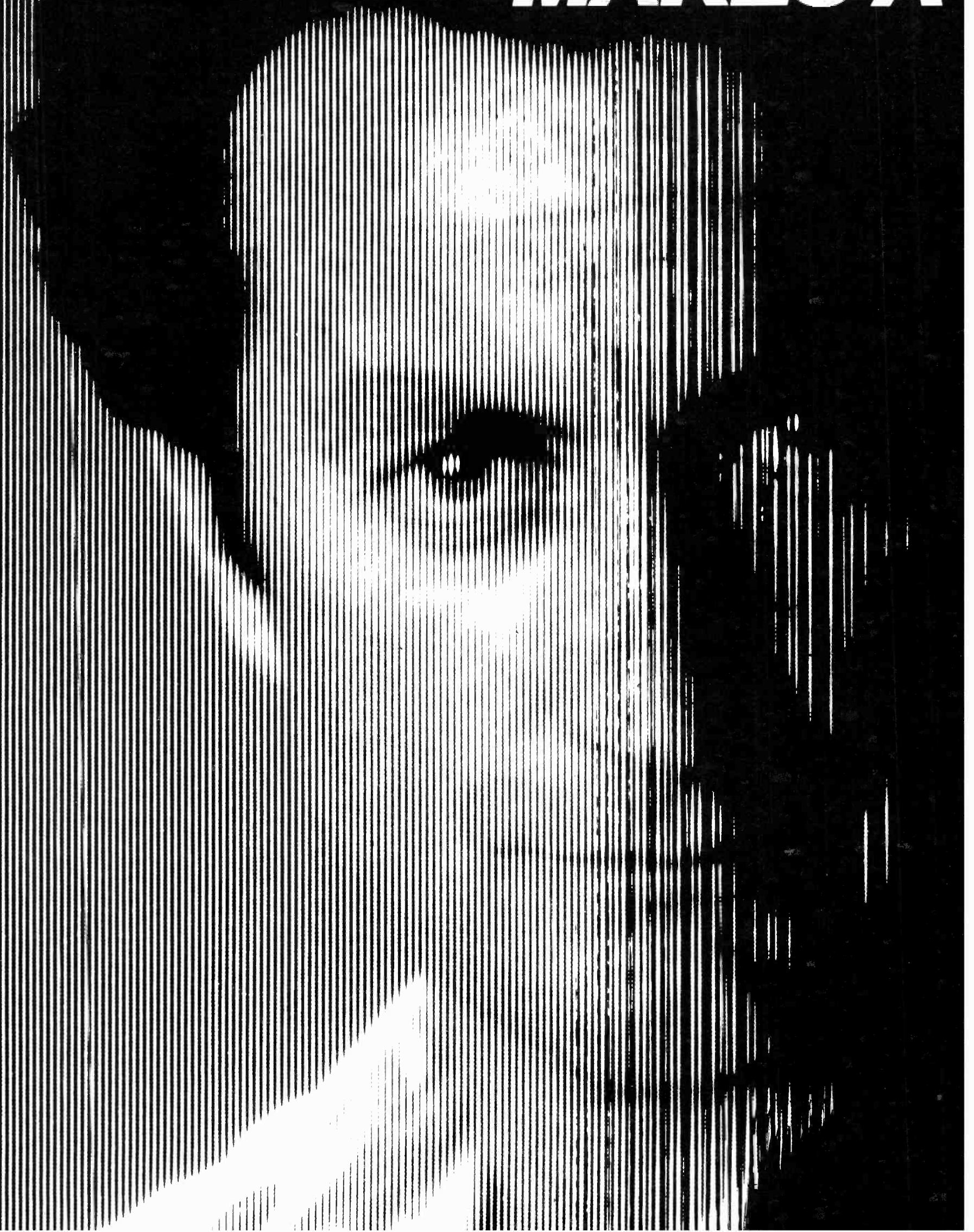
Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
				★ ★ NO. 1 ★ ★				
1	1	5	THE #1 VIDEO HITS	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	4	5	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	NEW ▶		THE ULTIMATE OZZY	CBS Inc. CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
4	2	7	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
5	8	13	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
6	3	7	IMAGINE	Picture Music Intl. Sony Video Software RO429	John Lennon	1986	D	29.95
7	6	35	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
8	5	7	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
9	7	35	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
10	RE-ENTRY		RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
11	12	39	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
12	17	3	FUEL FOR LIFE	CBS Inc. CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
13	10	23	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
14	15	55	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
15	NEW ▶		BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
16	9	11	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
17	14	25	ARENA	Picture Music Intl. Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
18	11	23	PORTRAIT OF AN ALBUM ●◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
19	19	37	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
20	18	7	DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98

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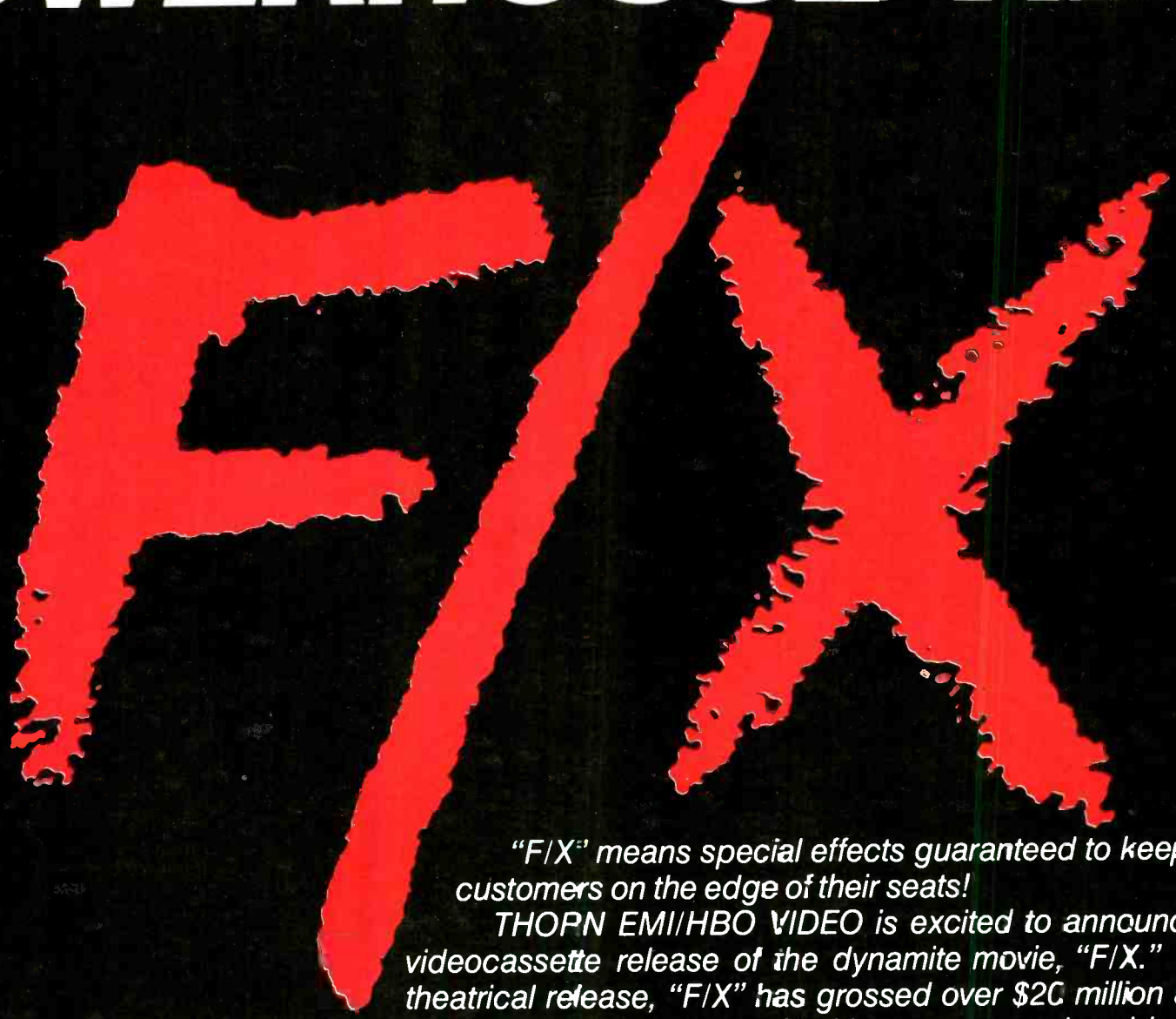


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*To be included on the P.O.P. mailing list call: 800-648-7650. In Canada: 800-255-2123.*

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CLIFF DeYOUNG Music by BILL CONTI Production Designer MEL BOURNE Director of Photography MIROSLAV ONDRICEK Executive Producer MICHAEL PEYSER  
Written by ROBERT T. MEGGINSON & GREGORY FLEEMAN Produced by DODI FAYED and JACK WIENER Directed by ROBERT MANDEL



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## Fast Forward

BY FRANK LOVECE

*A biweekly survey of technical developments in the hardware and software sides of the home video industry.*

As stereo continues its march toward becoming the audio standard for TV and video, there's still one significant area where it remains stalled: video cameras and camcorders. Video cameras with stereo recording capability have always been hindered by the fact that without an accompanying stereo portable VCR they're really mono—and if you have a stereo portable VCR, you don't need a stereo video camera.

All-in-one camcorders don't have such problems, obviously. But though camcorders have been in home consumers' hands since 1983, and though they seem ready to make stand-alone video cameras obsolete, stereo camcorders have yet to enter the marketplace. And while the first such model—Sharp's VC-C20UA—is reportedly set for fall introduction—this full-size VHS camcorder will have only "low-fi" linear-track stereo and not VHS hi-fi. Even the current 8mm camcorders, capable of digital PCM audio, record PCM mono.

Part of the reason is that consumers simply may not want to record their home movies in stereo. Plugging in a pair of microphones and mounting them on a rack atop a camera is one thing, but setting up two microphones around the room for optimum stereo sound is a tricky endeavor that cuts down on the shooter's mobility.

Too, there isn't much in terms of home movies that requires stereo separation. Mount Rushmore doesn't sing, and family conversation can be picked up just fine monaurally. For home movies, two-channel capability is usually only utilized for background narration and/or background music, neither of which requires a stereo video camera.

None of this, however, stopped JVC from introducing the first stereo consumer video camera, the model GX-S9U, in 1982. Debuting quietly, with no particular marketing push, the camera followed close on the heels of the first low-fi stereo VCRs of a current format. (The long-lost Cartrivision format was also stereo-capable, but that is another column.)

JVC's seminal stereo camera had a monaural microphone like every other video camera, but it also carried a pair of left-right external microphone jacks into which a consumer could plug microphones that would override the camera's own. The GX-S9U also offered an on-board mike-mixing control.

By the following year, Magnavox, Quasar, and other marketers of Matsushita-made video cameras had stereo mike jacks on high-end models. Yet even though stereo mike jacks could be found across virtually every brand a year later, no real market for accessory microphones and camera-top microphone racks developed.

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# Playboy Makes Inroads With Video Projects

BY JIM McCULLAUGH

LOS ANGELES Playboy Video Corp.'s "Video Centerfold 2 (Terri Weigel)" has found a solid place in the top 10 on Billboard's Videocassette Sales chart. A carefully orchestrated programming, marketing, and merchandising plan by Playboy Video; Karl/Lorimar's emphasis and expertise on wider distribution; dealer education; and the \$9.95 sell-through price point all share in creating the video's success.

And it is only the beginning, according to Larry L. Logan, senior consultant, creative services for Playboy Video here. In fact, over the next 12 months, Playboy will "publish" more videos than magazines in an aggressive and stepped-up campaign in the nontheatrical market. Logan is reticent to say exactly how much Playboy plans to invest in these productions but indicates it is substantial.

The success of the current "Centerfold" cassette comes at a time of mounting anti-pornography sentiment, as evidenced by the recent Attorney General's Commission on Pornography report (Billboard, July 19). Playboy magazine's print setbacks may have some impact on its video distribution, Logan admits. Among the recent setbacks for the company have been giant retail chain 7-11's decision not to carry the publication.

"We were also in negotiations with other mass convenience outlets when all this hit the fan," he says. Other convenience stores, however, as well as gift stores, bookstores, and alternative outlets have expressed interest in the videos. Logan claims as soon as the controversy stirred by the commission's study quiets down, Playboy Video will make even stronger inroads at the convenience-store level.

"We've even been contacted by a major auto parts chain about the line. What that shows is the right product at the right price need not be confined to the video store," he says.

Playboy, he points out, has always been a "lightning rod" rallying point for anti-porn factions over the years because it is so well-known. At this time, neither Playboy nor Karl/Lorimar plans to curtail its video plans.

Playboy's video projects break down into three areas, Logan says: the video magazine, the video "Centerfold," and what he calls "video flats," or special-interest programming. An example of the latter might be a video of Playboy's centerfolds for the year shrink-wrapped with a calendar featuring the same young women.

Last fall, Karl/Lorimar began dis-

tributing "Playboy Video Magazine, Vol. 8," "Video Centerfold 1 (Sherry Arnett)," as well as "Dorothy Stratten: The Untold Story," "Playboy Video Magazine, Vol. 9," and "Playmate Playoffs." Set for release this summer and early fall are "Playboy Roasts Tommy Chong," "Farmer's Daughters," "Video Centerfold 3," and "Playboy Video Magazine, Vol. 10."

The magazine series, at \$39.95 per cassette, remains the flagship of the line, says Logan, although Playboy, too, has experienced a programming learning curve, discovering which aspects of the magazine translate well into video and which do not.

The "Centerfold" concept was discussed internally at Playboy two years ago, but there was some concern that it would pull a key element out of the magazine series.

Karl/Lorimar's feedback and Playboy's sense of the market provided the impetus to launch the line. Unlike the 60-minute magazine titles, the "Centerfold" titles run about 24-26 minutes.

The price point has been critical to the success "Centerfold," says Logan. Besides selling well in video stores, the product has acted as a vehicle to open up such alternative outlets as convenience stores and magazine stands.

But pricing was not the only ingredient in increasing sales and visibility of Playboy Video product. Logan lists a number of other elements:

- The "Centerfold" videos were packaged in counter dumps of 10 to create a low-priced, appealing product psychology for the consumer.

- The product is strong at video stores and magazine racks and has become an "evergreen" product, Logan notes, not experiencing the "post-30-day theatrical decline."

- Full-color display ads every month in Playboy magazine advertising the videos. Fulfillment is handled out of its Chicago products division.

- Co-op advertising in the 20 top markets, typically an ad in the dominant newspaper's Friday sports section.

- In-store appearances. Last fall, Playboy put Sherry Arnett on the road for 35 days, and it was not unusual for her appearance to result in sales of 150 of her "Centerfold." Terri Weigel has made similar in-store appearances.

Perhaps most critical of all, adds Logan, has been dealer education. There has been a concerted effort by Playboy and Karl/Lorimar to get Playboy Video product out from the X-rated section and into alternative sections.

## TRACI LORDS SCANDAL

(Continued from page 51)

stunt" that might increase the actress' popularity considerably. But even so, "She's a problem. I would never buy any cassettes ever made by her. She may become a celebrity, but not in my eyes. In my eyes she's a criminal. She defrauded everybody."

Lords is one of the highest paid

actresses in the adult-film industry, commanding as much as \$2,000 a day for her film work. She also has her own production company, one of the few ways women get to share in the long-term profits of adult-video product. The average pay for an adult-film actor or actress is \$500 a day.

FOR WEEK ENDING AUGUST 2, 1986

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# TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	39	JANE FONDA'S NEW WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	53	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	8	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
4	6	31	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
5	7	2	WHITE NIGHTS	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
6	8	220	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	4	2	THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
8	5	50	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
9	9	8	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Terri Weigel	1986	NR	9.95
10	12	52	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
11	20	5	WHITNEY HOUSTON THE #1 VIDEO HITS	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
12	13	6	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
13	35	3	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R	79.95
14	10	13	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
15	14	7	AUTOMATIC GOLF ▲	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
16	11	8	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
17	27	35	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
18	25	87	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	19	40	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
20	16	38	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
21	21	6	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	28	72	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
23	15	21	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
24	22	14	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
25	37	2	MOONLIGHTING	ABC Circle Films Warner Home Video 35009	Cybill Shepherd Bruce Willis	1985	NR	29.98
26	24	39	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
27	17	38	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
28	29	36	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
29	38	15	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
30	30	12	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
31	36	23	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
32	26	50	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
33	39	6	WRESTLEMANIA 2	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
34	23	18	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
35	18	12	CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98
36	31	2	RETURN OF THE LIVING DEAD	Thorn/EMI/HBO Video TVA3395	Clu Gulager James Karen	1985	R	79.95
37	34	30	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
38	33	12	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
39	NEW▶		BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	79.95
40	32	27	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	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.



# NMS Panel: Labels More Cautious Trend Away From Conceptual Clips

BY STEVEN DUPLER

NEW YORK Video clip directors, producers, and their representatives discussed shrinking budgets, creative questions, and the smaller broadcast and cable marketplace at the "Video Directors & Producers" panel during the New Music Seminar here, July 13-16.

"This is a critical year for music video," said moderator Kris P., who represents director Zbigniew Rybczynski. "Labels are being more cau-

## 'Not every artist should have a video'

tious; they are spending more time with artists and managers in discussing budgets and where and whether video fits in with their marketing plans."

The panelists ranged from name directors, accustomed to working with top budgets, like Dominic Sena (Stevie Wonder and John Waite) and Storm Thorgerson (Yes, Nik Kershaw), to Boston-based low-budget specialist Jeff Hudson.

Also on hand were avant-gardists Ken Ross and Richard Levine (Suzanne Vega, 'til Tuesday). Speaking as representatives were Joe Bilella, who represents director of photography Tony Mitchell and two clip directors, and Gayle Sparrow, vice president of marketing/product development for Screen Link, which represents directors Jim Yukich, Fisher & Preachman, Brian Grant, and Russ Mulchay.

Final member of the panel (and sole label representative) was Dan Beck, Epic vice president of product development.

Beck said Epic plans "20%-30% less video this year than last. There has got to be a specific need for a video. We now ask, 'What will this

video do for this specific artist?"

"There is a narrowing of possibilities for new and developing acts," Beck continued. "Acts are going onto radio slower than they used to. That gives us an opportunity to look at how a record is doing at radio and then decide whether there is even a reason to do a video."

"More people understand the media now that it's five years old," said Sparrow. "Not everybody gets a video—nor should every artist have one."

The panel noted the current trend away from conceptual videos toward concert clips. "A lot of artists were being put into situations which only proved they weren't actors," said Beck. "It all comes back to the purpose of the video—to get that artist across, look at his strengths and weaknesses and use them. You have to ask, 'Is this a touring band? Do their songs lend themselves to concepts?'"

However, Kris P. said, "We still get called by labels and asked specifically to do concept pieces, even if we feel a concert-type video would be better."

This led Levine to comment on the problem of "too many chefs." When the number of people involved in making a video is smaller, he said, things work better. "You can't make videos by committee," he added.

His partner, Ken Ross, agreed. "The only ones who should be involved are the artist, and of course, the director and producer," Ross said. He noted that label involvement in the clip-making process is often detrimental to the quality of the video.

The panel was asked if the amount of videoclip work out there is sufficient to keep them in the business for the time being. Sparrow replied: "My directors are making enough, but they'd like to make more. Now that labels are making compilation videos for home sale,

what about a royalty payment, like a record producer makes on an album?"

Sparrow noted that such a royalty plan possibly could help keep budgets low, "if directors feel they could profit down the line from their work."

Sparrow also said, however, that her directors were active in other areas, such as commercials, television, and films.

Director Sena said he'd like to move into feature films at some point. Still, he pointed out that music video remains his favored area. "Even though the amount of freedom you're allowed has lessened in music video, I still enjoy it," he said.

## Movies Can Boost Tunes And Vice Versa, But Not Always Panel Discusses Movie/Music Tie-Ins

BY JIM BESSMAN

NEW YORK Pop music and motion pictures have become so promotionally intertwined that movies are being regarded as a separate and distinct programming outlet.

According to participants in the "Music/Film/Video" panel at the recent New Music Seminar, this development signifies an important change in the way consumers receive music.

"Music transmission is not a completely aural experience, but visual as well," said Neil Portnow, vice president of a&r for EMI/America Records. He pointed to the growth of MTV, and referred to promotional video clips, and especially movies, as the main exposure vehicles for music today.

Traditional radio programming, Portnow added, is no longer the "primary exposure source," but a "narrowcast" medium in use primarily by listeners in transit.

Hence, movies have become "a



**Baker's First.** Elektra artist Anita Baker completed her first video, for the single "Sweet Love," with director Peter Israelson, the man behind Whitney Houston's "The Greatest Love Of All." Shown on the set are, from left, Lenny Grodin, production manager; Israelson; Baker; Robin Sloane, EP/A's director of video; and producer Jon Small.

complete additional format" to radio programming categories in the EMI/America promotional scheme. Portnow said that the label is in constant contact with major and indie film companies in trying to place its artists' repertoire.

Portnow said his staff has had to achieve a certain amount of film-business savvy in reading scripts and attending screenings, all the while gauging a property's credibility, potential for success, and "sensible" use of music.

Two seconds of an artist's music in the background, he said, will not expose the music to the consumer. At the same time, the "overexposure issue" must be considered.

"In my stable, the best example is Bowie," said Portnow. "In the past, he was an anonymous, mystical character, out of the public eye. More recently, he wrote and performed the title cut to 'Absolute Beginners,' as well as five songs in 'Labyrinth.' This is difficult from a record company standpoint, because it conflicts with the mystical [persona]."

Portnow said that the exposure of the song "Absolute Beginners," which was released as a single, was hampered when the movie opened in only four U.S. theaters, thus linking a major artist with an unsuccessful film.

A "creative issue," he added, was manifested by Bowie's "Labyrinth" involvement, since that film's subject matter appealed primarily to children. "The lyrics were about puppy dogs and goblins—not relevant to Bowie's career from the creative standpoint," Portnow said.

Another problem cited by Portnow was the potential for "priority conflicts" between an artist's simultaneous work on a film soundtrack and his own album project. He also referred to the "cast of thousands nightmare," where a soundtrack album could include as many as 10 artists—each with his own song, producer, manager, and lawyer with which to contend.

Portnow used his "About Last Night" soundtrack as an example of the "best-laid plans scenario," noting that its Sheena Easton track,

"So Far So Good," was intended for release ahead of the actual debut single, which was John Waite's "If Anybody Had A Heart."

Still, he noted that the album helped expose new artist Nancy Shanks, whose "Trials Of The Heart" cut will "help get her off the ground" prior to her January album debut.

The use of movies as music exposure outlets, concluded Portnow, is the "wave of the future," the key concern being quality as it applies to the artist's career, product, and exposure to a wide audience.

One other important factor Portnow noted was control over an artist's contribution to a soundtrack. Brian Loucks, a talent agent at Creative Artists Agency, elaborated on this point.

"There's no control of how the music is used," Loucks said, after relating a recent instance where a client spent six weeks on a song which the film director loved, but was ultimately cut out by studio heads. "You're basically an employee, where they say, 'We pay \$300,000 to you, but we have \$15 million at stake here.'"

Loucks noted that an artist can write a great song, only to find that the soundtrack winds up on a label not his own, ending his chances for a single.

He further objected to the practice of asking major artists to write on speculation, and said that in the recent case of "Top Gun," where the producers realized they had a "very hot film," several major recording artists were turned down after submitting songs.

Artists are too quick to agree to film involvement, Loucks said. "It's important to select the right movie for the right artist," he said, noting that "only 10 to 12 movies a year are successful."

According to Loucks, other factors to be considered include how a film is distributed, timing of a song's release to the film's release, and studio support for a promo video if the label hesitates.

Bert Berman, vice president of music and creative affairs for Uni-  
(Continued on next page)

## Sawyer Brown Sells Clips At Shows

BY JIM McCULLAUGH

LOS ANGELES Sawyer Brown, Capitol's Nashville-based country/rock/boogie act, is taking video on the road—literally. It's one more example of what appears to be a growing trend in merchandising music videos.

A four-song Sony Video 45 titled "Shakin'" will be available at all of the group's concerts for the balance of the year. Sony released the \$16.95 cassette July 14 through its normal distribution channels.

The group is also thinking about using a clip or two in its show to make more fans aware of the video's availability, according to Mickey Baker, the act's manager. Baker was instrumental in putting the project together.

It's not the first time a music video has been sold at a concert, according to Andy Schofer, Sony's di-

rector of marketing. He says at least three other acts—Iron Maiden, Buddy Rich, and Roger Whittaker—with product on Sony have sold videos alongside T-shirts and other merchandise at concerts. He says the Iron Maiden video did particularly well.

Typically, according to Schofer, a band's tour manager handles the videos, which usually don't make the kind of profit T-shirts bring in. But the video is exposed to a captive audience, so it's not unusual to sell 10-20 pieces at a venue. Sony encourages local video retailers to participate by handing out fliers or doing some other form of promotion so that if the video sells out at the show, a fan knows where to get it the next day.

Baker adds that the cross-fertilization of live performance and video merchandising makes perfect sense for Sawyer Brown because a

significant portion of the act's early success stemmed from the visual medium, particularly appearances on television's "Star Search."

Says Baker, "The first success was on TV. Before the group became a concert act, it was a TV and club act."

Baker anticipates the video will rack up respectable numbers given that Sawyer Brown is a heavy touring band. Last year the group did 178 dates, and it will probably do more this year. The group averages 16-18 shows a month. Baker estimates that to date, almost 2 million fans have seen the group live.

The clips on the video are "Step That Step," a No. 1 country hit from the group's first album, and three songs, all top 20, from the current album.





# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
BOYS DDN'T CRY CITIES ON FIRE Profile LUIS CARDENA RUNAWAY Allied Artists MICHAEL DES BARRES MONEY DON'T COME MCA DOLBY'S CUBE FEATURING CHERRY BOMBS HOWARD THE DUCK MCA INXS KISS THE DIRT Atlantic LOVER SPEAKS NO MORE I LOVE YOU A&M MARY JANE GIRLS WALK LIKE A MAN Motown PAUL MCCARTNEY PRESS Capitol KIM MITCHELL PATIO LANTERNS Atlantic PRIME MOVERS STRONG AS I AM MCA THE RAINMAKERS LET MY PEOPLE GO-GO PolyGram CHARLIE SEXTON HOLD ME MCA SIGUE SIGUE SPUNIK 21ST-CENTURY BOY EMI SOUTHSIDE JOHNNY WALK AWAY RENEE Atlantic THINKMAN BEST ADVENTURES Island RDSIE VELA MAGIC SMILE A&M	THE ART OF NOISE PARANOIMIA Chrysalis EURHYTHMICS MISSIONARY MAN RCA FABULOUS THUNDERBIRDS WRAP IT UP Epic FALCO JEANNY A&M GTR THE HUNTER Arista JULIAN LENNON THIS IS MY DAY Atlantic MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol MOODY BLUES THE OTHER SIDE OF LIFE PolyGram ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island RUN-D.M.C./AEROSMITH WALK THIS WAY Profile 38 SPECIAL SOMEBODY LIKE YOU A&M WHAM! THE EDGE OF HEAVEN Columbia	BANANARAMA VENUS PolyGram JEAN BEAUVIDR FEEL THE HEAT Columbia *BELINDA CARLISLE MAD ABOUT YOU I.R.S. PETER CETERA GLORY OF LOVE Warner Bros. *EMERSON, LAKE & POWELL TOUCH AND GO PolyGram *GENESIS INVISIBLE TOUCH Atlantic MADONNA PAPA DON'T PREACH Warner Bros. *JOHN CDUGAR MELLENCAMP RUMBLE SEAT PolyGram OUTFIELD ALL THE LOVE IN THE WORLD Columbia *PET SHDP BOYS OPPORTUNITIES EMI PRINCE & THE REVOLUTION ANOTHER LOVERHOLENYOHEAD Warner Bros. DAVID LEE ROTH YANKEE ROSE Warner Bros. *ROD STEWART LOVE TOUCH Warner Bros. *ANDY TAYLOR TAKE IT EASY Atlantic *STEVE WINWOOD HIGHER LOVE Island	BIG COUNTRY LOOK AWAY PolyGram BLOW MONKEYS DIGGING YOUR SCENE RCA *JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic TOM COCHRANE & RED RIDER BOY INSIDE THE MAN Capitol DEVICE HANGIN' ON A HEART ATTACK Chrysalis JOHN EDDIE JUNGLE BOY Columbia HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros. MIKE + THE MECHANICS TAKEN IN Atlantic MODELS COLD FEVER Geffen QUIET RIOT THE WILD AND THE YOUNG Epic RAMONES SOMETHING TO BELIEVE IN Warner Bros. SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista LUTHER VANDROSS GIVE ME THE REASON Epic/CBS *JOHN WAITE IF ANYBODY HAD A HEART EMI	ARCADIA THE FLAME Capitol CROWDED HOUSE WORLD WHERE YOU LIVE Capitol DOKKEN IT'S NOT LOVE Elektra LEVEL 42 HOT WATER PolyGram QUEEN A KIND OF MAGIC Capitol REGINA BABY LOVE Atlantic	BERLIN TAKE MY BREATH AWAY Columbia CALL EVERYWHERE I GO Elektra CINDERELLA SHAKE ME PolyGram STEWART COPELAND/ADAM ANT OUT OF BOUNDS I.R.S. DENNIS DEYOUNG THIS IS THE TIME A&M OZZY OSBOURNE LIGHTNING STRIKES Epic PRINCE & THE REVOLUTION GIRLS AND BOYS Warner Bros. STYLE COUNCIL (WHEN YOU) CALL ME Geffen THOMPSON TWINS NOTHING IN COMMON Arista DANNY WILDE ISN'T IT ENOUGH Island	JOAN ARMATRADING KIND WORDS A&M BEACH BOYS ROCK'N'ROLL TO THE RESCUE Capitol BIG AUDIO DYNAMITE E=MC <sup>2</sup> Columbia CARTER BURWELL SCREAM OF LOVE MCA CUCUMBERS ALL SHOOK UP PVC/Jem DEL LORDS HEAVEN EMI DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S. EUROPE THE FINAL COUNTDOWN Epic/CBS GLASS TIGER THIN RED LINE EMI HOODOO GURUS DEATH DEFYING Elektra KEEL TEARS OF FIRE MCA LIMITED WARRANTY VICTORY LINE Atlantic SMITHEREENS BLOOD AND ROSES Enigma	ALPHAVILLE DANCE WITH ME Atlantic BOOK OF LOVE YOU MAKE ME FEEL SO GOOD Warner Bros. CHERRY BOMBZ THE HOUSE OF ECSTASY Fake Doom GO BETWEEN SPRING RAIN BIG TIME STABILIZERS TYRANNY Columbia 39 STEPS STAY FAITHLESS Important WALK THE WEST LIVING AT NIGHT Capitol

\* 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

#### NEW YORK

**ZBIG VISION LTD.** has completed the video for "I Can't Think About Dancing" for Capitol recording act **Missing Persons**. It's a performance clip that features a multiple layering effect, which was created by the new multilevel ultimate technique at **Teletronics' Center Stage**. **Kris P.** produced. The clip supports the group's first single off its upcoming album, "Colour In Your Life."

Comedian **Howie Mandel** is a total drag in his new video, for "Walk Like A Man," the second single from the motion picture soundtrack "A Fine Mess" on Motown. In addition to the transvestite comedian, the **Mary Jane Girls**—who recorded the **Four Seasons'** classic—are also featured in the clip. The piece was directed by **John Jopson**, best known for his work with the **Hooters** and the **Outfield**. **John Weaver Productions** produced.

#### LOS ANGELES

**STEWART COPELAND** recently teamed with **Adam Ant** to lens a clip for "Out Of Bounds," the title track

from the recently released Paramount film starring **Anthony Michael Hall**. Currently on MTV, the clip is described as blending "magical mystery tour via pirate ship" footage with segments from the movie. It was directed by **Daniel Kleinman**. **Simon Fields of Limelight** produced. The soundtrack will be released by I.R.S. Records. Other video projects for the label include **Doctor & the Medics'** "Spirit In The Sky," directed by **Steve Lenhoff** for **Electric Rainbow Productions**.

#### OTHER CITIES

**KIM MITCHELL'S** video for "Patio Lanterns" is a lighthearted piece that combines performance footage with conceptual sequences centering on a summer patio party. The clip was lensed on location in Toronto with director **Stephen Reynolds**. **Allan Weinrib** produced for **Chamagne Pictures**. Editing was done by **Chris Cooper**. The clip supports the first single off Mitchell's **Alert** album, "Shakin' Like A Human Being," distributed by Atlantic in the U.S.

**Editel** of Chicago performed postproduction work on "Next To

You," a video from **Niteskool Project**, Northwestern Univ.'s student-run record company. The clip, which carries the basic boy-meets-girl theme, placed first in the Third Annual Chicago Music Video Contest. It was directed by **Jim McLinton**. **Peter Hawley** and **Emily Gerson** co-produced. **Larry Sexton** edited. The piece was co-sponsored by the Miller Beer Co. and Northwestern's Speech Alumni Fund.

**Total Eclipse: A Film Group Ltd.** of Toronto just wrapped **Stan Meissner's** video for "One Chance," the first single off his A&M album "Windows To Light." It was directed by **Ron Bertie** and can be seen on VH-1. 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**.

## New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to **Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036**.

**PAUL SIMON**  
**You Can Call Me Al**  
Graceland/Warner Bros.  
Simon Fields/Limelight Films  
Cathryn Hardwicke & David Wild

**SIMPLY RED**  
**Money's Too Tight (To Mention)**  
Richard Bell/Vivid Productions  
Tony Vanden Ende

**SKAGARACK**  
**I Am Alone**  
Skagarack/PolyGram U.K.  
Clive Richardson/Cinescope Productions  
Marina Sargent

**SOUTHSIDE JOHNNY & THE JUKES**  
**Walk Away Renee**  
At Least We Got Shoes/Atlantic  
Jon Small/Picture Vision  
Jon Small

**TSOL**  
**Revenge**  
Revenge/Enigma  
Billy Henderson/Take 2 Productions  
Mike Roche & Billy Henderson

**TEN TEN**  
**When It Rains**  
Walk On/Chrysalis  
Allistair Bates/Limelight Films  
Peter Care

### MOVIE/MUSIC TIE-INS

(Continued from page 56)

versal Pictures, said that in exchange for "proper timing," (by which he meant release of a soundtrack single or album five or six weeks ahead of a movie's opening, in order to tie in with its potential chart success), a studio would cross-promote the soundtrack in its advertising, as well as finance videos.

Berman pointed out, though, that from the studio viewpoint, having a hit soundtrack record is just a by-product of making a better movie through the use of music.

"We've sacrificed having a No. 1 record before, because we don't care," he said, referring to the new "Howard The Duck" soundtrack, which uses actress **Lea Thompson's** singing rather than an established

**THINKMAN**  
**Best Adventures**  
The Formula/Island  
Jon Keeling  
Ralph Ziman

**THOMPSON TWINS**  
**Nothing In Common**  
Nothing In Common (Soundtrack)/Arista/Tri-Star  
Jon Small/Picture Vision  
Meiert Avis

**TOPEL & WARE**  
**Children Of America**  
R.C.I.  
Walt & Mike Topel/Swell Pictures  
Mike Topel

**TRANS-X**  
**Living On Video**  
Living On Video/Atco/Atlantic  
BBC Enterprises Ltd.

**LUTHER VANDROSS**  
**Give Me The Reason**  
Ruthless People (Soundtrack)/Epic  
John Diaz/Calhoun Productions  
Andy Morahan

recording artist's.

To illustrate the effect of a successful soundtrack on an artist's career, film composer and Windham Hill recording artist **Mark Isham** related how he has expanded from being an obscure avant-garde jazz artist to where he recently collaborated with lyricist **Kris Kristofferson** and vocalist **Marianne Faithful** on a song for the "Trouble In Mind" soundtrack.

"The more films I did, my records got more and more exposure," said Isham. He further exploited the relationship between films and music, he said, by licensing three of his soundtracks and compiling them as suites in his "Film Music" album.



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### FOR SALE

#### BUDGET & MIDLINE CASSETTES

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# MIAMI NICE

## Billboard Plays Host To Major Figures In The Latin Music Industry, July 10



**Billboard's Lineup.** Billboard publisher Sam Holdsworth and associate publishers Marty Feely and Gene Smith play host at a reception July 10 in Miami for many of the top figures in the Latin music industry. From left are CBS' D'Aldo Romano, Holdsworth, Miami Sound Machine's Emilio Estefan, Feely, and Smith.



**Just A While Ago.** Danny Rivera, left, now recording for his own label, meets Tony Moreno Jr., general manager of his former label, TH Records.



**Old Friends.** Juan Antonio Estevez, left, and CBS' Sergio Rosenblat exchange news with Oscar Llord, director of U.S. Latin operations for EMI.



**Good Friends.** Miami Sound Machine's Emilio Estefan gets hugged by his talented colleague, Willie Chirino.



**A Changing Of The Guard.** George Zamora, left, promotion manager for RCA/Ariola in Miami, and Jorge Alberto Pino, new director of the company's Latin America operations, talk to Bill Marin, center, director of promotion and sales for A&M Latin.



**A Happy Toast.** Mateo San Martin of Kubaney Records, left, and Jessy Moskowitz of Record Mart/Montuno Records enjoy a happy reunion.



**Industry Perspectives.** Osvaldo Lafranconi, vice president of independent Sonotone, left, exchanges views with Frank Welzer, his counterpart in administration and marketing at CBS. Sonotone's Ray Martinez listens.



**The New Talent.** From left, singer Susy Leman; her husband, Ramon Gonzales; Miami Sound Machine's Emilio Estefan; WLTV Miami director of programming and community relations Alma Guerra; and Mundo Latino/SIN producer Luca Bentivoglio share a moment at the July 10 reception.



## Trade Group Meets With Government Officials VCPS Seeks Action On Vid Piracy

LONDON The Video Copyright Protection Society (VCPS) here is hammering home its message that tough government action must be taken to stop international video piracy.

The trade group met recently with top officials from the Customs and Excise Department as well as the Department of Trade and Industry to present proposals which include a ban on video exports to any country not a signatory to copyright conventions and prohibition of the export of any homemade recordings without a copyright owner's license.

The VCPS, set up by the BBC, the Independent Television Companies' Assn., and the Society of Film Distributors, also asked for

licenses on all video exports, even those through legitimate freight shippers and that the government take positive steps to encourage all countries to bring in laws banning copyright piracy.

Barrie Heads, managing director of Granada Television International and chairman of VCPS, said video piracy is costing the U.K. upwards of \$75 million a year. At the meeting, customs officials expressed sympathy with the proposals but pointed out problems of enforcement.

Peter Plouviez, general secretary of British Equity actors' union, said nine trade unions in TV and film production support the VCPS proposals.

## German Majors Boost Cassettes Music Marketers Outmaneuver Copiers

BY WOLFGANG SPAHR

HAMBURG Nationwide promotional campaigns by major record companies to boost the market share of music cassettes are clearly paying off, though the sales growth is not yet as explosive as in the U.K. and U.S.

While prerecorded tape had a 37.1% share of all long-play sound-carrier sales in 1984, it moved up last year to just under 40%, though in a monetary sense the upturn was only 27%.

The German levy of 5 cents per hour on blank cassettes is set to be increased in 1988. It seems certain the blank-tape trade industry won't be able to stop it. Politicians here are determined to reclaim more of

the money lost to home taping in Germany, estimated to be \$275 million annually.

The 5-cent levy recoups only 3% of the actual value said to be lost to private copying. Blank-tape sales in Germany are around 100 million units a year.

Record companies are tackling the job of boosting music-cassette sales by a mixture of attractive packaging, shrewd repertoire mix, and competitive pricing, encouraging fans away from blank-tape and copying temptations.

WEA Musik has been a pioneer in this field. The trade initially reacted with skepticism to its music-cassette campaign, but hard sales justified the sizable investment made by WEA managing director Manfred Zumkeller.

The latest ploy in its campaign is cassette packaging with a very fashionable, acrylic look. Zumkeller says: "The improved visual image goes a long way to underline the fact that the configuration has long matched the technical sound quality of the album. We aim to continue leading the music cassette out of its shadowy existence in Germany."

PolyGram has the same goal, with the Karussell and Polystar labels linked on a major offensive for the prerecorded cassette. Chris Georgi, head of Polystar, has introduced a "Super 8" music-cassette campaign, with eight current chart hits selling for the equivalent of \$4.50.

He says: "Now is the time to halt private copying. It can be done with fast releases of the latest hits on cassette and with a really aggressive price policy. We're releasing German and international reper-

toire on a monthly basis in the "Super 8" series.

"Right now, we have no competition in this field. Our hits cost just 56 cents each, while a single here still costs \$2.75. On the international side, we can offer such big names as Elton John, Animation, Janet Jackson, Bronski Beat, and Johnny Nash, and among the German acts are Nino de Angelo, Wind, and Klaus-Juergen Wussow."

Georgi says the "Super 8" clincher is that the series uses CRO2 tape, a quality unattainable by private copiers of singles to tape. "For \$4.50 it is just not worthwhile to buy the blank tape, borrow the records, and then copy them at poorer quality."

Werner Klose, managing director of Karussell Records, says his fight against blank cassettes is based on the slogan "Stars Of The World At Little Cost." Major pop and classical product is on tape in the shops for less than \$3.60, including Elton John, Roger Whittaker, James Last, Abba, Peter Alexander, and Karel Gott.

"Normal sound-carriers of artists of this caliber, or classical names like Christoph Eschenbach and Lorin Maazel, would cost around \$10.90. It is up to us to come up with new production ideas, just as the book trade had to with the paperback."

In the first half of 1986, some 18 million low-priced music cassettes of children's programs and music were sold here. However, there is some consumer resistance to overcome, because "buyers often believe that the low-priced product can't possibly contain original recordings of their favorite artists."

## Copyright Changes Click, But Rental Controls Are Needed Reform Group Lauds U.K. White Paper

LONDON In an official response to the U.K. government's White Paper on copyright reform, the Music Copyright Reform Group here has welcomed the broad thrust of its proposals while criticizing the absence of any move to control rental of audio and video software.

The group, an informal alliance of seven composers, publishers, and rights bodies, says that, contrary to the White Paper's view, there is already ample evidence of "substantial commercial transactions" in the rental field—transactions for which rights owners receive no remuneration.

"One need look no further than the video rental shops which proliferate in every town," it says, "and the advertisements in music magazines offering the public the facility to rent videos and compact disks.

There are also substantial rentals of records through public libraries."

The group goes on to recommend that rental be made a restricted act, in the way that other uses of copyright material are so described.

On the White Paper proposal to extend the jurisdiction of the Performing Right Tribunal, the group calls for some clarification of the tribunal's role, and says it should be made clear that the PRT's essential purpose is as a safeguard against possible abuses of a collecting society's monopoly position.

It expresses disappointment at the failure to abolish copyright immunity for cable television operators who relay public network broadcasts. "The relevant provisions of the Berne Convention, to which the U.K. subscribes, have long been flouted by this exemption."

It calls for an extension of copyright protection to the duration of the author's life plus 70 years, in line with EEC norms, and on photocopying, saying that possession of multiple infringing copies should be

made a civil offense.

But most major clauses of the White Paper are given the group's approval, particularly the intention to introduce a home-taping royalty. "The present situation is manifestly unfair," it says, "and the modest scheme proposed by the government should help redress the balance. The mechanism for the collection and distribution of the levy already exists among the music industry organizations."

And on a cautionary note it adds: "It is important that the government does take powers to be able to extend the scheme to new recording media, as and when technological developments make change appropriate."

The members of the MCRG are, Assn. of Professional Composers (APC); British Academy of Songwriters, Composers, & Authors (BASCA); Composers Guild of Great Britain; Mechanical Protection Society (MCPS); Mechanical Rights Society (MRS); Music Publishers Assn. (MPA); and Performing Right Society (PRS).

## VSSL, Swiss Distrib Assn., Disbands

ZURICH Swiss record distributors' association VSSL has been disbanded by its surviving members, RCA/Ariola, PolyGram, Musikvertrieb, MTB, and Electromusic. CBS and EMI here had pulled out previously. Local retailers will now have to settle supply terms with individual distributors and importers.

The pricing policy established by VSSL will survive its dissolution, however. A new net pricing system will replace rebates, and the former members will go ahead with plans to eliminate differences in LP and cassette prices.

The record companies involved have pledged to maintain their business contacts on an informal basis.

## Finn Rockers Forge Alliance For More Play

BY KARI HELOPALTIO

HELSINKI Finnish rock musicians have formed their own union, ROTAT, in a bid to further the cause of local music. Its major aim is at first glance paradoxical: to reduce the level of payments made by radio and television broadcasters for Finnish material.

Current fees, which are collected by performance society Gramex, are almost three times higher for national repertoire than for foreign recordings. As a result, ROTAT says, radio stations are unwilling to play any local material other than hits. The union says this is particularly true of small, private stations.

"The situation is really alarming, and we have asked our members to discontinue their present Gramex agreements," says a spokesman for the new union. "Over 100 musicians

out of a potential 400 have already done so in the last few weeks, and it should really help our bargaining position."

ROTAT wants to see rates brought down from the current \$2.50 per minute, a move that it believes would produce valuable additional exposure. At the moment, it says, the average Finnish rock musician derives only 1%-2% of his annual income from Gramex payments. Record royalties account for 25% and live concert performances for the remainder.

The union, which recently held two fund-raising concerts in Helsinki, is also targeting Finnish copyright society TEOSTO, claiming its staff is prejudiced against rock. Says the ROTAT spokesman: "Men in their 70s are not capable of making decisions for us."

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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 7/17/86

SINGLES	
1	2 SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
2	1 LIVE TO TELL MADONNA WEA
3	4 ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
4	3 A DIFFERENT CORNER GEORGE MICHAEL CBS
5	5 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
6	8 INVISIBLE TOUCH GENESIS ATLANTIC/WEA
7	7 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
8	9 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN/MCA
9	15 LOVE TOUCH ROD STEWART WARNER BROS./WEA
10	6 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
11	16 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
12	14 NO ONE IS TO BLAME HOWARD JONES WEA
13	11 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
14	17 PETER GUNN THE ART OF NOISE FEATURING DUANE EDDY CHRYSALIS/MCA
15	NEW HOW MANY LUBA CAPITOL
16	19 ALL I NEED IS A MIRACLE MIKE + THE MECHANICS ATLANTIC/WEA
17	NEW THIN RED LINE GLASS TIGER CAPITOL
18	12 SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
19	10 THE POWER OF LOVE JENNIFER RUSH CBS
20	NEW PAPA DON'T PREACH MADONNA SIRE/WEA

ALBUMS	
1	3 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
2	2 PETER GABRIEL SO GEFEN/WEA
3	1 WHITNEY HOUSTON ARISTA/RCA
4	4 ROBERT PALMER RIPTIDE ISLAND/MCA
5	9 BILLY OCEAN LOVE ZONE JIVE/CBS
6	6 PET SHOP BOYS PLEASE CAPITOL
7	7 VAN HALEN 5150 WARNER BROS./WEA
8	5 HEART NEVER CAPITOL
9	8 GLASS TIGER THE THIN RED LINE CAPITOL
10	NEW MADONNA TRUE BLUE SIRE/WEA
11	10 SIMPLY RED PICTURE BOOK WARNER BROS./WEA
12	12 BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
13	11 PATTI LABELLE WINNER IN YOU MCA
14	15 SOUNDTRACK TOP GUN COLUMBIA/CBS
15	13 ROLLING STONES DIRTY WORK COLUMBIA/CBS
16	17 CHRIS DE BURGH INTO THE LIGHT A&M
17	NEW HOWARD JONES ACTION REPLAY WEA
18	NEW KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
19	NEW WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS
20	NEW LUBA BETWEEN THE EARTH AND SKY CAPITOL

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/21/86

SINGLES	
1	1 LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
2	2 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
3	3 VENUS BANANARAMA LONDON/METRONOME/PMV
4	6 THE EDGE OF HEAVEN WHAM EPIC
5	5 WONDERFUL WORLD SAM COOKE RCA
6	4 ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
7	NEW PAPA DON'T PREACH MADONNA SIRE/WEA
8	7 BAD BOY MIAMI SOUND MACHINE EPIC/CBS
9	8 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
10	10 SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
11	16 LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
12	11 INNOCENT LOVE SANDRA VIRGIN/ARIOLA
13	12 WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
14	13 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
15	18 HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA
16	14 BEING BOILED HUMAN LEAGUE EMI
17	NEW SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS
18	NEW ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA
19	17 INVISIBLE TOUCH GENESIS VIRGIN/ARIOLA
20	9 MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA

ALBUMS	
1	7 MADONNA TRUE BLUE SIRE/WEA
2	3 PETER GABRIEL SO VIRGIN/ARIOLA
3	2 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
4	1 MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
5	4 QUEEN A KIND OF MAGIC EMI
6	6 HERBERT GROENEMEYER SPRUENGE EMI
7	5 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
8	8 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	9 COCKER JOE COCKER EMI
10	11 CHRIS REA ON THE BEACH MAGNET DG/PMV
11	10 STING BRING ON THE NIGHT A&M/DG/PMV
12	19 ROD STEWART EVERY BEAT OF MY HEART WEA
13	12 VAN HALEN 5150 WARNER/WEA
14	NEW EURYTHMICS REVENGE RCA
15	NEW BIG COUNTRY THE SEER MERCURY/PHONOGRAM
16	13 WHITNEY HOUSTON ARISTA/ARIOLA
17	14 CURE STANDING ON A BEACH—THE SINGLES FICTION/METRONOME/PMV
18	15 COCK ROBIN CBS
19	NEW WHAM THE FINAL EPIC/CBS
20	16 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/26/86

SINGLES	
1	1 THE EDGE OF HEAVEN WHAM EPIC
2	3 PAPA DON'T PREACH MADONNA SIRE
3	10 HOLIDAY RAP MC MIKER G & DJ SVEN DURECO
4	4 VENUS BANANARAMA LONDON
5	2 LESSONS IN LOVE LEVEL 42 POLYDOR
6	9 ATLANTIS IS CALLING MODERN TALKING HANSA
7	NEW MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
8	NEW TI SENTO MATIA BAZAR ARIOLA
9	8 HOLLY ROCK SHEILA E PAISLEY PARK
10	NEW DISCO SAMBA TWO MAN SOUND BREAK
1	1 MADONNA TRUE BLUE SIRE
2	3 WHAM THE FINAL EPIC
3	2 PETER GABRIEL SO VIRGIN
4	4 GENESIS INVISIBLE TOUCH VIRGIN
5	7 STING BRING ON THE NIGHT A&M
6	NEW EURYTHMICS REVENGE RCA
7	5 QUEEN A KIND OF MAGIC EMI
8	10 MODERN TALKING READY FOR ROMANCE HANSA
9	6 COCK ROBIN CBS
10	8 CHRIS REA ON THE BEACH MAGNET

## AUSTRALIA (Courtesy Kent Music Report) As of 7/28/86


SINGLES	
1	1 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
2	10 EDGE OF HEAVEN WHAM EPIC/CBS
3	2 STIMULATION WA WA NEE CBS
4	7 PAPA DON'T PREACH MADONNA SIRE/WEA
5	3 INVISIBLE TOUCH GENESIS VIRGIN/EMI
6	5 I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
7	4 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
8	8 ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
9	9 WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
10	6 SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
11	18 SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
12	16 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
13	14 WHEN TOMORROW COMES EURYTHMICS RCA
14	11 THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI
15	15 WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
16	17 IF YOU LEAVE OMD VIRGIN/EMI
17	12 ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
18	13 ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA
19	NEW HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
20	NEW LOVE TOUCH ROD STEWART WARNER/WEA

ALBUMS	
1	1 WHITNEY HOUSTON ARISTA/RCA
2	2 MADONNA TRUE BLUE SIRE/WEA
3	5 EURYTHMICS REVENGE RCA
4	3 JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
5	4 GENESIS INVISIBLE TOUCH VIRGIN/EMI
6	7 ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
7	6 AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
8	15 BILLY OCEAN LOVE ZONE JIVE/EMI
9	18 FEARGAL SHARKEY VIRGIN/EMI
10	8 PETER GABRIEL SO VIRGIN/EMI
11	17 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
12	10 JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
13	16 KEVIN BLOODY WILSON KEV'S BACK CBS
14	9 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
15	12 VAN HALEN 5150 WARNER/WEA
16	11 JOE COCKER LIBERATION/EMI
17	13 BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
18	NEW QUEEN A KIND OF MAGIC EMI
19	19 PET SHOP BOYS PLEASE PARLOPHONE/EMI
20	14 VARIOUS CLASSIC LOVE SONGS CONCEPT

## BRITAIN (Courtesy Music Week) As of 7/26/86

This Week	Last Week	SINGLES
1	1	PAPA DON'T PREACH MADONNA SIRE
2	10	THE LADY IN RED CHRIS DE BURGH A&M
3	2	EVERY BEAT OF MY HEART ROD STEWART WARNER
4	3	LET'S GO ALL THE WAY SLY FOX CAPITOL
5	6	SING OUR OWN SONG UB40 DEP INTERNATIONAL
6	4	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
7	17	CAMOUFLAGE STAN RIDGWAY IRS
8	24	WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA
9	8	VENUS BANANARAMA LONDON
10	7	HAPPY HOUR HOUSEMARTINS GO DISCS
11	30	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND
12	5	THE EDGE OF HEAVEN WHAM EPIC
13	14	HIGHER LOVE STEVE WINWOOD ISLAND
14	19	ROSES HAYWOOD CBS
15	11	(BANG ZOOM) LET'S GO GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
16	33	SO MACHO SINITTA FANFARE
17	12	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
18	9	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
19	23	SMILE AUDREY HALL GERMAIN
20	NEW	SOME CANDY JESUS & MARY CHAIN BLANCO
21	39	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
22	13	I CAN'T WAIT NU SHOOZ ATLANTIC
23	21	BRILLIANT MIND FURNITURE STIFF
24	15	IT'S 'ORRIBLE BEING IN LOVE CLAIRE AND FRIENDS BBC
25	NEW	FIND THE TIME FIVE STAR TENT
26	16	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE
27	20	HEADLINES MIDNIGHT STAR SOLAR
28	31	THE PROMISE YOU MADE COCK ROBIN CBS
29	18	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
30	NEW	FIGHT FOR OURSELVES SPANDAU BALLET CBS
31	22	HUNTING HIGH AND LOW A-HA WARNER
32	NEW	PRESS PAUL MCCARTNEY PARLOPHONE
33	40	SUN STREET KATRINA AND THE WAVES CAPITOL
34	26	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
35	28	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
36	25	CAN'T GET BY WITHOUT YOU REAL THING PRT
37	NEW	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
38	NEW	RED SKY STATUS QUO VERTIGO
39	27	FRIENDS WILL BE FRIENDS QUEEN EMI
40	29	ADDICTED TO LOVE ROBERT PALMER ISLAND

ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	2	WHAM THE FINAL EPIC
3	4	QUEEN A KIND OF MAGIC EMI
4	3	EURYTHMICS REVENGE RCA
5	14	CHRIS DE BURGH INTO THE LIGHT A&M
6	5	ROD STEWART EVERY BEAT OF MY HEART WARNER
7	7	VARIOUS NOW—THE SUMMER ALBUM EMI/VIRGIN
8	8	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
9	13	DIRE STRAITS BROTHERS IN ARMS VERTIGO
10	6	GENESIS INVISIBLE TOUCH VIRGIN
11	11	A-HA HUNTING HIGH AND LOW WARNER
12	16	ROBERT PALMER RIPTIDE ISLAND
13	12	SIMPLY RED PICTURE BOOK ELEKTRA
14	9	BIG COUNTRY THE SEER MERCURY
15	10	HOUSEMARTINS LONDON O HULL 4 GO DISCS
16	15	PETER GABRIEL SO VIRGIN
17	NEW	SAMANTHA FOX TOUCH ME JIVE
18	17	SUZANNE VEGA A&M
19	20	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
20	23	QUEEN QUEEN'S GREATEST HITS EMI
21	21	WHITNEY HOUSTON ARISTA
22	19	SIMPLE MINDS ONCE UPON A TIME VIRGIN
23	18	SMITHS THE QUEEN IS DEAD ROUGH TRADE
24	40	VARIOUS DRIVE TIME USA KTEL
25	29	ALED JONES PIE JESU 10 RECORDS
26	27	CURE STANDING ON A BEACH—THE SINGLES FICTION
27	31	LEVEL 42 WORLD MACHINE POLYDOR
28	30	VARIOUS DANCE HITS VOL 2 TOWERBELL
29	24	REAL THING BEST OF THE REAL THING PRT
30	22	SHADOWS MOONLIGHT SHADOWS PROTV
31	35	MADONNA LIKE A VIRGIN SIRE
32	34	PHIL COLLINS NO JACKET REQUIRED VIRGIN
33	25	PET SHOP BOYS PLEASE PARLOPHONE
34	26	BILLY OCEAN LOVE ZONE JIVE
35	36	VARIOUS STREET SOUNDS 17 STREET SOUNDS
36	37	CHRIS REA ON THE BEACH MAGNET
37	33	SAM COOKE THE MAN AND HIS MUSIC RCA
38	28	DAVID LEE ROTH EAT 'EM AND SMILE WARNER
39	39	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
40	38	STING BRING ON THE NIGHT A&M



# CHART RESEARCH PACKAGES

The definitive listings of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices:

**BILLBOARD CHART RESEARCH**  
Attn: Debra Todd  
1515 Broadway  
New York, NY 10036

## ITALY (Courtesy Germano Ruscitto) As of 7/16/86

ALBUMS		
1	NEW	MADONNA TRUE BLUE WEA
2	1	EROS RAMAZZOTTI NUOVI EROI CBS
3	3	JOE COCKER EMI
4	4	FABIO CONCATO SENZA AVVISARE POLYGRAM
5	2	LUCIO BATTISTI DON GIOVANNI RCA
6	6	PETER GABRIEL SO VIRGIN/EMI
7	5	GENESIS INVISIBLE TOUCH VIRGIN/EMI
8	7	STING BRING ON THE NIGHT A&M/POLYGRAM
9	12	RENATO ZERO SOGGETTI SMARRITI RCA
10	8	COCK ROBIN CBS
11	13	SANDY MARTON MODERN LOVER CBS
12	NEW	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
13	11	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
14	NEW	EURYTHMICS REVENGE RCA
15	9	LUCIO DALLA BUGIE RCA
16	10	SOUNDTRACK 9 AND 1/2 WEEKS EMI
17	14	QUEEN A KIND OF MAGIC EMI
18	NEW	FIRORELLA MANNOIA ARISTON
19	18	ROLLING STONES DIRTY WORK CBS
20	20	MANGO ODISSEA FONTI CETRA/RICORDI

## Popular DJ Quits CFRA On Air Elliot Protests Making 'Janitor's' Salary

OTTAWA Mark Elliot, a popular and occasionally controversial on-air personality at CFRA Ottawa for the past 10 years, quit in the middle of his show July 15.

Elliot, whose new-music show was a ratings leader in the market and whose interviews were carried throughout Canada and the U.S., resigned over a money dispute and the station's recent narrowing of its playlist.

### 'I just don't agree with what they're doing here'

"I just don't agree with what they're doing here," he says. "And I don't like being paid what a janitor makes, either."

Elliot was on the air more than 20 hours a week and had developed a loyal following, but he says the station has "given up on new music" by cutting its top 35 to a top 25 chart.

"They almost chopped the chart entirely," he says. That would have rivaled a move made recently by CFRA's fellow CHUM Group station in Toronto, CHUM-AM.

Elliot traveled far and wide to interview and syndicate material, but he said he was paying his own travel bills and netting only about \$25,000 a year.

The station has praised him con-

sistently, "but if being important means making \$25,000, forget it," he says.

Station managers say they're miffed by Elliot's sudden resignation and hope to bring him back.

## In-House Theft At A&A's

TORONTO A little-publicized court case here has pointed to widespread theft by employees and a manager at A&A Records And Tapes' flagship store, in downtown Toronto.

On June 18, a student was given a conditional discharge for possessing 221 compact disks and 20 albums he admitted he stole while working at the major retail outlet. Richard Dickson, who was spared a jail term because he cooperated with police, pleaded guilty to possessing property he knew had been stolen.

District Court was told by assistant crown attorney Chris Punter that between Dec. 1, 1984, and July 30, 1985, many employees and the manager of the classical music section of the store had stolen merchandise.

When Dickson learned this, testimony went, he tried to get a friend of some of the members of A&A management to tell them, but little or nothing was ever done about the thefts. Out of frustration, Dickson became involved himself, the court heard.

Dickson's lawyer, Brian Green-span, told the court that Dickson wanted no further involvement in what was happening at the store, so he quit late last July. That was before an investigation was launched and police raided Dickson's residence, finding nearly \$5,000 Canadian in product.

A&A has declined to comment on the case, saying that it is a police matter. There is no indication that other employees of the store were charged or fired as a result of the police investigation.

## Financial Aid For Music Industry Delayed Cabinet Shuffle Stalls Copyright Reform

OTTAWA Copyright reform and financial assistance for the Canadian recording industry will be delayed because of moves by the Conservative government of Prime Minister Brian Mulroney.

A recent cabinet shuffle, the largest midterm move in Canadian history, saw Communications Minister Marcel Masse and Consumer and Corporate Affairs Minister Michel Cote placed in new portfolios. Masse moves to the Energy, Mines, and Resources post, while Cote assumes the powerful role of minister of Regional Industrial Expansion.

Rumors had circulated in recent weeks that Barbara MacDougall would replace Masse, but Mulroney opted instead to hand the high-profile cultural position to veteran MP Flora MacDonald, who had been minister of Employment and Immigration. Cote's successor is Harvie Andre, who had been associate minister of Defense.

It is expected that several initiatives in the works for the recording and broadcasting sectors will be put on hold this summer while MacDonald and Andre learn their new jobs.

Already announced by Masse earlier this spring was a five-year, \$25 million assistance package for the recording sector to boost Canadian production, marketing, and management. Details are being worked out as to how the funds will be disbursed. Only days before he left his communications post, Masse also received a 300-page report from a federal task force on broadcasting, aimed at outlining policies in the field for the rest of the century.

Under both Masse and Cote, the government signaled its intention earlier this year to revamp the 1924 Copyright Act. It is unclear if some parts of the proposed federal copyright initiatives will be changed as a result of Andre and MacDonald being appointed, but the recording companies, publishers, and compos-

ers are lobbying strongly for permission to renegotiate the 2-cents-a-song mechanical rate. Officials in Andre's department earlier ruled that any agreement to change the rate would violate competition laws (Billboard, June 21).

## Maple Briefs

**MICHAEL McEWEN** HAS replaced Margaret Lyons as vice president in charge of the English-language radio network of the Canadian Broadcasting Corp. Lyons moves to London with CBC following a drastic overhaul in recent years of the network's programming to attract a younger audience.

**BETTY KENNEDY**, 60, will leave CFRB Toronto Aug. 15 after 27 years and 25,000 interviews on the air. She says she simply needs to do something else for a while.

**MANAGERS ARE** quietly confident they'll be getting good news from the federal government on a tax rule that has served as a disincentive to Canadian artists to play at home during an international tour. The rule forces Canadians to pay a tax on imported equipment; foreign acts need merely to post a bond, which is refunded when they leave the country. The government has been looking at the problem and

sources indicate a ruling favorable to Canadian artists is likely.

**ORGANIZERS OF THE** highly praised Montreal International Jazz Festival say they'll need government or other assistance in the future to stage the affair, which this year drew nearly a half-million people during a 10-day period.

**NINE OF 10 AWARDS** in the Performing Rights Organization of Canada Ltd.'s Young Composers Competition were given to Quebec composers. Linda Bouchard and Marc-Arkel Patch each took two awards, and others went to Luc Martel, James Earl Dowdy, Alan Dauphinais, Francois Rose, Stephane Volet, and Peter Mika.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.*

## German Retail Assn. Head Blasts Chains' Loss-Leading

BONN The head of the West German Record Retail Assn. has attacked chains that use chart records and tapes as loss leaders for other merchandise. If the practice continues, says the group's chairman, Lutz Wentscher, specialty stores in densely populated conurbations as well as rural areas may be forced to close down.

The outburst comes only weeks after a nearly identical warning from Hans Sikorski, Music Publishers Assn. vice president (Billboard, June 21), who said that economic collapse of the sound-carrier market could not be ruled out if the concentration of retail trade in the hands of a few major concerns continues.

According to Wentscher, the market here is already controlled by a handful of companies, which take advantage of the popularity of pre-recorded music and use it to entice customers. Chart titles are sold at less than wholesale price, and the resulting increase in store traffic

produces higher sales of other kinds of merchandise sold at normal prices. "Losses are covered by publicity and promotion budgets. Money that would have been spent on advertising is spent on loss-leading instead."

Wentscher says, "For smaller record shops this kind of competition can often mean closure. The process is already under way in densely populated areas as well as small villages and towns and has not yet come to an end. In the coming weeks and months it will claim more prominent victims."

If no solution is found, he predicts, the industry may end up as the plaything of a few large wholesalers. In large areas of West Germany the supply of prerecorded music may simply dry up, he says.

## Dutch Tape Levies Expected New Govt Seeks Recorder Tax

BY WILLEM HOOS

AMSTERDAM Provision for a copyright royalty on blank audio-tape and videotape and on audio and video recorders will be among legislation introduced by the new Dutch Christian Democrat/Liberal government, which took office July 30.

NVPI, the umbrella organization of the Dutch record industry, has been lobbying for such levies for more than five years. Leo Boudewijns, NVPI's managing director, is hoping that draft legislation will be debated in the Dutch parliament before the end of this year.

The NVPI is hoping for a software levy of 10% and a hardware tax of 5%.

According to NVPI research, 55 million hours of music are being taped at home each year in Holland. That is the equivalent of more than 80 million albums. Last year, album sales in the Netherlands totaled 15.7

million.

One of the organizations lobbying against a levy on tapes and recorders is the Tape Group Holland, which represents the blank-tape industry here. It says the NVPI figures on home taping are "highly exaggerated" and that the NVPI is trying to pass its problems on to another branch of the industry.

For the last few months, NVPI and the Tape Group Holland have been in negotiations. They hope to reach an agreement on a "fair" levy on tapes and recorders.

So far, four European countries—Sweden, France, West Germany, and Austria—have introduced a levy on tapes and recorders. In two other countries, the U.K. and Belgium, legislation for a blank-tape royalty will be introduced soon.

## WEA, Sire Sign Falco

HAMBURG Under a deal negotiated with Teldec here, Falco has been jointly signed to WEA International and Sire Records. He will be released on the Sire label in the U.S. and Canada and on WEA in the rest of the world, excluding Germany, Austria and Switzerland, where he will be released on Teldec.

The signing was announced in New York by Mo Ostin, Warner Bros. chairman; Nesuhi Ertegun, WEA International chairman; and Seymour Stein, Sire managing director and Warner Bros. vice president.

Austrian-born Falco, who records in Germany, has had a string of hits in Europe in recent years, and his "Rock Me Amadeus" was No. 1 on

the Billboard Hot 100 chart for three weeks. Ertegun described him as "one of the most creative and significant artists to have emerged from Europe in many years, a superstar of real longevity."

Falco is produced by Rob and Ferdi Bolland. His manager is Munich-based Horst Borek. Thomas Stein, managing director of Teldec here, says Falco's European tour set for August and September sold out well in advance. A U.S. tour is planned for later this year.

Falco's first album for Sire/Warner Bros./WEA will be his fourth LP project and is close to completion here. Release is set for the fall, with a single planned for early August.



# ALBUMS

**SPOTLIGHT** *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

**NEW & NOTEWORTHY** *Highlights new and developing acts worthy of attention and other releases of special interest*

**PICKS** *New releases predicted to hit the top half of the chart in the format listed*

**RECOMMENDED** *Other releases predicted to chart in the respective format; also, other albums of superior quality*

*All albums commercially available in the U.S. are eligible for review*

*Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210*

*or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036*

*Country albums should be sent to: Ed Morris, Billboard 14 Music Circle East Nashville, Tenn. 37203*

## POP

### PICKS

**R.E.M.**  
**Lifes Rich Pageant**  
PRODUCER: Don Gehman  
I.R.S./A&M 5783

After several years of being heralded as the next great American band, dealers have been waiting for the album that marks R.E.M.'s commercial breakthrough. And with "Lifes Rich Pageant," they're still waiting. Collection does offer several strong tracks for radio, especially "Fall On Me," "Cuyahoga," and "Superman," but very few artists have managed to make incisive music after falling victim to solipsism.

**BANANARAMA**  
**True Confessions**  
PRODUCERS: Tony Swain, Steve Jolley & Stock/Aitken/Waterman  
London/PolyGram 828 013-1

Female vocal trio continues to enjoy broad exposure via album's first single, a cover of Shocking Blue's "Venus." Unfortunately, there's not too much in the way of followup tracks here, although the group's trademark unison vocals have a simplicity that tends to make their performance more memorable than their material.

**NEIL YOUNG**  
**Landing On Water**  
PRODUCERS: Neil Young, Danny Kortchmar  
Geffen GHS-24109

Young's mercurial career takes another twist, this time one that might rekindle interest at AOR. These new songs restore a tougher rock thrust updated (but not buried, as they were on "Trans") by electronic accents. His return to the concert trail with the latest incarnation of Crazy Horse should provide timely support.

## GOSPEL

### PICKS

**THE MARANTHA! SINGERS**  
**Scripture In Song**  
PRODUCER: Stan Endicott  
Marantha! Musi SPCN-7-100-16082-0

David and Dale Garrett hail from New Zealand and have made an impressive mark putting the Scriptures into songs. Now the Marantha! Singers have taken some of these songs—geared directly for the church—and produced them in an attractive package. The appeal of the Garretts and the track record of Marantha make this a sure-fire winner.

## POP

### RECOMMENDED

**TEN TEN**  
**Walk On**  
PRODUCER: Stephen Street  
Chrysalis BFV 41523

Quartet with big, chiming, guitar-oriented sound offers strong performances but little for radio to latch on to. Band has plenty of promise, though, and exhibits it on "Rags," "Million Miles Away," and the title track.

**VAN MORRISON**  
**No Guru, No Method, No Teacher**  
PRODUCER: Van Morrison  
Mercury/PolyGram 830 077-1

Irish soul meister turns pastoral and ethereal on this introspective set that flies in the face of current trends by making heavy use of woodwinds and acoustic instruments.

**FRANK TOVEY**  
**Snakes & Ladders**  
PRODUCERS: F. Tovey, E.C. Radcliffe  
Sire 25483

Quirky, evocative debut frames Tovey's offbeat originals with a mix of proven pop/rock accents and more abstract production effects. Alternative and college play likely.

**AVIATOR**  
PRODUCER: Neil Kernon  
RCA NFL1-8060

Commercial AOR debut showcases a quartet juggling a familiar blend of driving rock guitars, fluttering synths, and lusty vocals, with uptempo anthems the main suit.

**PAUL RODRIGUEZ**  
**You're In America Now, Speak Spanish**  
PRODUCERS: Biff Dawes, Tony Berg  
Columbia BFC 40361

Chicano comic finds laughs through his Mexican-American vantage point, turning ethnic tensions into common ground.

**PUBLIC IMAGE LTD.**  
**Live In Tokyo**  
PRODUCER: P.I.L.  
Elektra 9 60491

Shape-shifting post-punk band, now off the label, wraps its Elektra epoch with this 1983 concert set, digitally recorded.

**JACKIE KING**  
**Night Bird**  
PRODUCER: Michael Zager  
Columbia FC 40396

Solo instrumental showcase for Willie Nelson's guitarist crosses generic boundaries with ease; soothing mix of jazz, folk, country, and pop accents should find a similarly broad, if specialized, base.

**DAVE ADAMS**  
**Dancing In My Sleep**  
PRODUCERS: Nigel Walker, Dave Adams  
Elektra 60483

Appealing debut for a new British singer, songwriter, and keyboard player whose originals offer an accessible pop/rock mix. Both AOR and mainstream prospects here.

**BIRDSONGS OF THE MESOZOIC**  
**Beat Of The Mesozoic**  
PRODUCER: Richard W. Warte  
Ace of Hearts/Important AHS 1018 (EP)

Art-rock quintet uses repetitive lines and percussive punctuation to listenable ends. Band, which has been an underground favorite for several years, shows signs of closing in on the commercial mainstream, although exposure for this project will be limited to college radio.

**KING DIAMOND**  
**Fatal Portrait**  
PRODUCERS: King Diamond & Rune Hoyer  
Roadracer/Greenworld GWD 90529

Metal quintet fronted by Diamond—former lead vocalist with Merciful Fate—offers screaming, apocalyptic fare with all the trappings. They sold their soul for grand guignol.

**TSOL**  
**Revenge**  
PRODUCER: Howard Benson  
Enigma/Capitol ST-73211

L.A. hardcore band continues its steady march toward the mainstream, although there's plenty here to hold the faithful. Vocalist Joe Woods' gritty delivery and the band's often eerie arrangements sometimes suggest early Doors recordings.

**ARLEN ROTH**  
**Lonely St.**  
PRODUCERS: Arlen Roth and Kevin Kelly  
Flying Fish FF363

Multifaceted guitarist is at his best on the instrumental cuts here. His vocals are merely average, but Roth can cook, as he proves on "Roadworthy," or be smooth and mellow, as on "Deborah's Lullaby."

**PUSHTWANGERS**  
**Here We Go Again**  
PRODUCER: Ernst Nathorst BOOS  
Relativity/Important EMC 8109

Swedish rock band earnestly strives for an American sound. Results are spotty, but there's plenty of energy and lots of potential. Band could clearly benefit from a more monied production.

**CABARET VOLTAIRE**  
**The Drain Train**  
PRODUCER: Uncredited  
Doublevision/Caroline CAROL 2452 (EP)

Unique package includes 12-inch single plus three-song EP by British electronic dance-rock outfit.

**T.T. QUICK**  
**Metal Of Honor**  
PRODUCERS: Various  
Island 7-90521-1

Average pop metal fare with all the right ingredients: plenty of guitar, shrieking vocals, and pumping rhythm section. Though it may not go over well at AOR, songs like "Front Burner" and "Asleep At The Wheel" should be great in live performance.

**JOHN TROPEA**  
**NYC Cats Direct**  
PRODUCERS: John Tropea, Tom Jung  
DMP CD-453 (CD)

Journeyman guitarist taps a rotating cast of New York session peers for this solid fusion set, which hews to a lean, blues-inflected perspective. Superb digital production.

## BLACK

### RECOMMENDED

**CON FUNK SHUN**  
**Burnin' Love**  
PRODUCERS: Various  
Mercury/PolyGram 826 963-1

Veteran funk outfit continues to work in the same sure-footed groove that established the band. Outing also features several Quiet Storm ballads to aid in the quest for radio exposure.

**BETTY WRIGHT**  
**Sevens**  
PRODUCERS: Marsha Radcliffe, Betty Wright  
First String F-9644 (Fantasy)

Miami's "Clean-Up Woman" returns on a new label with a sinewy, contemporary r&b set that showcases her strong, confident vocals.

**KRYSTOL**  
**Passion From A Woman**  
PRODUCERS: Randy "La King" Jackson, Michael Jonzun & Patrick Henderson  
Epic BFE 40326

Female trio works best when it hews to more traditional fare, especially on "Precious, Precious" and "All My Love." A strong if uneven debut.

## COUNTRY

### RECOMMENDED

**CHARLEY PRIDE**  
**Back To The Country**  
PRODUCERS: Blake Mevis, Jerry Bradley & Charley Pride  
RCA AHL1-5851

This eight-cut album samples some of Pride's final projects before leaving RCA. It also reaches back to a couple of earlier efforts: "Are You Sincere" and "Blue Eyes Crying In The Rain." In both instances Pride is true to the "country" tag of the title.

**DOC WATSON**  
**Riding The Midnight Train**  
PRODUCER: Barry Poss  
Sugar Hill SH-3752

The legendary guitar picker gives himself over entirely to the bluegrass idiom here, backed by musical stalwarts Merle Watson, T. Michael O'Connor, Bela Fleck, and Alan O'Bryant. The selections are traditional old-time and bluegrass standards.

## JAZZ

### RECOMMENDED

**WOODY HERMAN & HIS BIG BAND**  
**50th Anniversary Tour**  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-302

The seminal bandleader and clarinetist marks his first half century as such with this impeccable set by his latest herd of players, which typically mixes classics with new material. Date's live origin underscores the ongoing Herman tour.

**KRONOS QUARTET**  
**Music Of Bill Evans**  
PRODUCER: Orrin Keepnews  
Landmark LLP-1510

Adventurous string quartet's second label project again enlists superb guests (Eddie Gomez and Jim Hall) and arranger Tom Darter to pay homage to an important jazz composer. As with its "Monk Suite," the group achieves a vivid synthesis of jazz and classicism.

**TERRY GIBBS**  
**Dream Band**  
PRODUCER: Richard Bock  
Contemporary C-7647

Newly unearthed 1959 concert set by Gibbs' poll-winning band shows why the vibraphonist drew high marks.

**VICTOR FELDMAN'S GENERATION BAND**  
**Smooth**  
PRODUCER: Joseph Conlan  
TBA TBA-215

Streamlined fusion featuring Lee Ritenour and Tom Scott in the front line of this synth-textured septet, playing originals mostly composed by producer and second synthesist Conlan.

## GOSPEL

### RECOMMENDED

**JOHNNY CASH**  
**Believe In Him**  
PRODUCER: Marty Stuart  
Word 7-CI-000433-1

The country legend has a collection of mostly self-penned gospel numbers for Word, and it shows him to be in strong form. "God Ain't No Stained-Glass Window" is an absolute stand-out, with "Half A Mile A Day" and "My Children Walk In Truth" also strong showings. A duet with Jessi Colter on "Old Rugged Cross" is another gem in this collection of precious stones.

## CLASSICAL

### RECOMMENDED

**THE CLASSICAL JAMES GALWAY: MUSIC BY BACH, HANDEL, TELEMANN, VIVALDI, MOZART, ETC.**  
James Galway, Flute, Various  
RCA RCD1-7011

A treat for Galway fans, grouping a choice selection of catalog performances in a bargain 68-minute, CD-only package. He's heard as concerto soloist, chamber player, conductor, and in a superb reading of a C.P.E. Bach sonata for unaccompanied flute. Digital remastering is well done.

**RIMSKY-KORSAKOV: SCHEHERAZADE**  
Berlin Philharmonic Orchestra, Maazel  
Deutsche Grammophon 415 512

The old chestnut is given a routine, rather segmented performance, salvaged, in part, by superior solo playing and sound. Competition is daunting.

**VIVALDI/TELEMANN: FLUTE CONCERTOS**  
Simion Stanciu ("Syrinx"), I solisti Veneti, Scimone  
Erato ECD 88166

Pan-pipe player Stanciu shows himself to be a sensitive musician even as he astounds with his virtuosity on the ancient instrument. His distinctive sound adds new perspective to such familiar Vivaldi works as "Il Cardellino," "La Notte," and "La Tempesta di Mare."

**BEETHOVEN: VIOLIN SONATAS, OP. 24 (SPRING) & OP. 47 (KREUTZER)**  
Yehudi Menuhin, violin; Jeremy Menuhin, piano  
Angel CD7-47353

The two most popular sonatas in the canon find Menuhin senior in best form in the slower movements and, overall, most convincing in the "Spring" opus. Bucks up against Perlman and Ashkenazy in the same coupling.

# Their Back!



## STUCK WITH YOU

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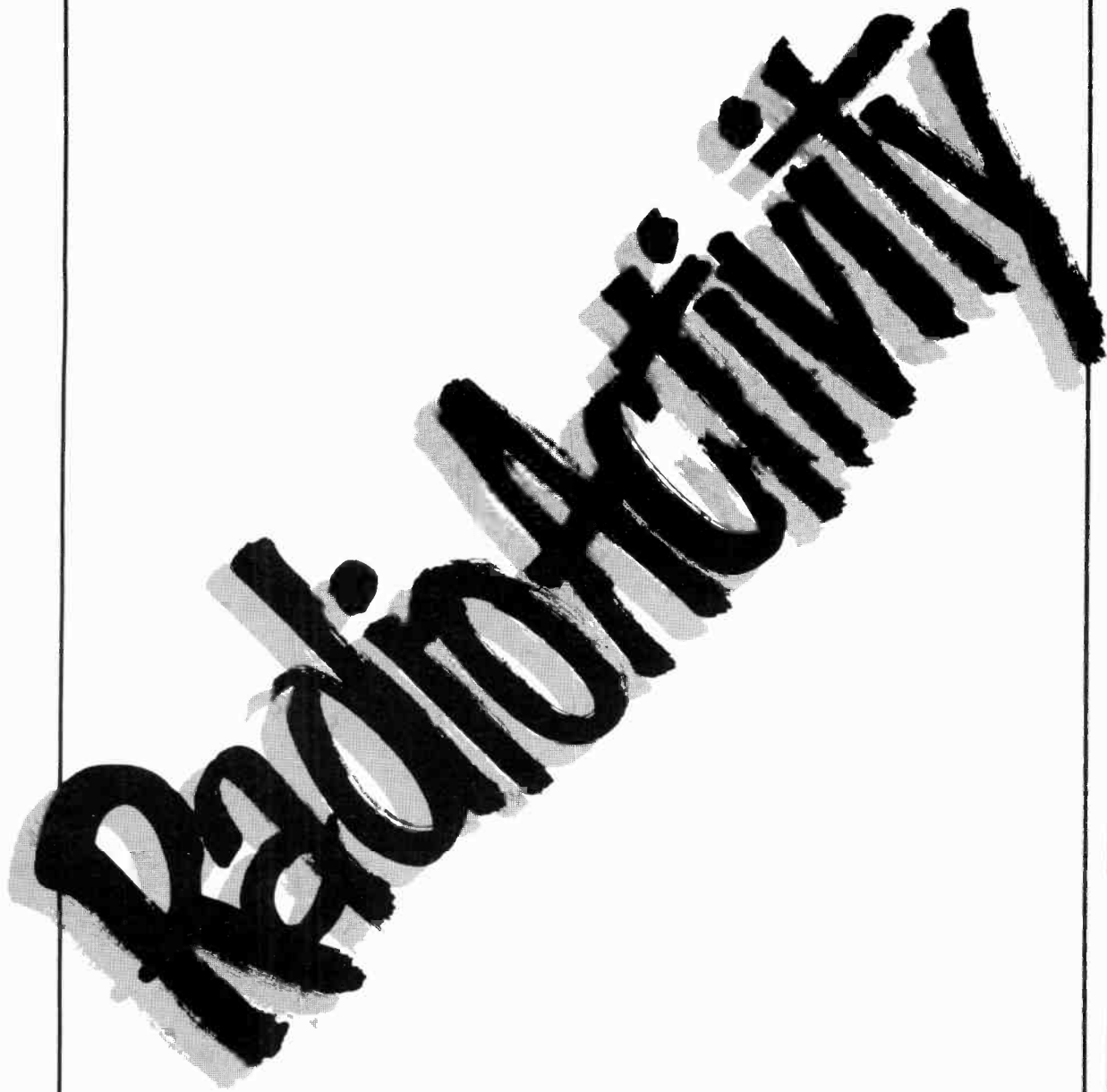
### HUEY LEWIS & THE NEWS



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# HOT 100 SINGLES SPOTLIGHT

*A weekly look behind the Hot 100 with Michael Ellis.*

**PETER CETERA'S** "GLORY OF LOVE" (Warner Bros.) surges from No. 5 to No. 1 this week, with airplay reported at 224 of the 225 pop radio stations. **Peter Gabriel's** "Sledgehammer" (Geffen) almost held on to the top this week, but registered small losses in both sales and airplay points, which allowed Cetera to capture the crown. **Kenny Loggins'** "Danger Zone" (Columbia) is No. 1 in sales, but its airplay losses led to a slip overall from No. 2 to No. 3 this week. The top 10 is especially tight this week. **Rod Stewart's** "Love Touch" (Warner Bros.) shows strong point gains—especially in sales—earning a bullet, but with **Belinda Carlisle's** "Mad About You" (I.R.S.) showing even stronger gains, Stewart remains at No. 7, while Carlisle jumps to No. 6.

**LOOK FOR MADONNA'S** "Papa Don't Preach" (Sire) at No. 4 to compete for the top with Cetera next week. "Papa" was the first record to earn a combined Power Pick/Sales & Airplay on the Hot 100. This week, "Take My Breath Away" by **Berlin** (Columbia) is the second double winner. It gains more sales points and more airplay points than any record on the chart below the top 20, to take the combined title. Berlin's tune moves from 32 to 23 nationally, with 24 stations reporting it top 10, including 9-5 at WAVA Washington, 19-10 at WROQ Charlotte, N.C., 13-6 at KZPS Dallas, and 20-10 at Z-93 Atlanta.

**IT'S BEEN A REMARKABLY** strong week for new entries. Four records, all by established artists, grabbed a major part of the radio panel in their first week of release. Leading the way at No. 42 is "Stuck With You" by **Huey Lewis & the News** (Chrysalis), which has 191 stations already. "Dancing On The Ceiling" by **Lionel Richie** (Motown), which this week soars from 33 to 19, had the highest entry of the year two weeks ago at No. 40. Also making impressive debuts are **Daryl Hall's** first chart record as a solo artist, "Dreamtime" (RCA), at No. 54 with over half of the radio panel adding it the first week, and **Paul McCartney's** "Press" (Capitol) at No. 67, with over one-third of the panel adding it in its first week out.

**OTHER HOT ONES:** Moving up nationally from 41 to 31, "Friends And Lovers" by **Carl Anderson & Gloria Loring** (Carrere) is showing great jumps at radio, including 40-8 at Rock 102 Buffalo, N.Y., 6-3 at 93Q Houston, 19-11 at B-94 Pittsburgh, and 13-9 at B-104 Baltimore, where PD **Steve Kingston** says it was an instant hit for him. "We broke it out of middays," he says, which is the best time period to start a female teen record in the summer. Kingston reports the song is top 10 in 7-inch sales, consistently top five in phone requests, and is now a big female hit with all ages in call-outs. "Two Of Hearts" by **Stacey Q** (Atlantic) continues to skyrocket where it is played, already hitting No. 1 at four stations in Florida, California, and Texas. Breaking big out of New York is "All Cried Out" by **Lisa Lisa & Cult Jam** (Columbia). It moves from 90-77 nationally. It's already top 10 at Power 95 and Z-100 in the Big Apple.

FOR WEEK ENDING AUGUST 2, 1986

Billboard		HOT 100 SINGLES ACTION	
<b>RADIO MOST ADDED</b>			
225 REPORTERS		NEW	TOTAL
		ADDS	ON
<b>HUEY LEWIS &amp; THE NEWS</b>	<b>STUCK WITH YOU</b> CHRYSLIS	188	191
<b>DARYL HALL</b>	<b>DREAMTIME</b> RCA	143	143
<b>PAUL MCCARTNEY</b>	<b>PRESS</b> CAPITOL	83	83
<b>RUN-D.M.C.</b>	<b>WALK THIS WAY</b> PROFILE	63	108
<b>LOVERBOY</b>	<b>HEAVEN IN YOUR EYES</b> COLUMBIA	54	54
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.			
<b>RETAIL BREAKOUTS</b>		NUMBER	
198 REPORTERS		REPORTING	
<b>KLYMAXX</b>	<b>MAN SIZE LOVE (FROM "RUNNING SCARED")</b> MCA	46	
<b>DOUBLE</b>	<b>THE CAPTAIN OF HER HEART</b> A&M	43	
<b>DEVICE</b>	<b>HANGING ON A HEART ATTACK</b> CHRYSLIS	30	
<b>GLASS TIGER</b>	<b>DON'T FORGET ME (WHEN I'M GONE)</b> MANHATTAN	29	
<b>MIKE &amp; THE MECHANICS</b>	<b>TAKEN IN</b> ATLANTIC	23	

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# Billboard. HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DANGER ZONE	KENNY LOGGINS	3
2	1	SLEDGEHAMMER	PETER GABRIEL	2
3	5	GLORY OF LOVE	PETER CETERA	1
4	3	NASTY	JANET JACKSON	8
5	9	PAPA DON'T PREACH	MADONNA	4
6	8	MAD ABOUT YOU	BELINDA CARLISLE	6
7	4	INVISIBLE TOUCH	GENESIS	5
8	15	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	9
9	13	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	7
10	11	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	10
11	10	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	11
12	16	DIGGING YOUR SCENE	THE BLOW MONKEYS	14
13	27	VENUS	BANANARAMA	15
14	21	HIGHER LOVE	STEVE WINWOOD	12
15	22	RUMORS	TIMEX SOCIAL CLUB	13
16	6	YOUR WILDEST DREAMS	THE MOODY BLUES	20
17	20	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	17
18	18	SECRET SEPARATION	THE FIXX	25
19	28	THE EDGE OF HEAVEN	WHAM!	16
20	24	SWEET FREEDOM	MICHAEL MCDONALD	18
21	7	HOLDING BACK THE YEARS	SIMPLY RED	22
22	12	WHEN THE HEART RULES THE MIND	GTR	32
23	40	DANCING ON THE CEILING	LIONEL RICHIE	19
24	29	SUZANNE	JOURNEY	21
25	30	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	28
26	26	TAKE IT EASY	ANDY TAYLOR	24
27	14	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	27
28	36	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	23
29	35	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	31
30	17	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	29
31	33	BABY LOVE	REGINA	30
32	34	ALL THE LOVE IN THE WORLD	THE OUTFIELD	26
33	38	YANKEE ROSE	DAVID LEE ROTH	34
34	—	RUMBLESEAT	JOHN COUGAR MELLENCAMP	35
35	—	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	33
36	—	THAT WAS THEN, THIS IS NOW	THE MONKEES	36
37	31	HYPERACTIVE	ROBERT PALMER	45
38	—	A KIND OF MAGIC	QUEEN	43
39	19	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	48
40	25	NO ONE IS TO BLAME	HOWARD JONES	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	GLORY OF LOVE	PETER CETERA	1
2	2	SLEDGEHAMMER	PETER GABRIEL	2
3	6	PAPA DON'T PREACH	MADONNA	4
4	1	INVISIBLE TOUCH	GENESIS	5
5	4	DANGER ZONE	KENNY LOGGINS	3
6	7	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	7
7	8	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	9
8	9	MAD ABOUT YOU	BELINDA CARLISLE	6
9	5	NASTY	JANET JACKSON	8
10	15	HIGHER LOVE	STEVE WINWOOD	12
11	11	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	10
12	10	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	11
13	17	RUMORS	TIMEX SOCIAL CLUB	13
14	18	THE EDGE OF HEAVEN	WHAM!	16
15	20	VENUS	BANANARAMA	15
16	21	DANCING ON THE CEILING	LIONEL RICHIE	19
17	26	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	23
18	24	ALL THE LOVE IN THE WORLD	THE OUTFIELD	26
19	23	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	17
20	16	DIGGING YOUR SCENE	THE BLOW MONKEYS	14
21	22	SUZANNE	JOURNEY	21
22	25	SWEET FREEDOM	MICHAEL MCDONALD	18
23	27	TAKE IT EASY	ANDY TAYLOR	24
24	14	HOLDING BACK THE YEARS	SIMPLY RED	22
25	12	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	27
26	13	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	29
27	31	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	33
28	30	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	28
29	36	BABY LOVE	REGINA	30
30	—	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	31
31	35	HANGING ON A HEART ATTACK	DEVICE	39
32	37	TAKEN IN	MIKE & THE MECHANICS	38
33	19	YOUR WILDEST DREAMS	THE MOODY BLUES	20
34	—	THAT WAS THEN, THIS IS NOW	THE MONKEES	36
35	—	STUCK WITH YOU	HUEY LEWIS & THE NEWS	42
36	28	NO ONE IS TO BLAME	HOWARD JONES	37
37	—	YANKEE ROSE	DAVID LEE ROTH	34
38	—	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	40
39	40	RUMBLESEAT	JOHN COUGAR MELLENCAMP	35
40	—	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	41

## 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. (7)	13
Paisley Park (2)	
Sire (2)	
Geffen (1)	
Island (1)	
COLUMBIA	11
ATLANTIC (8)	10
Atco (1)	
Island (1)	
MCA (7)	9
I.R.S. (2)	
POLYGRAM	8
Polydor (5)	
London (1)	
Mercury (1)	
Riva (1)	
ARISTA (5)	7
Jive (2)	
EPIC (3)	7
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
CAPITOL	6
RCA (5)	6
Grunt (1)	
A&M	5
EMI-AMERICA (3)	5
Manhattan (2)	
CHRYSALIS	3
ELEKTRA	3
MOTOWN (2)	3
Gordy (1)	
PROFILE	2
JAY	1
TOMMY BOY	1

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
91	AIN'T NOTHING GOIN' ON BUT THE RENT (Dum Di Dum, ASCAP)	ASCAP/ WBM
77	ALL CRIED OUT (Willesden, BMI/My! My!, BMI/Careers, BMI)	1 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM
26	ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)	39 HANGING ON A HEART ATTACK (Makiki, ASCAP/Arista, ASCAP) CPP
67	ANOTHERLOVERHOLENYOHEAD (Controversy, ASCAP) WBM	72 HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI)
30	BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	12 HIGHER LOVE (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
68	BEFORE I GO (Unichappell, BMI/David Roberts, Procan) CHA/HL	22 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP
96	THE BEST OF ME (Air Bear, BMI/Neropus, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI) CPP/WBM	87 HOT WATER (Chappell, ASCAP/Island, BMI)
44	THE CAPTAIN OF HER HEART (Z-Muzik/Almo, ASCAP) CPP/ALM	45 HYPERACTIVE (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM
51	CRUSH ON YOU (Almo, ASCAP/Crimso, ASCAP/Irving, BMI) CPP/ALM	70 I CAN'T WAIT (Poolside, BMI)
19	DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM	74 I WANNA BE A COWBOY (Protoons, ASCAP/Terrace, ASCAP) CPP
3	DANGER ZONE (Famous, ASCAP) CPP	98 IF ANYBODY HAD A HEART (Famous, ASCAP)
80	A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	58 IF LOOKS COULD KILL (Blackwood, BMI/Stone Diamond, BMI) CPP
14	DIGGING YOUR SCENE (Blue Network, ASCAP) CPP	73 IF SHE KNEW WHAT SHE WANTS (Fonzalo, BMI/Jeters, BMI) HL
89	DO YOU REMEMBER ME? (See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, BMI) HL	86 I'M YOUR MAN (Townsway, BMI/Nelana, BMI/OH Backstreet, BMI/Limited Funds, BMI/Unicity, BMI) CPP/CLM
41	DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) CPP/ALM	5 INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
53	DREAMS (Yessup, ASCAP) WBM	63 JUNGLE BOY (John Eddie Music)
54	DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, BMI)	43 A KIND OF MAGIC (Queen, BMI/Beechwood, BMI) WBM
16	THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL	48 LIKE A ROCK (Gear, ASCAP) WBM
85	EVERY LITTLE KISS (Zappo, ASCAP)	65 LIKE NO OTHER NIGHT (Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PROC) WBM/ALM
100	FEEL THE HEAT (Hot Boy, ASCAP)	75 LIVE TO TELL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
90	THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
31	FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI,	
46	LOVE OF A LIFETIME (Gamsong Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)	
56	LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP	
52	LOVE ZONE (Zomba, ASCAP)	
6	MAD ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP	
40	MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
76	MISSIONARY MAN (RCA Music/Red Network, BMI)	
11	MODERN WOMAN (FROM "RUTHLESS PEOPLE") (Joel Songs, BMI) CPP/ABP	
64	MONEY'S TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI)	
92	MOUNTAINS (Controversy, ASCAP) WBM	
8	NASTY (Flyte Tyme, ASCAP) WBM	
37	NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM	
81	NO PROMISES (I.D., ASCAP/R.G.K., ASCAP)	
94	NOTHIN' AT ALL (Music Corp. Of America, BMI) HL/MCA	
82	NOTHING IN COMMON (Zomba, ASCAP)	
62	OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP)	
49	ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
28	ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL	
97	ONE WAY LOVE (T-Boy, ASCAP)	
10	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	
4	PAPA DON'T PREACH (Elliott, ASCAP/Jacobsen, ASCAP) WBM	
60	POINT OF NO RETURN (Poolside, BMI) WBM	
66	PRESS (MPL, ASCAP)	
88	ROCK'N'ROLL TO THE RESCUE (Claudiaudient, BMI/Daywin, BMI/Careers, BMI) CPP	
35	RUMBLESEAT (Riva, ASCAP) WBM	
13	RUMORS (J.King IV, BMI)	
83	RUTHLESS PEOPLE (Unichappell, BMI/Hot-cha, BMI/Promopub B.V., PRS/Arista, ASCAP/Blue Network, ASCAP)	
25	SECRET SEPARATION (Colgems-EMI, ASCAP/~Rats" Said The Tyrant, ASCAP) WBM	
2	SLEDGEHAMMER (Clifline, BMI/Hidden Pun, BMI) WBM	
84	SO FAR SO GOOD (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI)	
59	SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM	
69	SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL	
95	SPIRIT IN THE SKY (Westminster)	
42	STUCK WITH YOU (Hulex, ASCAP)	
21	SUZANNE (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	
18	SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
24	TAKE IT EASY (Poetlord, ASCAP/Marilor, ASCAP) CPP	
23	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMPC, ASCAP/Famous, ASCAP) CPP	
38	TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arion, ASCAP/Chappell, ASCAP) HL/WBM	
36	THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP)	
29	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL	
78	TOUCH AND GO (Not Listed)	
46	TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP	
50	TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)	
57	VELCRO FLY (Hamstein, BMI)	
15	VENUS (Dayglow, ASCAP)	
79	VICTORY LINE (Pink Bat)	
93	VOICE OF AMERICA'S SONS (John Cafferty, BMI) WBM	
47	WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP) MPL/HL	
55	WALK THIS WAY (Daksel, BMI)	
9	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)	
71	WHAT DOES IT TAKE (Screen Gems-EMI, BMI/Auto Tunes, BMI)	
32	WHEN THE HEART RULES THE MIND (Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM	
27	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/kikiiko, BMI/Unichappell, BMI) CPP/CHA/HL	
61	WITH YOU ALL THE WAY (George Tobin, BMI)	
33	WOROS GET IN THE WAY (Foreign Imported, BMI) CPP	
34	YANKEE ROSE (Diamond Dave, ASCAP/Sy Vy, ASCAP)	
99	YOU DON'T HAVE TO CRY (A La Mode, ASCAP/WB, ASCAP) WBM	
17	YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertoones, BMI) CPP	
20	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



# Publishing Panel: Down To Basics

## NMS Gathering Is A Mock Negotiation

BY JEAN ROSENBLUTH

NEW YORK Songwriters looking for the most financially beneficial publishing deal should keep the long view in mind, especially if they are new artists. That was the conclusion drawn here at the New Music Seminar's "Music Publishing Basics" panel July 15.

The workshop featured two teams of negotiators, one representing a fictional band called Benny & the Bumps and the other composed of publishing executives. Although the session officially took the form of a mock negotiation, it was more often an informal discussion.

Appearing on behalf of Benny were Steve Tenenbaum, head of accounting firm Laventhol & Horwath's entertainment division; Ned Shankman, a manager whose clients include X and Gordon Lightfoot; and moderator Michael Sukin, a partner in the New York law firm of Berger & Steingut and a regular contributor to Billboard's Financially Speaking column.

Representing the fictitious publishing company Big Time were Danny Strick, vice president of MCA Music; Tim Wiperman, vice president and general manager of Nashville operations, MCA Music; and Stephen Rush, a partner in the Nashville law firm of Farris, Warfield & Kanaday.

Most panelists rejected out of

hand publishing offers Benny had received from her producer and from a small company. "The group may have a falling out with the producer or the record company may want to kick him out," said Wiperman. "To be tied to him as a publisher can be a really bad situation."

Even though the independent

**'The more money you get, the more you're gonna have to give up'**

publisher was offering to revert ownership of the songs back to the group after 18 months if the group wasn't satisfied, Shankman said the deal "makes no sense. Meanwhile, we get nothing at all—no advance. We need guarantees."

Benny, in her initial overtures to Big Time, was asking for an advance of \$75,000 a year for a three-year contract. Both sides agreed that this was out of line, especially for a new act. "The request for \$75,000 without a record deal is premature," said Tenenbaum. "If she was in the process of making a record, then it would make sense."

Shankman and Wiperman suggested that a rollover arrangement of staggered payments might be

more reasonable. For instance, once an initial advance of \$25,000 was recouped by the publishing company, an additional \$25,000 would be kicked in, and so on. Wiperman pointed out that this can be to the artist's advantage as well. "I don't know how many times someone has come to me and said, 'Gee, Tim, please help me. I can't pay the taxes on the fancy new house I bought with my advance last year.'" Rush advised anyone interested in making a publishing deal in the near future to hold off until the effects of the tax legislation now before Congress are known.

Wiperman pointed out that there is other legislation in Congress that will affect Benny's deal and music publishing in general—the source-licensing bills. These bills—there is one in the Senate and a slightly different one in the House—would eliminate continuous payments by television broadcasters for music used in syndicated programs. Instead, a one-time fee would be paid by the show's producer.

"There's one issue on which artists and publishers are together—no absolute buyouts," said Wiperman. "I urge everyone here to write your congressman in opposition."

Benny was approaching the publishing negotiations on the verge of signing a deal to have one of her songs used as the theme to a new TV series. The artist's team contended that this would bring the band exposure and greatly increase record sales. Said Shankman: "We're talking potentially about Donny & Marie. Benny's songs are evergreens, they'll live forever."

When Strick countered that "TV shows very rarely break acts," Tenenbaum mentioned the Monkees. "It's 20 years later and they're still running." Ultimately, the artist's team was unable to use the TV deal for much leverage, conceding that it was too much of an unknown factor and that passage of a source-licensing bill would eliminate much of the deal's potential income.

One of Benny's proposed terms drew immediate objections from the publishing team. Benny had already begun negotiations with a U.K. company for a European subpublishing deal and wanted to sign with Big Time for just the U.S. and Canada. The band's first record was set to be issued in the U.K. only.

"If the record is released in the U.K. first, we can't recoup from it," said Wiperman. "And if the record company delays release of the U.S. record until the second year of the contract, we're out one year's advance. We want a worldwide deal." Added Strick: "If you're a new band, you really can't give publishing away elsewhere to do a U.S. deal."

Although it is often to the artist's advantage to have separate deals for different territories, said Sukin, it is unlikely that an unproven act will be able to get such terms (Billboard, July 12).

Another factor entering into the negotiations was the controlled composition clause most record

(Continued on page 76)

# ...newslines...

**MCA INC.** (NYSE/MCA) had its highest second-quarter and first-half revenues in its history with the periods ending June 30. The music entertainment division, which includes fees for domestic distribution of home video products, managed to post increased operating income on slightly lower revenues for both periods. For the second quarter, music division revenues fell by nearly \$100,000, but operating income rose from \$3.9 million to \$4.7 million on a higher margin on sales. For the first half, the music division had revenues of \$131.5 million as compared with \$135.5 million in 1985, producing income of \$9.5 million against last year's mark of \$8.1 million. The film division had total second-quarter revenues of \$286.8 million, producing income of \$19.8 million. During the same quarter last year, film revenues were \$224 million with income of \$11 million. For the first half, the division posted revenues of \$615.8 million and income of \$56.7 million, as compared with revenues and income of \$479.8 million and \$29.9 million respectively in the first half of 1985. Overall, MCA had second-quarter income of \$40.1 million or 37 cents per share on revenues of \$522.7 million. During the same quarter last year, the company earned \$17.4 million or 17 cents per share on revenues of \$416.4 million. For the half, MCA had income of \$85.8 million or 78 cents per share on revenues of \$1.037 billion, compared with figures of \$39.7 million or 42 cents per share on \$848 million.

**TRANS WORLD MUSIC CORP.**, the Albany, N.Y.-based record and video retailer that recently filed a preliminary prospectus for a public offering with the SEC, has been forced to make changes in that filing as a result of a complaint by another retailer. Trans World, primarily known for its Record Town mall outlets, also operates approximately 20 free-standing locations under the Peaches logo, acquired a few years ago when the original Peaches chain folded. The present owner of the mark, Peaches Entertainment Corp., a Hialeah, Fla.-based chain that operates stores under the Peaches logo in the South, has obtained a court order that forces Trans World to stipulate in its prospectus that the mark is used under license and is not owned by Trans World. A request by Peaches Entertainment for injunctive relief was denied.

**RADIO CITY MUSIC HALL PRODUCTIONS**, the New York-based parent company of the same-named Rockefeller Center venue, last week acquired Tommy Walker Productions, whose head staged spectaculars for the Los Angeles Olympics and Liberty Weekend. The acquisition is described by Radio City as part of a diversification plan aimed at creating growth opportunities beyond their original outlet. The company, which is privately held by the Rockefeller Group, last year earned \$2.5 million on revenues of \$37 million. Previously, the company had not shown a profit in nearly 30 years.

## Music, Film Divisions Lead Way

# WCI Has Good Half, Quarter

NEW YORK Warner Communications Inc.'s (WCI) Recorded Music and Filmed Entertainment divisions helped point the way for a strong second quarter and first half for the company.

Operating income for Recorded Music rose 44%, to \$34.5 million—a new high—based on revenues of \$254.5 million. During the same quarter last year, the division had comparable figures of \$24.2 million and \$207.9 million.

For the first half, Recorded Music had earnings of \$66.1 million—also a new high—based on operating revenues of \$490.6 million. For the first half of 1985, the division posted operating income of \$54.4 million, based on revenues of \$432.9 million.

The company attributed the division's success to the strength of recordings by Genesis, Madonna, Peter Gabriel, Van Halen, Prince, and Bill Cosby, with WEA International adding "substantially" to the first-half and second-quarter results. WCI does not provide financial breakdowns for labels and operations within its Record Division.

WCI's Filmed Entertainment Division posted second-quarter operating

income of \$42.1 million, also a high, based on operating revenues of \$278.3 million. During the same quarter last year, the division earned \$36.2 million on revenues of \$230.9 million.

For the half, Films posted earnings of \$87.1, an increase of 13% over last year's corresponding figure, \$76.8 million. Operating revenues for the half were \$615.3 million, as compared to \$540.9 million in the first half of 1985.

Overall, WCI's second-quarter earnings rose 81%, with net income of \$51.6 million, or 75 cents per share, based on total operating revenues of \$644.3 million. During the same quarter last year, the company had earnings of \$28.6 million, or 41 cents per share.

Net income for the first half was \$82 million, or \$1.19 per share, based on operating income of \$165.8 million. In the first half of 1985, WCI had earnings of \$50 million, or 72 cents per share, based on total operating income of \$133.4 million.

Results for WCI's Cable and Broadcasting Division also improved, but the numbers were down for the Publishing Division.

FRED GOODMAN

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/15	Close 7/21	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	1333.5	77 1/4	80 3/4	+2 3/4
John Blair & Co.	46.7	28	28 3/4	+1/4
CBS Inc.	636.2	138	135	-3
Cannon Group	236.8	40 3/4	40 1/4	-1/4
Capital Cities Communications	158.3	255	256	+1
Coca Cola	5518.8	40	40 3/4	+3/4
Walt Disney	3044	46 1/2	49 3/4	+3 1/4
Eastman Kodak	3812.2	53 3/4	54	+1/4
General Electric	3884.5	75 3/4	75 3/4	-3/4
Gulf & Western	760	66 1/2	65 1/2	-1 1/4
Handleman	267.8	29 1/4	29 3/4	+1/4
MCA Inc.	1040.9	46 1/4	45 3/4	-1 1/4
Orion Pictures Corp.	709	15	13 3/4	-1 1/4
Sony Corp.	1653.9	19 1/4	18 3/4	-1/4
Taft Broadcasting	278.4	112 1/4	112	-1/4
United Artists	105.6	14 1/4	14 1/4	+1/4
Vestron Inc.	148.3	7 1/4	8	+1/4
Viacom	1279.4	27 3/4	27 1/2	-1/4
Warner Communications Inc.	1317	50 1/4	48	-2 1/4
Westinghouse	2302.8	50 3/4	50 3/4	-1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	1049.7	26 1/4	26 1/4	+1/4
New World Pictures	218.9	17	17	.....
Price Communications	160.2	11 1/2	11 1/2	-1/4
Turner Broadcasting System	148.7	18 1/4	17 1/4	-1 1/4
Unitel Video	33.9	10	10 1/4	+1/4
Wherehouse Entertainment	135.7	25 1/2	26 1/2	+1

Company	Open July 21	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	33 3/4	33 3/4	+1/4
Infinity Broadcasting	12 1/2	12 1/2	.....
Josephson Inc.	9 3/4	9 3/4	-1/4
LIN Broadcasting	51 1/4	51 1/4	-1/4
Lieberman Enterprises	20 1/2	20 1/2	.....
Malrite Communications Group	13 1/2	13 1/2	.....
Park Communications Inc.	30	30	.....
Prism Entertainment Corp.	9 1/4	9 1/4	.....
Recoton Corporation	10 3/4	10 3/4	.....
Reeves Communications	11 1/4	11 1/4	.....
Satellite Music Network, Inc.	11	10 1/2	-1/2
Scripps Howard Broadcasting	88 1/2	88	-1/2
Sound Warehouse	24 3/4	24 3/4	.....
Specs Music	8 1/2	8 1/4	-1/4
Tri-Star Pictures	12 1/4	11 1/4	-1 1/4
Westwood One	32 1/2	32 1/2	.....

MORTON GOULD

July 28, 1986

Dear Local Television Broadcaster,

I am writing to you as a composer and, since April 30, 1986, President of ASCAP, on a matter of concern to all of us—how to work out mutually satisfactory license arrangements with local television stations.

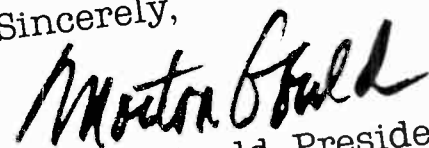
In April 1985, my predecessor, Hal David, wrote to all local television broadcasters suggesting that it was time to put the Buffalo Broadcasting litigation behind us and engage in good faith negotiations. As a result, an exploratory meeting was held in October 1985 with some representative broadcasters. A second meeting was planned to address substantive issues. Unfortunately, after the broadcasters reported on their plans to the All-Industry Television Station Music License Committee, that second meeting never took place—nor has there been any meeting with the All-Industry Committee itself since September 1985, despite ASCAP's readiness to negotiate.

Instead, the Committee went to Washington and your industry and ours became heavily engaged in a battle over H.R. 3521 and S. 1980—the source licensing bills. Although it is widely acknowledged that these bills are going nowhere in this Congress, it is generally assumed that the All-Industry Committee is planning to begin anew in Congress next year. Meanwhile, in a separate proceeding brought by the Committee on behalf of your industry, the Federal Court in New York has scheduled a trial for October 27, 1986 to determine reasonable ASCAP license fees.

Present prospects are for continued confrontation between us—in a trial in New York this Fall, and in a legislative battle in Washington next year.

In this connection, a "Dear Colleague" letter was recently sent by opponents of H.R. 3521 to every member of Congress, questioning whether the House Judiciary Committee should be devoting time to an issue that should properly be negotiated. We agree, and remain open to a negotiated solution serving everyone's interests and saving everyone expenses. I ask you to think about whether such a solution now does not make more sense than continuing battles in Court and Congress. I very much appreciate your taking the time to read and consider this letter, and would welcome your comments and suggestions.

Sincerely,



Morton Gould, President  
ASCAP



# 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
★ ★ No. 1 ★ ★					
1	1	4	9	<b>SOUNDTRACK</b> ▲ COLUMBIA SC 40323 (CD) 2 weeks at No. One	TOP GUN
2	2	3	8	<b>PETER GABRIEL</b> GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
3	4	5	6	<b>GENESIS</b> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
4	3	2	22	<b>JANET JACKSON</b> ▲ A&M SP-5106 (8.98) (CD)	CONTROL
5	9	29	3	<b>MADONNA</b> SIRE 25442/WARNER BROS. (9.98)	TRUE BLUE
6	6	6	12	<b>BILLY OCEAN</b> ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	5	1	11	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
8	7	7	71	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
9	8	8	16	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
10	10	9	12	<b>THE MOODY BLUES</b> ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
11	13	12	8	<b>RUN-D.M.C.</b> ▲ PROFILE 1217 (8.98)	RAISING HELL
12	36	—	2	<b>DAVID LEE ROTH</b> WARNER BROS. 25470 (8.98)	EAT 'EM AND SMILE
13	12	11	12	<b>GTR</b> ● ARISTA AL8-8400 (8.98) (CD)	GTR
14	11	10	17	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25394 (8.98) (CD)	5150
15	20	41	3	<b>WHAM!</b> COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
16	14	13	21	<b>THE FABULOUS THUNDERBIRDS</b> CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
17	15	14	16	<b>PET SHOP BOYS</b> ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
18	17	17	35	<b>THE OUTFIELD</b> ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
19	18	18	12	<b>38 SPECIAL</b> ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
20	19	15	13	<b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
21	16	16	16	<b>SIMPLY RED</b> ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
22	33	59	3	<b>STEVE WINWOOD</b> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
23	23	25	8	<b>EMERSON, LAKE &amp; POWELL</b> POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
24	28	30	9	<b>BELINDA CARLISLE</b> I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
25	21	20	11	<b>NEIL DIAMOND</b> ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
26	22	19	56	<b>HEART</b> ▲ <sup>3</sup> CAPITOL ST-12410 (9.98) (CD)	HEART
27	31	34	5	<b>SOUNDTRACK</b> EPIC SE 40398 (CD)	RUTHLESS PEOPLE
28	25	24	8	<b>EL DEBARGE</b> GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
29	27	21	18	<b>THE JETS</b> MCA 5667 (8.98) (CD)	THE JETS
30	39	32	8	<b>THE FIXX</b> MCA 5705 (8.98) (CD)	WALKABOUT
31	24	22	16	<b>PRINCE &amp; THE REVOLUTION</b> ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
32	32	46	4	<b>ROD STEWART</b> WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
33	35	38	6	<b>JEFFREY OSBORNE</b> A&M SP-5103 (8.98) (CD)	EMOTIONAL
34	40	54	4	<b>PETER CETERA</b> WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
35	29	28	20	<b>LEVEL 42</b> POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
36	30	27	10	<b>NU SHOOSZ</b> ATLANTIC 81647 (8.98)	POOLSIDE
37	37	37	7	<b>THE BLOW MONKEYS</b> RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
38	34	23	37	<b>ROBERT PALMER</b> ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
39	38	31	47	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
40	53	69	4	<b>SOUNDTRACK</b> UNITED ARTISTS SW 40414	KARATE KID PART II
41	26	26	7	<b>BILL COSBY</b> GEFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
42	42	45	7	<b>AC/DC</b> ATLANTIC 81650 (8.98)	WHO MADE WHO
43	41	40	37	<b>MIAMI SOUND MACHINE</b> ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
44	43	35	12	<b>WHODINI</b> ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
45	71	—	2	<b>THE MONKEES</b> ARISTA AL9-8432 (9.98)	THEN & NOW... THE BEST OF THE MONKEES
46	60	76	8	<b>JERMAINE STEWART</b> ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
47	72	125	3	<b>QUEEN</b> CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
48	45	42	37	<b>MIKE &amp; THE MECHANICS</b> ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
49	49	49	8	<b>THE CURE</b> ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
50	44	36	38	<b>ZZ TOP</b> ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
51	47	33	17	<b>THE ROLLING STONES</b> ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
52	54	74	5	<b>SOUNDTRACK</b> MCA 6169 (9.98)	RUNNING SCARED
53	93	—	2	<b>QUEENSRYCHE</b> EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
54	64	72	16	<b>ANITA BAKER</b> ELEKTRA 60444 (8.98) (CD)	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	47	20	<b>JACKSON BROWNE</b> ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
56	58	60	11	<b>ICEHOUSE</b> CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
57	46	44	27	<b>BANGLES</b> ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
58	59	53	17	<b>JUDAS PRIEST</b> ● COLUMBIA OC 40158 (CD)	TURBO
59	56	51	11	<b>LOU REED</b> RCA AFL1-7190 (8.98) (CD)	MISTRIAL
60	70	95	3	<b>BIG COUNTRY</b> MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
61	52	43	74	<b>PHIL COLLINS</b> ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
62	68	78	7	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
63	55	55	7	<b>BOYS DON'T CRY</b> PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
64	48	39	14	<b>HOWARD JONES</b> ELEKTRA 60466 (6.98)	ACTION REPLAY
65	104	188	3	<b>CINDERELLA</b> MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
66	50	50	8	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
67	57	48	61	<b>DIRE STRAITS</b> ▲ <sup>9</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
68	62	57	16	<b>JOE JACKSON</b> A&M SP-6021 (9.98) (CD)	BIG WORLD
69	67	58	33	<b>SADE</b> ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
70	65	62	11	<b>THE S.O.S. BAND</b> TABU FZ 40279/EPIC (CD)	SANDS OF TIME
71	63	61	49	<b>MR. MISTER</b> ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
72	66	67	6	<b>JIMMY BUFFETT</b> MCA 5730 (8.98)	FLORIDAYS
73	86	106	3	<b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
74	77	82	5	<b>JOAN ARMATRADING</b> A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
75	78	119	3	<b>SOUNDTRACK</b> EMI-AMERICA SV 17206 (9.98)	LABYRINTH
76	73	71	35	<b>NEW EDITION</b> ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
77	69	65	25	<b>OZZY OSBOURNE</b> ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
78	76	66	40	<b>INXS</b> ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
79	61	52	23	<b>FALCO</b> ● A&M SP-5105 (8.98) (CD)	FALCO 3
80	<b>NEW</b> ▶	1	1	<b>BOB DYLAN</b> COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
81	82	91	5	<b>TEENA MARIE</b> EPIC FE 40318 (CD)	EMERALD CITY
82	84	105	5	<b>GAVIN CHRISTOPHER</b> MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
83	88	94	7	<b>JOHN EDDIE</b> COLUMBIA BFC 40181 (CD)	JOHN EDDIE
84	74	68	8	<b>MIDNIGHT STAR</b> SOLAR 60454/ELEKTRA (8.98)	HEADLINES
85	109	107	21	<b>HONEYMOON SUITE</b> WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
86	80	70	6	<b>DIO</b> WARNER BROS. 25443 (6.99)	INTERMISSION
87	100	103	4	<b>SPYRO GYRA</b> MCA 5753 (8.98)	BREAKOUT
88	105	123	4	<b>DEVICE</b> CHRYSALIS BFV 41526 (CD)	22B3
89	89	93	57	<b>RENE &amp; ANGELA</b> ● MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
90	90	89	44	<b>STARSHIP</b> ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
91	81	73	23	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
92	<b>NEW</b> ▶	1	1	<b>QUIET RIOT</b> PASHA OZ 40321/EPIC	QUIET RIOT III
93	98	108	5	<b>SOUNDTRACK</b> ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
94	94	96	26	<b>MELI'SA MORGAN</b> CAPITOL ST-12434 (8.98)	DO ME BABY
95	95	97	5	<b>RICK JAMES</b> GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
96	96	98	6	<b>JEAN BEAUVOIR</b> COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
97	79	63	14	<b>THE ART OF NOISE</b> CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
98	91	86	14	<b>MODELS</b> GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
99	142	—	2	<b>DOUBLE</b> A&M SP 5133 (8.98) (CD)	BLUE
100	83	81	33	<b>DOKKEN</b> ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
101	75	56	23	<b>SOUNDTRACK</b> ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
102	132	193	3	<b>GLASS TIGER</b> MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
103	97	83	16	<b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
104	99	84	19	<b>METALLICA</b> ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
105	87	90	11	<b>THE FAT BOYS</b> SUTRA SLS 1017 (8.98)	BIG & BEAUTIFUL
106	92	85	63	<b>THE HOOTERS</b> ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
107	176	—	2	<b>SOUNDTRACK</b> EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
108	108	140	3	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25412/WARNER BROS. (8.98)	MONTANA CAFE
109	114	112	42	<b>STEVIE WONDER</b> ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE

○ 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.

## 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.

### AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. 305-423-2328.

Aug. 20-24, **Musicians & Songwriters Workshop**, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. 609-424-7117.

Aug. 29-31, **20th Anniversary U.C. Berkeley Jazz Festival**, U.C. Berkeley, Calif. Lisa Ferguson, D'chell Chambers, 415-642-7477.

### SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Sept. 10-13, **National Assn. of Broadcasters/National Assn. Radio Broadcasters: Radio '86**, New Orleans. 202-429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. 202-466-2030.

Sept. 14-21, **Eighth Annual Georgia Music Festival**, Atlanta. Bill Lowery, 404-656-6612.

Sept. 17-20, **Contemporary Music Conference**, Union Square Hyatt, San Francisco. 415-543-8468.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, 212-593-2258.

Sept. 27, **Women Celebrate Music**, Union Square Park, New York. Laura Abrams, 718-347-7757.

Sept. 27, **Nashville Songwriters Assn. International Seminar**, Marriott Hotel, Chicago. Robert Bacon, 312-664-4440, ext. 413.

Sept. 27, **Jazz On The Rocks**, Sedona, Ariz. Sandy Krigsten, Arline Steiner, 602-282-1985.

Sept. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, 303-534-4040.

### OCTOBER

Oct. 1-5, **Black Music Assn. Eighth Annual Conference**, Fountainbleau Hilton, Miami Beach, Fla. 215-545-8600.

Oct. 9-10, **National Assn. Of Recording Merchandisers (NARM)**, Operations Conference, Los Angeles. 609-424-7117.

Oct. 27-28, **NARM Rackjobbers Conference**, La Posada, Scottsdale, Ariz. 609-424-7117.

Oct. 29-30, **NARM One Stop Conference**, La Posada, Scottsdale, Ariz. 609-424-7117.

Oct. 30-Nov. 1, **NARM Independent Distributors Conference**, La Posada, Scottsdale, Ariz. 609-424-7117.



**Ask And You Shall Receive.** Pete Stocke, left, WEA regional vice president and New York branch manager, presents a surprised Howie Mandel with a sales plaque for his debut comedy album, "Fits Like A Glove," during a listening party. Stocke felt the award, originally presented to the branch by Warner Bros., would be appropriate after Mandel had admired it on the company's conference-room wall.

## Lifelines

### BIRTHS

Boy, Thomas William Henry, to **Trudy and Robert Ayling**, June 17 in London. He is sales representative with the Billboard Information Network.

Girl, Kristin Elizabeth, to **Cathy Donnelly and Thorstein Foss**, June 22 in Pennsylvania. She is a part-time announcer at WIP-AM Philadelphia.

Boy, Christopher Daniel, to **Jon and Debbie Hines**, June 25 in Nashville. He is engineer for Swanee Recording Studio in Mt. Juliet, Tenn.

Girl, Laura Hailee, to **Danny and Diane Josepher**, June 25 in Philadelphia. They are part-owners of Just For The Record Inc., a records and tapes store in Rosemont, Penn.

Girl, Jennifer Erin, to **Tom and Kathy McCoy**, June 28 in Campaign, Ill. He is secretary-treasurer for Record Service Inc.

Girl, Jennifer Kate, to **Nori and Howard Sherman**, July 8 in New York. He is a New York-based publicist.

### DEATHS

**Pete Garris**, 61, of a heart attack, July 15 in New York. Garris was former national sales manager, Brunswick Records, and worked for Scepter and Uni Records. He was retired, and in recent years he ran a cruise ship with his son. Garris is survived by his wife and son.

**Thomas Cary Overstreet III**, 26, at his home, July 18 in Nashville. Overstreet was road manager and creative director for his father, country music entertainer Thomas Overstreet Jr. He is survived by his parents, sister, grandmother, and aunts. In lieu of flowers, family members have asked that memorial contributions be made to the Epilepsy Foundation.

## EXECUTIVE TURNTABLE

(Continued from page 4)

ers of field marketing for Dallas, Cleveland, Chicago, and Los Angeles, respectively.

WEA makes the following appointments: **Don Maggi** as Atlantic promotion representative for the Boston sales office; **Tami Droby**, video coordinator, based in Los Angeles; **Nikki Zakiyax**, field merchandiser, Philadelphia Branch; **Bebo Gray**, WEA video marketing manager, Atlanta; **Rita Duke**, singles specialist/special projects coordinator, Atlanta; and **Valerie Starr DeLong**, secretary to the marketing coordinator, Atlanta. Also, **D. Rae** is named video manager for the Northeast region. She was software manager for New York Video.

Record Bar promotes **Paul M. Fussell** to director of purchasing in Durham, N.C. He was manager of special products. Also, **Norman S. Hunter** is upped to product development manager. He was buyer/product specialist.

**PUBLISHING.** Almo Irving Music, Nashville, promotes **David Conrad** to vice president and general manager. He was general manager for that operation.

**Lucian Grainge** is named managing director of PolyGram Leisure's newly formed company, PolyGram Music Publishing Ltd., in London. He was a senior executive with MCA.

MTM Music Group in Nashville names **Tim McFadden** professional manager. He was with RCA as national sales manager.

**Jim Steinblatt** is appointed communications coordinator for the public relations department of ASCAP in New York. He was an account executive for the radio department of ASCAP's Broadcast License Division.

**HOME VIDEO.** **Darlene Linton** joins Active Home Video in Los Angeles as Midwest regional sales representative. She served in a similar capacity for Embassy.

**RELATED FIELDS.** Wodlinger Broadcasting, owner and operator of the 24-hour music video network Hit Video USA, in Houston, Texas, appoints **Michael Opelka** vice president of programming and network operations.

# ...newsline...

**LOCAL 802 MUSICIANS** who are members of the Radio City Music Hall orchestra, on strike since May 29, ratified a collective bargaining agreement with the New York showcase in balloting that took place July 13-18. Under a new four-year agreement, the orchestra of 35 musicians is guaranteed 20 weeks of work, providing the venue produces two spectaculars in each contract year. This provision is a continuation of the previous contract. New pact runs from May 15 of this year to May 14, 1990.

**IMPROVING ON IMPROVING:** The National Assn. of Recording Merchandisers has issued a new "NARM Improving Data Communications Manual," with information on standard formats that have been developed for data telecommunications in addition to previous recommendations for standard forms. Project to revise the manual began 18 months ago under the direction of operations committee chairperson Sandra Rutledge, formerly of Record Bar.

**THEY WON'T LAUGH**, or so indicates St. Martin's Press, which plans to market next month an \$8.95 list cassette/book, "Instant Piano" by Les Horan and Linda Ekblad. The authors claim that the untrained buyer will play all kinds of music if their play-by-ear technique is learned.

**NAME THAT TUNE:** There is a song on the MCA soundtrack album of the Rodney Dangerfield-starring "Back To School" that the comic unwittingly named. Artist/writer Michael Bolton, whose single of the song is on Columbia, says he got the title "Everybody's Crazy" when he heard an interview in which Dangerfield replied to a question: "Normal, what's normal? When you get to know them—everybody's crazy."

## New Companies

**Moving Target Records**, a subsidiary of Celluloid Records, formed by Jean Karakos. Soon to be released is "Hot Foot," a single by the Urbations. Company will focus on contemporary pop sounds featuring the best of American, rock, and reggae. 330 Hudson St., New York, N.Y. 10013; 212-741-8310.

**Nolen/Reeves Music Inc.**, a music publishing company, formed by Dan Nolen and Mike Reeves. ASCAP company is Sweet Spot Music and BMI company is Pulse Plus Music, both established to handle their publishing activities. First signings include Kodac Harrison, Operator, and Tommy Dean. 622 Hemlock Circle, Atlanta, Ga. 30316; 404-622-3752.

**Advanced Inter Active Video**, formed by Ted Celeste and Jerry Hultin. Company will bring advertisers and consumers together with Viola, a new video kiosk system offering an alternative system for media exposure. Currently working with record labels, home video distributors, consumer electronics, and ad agencies. One Marconi Plaza., 274 Marconi Blvd., Columbus, Ohio 43215; 614-464-2777.

**Pat Patton & Associates**, an artist development and management firm, formed by Pat Patton. Company will specialize in artist management and publicity. Current acts include Hunter Brucks, Shyster, and Sammy Pate. 8622 Corbin Ave., Northridge, Calif. 91324; 818-772-0220.

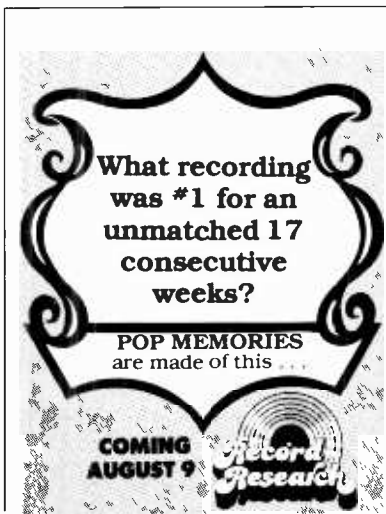
**dc marketing**, formed by James Staats and Charles Greenert. Direct contact will handle national promotion and marketing of product by country recording artist Mirinda. 26 Selden Ave., Schenectady, N.Y.

12304; 518-767-2744 or 346-1490.

**Mavis Management**, formed by Demetra Mavis. First signing is the r&b duo Kajammin. Company will handle domestic and international relations for the group as well. 16 California St., Suite 205, San Francisco, Calif. 94111; 415-837-3379.

**Luckie Street Records**, formed by Dan Nolen and Mike Reeves. First releases include the albums "Tear The Old House Down," by Kodac Harrison, and "Disembodied," by Operator. 622 Hemlock Circle, Atlanta, Ga. 30316; 404-622-3752.

**Talent Masters**, a talent agency, formed by entertainment promoter/producer Ed Kizzee and partners. Agency will provide professionally managed acting, modeling, broadcasting, sports, and music talent for the advertising, fashion, television, radio, and recording industries. P.O. Box 440552, Houston, Texas 77244-0552; 713-578-6574.





## DIGITAL SAMPLING RAISES COPYRIGHT QUESTIONS

(Continued from page 1)

American Federation of Musicians Local 802. The AFM review involves sampled sounds used by Jan Hammer in his "Miami Vice" theme music.

"Copyright laws only cover the sequence of notes in a composition, not the actual notes within that sequence. It takes a redefinition of all the terms," he says. "It's not really unfair competition [the use of another's labor without benefit or compensation], even though it does involve the use of the sweat of somebody else's brow for your benefit."

"Listen to the radio, and you'll hear Phil Collins' gated snare drum sound on dozens of records he's had nothing to do with," says a marketing and sales director with a major manufacturer of sampling gear.

"That snare sound could have been sampled from, say, 'In The Air Tonight,' or it also could have been included in the selection of snare-drum sound chips or floppy disks offered by any number of manufacturers," he says. "Does that mean Phil has been the victim of copyright infringement? I don't know. But if you listen to a Phil Collins album, you'll find samples used of other people's sounds, as well. Lots of people do it."

"You can't stop technology," says producer Arif Mardin. "It moves very fast and the laws don't keep up. Some people still don't understand exactly what sampling is, and maybe new laws will have to wait until there is a greater awareness."

Mardin says he sees two sides to the issue: "On the one hand, if I sample your voice and use the sound unaltered so that it sounds exactly like you, and I make money from the recording, that's not good. On the other hand, you could say, 'Look, a sound is out there, it's public domain.' There are no easy an-

swers, but, sooner or later, the law will have to accommodate this new technology."

Producer/remixer Freddie Bastone, who has worked with Atlantic's Nu Shooz, Columbia's Judas Priest, and Emergency act Raw, is actively involved in using sampling. Bastone recently sampled the late John Bonham's kick drum from the Led Zeppelin album "Houses Of The Holy" to use on his latest project.

"In some cases, you use a sample because it's a really unique sound you want and it would be impossible to get otherwise, like Bonham's kick drum," he says. "In other cases, it's simply to save time. You could probably, with a lot of setup and experimentation, get the sound you're after. But it's so much faster to use a sample."

Bastone says he's also sampled some Buddy Rich drum sounds recently. "They're great drum sounds. The Art Of Noise used Buddy Rich samples on their new record," he says.

Attorney Krasilovsky says a case he is involved in could soon become more common: one musician claiming that another has sampled his sound—either live or from an existing recording—and used it, uncredited and uncompensated, within a totally different composition on another recording.

In this case, says Krasilovsky, the two musicians (conga player David Earl Johnson and synthesist Jan Hammer) are friends. "It is recognized here that the unique sound of David Earl Johnson's conga is utilized in Jan Hammer's synthesizer composition for 'Miami Vice,'" says Krasilovsky. "We and the union simply haven't yet decided how to work this matter out."

Johnson says he "exchanged favors" in the recording studio with

Hammer, when the keyboardist was working on the theme music to the then-unknown "Miami Vice."

"He helped me mix a tune, and I let him sample my congas and some very unique 80-year-old African drums with the Fairlight," he says. "If you listen to the theme music, you'll hear those congas and they're way up-front. Jan wanted those sounds because they're so unique."

Now, says Johnson, "I'd like to get paid for that. If your work is used, you should get paid. He's got me and my best sounds for life, and there's no compensation."

Johnson says his only choices now are either to sue, which he is reluctant to do, or wait for the union to make a ruling.

No union official was available to discuss the Hammer-Johnson situation, but a spokesperson for Local 802 here said that the union holds a clear position on the use of digital samplers: "In general, we are not opposed to the use of synthesizers of any kind, providing that it [the synthesizer] plays a role of its own. We are definitely opposed to synthesizers when they replace live musicians," she said.

"Maybe the union should have a special designation for a 'sampling date' as well as a 'jingle date,'" says Mardin.

Bobby Nathan, co-owner of Unique Recording here, a hi-tech facility that relies heavily on sampling gear, says the issue may be somewhat overblown. "In defense of sampling, it should be pointed out that, with the exception of a very few units, most samplers do not re-create exact sonic pictures of what is sampled," he says. "You usually use the sample as a base sound and then process it, filter it, play with it, to make it sound better."

Nathan says he thinks most musicians are "flattered to hear their

## Digital Sampler Prices

**NEW YORK** What price sampling? As with any new silicon-based technology, digital samplers were considerably more expensive when they first began to arrive on the market several years ago. Today, the price range is vast. And, in terms of sonic purity and fidelity as well as flexibility and features, you get what you pay for.

The kings of digital sampling—the Fairlight Series III and Synclavier Digital Music System—are at the top of the heap, pricewise. Depending upon the configuration and options chosen, the Synclavier, manufactured by New England Digital of White River Junction, Vt., can run from \$140,000 to more than \$300,000. The Fairlight, from Fairlight Instruments of Sydney, Australia, and Los Angeles, runs about \$70,000.

Other sampling keyboards abound, and they vary in price from the Kurzweil Music Systems 250 (Waltham, Mass., \$12,000) and E-mu Systems' Emulator II (Santa Cruz, Calif., \$7,500) to the Mirage by Ensoniq Corp., which lists at a mere \$1,695. E-mu Systems has also just released a new low-cost version of its Emulator keyboard dubbed the Emax, which goes for

about \$2,595.

There are many other sampling units which do not come equipped with their own keyboards, but rather are hooked, via a MIDI (Musical Instrument Digital Interface—the universal language for computers and synthesizers) interconnect to any MIDI-equipped keyboard of the user's choice. Examples of these are the Akai S-900 (about \$2,795) as well as the Korg DSS-1 and Roland S-10 and S-50 (all under \$3,000.)

There is also a wide range of sampling drum machines, including E-mu's SP-12 and the now-discontinued Linn 9000, formerly manufactured by Linn Electronics of Tarzana, Calif. (That firm has been bought out recently by Akai.) Others are made by Roland, Korg, and other companies.

The distinction of lowest-priced digital sampler on the market has to go to Casio, whose SK-1 sampling micro-keyboard (complete with built-in microphone) is going for just \$98 at some New York City discount houses. Sampling for the masses has arrived . . .

STEVEN DUPLER

## Manager Says Johnny Is Negotiating Cash Seeks Label Deal

**NASHVILLE** Columbia Records says Johnny Cash is no longer on its roster, but Cash's manager says the veteran performer is still negotiating with the label as well as with others.

A Nashville newspaper reported that Columbia was not renewing Cash's expired contract, which led Cash to denounce the label's actions in the national press.

Cash first signed with Columbia in 1958. Although he racked up his share of hit records for the label, his recent efforts have been less

successful. His last top 10 single was "The Baron" in 1981. However, he did share a No. 1 country hit in 1985, "Highwayman," with Waylon Jennings, Kris Kristofferson, and Willie Nelson.

"The only thing that's happened," says Lou Robin, Cash's manager, "is that John's contract has expired. We were in negotiations with Columbia as recently as this morning [July 22]. And we're talking to other labels as well." CBS Records would not comment on the matter. **EDWARD MORRIS**

## SESSION WAGES DROP

(Continued from page 1)

closes, compared to \$21,735,160 the prior year. Figures come from the Pension & Welfare Fund of the American Federation of Musicians (AFM), which tracks session wages.

Collections by the Special Payments Fund (SPF), a barometer of sales of recordings produced in the U.S. and Canada, also declined last year. Figures for the fiscal year ending April 30 came in at \$9.88 million, a drop of 3.8% from the prior year's tally of \$10,275,759.

Record companies pay the fund approximately 0.5% of suggested list on sales (less deductions for free goods and packaging) for all recordings produced under AFM jurisdiction. The fund is distributed as "royalties" to all musicians actively engaged in recordings.

Although SPF collections dropped in the last accounting, the most recent figure is still well above the \$8,346,275 accrued in fiscal 1984. This year's tally also takes into account the growing impact of provisos that fix a ceiling on applicable lists set lower sales plateaus for singles, below which no payments are made.

SPF distribution to session players will begin late this week. In all, \$8,780,158 will be paid out, compared with \$9,906,317 last year. A little more than 29,000 union musicians will share in the royalty

payout, the amount determined by the number of sessions they participated in during the past five years.

Of the more than \$20 million in session wages paid to union musicians last year, some \$6 million went to sidemen in Los Angeles, according to Ed Peters, manager of the Pension & Welfare and Special Pay-

ments Funds. Nashville players accounted for \$3.6 million and New York union members for \$2.5 million. Chicago was a poor fourth as a U.S. recording center, with session wages totaling about \$500,000.

Wages to musicians in Canada came to approximately \$1.5 million, Peters says.

## SOURCE LICENSING: TEMPERS RISE

(Continued from page 6)

Abiah Church, general counsel for Storer Communications Inc., testified it is "untrue" that broadcasters can bargain for music performance rights in alternatives to the blanket license, and said Storer had been "stonewalled" and "made to feel foolish" by program producers.

Bohi added that Hollywood is not interested in source licensing because it owns the music copyrights and is quite satisfied with the blanket license.

Rep. Barney Frank, D-Mass., near the hearing's end suggested that "nothing's going to be done" legislatively in this session, and that perhaps the broadcasters should make a concerted effort to try and negotiate the other alternatives to blanket licensing—including direct as well as per-program licenses. He

added that if they made no headway with the producers, then perhaps Congress would be more willing to step in.

After the hearing, Rep. Robert W. Kastenmeier, D-Wis., chairman of the House subcommittee on courts, civil liberties, and the administration of justice, said that he foresaw no further action on the bill this session. "We'll keep the record open, but there seems to be no consensus and I'm not planning a markup."

Action now shifts to the Senate, where the full Judiciary Committee takes up a hearing on the Senate version, S. 1980, on Aug. 12.

## LOS ANGELES BUREAU CHIEF

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**Billboard**

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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	134	161	3	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
111	110	79	14	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
112	102	75	14	KROKUS ARISTA ALB-8402 (8.98) (CD)	CHANGE OF ADDRESS
113	139	—	2	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
114	115	115	8	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
115	119	111	111	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
116	116	109	71	TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
117	117	120	9	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
118	85	64	10	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
119	103	80	5	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)	HEAR 'N AID
120	NEW ▶	—	1	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
121	106	88	11	GIUFFRIA CAMEL/MCA 5742 (8.98) (CD)	SILK AND STEEL
122	131	—	2	SOUNDTRACK COLUMBIA SC 40404	CLUB PARADISE
123	107	87	7	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
124	129	135	146	SOUNDTRACK ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
125	112	102	15	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
126	111	99	64	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
127	154	191	3	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98)	BURNIN' LOVE
128	113	113	38	THE JUDDS ● RCA/CURB AHL-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
129	120	122	20	JERMAINE JACKSON ARISTA ALB-8277 (8.98) (CD)	PRECIOUS MOMENTS
130	130	117	15	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
131	124	124	12	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
132	118	104	39	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
133	125	129	22	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
134	138	116	30	LL. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
135	135	138	5	MTUME EPIC FE 40262 (CD)	THEATER OF THE MIND
136	157	170	4	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
137	181	192	3	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
138	133	136	88	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
139	101	92	17	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
140	143	152	36	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
141	144	133	56	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
142	127	126	76	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
143	123	114	19	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
144	126	127	5	GEORGE STRAIT MCA 5750 (8.98) (CD)	# 7
145	128	101	11	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
146	140	132	172	ZZ TOP ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
147	150	144	12	THE TEMPTATIONS MOTOWN 5389 ML 2 (9.98)	25TH ANNIVERSARY
148	145	139	635	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
149	137	137	7	WHITE WOLF RCA AFL1-9555 (8.98) (CD)	ENDANGERED SPECIES
150	122	110	11	SHOXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
151	151	159	7	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
152	149	142	57	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
153	147	146	145	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD1 6029 (8.98) (CD)	FACE VALUE
154	148	134	46	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
155	163	162	56	STING ▲ <sup>2</sup> A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	164	139	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
157	187	—	2	BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)	WORLD OF WONDERS
158	158	165	7	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
159	160	177	3	THE KINKS ARISTA AL 11-8432 (11.98) (CD)	COME DANCING WITH THE KINKS
160	121	100	6	SOUNDTRACK SCOTTI BROS. SZ 40325/EPIC (CD)	COBRA
161	170	180	153	MADONNA ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
162	141	141	6	LARRY CARLTON MCA 5689 (8.98) (CD)	ALONE BUT NEVER ALONE
163	NEW ▶	—	1	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
164	175	194	4	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
165	136	77	14	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
166	146	128	17	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
167	155	143	27	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
168	189	—	23	BARRY MANILOW RCA AFL1-7044 (8.98)	MANILOW
169	174	155	18	UFO CHRYSALIS BFV 41518	MISDEMEANOR
170	168	168	98	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
171	153	130	34	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
172	NEW ▶	—	1	BRONSKI BEAT MCA 5751 (8.98)	TRUTHDARE... DOUBLEDARE
173	169	166	44	STARPOINT ● ELEKTRA 60424 (8.98) (CD)	RESTLESS
174	162	156	8	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
175	NEW ▶	—	1	PIECES OF A DREAM MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
176	182	174	133	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
177	185	185	143	LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
178	173	171	32	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
179	167	147	63	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
180	171	149	16	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
181	156	131	11	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
182	164	169	150	BOB SEGER & THE SILVER BULLET BAND CAPITOL SXBB 11523 (8.98) (CD)	LIVE BULLET
183	183	—	2	RANDY CRAWFORD WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
184	180	153	6	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
185	197	198	44	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
186	193	175	94	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
187	152	121	11	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
188	196	163	37	BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
189	RE-ENTRY	—	—	STRYPER ENIGMA ST 73207/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
190	NEW ▶	—	1	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
191	192	200	28	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98) (CD)	FINE YOUNG CANNIBALS
192	186	190	20	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
193	198	150	6	ORIGINAL BROADWAY CAST POLYDOR 827969-1/POLYGRAM (10.98) (CD)	THE MYSTERY OF EDWIN DROOD
194	161	167	24	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
195	184	154	61	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
196	RE-ENTRY	—	—	CASHFLOW ATLANTA ARTISTS 826028-1/POLYGRAM (8.98) (CD)	CASHFLOW
197	NEW ▶	—	1	POISON ENIGMA ST 12523/CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
198	179	179	37	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
199	166	160	7	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
200	195	195	3	DAVID FOSTER ATLANTIC 81642 (8.98) (CD)	DAVID FOSTER

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                      |                              |                              |                                                |                               |                          |
|----------------------|------------------------------|------------------------------|------------------------------------------------|-------------------------------|--------------------------|
| 38 Special 19        | The Cars 198                 | Double 99                    | Madonna 138, 161, 5                            | Simply Red 21                 | Tears For Fears 116      |
| AC/DC 42             | Ca\$hflow 196                | Bob Dylan 80                 | Barry Manilow 168                              | Siouxsie and The Banshees 150 | The Temptations 147, 163 |
| Alabama 91           | Peter Cetera 34              | John Eddie 83                | Teena Marie 81                                 | The Smiths 73                 | Randy Travis 110         |
| Joan Armatrading 74  | Cherrelle 167                | Emerson, Lake & Powell 23    | John Cougar Mellencamp 39                      | SOUNDTRACKS                   | U2 156, 186              |
| The Art Of Noise 97  | Gavin Christopher 82         | The Fabulous Thunderbirds 16 | Metallica 104                                  | About Last Night 107          | Ufo 169                  |
| Atlantic Starr 126   | The Church 151               | Falco 79                     | Miami Sound Machine 43                         | American Anthem 93            | Van Halen 14             |
| Philip Bailey 181    | Cinderella 65                | The Fat Boys 105             | Midnight Star 84                               | The Big Chill 124             | Vanity 192               |
| Anita Baker 54       | Class Of '55 123             | Five Star 154                | Mike & The Mechanics 48                        | Club Paradise 122             | Andreas Vollenweider 120 |
| Bangles 57           | George Clinton 187           | Fine Young Cannibals 191     | Stephanie Mills 143                            | Cobra 160                     | Wham! 15                 |
| The Beach Boys 113   | Tom Cochrane & Red Rider 190 | Journey 20                   | Models 98                                      | Karate Kid Part II 40         | White Wolf 149           |
| The Beat Farmers 164 | Bruce Cockburn 157           | Judas Priest 58              | The Monkees 165, 45                            | Labyrinth 75                  | Whodini 44               |
| Jean Beauvoir 96     | Joe Cocker 139               | Keel 180                     | The Moody Blues 10                             | Pretty In Pink 101            | Hank Williams, Jr. 108   |
| Tony Bennett 199     | Phil Collins 153, 176, 61    | The Kinks 159                | Meli'sa Morgan 94                              | Running Scared 52             | Steve Winwood 22         |
| Big Country 60       | Con Funk Shun 127            | Krokus 112                   | Motley Crue 141                                | Ruthless People 27            | Stevie Wonder 109        |
| The Blow Monkeys 37  | LL Cool J 134                | Patti LaBelle 7              | Mr. Mister 71                                  | Top Gun 1                     | Dwight Yoakam 103        |
| Bodeans 117          | Bill Cosby 41                | Julian Lennon 166            | Diana Ross & The Supremes 131                  | Top Gun 1                     | ZZ Top 50, 146           |
| Boys Don't Cry 63    | Randy Crawford 183           | Level 42 35                  | The Rolling Stones 51                          | Bruce Springsteen 115         |                          |
| Bronski Beat 172     | The Cult 178                 | Loudness 118                 | Diana Ross & The Supremes 131                  | Spyro Gyra 87                 |                          |
| Jackson Browne 55    | Culture Club 125             | Lucretia 121                 | David Lee Roth 12                              | Starpoint 173                 |                          |
| Roy Buchanan 184     | The Cure 185, 49             | Hear 'N Aid 119              | Run D.M.C. 11                                  | Starship 90                   |                          |
| Jimmy Buffett 72     | Depeche Mode 130             | Hiroshima 140                | The S.O.S. Band 70                             | Jermaine Stewart 46           |                          |
| Jonathan Butler 145  | Device 88                    | Honeymoon Suite 85           | Sade 142, 69                                   | Rod Stewart 32                |                          |
| The Call 133         | Neil Diamond 25              | The Hooters 106              | Savatage 158                                   | Sting 155                     |                          |
| Belinda Carlisle 24  | Dio 86                       | Bruce Hornsby & The Range 62 | Bob Seger & The Silver Bullet Band 9, 182, 195 | George Strait 144             |                          |
| Larry Carlton 162    | Dire Straits 67              | Whitney Houston 8            | Shadowfax 136                                  | Barbra Streisand 188          |                          |
|                      | Dokken 100                   |                              | Jane Siberry 174                               | Stryper 189                   |                          |
|                      |                              |                              | Simple Minds 132                               | Talking Heads 152, 170        |                          |



## SURVEY REVEALS VIDEO SALES INCREASE

(Continued from page 3)

respondents was not compiled, Cohen says that the share could be as low as 3% in the current survey.

Of members who responded, Cohen says there was "roughly a 50/50 breakdown" between stores that carry adult product and stores that don't.

In other title categories, comedy had the sharpest increase. Posting an 8.8% share in the 1984 survey, comedy titles reached 18.5% in the new survey among stores with adult product, 21.3% among those without.

As was true in the previous year's survey, action/adventure titles grabbed the lion's share of the action: 18.5% in adult outlets and 23.1% among nonadult units. The

category topped last year's survey at 25.2%.

Science-fiction videos, which posted 19.6% last year, took a dive in this year's poll, reaching only 7.1% among stores with adult product and 9.3% among stores without adult product.

Other prerecorded categories posted by stores with adult fare: children's, 10.7%; drama, 14.5%; horror, 11.1%; music video, 4.7%; how-to, 2.1%; foreign, 1.0%; and sports, 1.8%.

With the exception of horror, how-to, and sports titles, shares were similar for those categories among stores without adult video: children's, 12.6%; drama, 15.2%; horror, 7.5%; music video, 4.6%; how-to,

4.8%; foreign, 0.9%; and sports, 0.7%.

VHS remained the dominant configuration for prerecorded volume, increasing from 76.1% to 83.7%. But Beta shares held relatively steady, moving from 14.5% to 14.6%. Laser disks fell from 4.9% to 0.5%; CED fell from 4.5% to 1.2%.

In terms of method of payment, cash receipts jumped from 49.0% to 67.8%. Payment by check moved up slightly to 16.5% from 13.2%, while credit card transactions fell from 37.8% to 15.7%.

*Assistance in preparing this story provided by Jim McCullough in Los Angeles and Tony Seideman in New York.*

## HOT WEATHER PUTS HEAT ON SOUTHERN DEALERS

(Continued from page 1)

ties where there are farmer customers, we won't see them in a couple of months."

The heat wave began the weekend of July 11-12, when several Dixie states baked in temperatures of 100 degrees or more. At least nine weather-related deaths have been reported. The most extreme conditions have occurred in Tennessee, the Carolinas, and Georgia.

Compounding the problems of extreme heat is a monthslong drought in the Southeast, where rain levels have been below normal since Jan. 1. And meteorologists say the normally driest months of the summer are still to come.

Other retail executives share Guilfoil's concern. Vern Benke, Nashville-based Southern regional director for Camelot Music, says, "What concerns us is the agricultural communities. What's affecting them now will affect us in future months."

Randy Davidson, president of the Nashville-based Sound Shop music chain, which has 60 mall stores located in 12 southern and southeastern states, says, "We'll feel it later in the year, when people usually see extra money from the sale of crops."

Steve Bennett, vice president of marketing for the Durham, N.C.-based, 126-store The Record Bar, concurs.

"We do have stores in secondary and small markets with a rural consumer base," Bennett says. "If their economy is tied to agriculture, there will be some impact."

In the video market, Gary Messenger, president of 10-store, Durham, N.C.-based North American Video foresees a decline in VCR

sales in rural communities.

"Later on, there may be an adverse effect on hardware sales," says Messenger. "In cities dependent on the agricultural business, you may see percentage decreases for fall and winter, not only in video hardware but also in washing machines and TVs."

Zac Smallwood, an Adventureland Video service representative whose territory includes South Carolina and Georgia, says a franchisee with a store in Claxton, Ga., has already seen severe declines in business. Less affected, he says, will be a community like Statesboro, Ga., which generates some \$100 million a year but has a more diverse economy.

Dealers, particularly those located in malls, say the heat wave had a positive short-term impact because shopping in an air-conditioned environment was more inviting than outdoor activities.

"During the first part, it actually seemed to help business," says Camelot's Benke. "It seemed to chase people off the farms and into the malls."

In Kentucky, where the temperature reached as high as 115 degrees, Wax Works' Guilfoil says stores in that state experienced increased sales during the heat wave. "It probably helped us. It had the same kind of effect that a rain would have. Malls are real good during a rain because people want a place to escape. We've had real good numbers, but I don't know whether to attribute it to the heat or to our summer promotion."

Others report they are enjoying robust volume but cannot definitively tie the trend to the weather.

Record Bar's Bennett says there has been no immediate effect from the drought on the 126-store chain's trade: "We've had the best sales month in a year except for Christmas. It's not hurting us. We tend to

do well when the weather's hot."

Wyn King, vice president of operations for Atlanta-based Turtle's Records and Tapes, says that "100-and-some-degree temperatures" have not been a factor: "Increases are staying the same as they have for the past three months."

The same is true of Sound Shop's Tennessee stores, according to Davidson. Instead, the chain has been fighting the continuing oil glut in other markets.

"The biggest impact is in the oil country. It's almost a depression down there. We're running an average of 15% below this time last year. The stores in east Texas, Louisiana, and a very few in Mississippi are affected," says Davidson.

As hot temperatures lingered into the weekend of July 18-20, some stores started to see business drop. Camelot's Benke says that "business was starting to tail off" for some units during the second weekend, citing as examples three of the chain's South Carolina stores. In Greenville, Sumter, and Charleston, he says, "the first weekend, we had increases of 18%-20%. But [the next] weekend, those stores were down by 3%-5%. People are just getting fed up with the heat."

For video, the short-term effect has been difficult to peg. Turtle's full-line video stores had a good showing, according to King. "Rental movie business has been very good," he says. But Benke saw no boost for Camelot's movie departments: "Overall, we haven't seen an upsurge in video."

At North American Video, Messenger says, "we have been enjoying an increase, so to speak, in our business. But business still isn't noticeably much better."

Quoting Bob Dylan, Messenger adds, "You don't need a weatherman to know which way the wind blows. We don't have short-sleeve videotapes or long-sleeve videotapes. We're not seasonal. Weather should mean very little if a store is properly stocked."

Adventureland's Smallwood says business has been up in both the Georgia and South Carolina stores. In Statesboro, Ga., he says, customers are arriving earlier than usual, renting two or three titles rather than one. In an enterprising effort to make the most of an uncomfortable situation, that franchisee has cooked up a promotional gimmick: pegging the cost of one rental to the day's temperature reading.

# VSDA SURVEY RESULTS

## Percentage Of Prerecorded Video Software Dollar Volume By Product Type

	1985	1985	1984
	In Stores Carrying Adult Prod.	In Stores Not Carrying Adult Prod.	
Action/Adventure . . . . .	18.5%	23.1%	25.2%
Science Fiction . . . . .	7.1	9.3	19.6
Adult . . . . .	10.0	—	13.0
Children's . . . . .	10.7	12.6	10.4
Comedy . . . . .	18.5	21.3	8.8
Drama . . . . .	14.5	15.2	8.6
Horror . . . . .	11.1	7.5	8.0
Music Video . . . . .	4.7	4.6	2.9
How-To . . . . .	2.1	4.8	2.7
Foreign . . . . .	1.0	0.9	0.8
Sports . . . . .	1.8	0.7	—
	100.0%	100.0%	100.0%

## Percentage Of Total Dollar Volume By Product Line

	1985	1984
Prerecorded Video Software . . . . .	73.3%	57.1%
Blank Videotape . . . . .	7.3	5.5
Accessories . . . . .	4.0	4.3
Hardware . . . . .	10.6	30.2
Other . . . . .	4.8	2.9
	100.0%	100.0%

## Percentage Of Prerecorded Video Software Dollar Volume (Sales vs. Rentals)

	1985	1984
Sales . . . . .	22.8%	15.7%
Rentals . . . . .	77.2	84.3
	100.0%	100.0%

## Percentage Of Prerecorded Video Software Dollar Volume By Configuration

	1985	1984
VHS . . . . .	83.7%	76.1%
BETA . . . . .	14.6	14.5
Laser . . . . .	0.5	4.9
CED . . . . .	1.2	4.5
	100.0%	100.0%

## Percentage Of Total Dollar Volume

	1985	1984
Cash . . . . .	67.8%	49.0%
Credit Cards/Finance . . . . .	15.7	37.8
Checks . . . . .	16.5	13.2
	100.0%	100.0%

## Dealer Profiles

Average Prerecorded Video Software	1985	1984
Sale Transaction . . . . .	\$37.23	\$42.66
Average Rental Transaction . . . . .	\$ 2.66	N/A
Average No. Titles Per Store . . . . .	1,968	1,578
Average No. Inventory Units Per Store . . . . .	2,589	2,321
Average No. Stores Per Owner . . . . .	7	4.6
Average No. Full-Time Employees . . . . .	3	3.2
Average No. Part-Time Employees . . . . .	4	3.0

Above graphic shows complete 1985 results of the annual member survey recently released by the Video Software Dealers Assn., representing 40% of the group's members.

## PUBLISHING PANEL

(Continued from page 70)

companies insert in artists' contracts. The current rate of reimbursement to the writer per song per album, as set by the Copyright Royalties Tribunal, is 5 cents; a controlled composition clause gives the record company the right to pay less—usually 3-4 cents. This not only affects the amount of money the artist receives, it cuts into the publisher's share as well.

Wipperman advised artists to get sales plateaus built into their contracts to compensate for the controlled composition clause. "If the record company makes its money back, from that point on you should get full statutory rates. At 500,000 units sold, you want a retroactive rate covering the sales that were originally under the CCC."

If an artist insists on a big ad-

vance against the advice of his negotiators, all agreed that he would have to give up some control in return. In Benny's case, Strick asked for the right "to get involved in the second record for a lot less" if the first one was not a success. Said Wipperman, "If Benny wants that much money, then we've got to have the right to administrate all sorts of things as we see fit."

In general, a new artist should sacrifice immediate financial gain to hold on to control of his songs, said the panelists. "The more money you get, the more you're gonna have to give up," said Sukin.

"Copyrights can be very valuable," Tenenbaum said. "To give them away early in a career is not always the smartest thing."

**What was America's first #1 hit?**

POP MEMORIES are made of this . . .

COMING AUGUST 9

Record Research

**The basics of music publishing were discussed in a NMS panel . . . see page 70**

## METAL ARTISTS: STOP FAN VIOLENCE

(Continued from page 1)

groups.

The move follows efforts by Ronnie James Dio, who fronts the band Dio, to control his concert audiences with on-stage warnings against unruly behavior.

"We want to get our message across to all areas—the fans, the agents, the promoters, and the authorities—to show them that we are concerned, that we're prepared to

do anything that's reasonable to try and help alleviate the problem," says Halford.

Judas Priest, Dio, and Ozzy Osbourne are among the hard rock acts whose recent concerts at northeastern venues like Madison Square Garden, in New York City; the Nassau Veterans Memorial Coliseum, in Uniondale, N.Y.; and New Jersey's Meadowlands Arena have been

marred by property damage ranging from \$40,000-\$120,000 per show.

"I hate to see the kids feeding the theory that metal bands cause trouble," says Dio. "The biggest shame of all is that there are only a few idiots who cause the trouble."

Judas Priest guitarist Glenn Tipton agrees. "It's definitely the actions of a minority that are causing the problems," he says. "If this mi-

nority doesn't behave itself, there's going to be quite a shutdown of venues."

"If we can't alleviate this problem, then we're absolutely going to run out of halls," says New Jersey-based promoter John Scher, who has booked recent concerts in the Northeast by Judas Priest and Dio.

"Right now, in the metropolitan New York area, we are clearly in imminent danger of losing both Madison Square Garden and the Meadowlands Arena as facilities for heavy metal shows," says Scher.

After "extreme" property damage at a June 7 concert given by Judas Priest at New Haven Coliseum, promoter Jim Koplik of New York-based Cross Country Concerts canceled a Dio show in Springfield, Mass., that was set for the following week. Koplik says he has purposefully steered clear of heavy metal bookings for the last two months.

Koplik's next metal promotion is an Aug. 28 Judas Priest concert in Springfield. The promoter says the band has agreed to cooperate in preventing crowd problems, and he has been promised a public-service broadcast message from Halford.

While Halford notes that "rock'n'roll has always been rebellious," he also says, "I think you can have that air of rebelliousness and that air of whatever it is we all go through in our teens, when we're frustrated about a lot of things in life and things look very confusing to us, without having to resort to physical outbursts."

Heavy metal acts are known for creating high-energy excitement at their concerts, but, Halford says, "We don't initiate trouble—we never go out to create problems. If you look at this band, we've got a great track record for having a minimum amount of incidents, especially in America. And this is the 10th year we've been playing here."

"People that go to rock'n'roll shows will maybe have had a few drinks or done their drug. It's those people that can't really handle themselves that are doing the on-the-spur-of-the-moment, irrational, irresponsible things like throwing M-80s—the big cherry bombs—at the stage."

The violence has also created dangerous situations for the band mem-

bers.

"We've had the drumkit blown up," says Tipton. "Fortunately, it was between encores and Dave [Holland, the group's drummer] wasn't there. But it blew the bass drum, the snare, and all the mikes up. We're doing a job, so there are risks, but what we're really concerned about is the safety of the kids."

Wendy Dio, who manages her husband's band, says she was appalled by the crowd's behavior during a June 20 Dio concert at Madison Square Garden. Estimating damages at \$40,000, she says the group has not been paid for the show and has to wait until the facility receives money from its insurance company.

"Ronnie made a speech before he went on," she says, "to try to stop the kids from hurting each other. Then he stopped to make another announcement during the show. He's doing whatever he can to calm things down, and in no way, shape, or form does he ever incite the crowd."

Recognizing that heavy metal acts are often cited as troublemakers, Halford says, "There are those who go and advocate getting rowdy, drinking all day, and doing their drugs. A lot of kids are just emulating the artists. So I think artists have to be responsible to a certain extent. But, at the same time, we're not going to just tell people to come to the shows and drink 7-UP."

Promoter Scher says he plans to hire extra security for upcoming heavy metal bookings in the New York area. "Not a token amount—not 5%, but maybe 25%-30%. We have to apprehend the people who are causing this problem. And that's going to be reflected, quite honestly, in the ticket prices."

Assistance in preparing this story provided by Charlene Orr in Dallas.

## WAL-MART PULLS ROCK, COMEDY PRODUCT

(Continued from page 1)

and distributors for the affected product say they have not received formal confirmation of the Wal-Mart move, although several executives confirm field and media reports that product has been pulled.

Public comment from the more than 800-store Wal-Mart operation has downplayed any direct connection between its new vigilance in screening rock-oriented merchandise and a sermon by evangelist Jimmy Swaggart, which cited Wal-Mart and another discount titan, K-mart, for carrying merchandise that could adversely affect young customers.

However, last week both Swaggart and Wal-Mart separately confirmed direct conversations in the wake of the Swaggart comments.

According to the Washington Post, sources at Wal-Mart contend that they only sought clarification of the remarks, rather than direct counsel.

If the mood among rackjobbers and their record company vendors is anxious in the wake of the Wal-Mart move, neither camp suggests the album lockout is directly affect-

ing business practices. "Objectionable covers have always given us problems, and sometimes objectionable lyrics have," says Lieberman vice president Harold Okinow.

"It was there even before the PMRC," he adds, alluding to the ongoing pressure exerted by the Parents' Music Resource Center.

Lieberman, like other rack services, also notes longstanding policies designed to minimize any problems with accounts likely to draw the line over certain album jackets or lyric contents.

Similarly, Mario DeFilippo, vice president of purchasing at Handelman, reports that the market climate for controversial product remains stable. However, DeFilippo does acknowledge a regional aspect to the issue: "Religious persuasion differs in various parts of the country, rules change, and it's a very difficult issue. But we're not censors, and we don't intend to become censors."

At the Target stores, however, John Farr, with the chain's internal rack services operation, Jetco, does see a gradual increase in sensitivity.

"There has been an increased consciousness for the past 18 months," he notes, but adds that there has been little or no direct consumer pressure more recently.

Executives at the record companies affected by the Wal-Mart move likewise see the product deletions as symptomatic of an ongoing sensitivity in some consumer quarters and say they aren't altering business practices.

At Elektra/Asylum, which records Motley Crue, Hale Milgrim says potentially objectionable graphics and contents on a given album will be discussed with an act during initial market planning, but artists' preferences are honored.

The Elektra vice president contends that the national mood and growing conservatism in many sectors make the prospect of censorship more likely, but says, "We do not dictate to artists whether they can or can't do something."

"Obviously, there are things we can do [to disguise covers]. But these acts don't necessarily want that. They want to be noticed. And Motley Crue has sold 2.2 million albums even with some accounts choosing not to stock them."

At Warner Bros., Bob Merlis, vice president, publicity, also reports no change in business practices in response to the hard rock furor. "The fact that certain stores decide not to carry certain items in our catalog doesn't make us shake in our Keds," says Merlis. "They have the right to not carry that merchandise."

Assistance on this story provided by Earl Paige and Chris Morris in Los Angeles and Bill Holland in Washington.

## SUMMER HEATS UP WITH HOT RELEASES

(Continued from page 4)

others. The album lists for \$9.98. Atlantic will also release the soundtrack to "Stand By Me," with Ben E. King and Buddy Holly.

The Stray Cats will reteam in August for their first album in nearly three years: "Rock Therapy." It isn't, however, planned as a permanent reunion: Brian Setzer intends to continue his solo career, while Slim Jim Phantom and Lee Rocker plan to continue their work in Phantom, Rocker & Slick.

The Cats hit double platinum with their 1982 album, "Built For Speed," but dropped to gold with the 1983 followup, "Rant n' Rave With The Stray Cats." Toto experienced a similar fate, falling from the double-platinum high of 1982's "Toto IV" to gold with 1984's "Isolation." The group is slated to return Aug. 25 with its sixth Columbia album, "Fahrenheit." The album features such guest musicians as Miles Davis, Don Henley, Michael McDonald, and David Sanborn.

Three acts who earned their first gold albums last time out will endeavor to make it two in a row in August. James Ingram is set to follow "It's Your Night" with "Never Felt So Good" on Warner Bros.; the Mary Jane Girls will follow "All Four Love" with "Conversation" on Motown; and Bon Jovi will follow "7800 Degrees Fahrenheit" with "Slippery When Wet" on PolyGram.

Lee Greenwood, who has earned three gold albums since 1984, is hoping to make it four with the August

release of "Love Will Find Its Way To You" on MCA.

One of the month's most interesting releases is Don Johnson's "Heartbeat," due Aug. 25 on Epic. It is the first album by the star of NBC-TV's smash "Miami Vice" and features support work by Stevie Ray Vaughan, Ron Wood, and Willie Nelson. The album was produced by Chas Sanford.

A&M's top release is a self-titled album by the Human League, due Aug. 26. While the group has had some difficulty living up to the promise of its early-'80s hits, "Don't You Want Me" and "Keep Feeling Fascination," this album has an undeniable advantage: It was produced by the red-hot team of Jimmy Jam and Terry Lewis, who have brought Janet Jackson and Force M.D.'s into the pop top 10.

August's top black music releases include Howard Hewett's first solo album for Elektra, "I Commit To Love," the Dazz Band's first album for Geffen after leaving Motown, "Wild And Free," and a James Brown reissue on PolyGram, "In The Jungle Groove."

Top country releases include Marie Osmond's "I Only Wanted You" on Capitol, Barbara Mandrell's "Moments" on MCA, and Crystal Gayle's "Straight To The Heart" and Gary Morris' "Plain Brown Wrapper," both on Warner Bros.

The top compilation is Arista's "Rock At The Edge," a collection of key new wave tracks from 1975-79.

## BILLBOARD PLAYS HOST TO LATIN MUSIC INDUSTRY

(Continued from page 6)

ment column.

Also under consideration for 1987 is an industrywide Latin music conference and awards ceremony.

Billboard also is studying a circulation effort designed to reach more points of sale of Latin records. This would make Billboard a more useful marketing tool for record companies, distributors, and radio stations.

The Billboard representatives also announced that the Programmers Power Package—a new concept in promotion that has proven its efficiency in the mainstream American market—now will be offered to Latin companies.

Others attending from Billboard were Sam Holdsworth, publisher and editor-in-chief; Gene Smith, associate publisher/director of marketing and sales; Marty

Which artist had his first charted hit in 1933 and his second charted hit in 1980?

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# Concerts To Highlight Anti-Crack Campaign

BY NELSON GEORGE

NEW YORK PolyGram president Dick Asher and Capitol artist Freddie Jackson are among the record industry figures who are pledging their support for a proposed anti-crack campaign, it was announced here at a press conference July 22. The campaign, which is being organized by a local minister, would include a number of concerts across the country.

The Rev. Al Sharpton, president of the National Youth Movement, who in the past has backed boycotts of black artists who did not use black promoters, held an anti-crack seminar followed by a press conference at the Sheraton Center Hotel.

Along with Asher, label executives in attendance included Ruben Rodriguez, Columbia black music promotion vice president; Leroy Little, PolyGram black music promotion vice president; and Varnell Johnson, Manhattan black music promotion vice president. Recording artists the Force M.D.'s, the Boogie Boys, and producer-performer Paul Laurence also attended the press conference, along with former heavyweight champion Muhammad Ali, Olympic gold medalist Mark Breland, and "Rocky" film regular Burt Young.

Sharpton said he hopes to organize anti-crack concerts in New York, Los Angeles, Washington, and either Dallas or New Orleans with the aid of black promoter W.G. Garrison. A tentative New York date of Sept. 7 at Madison Square Garden has been mentioned, but Garrison said the concert will probably be held later in the fall. Jackson committed himself and labelmates Melba Moore, Meli'sa Morgan, and

Laurence to perform at the New York date.

The label executives said they will encourage their artists to cut anti-crack public service announcements. One PolyGram signatory, Cameo leader Larry Blackmon, plans to use a rap group to cut a 12-inch called "Crack Is Wack." Little announced that PolyGram artists Rene & Angela are releasing a new single, "No Way, No How," that will be promoted with the tag, "No way, no how do Rene & Angela do drugs."

Asher, while making it clear that he was not speaking as a representative of the record industry at large, said, "I would like the industry to be very heavily involved in this anti-crack effort. You can't impose your views on others, but we all should be looking at it. It's killing kids and it's happening all over the place. In white communities it is still in the closet somewhat."

Sharpton, who along with Melba Moore has painted the doors of crack houses with red paint in Brooklyn's Bedford-Stuyvesant neighborhood, says his effort is not simply to raise money for anti-crack organizations, "but to get the record industry, which since the Woodstock era has encouraged and glamorized drug use, to work now to turn attitudes around. We want to get performers to go into the community and speak to young people, using their fame in a positive, non-exploitive manner."

Radio executives from several major market stations, including Barry Mayo, general manager of WRKS New York, were scheduled to meet with Sharpton about getting involved in his anti-crack activities.

# INSIDE TRACK

LP RETURN POLICIES could be the next arena for shifting vendor perceptions of the venerable black vinyl disk, according to retail sources. Several major branch distribution systems are said to be polling accounts informally on the pros and cons of applying more severe return strategies to LP titles, reducing an account's allowance for unsold disks. Scenarios include separate discount structures for cassettes and LPs, designed to buttress tape orders while inviting more conservative disk buying. At issue, confides one branch executive, is whether some accounts need to revise their purchases to reflect more accurately the changing market share for LPs; the format is losing ground to cassettes and compact disks. PolyGram has already tightened up its LP return posture, and WEA, RCA, and MCA are rumored to be mulling whether any revisions are appropriate.

IS AMERICAN CAN mulling a spinoff of its Musicland Group via a public offering? While a spokesman for American Can says the company "doesn't comment on rumors," observers suggest that another recent move by the parent company—last week's sale of its packaging division for \$570 million—could indicate that American Can wants to concentrate exclusively on its financial-services operation. The company's shift, generally attributed to vice chairman Gerald Tsai Jr., has seen American Can's newest business quickly eclipse its more traditional areas of packaging and specialty retailing.

ZOMBA ENTERPRISES, the U.K.-based music complex that includes Jive Records, plans to invest about \$3 million in a New York recording facility to be named Battery Studios after the original in London. However, another big decision to be made by Zomba is whether the money goes for building a studio from the ground up or for investment in an existing facility. Zomba admits it has initiated talks with "two or three" studios, including RCA's Studio A. Latter won't comment.

THE 4- by 12-inch cassette package has won over another key label in Arista Records, which plans to market at least six titles by the fall. This follows the availability of four major titles from WEA (Billboard, July 19). Arista, of course, is part of the RCA/Ariola family and is distributed by RCA/A&M/Arista Distribution, but neither RCA/Ariola chief Elliot Goldman nor Sal Licata, who runs the branch setup, is ready to say outright that RCA/Ariola or A&M is going the 4- by 12-inch route. That doesn't mean, however, that they have little enthusiasm for the box. They are rather fond of it, actually.

BETA may not be in the best of health, but it's getting an extra push into the grave from manufacturers, claim some retailers. With the home video format's market share steadily shrinking, distributors are increasingly cautious in stocking Beta product. Retailers say it is now almost impossible to get postrelease fill on Beta titles a few days after a program has shipped. Some smaller manufacturers are dropping out of Beta entirely, and the shortages exist even on high-grade A feature films.

LASERMUSIC, the Seeburg compact disk jukebox, starts shipping Aug. 1, says Joseph Pankus, Seeburg's exec veep. He claims 700 orders in hand for the unit, which can play any track on 60 CDs on command. It's also being touted as an in-store listening device. The price? A cool \$4,175... Phonolog Reporter, since 1948 a compiler of recording catalogs, now has a sister publication, Laserlog, which documents catalog and new compact disk releases. Published by Trade Services Publications of San Diego, loose-leaf Laserlog is updated twice a month and indexed by title, artist, and composer for both pop and classical CDs... Bonnie Garner, longtime a&r veep at CBS Records/Nashville, has left the label by "mutual agreement," says Rick Blackburn, label chief there.

MEDIA FRIENDS of two RCA Corp. PR veterans, vice presidents Hank Bechtold and Bob Shortal, said hail-and-farewells at a cocktail party last July 22 in New York. Both are leaving RCA in the aftermath of GE's acquisition of RCA and the resulting phasing out of the RCA corporate staff, some 35 from public relations. One tongue-in-cheek example of their skills cited was their ability to sell the press on the potential of RCA's attempts in the early '70s to put a home video signal on clear sandwich-baglike plastic. Shortal, it should be noted, did put in time years later with SelectaVision chief Herb Schlosser in the ill-fated RCA videodisk system.

RALPH KING, the former senior vice president of marketing for Record Bar who resigned his position last spring, has set up shop with a consultancy business in Durham, N.C. Firm is called Advanced Retail Consultants (ARC), and his client list includes the Video Software Dealers Assn., which hired King to do two presentations at its upcoming convention in Las Vegas. King also plans to take a shot in the restaurant business, targeting the opening next June of a posh French eatery in Durham or Raleigh... Nashville's Car's Records & Video will pair with the Knoxville-based Lindsay Ward audio/video store near Music City's Hickory Hollow Mall. The freestanding 16,000-square-foot facility will have an inventory worth more than \$1.25 million. It's scheduled to open in October.

THE NATIONAL ACADEMY of Popular Music, parent of the Songwriters Hall of Fame, has added six board members—former BMI president Ed Cramer, ASCAP's Michael Kerker, producer/writer Clyde Otis, veteran WNEW-FM New York air personality Carol Miller, jazz/pop a&r man Milt Gabler, and writer Ellie Greenwich. Also, board member Bobby Weinstein of BMI has been elevated to first vice president, while writer Ervin Drake has been elected to Weinstein's former post of second vice president. Weinstein replaces Buddy Robbins, who has relocated to the West Coast from New York, where the board meets. BMI's Burt Korall, also a board member, is the academy's new director of public affairs, replacing the late Russ Sanjek.

THORN EMI/HBO is no more. As of July 18, the company is HBO/Cannon Video. Word has been that Cannon was looking to sell off Thorn EMI/HBO, but executives at HBO/Cannon were not available to discuss the change... A 100% stock exchange program is being offered by the Tennessee-based Source Video to its retail customers. Stores committed to sell-through product will be able to buy into a selection of under-\$30 titles, see how they move for a month, and then return the whole batch if they're not satisfied. Source director of marketing Fred Phister says the program kicked in about two months ago but is now in full gear, with 28 retailers in the Nashville area among those involved.

CD TWOFERS are being readied by Motown, which last week unveiled its new Super Value Series compact disks, which bundle two catalog albums on a single disk. The line will bow with 42 items, representing 84 long-players from Motown's best-known acts, all digitally remastered. Top draws, including Michael Jackson, Stevie Wonder, Smokey Robinson, Diana Ross & the Supremes, Rick James, the Temptations, and the Four Tops will be featured in the series, which suggests the next logical step in Motown's adroit use of CDs. That label was first to launch a broad CD-only anthology line via its hourlong compilations for the cream of its roster, since followed by special thematic compact disk titles... David "Hawk" Wolinski, the producer and session musician who got his start with Rufus during the mid-'70s, is named in a battery charge filed in Los Angeles July 18 against Sean Penn, the moody brat packer. Charges stem from an April 4 incident in which the actor allegedly attacked Wolinski as he was talking with Penn's wife, Madonna, at Helena's, a local club. Local media speculate that jealousy was the root of the roughing up. Wolinski and Penn had reportedly attempted an out-of-court settlement prior to Friday's deadline, set by assistant city attorney Alice Hand, who filed the charge. Arraignment for Penn is scheduled for Aug. 19.

ATTORNEY AL SCHLESINGER has been elected the new president of the Los Angeles branch of the National Academy of Recording Arts & Sciences (NARAS) by the chapter's recently installed board of governors. Also tapped for offices in the L.A. branch are composer/percussionist Stix Hooper (first vice president), vocalist Darlene Koldenhoven (second vice president), A&M Records executive Bob Garcia (secretary), and audio engineer and consultant Phil Kaye (treasurer)... Newest show biz legal partnership finds one-time PolyGram chief David Braun and veteran country/pop counsel Gerry Margolis linked with Clair Burrill and Robert Besser as (you guessed it) Braun, Margolis, Burrill & Besser... Michael Ameen exits Rogers & Cowan, where he was senior vice president for the venerable PR shop, representing a long list of major musical clients.

Edited by SAM SUTHERLAND and IRV LIGHTMAN

## Hall Of Fame Presentation In October CMA Award Nominees Set

NASHVILLE The "new traditionalists" dominate the Country Music Assn.'s first round of nominations for its annual Horizon Award. Also, Willie Nelson and George Jones are among the pivotal figures the CMA has nominated for inclusion in the Country Music Hall of Fame. Announcement of the choices was made July 22.

Instituted in 1981, the Horizon Award is presented to an act that has "demonstrated the most significant creative growth and development in overall chart and sales activity, live performance professionalism, and critical media recognition."

This year's preliminary slate reflects a variety of country music styles, but at least half the nominees have earned their acclaim primarily through performing traditional material. Among them are Randy Travis (Warner Bros.), Keith Whitley (RCA), Dwight Yoakam (Warner/Reprise), John Schneider (MCA), and Dan Seals (EMI America).

Some of the other nominees—T. Graham Brown (Capitol), the Forester Sisters (Warner Bros.), Kathy Mattea (Mercury/PolyGram), Vince Gill (RCA), and Restless Heart (RCA)—have also made forays into traditional country but are not close-

ly identified with the movement.

The entire CMA membership will vote on the 10 nominees, and five finalists will be announced Aug. 18. The Horizon trophy will be conferred at the annual CMA awards show in October.

Finalists in the Hall of Fame running, in addition to Nelson and Jones, are the late comedians Rod Brasfield and Whitey Ford ("the Duke of Paducah"); the late singer/yodeler/songwriter Elton Britt; the comedy singing team of Homer & Jethro; the Louvin Brothers; former record producer and label executive Ken Nelson; promoter Harry "Hap" Peebles; publisher Wesley Rose; radio and television producer and former label executive Cliffie Stone; and BMI president and chief executive officer Frances W. Preston.

Jethro Burns is the surviving member of Homer & Jethro; and Grand Ole Opry star Charlie Louvin is the remaining Louvin Brother.

The Hall of Fame nominees are chosen by a special nominating committee and then voted on by a panel of 200 electors. This year, one candidate from the nonperforming category and one from the performing division will be inducted.

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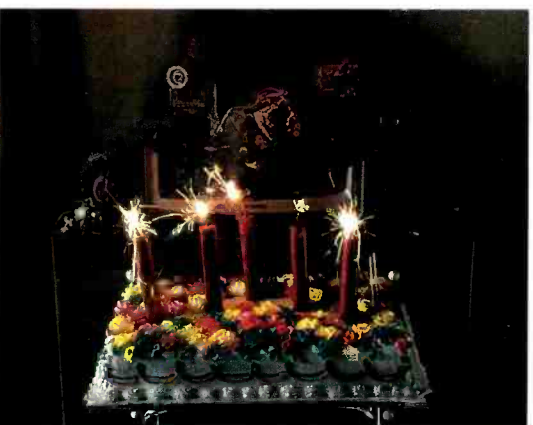
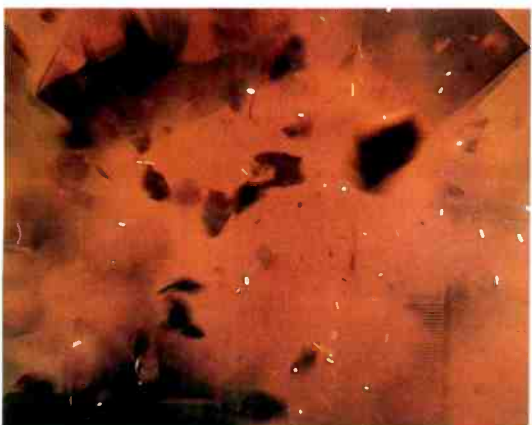
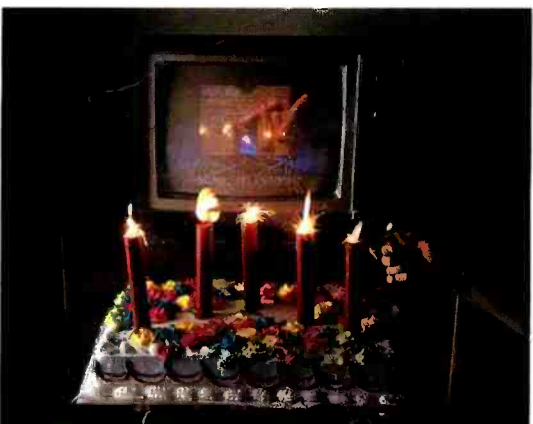
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