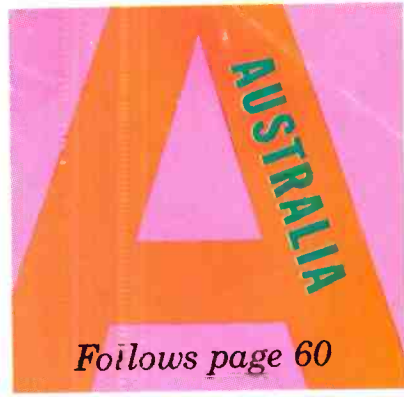


# Billboard



VOLUME 98 NO. 46 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT November 15, 1986/\$3.95 (U.S.), \$5 (CAN.)

## Consumers Say, 'Charge It!' Despite Major Tax Overhaul

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Most home entertainment software dealers say next year's revisions in income tax deductions will not reduce charge card sales.

A Billboard survey reveals that credit card use has dropped in isolated stores, but those declines can

be attributed to tight money as well as the increasing gap between credit card interest rates and the interest on other types of loans.

The new federal tax package will reduce deductions on personal credit interest—including charge cards, personal loans, and time payments—over the next five years. Currently, such interest is fully deductible; it will be 65% deductible in 1987, 40% in 1988, 20% in 1989, 10% in 1990, and nondeductible by 1991.

Despite these changes, record chains and video retailers do not anticipate the consumers' loss of such deductions will affect their charge card business. In fact, many have seen their percentage of charge sales climb.

"It's gone up, and it's surprising" (Continued on page 68)

## Urbans Take To The Streets For Better Books

BY KIM FREEMAN

NEW YORK Community orientation and an on-the-streets posture led to strong books for several of the country's urban radio programmers.

In the summer 1986 Arbitron ratings, 15 urban outlets pulled top five rankings in the largest 24 markets. Four stations—KKDA Dallas; WKYS Washington, D.C.; KMJQ Houston; and WVEE Atlanta—landed in the No. 1 spot in their respective markets. In addition, WGCI Chicago, KSOL San Francisco, and WJLB Detroit were the leading contemporary music stations in their areas.

As urban shares grow across the country, the format continues to prove its broad demographic reach, both in age group and ethnic composition of its listeners.

"We have definitely increased our" (Continued on page 101)

## Teldec Bows DMM For CDs Process Cuts Mastering Costs

BY STEVEN DUPLER

NEW YORK A radically new compact disk mastering process, said to cut costs significantly, is being introduced Thursday (13) by Germany's Teldec Schallplatten GmbH. at the Audio Engineering Society (AES) convention in Los Angeles.

Teldec is already using the new system—which eliminates the need for a clean room—to master some of its own CD product. The firm is using the AES unveiling to seek U.S. mastering-house and CD-plant customers for the system.

The process—which uses a technology similar to the direct metal mastering (DMM) technology developed by Teldec for black vinyl records—will be ready for importation

to the U.S. by late spring of 1987, says Russ Hamm, president of Gotham Audio, Teldec's U.S. representative. German manufacturer Neumann has begun production on the special cutting lathes used by the system, he says.

The only currently available CD

mastering equipment is the Sony/Philips laser optical package, priced at about \$2.5 million. The expense of the equipment and the trained personnel needed to operate it as well the high cost of building and maintaining a clean room are said to be

(Continued on page 101)

## Tournier: Rights Groups Endangered Source Licensing Under Fire

BY MIKE HENNESSEY

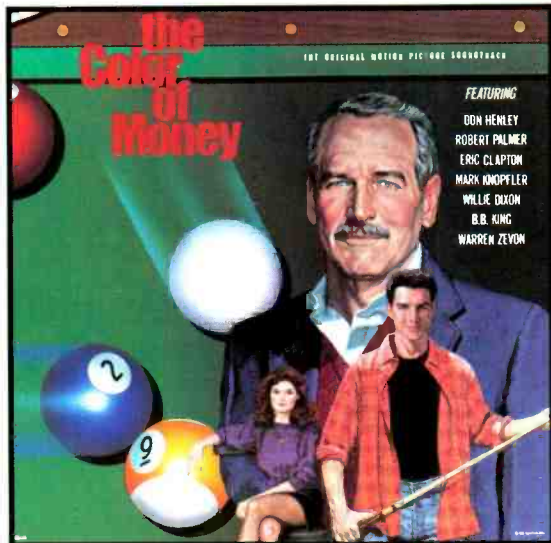
PARIS Television and radio broadcasters in the U.S. are intent on liquidating the performance rights groups ASCAP and BMI to clear

the way for use of copyright music on their own terms.

This is the claim of Jean-Loup Tournier, the eminent French copyright lawyer who has been general manager of the French performing rights society SACEM for 25 years.

In a hard-hitting attack on the attempts in the U.S. Congress to abolish the blanket license, Tournier describes the projected legislation as "murderous," saying, "If this legislation is approved, it will not be possible for ASCAP and BMI to function in the U.S., because the blanket-license system is absolutely indispensable for the good administration of musical copyright."

Tournier argues that music users in the U.S. are much more hostile to collecting societies than are users in Europe. "It is true that music users in France are always ready to fight SACEM over matters of tariffs—but they don't want to destroy us," (Continued on page 101)



The All Star Soundtrack album from the film that's got everybody talking. THE COLOR OF MONEY (MCA-6189) features Don Henley's "Who Owns This Place?" Eric Clapton's "It's In The Way You Use It," the classic "Werewolves Of London" by Warren Zevon, and new music by Robert Palmer, Mark Knopfler, Willie Dixon and B.B. King.



A PERFECT BOUQUET FROM ROSE ROYCE! Fresh Cut (90557) continues the group's tradition of patented vocal harmonizing and tasteful arrangements. After more than a dozen gold and platinum awards, Rose Royce, proves they're just as fresh as ever. Features the single, "Doesn't Have To Be This Way" (7-99488). Produced by superstars Nick Marinelli, Arthur Baker, and Donald Robinson. On OMNI Records and Cassettes.

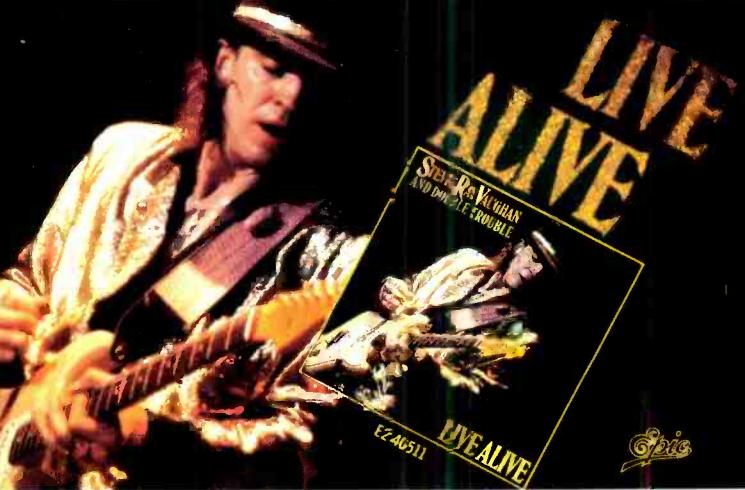


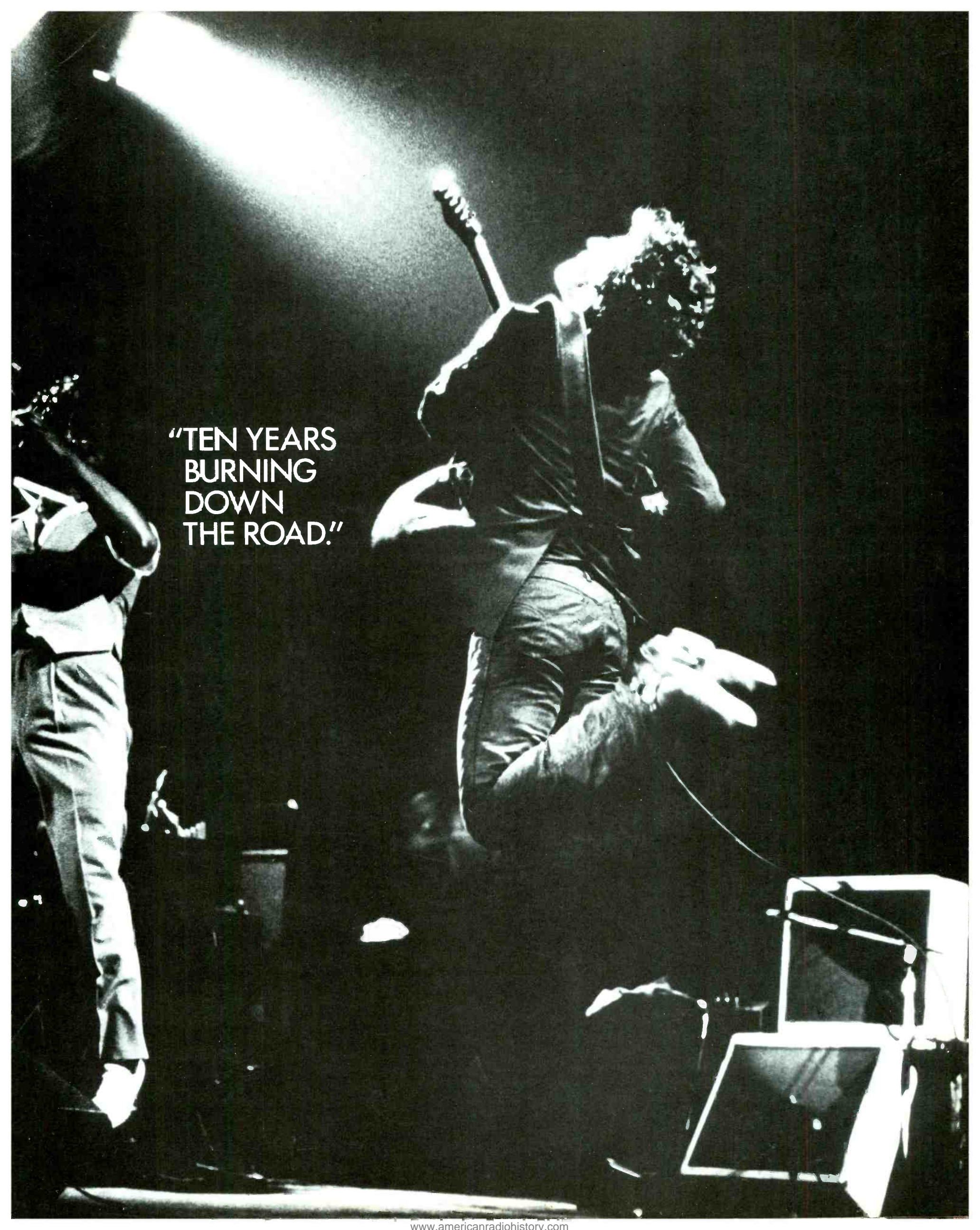
# STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

A Double-Live Whammy that includes the concert classics, "Love Struck Baby," "Voodoo Chile," "Change It," plus new live favorites, "Superstition," "Willie The Wimp," "I'm Leaving You (Commit A Crime)" and more blistering Texas blues and boogie!

In store November 17th. Watch for 4-month nationwide tour beginning November 22nd!

On Epic Records, Cassettes and Compact Discs. Produced by Stevie Ray Vaughan & Double Trouble. Direction: Strike Force Inc. "Epic," "Strike" are trademarks of CBS Inc. © 1986 CBS Inc.





"TEN YEARS  
BURNING  
DOWN  
THE ROAD."

# IN THIS ISSUE

VOLUME 98 NO. 46

NOVEMBER 15, 1986

## HEY LOOK ME OVER—I'M NEW!

You are examining Billboard's new, easy-to-use table of contents. We start with capsule previews of some important stories. Next is an alphabetized listing of key features, followed by a listing of sections, also done alphabetically. And finally, you'll find alphabetized listings of our charts.

## Varied Agenda At NARM Wholesalers Confab

There was more to talk about than the weather when one-stops and independent distributors gathered poolside at NARM's annual wholesalers meet, held this year Oct. 28-Nov. 1. Attendees focused on the importance of black vinyl product, lower CD prices, and the growing need for bar-coding. Linda Moleski reports. **Page 6**

## LABELS UP SERVICE OF PROMO-ONLY CDS

CD promos often get more attention than vinyl ones, say label representatives, who are increasingly relying on the configuration when servicing radio. Talent Editor Steve Gett examines the trend. **Page 12**

## Billboard Previews AES Meet

Our expanded coverage includes a photo page of new products to look for at the 81st AES show, to be held Wednesday-Sunday (12-16) in Los Angeles. Also offered are an in-depth interview with newly named Fairlight Instruments Inc. CEO Paul Broucek and previews of new studio gear. **Page 48**

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## VIDEO CHARTS

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# Richie Sets Multiplatinum Record Boston Has RIAA Top Debut Album

BY PAUL GREIN

LOS ANGELES Lionel Richie's "Dancing On The Ceiling" was certified gold, platinum, double platinum, and triple platinum simultaneously on Oct. 16. It is the first album to reach all four sales levels simultaneously since the Recording Industry Assn. of America (RIAA) introduced multiplatinum awards two years ago.

Also in October, Boston's self-titled 1976 debut album was certified for U.S. sales of 9 million copies, the highest tally ever for a debut album. Whitney Houston's first Arista album is the runner-up, with domestic sales of 7 million units. The RIAA also certified Boston's second Epic album, "Don't Look Back," for U.S. sales of 4 million units.

The RIAA certified 12 platinum albums in October, bringing the year-to-date platinum total to 60, a substantial increase over the 54 certified by this point in 1985.

The RIAA also certified 15 gold albums, bringing the year-to-date tally to 109—one shy of the 110 recorded by this point in 1985.

These figures exclude the RIAA's first platinum awards for product released prior to 1976. (See separate story, this page.)

Richie's album is the follow-up to the Grammy-winning "Can't Slow Down," which was certified for U.S. sales of 10 million copies. Richie's 1982 debut album was certified at 4 million copies, giving him a three-album sales total in excess of 17 million units.

By hitting gold, platinum, double platinum, and triple platinum simultaneously, Richie's album surpasses eight other out-of-the-box hits of the past two years, which were initially certified at double platinum. They are Madonna's "Like A Virgin," USA for Africa's "We Are The World," Prince & The New Power Generation's "Around The World In A Day," the "Miami Vice" soundtrack, Barbra Streisand's "The Broadway Album," ZZ Top's "Afterburner," Van Halen's "5150," and Madonna's "True Blue."

Two other albums were certified

gold and platinum simultaneously in October: Bon Jovi's "Slippery When Wet" and Billy Joel's "The Bridge." It is Joel's 11th consecutive gold album, his eighth in a row to go platinum. All of Joel's platinum titles were produced by Phil Ramone.

Three of October's platinum award winners were catalog titles that had been in release for several years. The "Evita" cast album was released on MCA in August 1980; Iron Maiden's "The Number Of The Beast" was issued on Capitol in April 1982; Dolly Parton's "Greatest Hits" was released on RCA in October 1982.

"Evita," written by Andrew Lloyd Webber & Tim Rice, is only the second original cast album to be certified platinum, following 1977's

"Annie." The cast album to Lloyd Webber & Rice's 1971 smash, "Jesus Christ: Superstar," was released before the inception of platinum awards.

Four of October's gold albums were Warner Bros. catalog titles submitted to the RIAA auditors along with the label's platinum and multiplatinum contenders. "The Best Of Bill Cosby" was released in September 1969; Richard Pryor's "That Nigger's Crazy" was released in June 1974. Also, Emmylou Harris' "Pieces Of The Sky" was released in March 1975, and Yaz's "Upstairs At Eric's," in October 1982.

Van Halen's "5150," which topped the 3-million-unit mark in October. (Continued on page 100)

## Warners Earns 47 Platinum Certs For Pre-'76 Releases

LOS ANGELES Forty-seven catalog albums on Warner Bros. were certified platinum in October—and 12 were certified multiplatinum—as Warner Bros. became the first label to submit pre-1976 releases to Recording Industry Assn. of America (RIAA) auditors for certification beyond the gold level.

Previously, only records released after January 1976 were eligible for platinum or multiplatinum certification.

Black Sabbath leads Warner Bros.' platinum parade with five albums. Next in line are Bill Cosby and Jimi Hendrix, with four each, and Alice Cooper, the Doobie Brothers, and Neil Young, with three each.

Hendrix and Young are the label's top multiplatinum acts, with two multiplatinum albums each.

The top multiplatinum titles are "Fleetwood Mac" and "History/America's Greatest Hits," certified for sales of 5 million and 4 million units, respectively. Both albums were released in late 1975, shortly before the introduction of platinum

awards. The Fleetwood Mac album was followed by "Rumours," which has been certified for U.S. sales of 12 million units—a total topped by only one album: Michael Jackson's "Thriller."

Fourteen of the newly certified platinum albums were released in the '60s. The oldest titles are "Peter, Paul & Mary," released in April 1962, and "Bill Cosby Is A Very Funny Fellow, Right!" released in June 1964.

Here's the complete list of pre-1976 certifications. All were released on the Warner Bros. label unless otherwise noted.

### Multiplatinum Albums

"Fleetwood Mac," Reprise, 1975, 5 million.  
America, "History," 1975, 4 million.  
Black Sabbath, "Paranoid," 1971, 3 million.  
James Taylor, "Sweet Baby James," 1970, 3 million.  
Neil Young, "Harvest," Reprise, 1972, 3 million.  
Deep Purple, "Machine Head," (Continued on page 95)

## More Highlights For Video Music Confab

# Van Halen Debut Set For Billboard Show

LOS ANGELES The debut screening of Van Halen's "Live Without A Net," a longform concert program filmed in New Haven, Conn., will be a feature event at Billboard's Eighth Annual Video Music Conference, scheduled for Nov. 20-22 at the Sheraton-Premiere Hotel here.

The concert, produced by Simon Fields of Limelight Productions and directed by Daniel Kleinman, will be released to the home market by Warner Reprise Video in time for the holiday selling season. The premiere will take place immediately after the closing awards ceremony on Nov. 22, which caps off the two-day event.

The Van Halen screening joins a world premiere of "KISS eXposed," an original music/comedy/docudrama from PolyGram Music Video.

Many panelists have been confirmed for the conference; the final panels will be announced shortly.

Film director/producer Taylor Hackford will keynote the event on Nov. 20, addressing the growing relationship among the cinema, video, and music arts.

Among the key seminars and their participants are the following:

- "The State Of The Industry: An Overview," with Capitol Records president Don Zimmermann; Ken Ehrlich, Ken Ehrlich Productions; Ken Kragen, Kragen & Co.; Paul Colichman, director of special programs, Fox Broadcasting Co.; Lee Masters, senior vice president and general manager, MTV Music Television and VH-1/Video Hits One; and Robert Blattner, president of RCA/Columbia Pictures Home Vid-

eo.

- "Advertising/Promotion/Corporate Sponsorship: It Pays Off," with Michael DuKane, president, Sight & Sound Marketing; Court Shannon, Karl Lorimar Home Video executive vice president; Foster Hurley, vice president and associate creative director, Bozell Jacobs Kenyon & Eckhardt; Bruce Kirkland, president, Second Vision; Chip Rachlin, president, Screen Link Inc.; Michael Shapiro, chairman, M.R.S. Enterprises; and Kevin Wall, president and CEO of Radio Vision International.

- "Where Is The Audience? A Programming/Marketing Analysis," with Seth Willensen, vice president of acquisitions, developments and special projects, Paramount Video Group; Lou Fogelman, Show (Continued on page 101)



**Just Rewards.** Peter Gabriel was the big winner at the CMJ New Music Awards, walking away with four trophies during the Nov. 1 ceremony, held at New York's Apollo Theatre. Other award winners included the Replacements, Kate Bush, the Cult, Big Audio Dynamite, George Clinton, Run-D.M.C., Suzanne Vega, Dwight Yoakam, Philip Glass, INXS, T-Bone Burnett, Metallica, and comedian Steven Wright. The event, hosted by Sandra Bernhard and Ron Reagan Jr., was videotaped for broadcast Monday (10) on the USA Network. (Photo: Chuck Pulin)

## Global Revival Follows DJM Purchase PolyGram Bows Publishing Unit

BY IRV LICHTMAN

NEW YORK PolyGram Inc., having recently acquired Dick James Music in an attempt to re-establish itself as a global music publishing force, has set up a formal structure in publishing.

The worldwide unit, known as PolyGram Publishing, is under way in five territories, with expectations of debuts in other markets in the near future. The established markets are the U.S., Canada, the U.K., France, and Germany.

In the U.S., the division's staff reports to Dick Asher, president and CEO of PolyGram Records Inc., and is supervised by Ted Green, senior vice president of business affairs for PolyGram. Asher is known to have been a strong advocate of in-house music publishing since his arrival at the label late last year.

The U.S. division includes PolyGram Music (ASCAP), PolyGram Songs (BMI), and the DJM catalog. The latter contains about 12,000 copyrights, including songs by Elton John, the early Beatles, Gerry & the Pacemakers, and the Hollies.

More recent writer additions to PolyGram Music have been drawn from the PolyGram label's own associations, including Bon Jovi, Cameo, Gwen Guthrie, Larry Blackmon, Ca\$hflow, Kurtis Blow, Jeff Paris, and Cyndi Valentine.

Internationally, PolyGram Publishing is supervised by David Hockman. Supervising specific markets are Lucien Grainge, the U.K.; Thierry Hauphais, France; and Michael Kramer, under the auspices of Antenna Music, Germany.

PolyGram sold Chappell Music several years ago to a group of investors headed by Freddy Bien-

stock for a reported \$109 million, a record price for a music publishing firm at the time. (A new record of about \$125 million will be set when the sale of CBS Songs to Charles Koppelman, Marty Bandier, and Steve Swid is finalized.)

The acquisition of U.K.'s Dick James Music reportedly cost PolyGram \$15 million.

## Executive Turntable

**RECORD COMPANIES.** WEA International in New York promotes **Jennifer S. Cohen** to vice president of product development and **Tracy Nicholas Bledsoe** to vice president of press and public relations. Both were directors of their respective areas.

**Judy Libow** is elevated to vice president of national promotion for Atlantic Records in New York. She was vice president of national album promotion. Atlantic also appoints **Domenique Leomporra** as publicist and **Yves Beauvais** as staff writer/photographer. Leomporra was an account executive with JLM Public Relations. Beauvais was production coordinator in the label's international department.

**Irwin Katz** is appointed vice president of a&r for CBS Masterworks in New York. He was director of marketing/merchandising for RCA Red



COHEN



BLED SOE



LIBOW



KATZ

Seal.

EMI America in Los Angeles names **Tony Smith** vice president of promotion. He was national CHR director for the label.

**Eddie Gilreath** is appointed head of Geffen Records' sales department in Los Angeles. He was vice president of sales at Elektra Records.

Chrysalis Records in New York names **Adam Ritholtz** senior director of business affairs. He was records council for CBS Inc. Also, **Derek Graham** and **Tom Silver** are appointed East and West Coast account representatives, respectively. Graham was field merchandiser for RCA, A&M, and Arista distribution. Silver was a sales, marketing, and merchandising specialist at PolyGram Records.

A&M Records, Europe, names **Deborah Cohen** to the newly created post of artist development, France. She was promotion coordinator for the label's Paris office.

**Richard Sweret** becomes manager of East Coast a&r for Arista Records in New York. He was with Rockpool.



GILREATH



RITHOLTZ



COHEN



BRUNNING

**Randall Kennedy** is promoted to national sales manager for MCA Jazz and Zebra Records in Universal City, Calif. He was Zebra's West Coast sales manager.

Suite Beat Music Group/Sounds Good Music Co. in Hawthorne, Calif., names **Wendy Gold** production manager for Suite Beat and **Steve Brownlee** account executive for Sounds Good. Gold was new release coordinator for PolyGram. Brownlee was sales manager for Greenworld Distribution.

**HOME VIDEO.** Video Arts International appoints **Steven L. Ringel** manager of customer relations in New York. He was with Tapper Productions.

**PUBLISHING.** John Brunning is promoted to vice president/general counsel for Chappell & Co. Inc., parent company of Chappell and Intersong Music Group. He was vice president of legal and business affairs, based in London.

**Richard J. Mack** is named BMI vice president of systems and data processing in New York. He was with the Equitable Life Assurance Society.

The Sparrow Corp. in Chatsworth, Calif., appoints **George Baldwin** director of print music marketing. He was previously associate minister of music at the First Baptist Church in Van Nuys, Calif.

**PRO AUDIO/VIDEO.** Brad Lewis becomes executive producer of special effects (Continued on page 95)

## NARM Confab: Rethink Use Of Black Vinyl Bar Coding, Retailer CD Discounts Urged

BY LINDA MOLESKI

SCOTTSDALE, Ariz. One-stops and independent distributors meeting here called for a dramatic rethinking of the industry's position on black vinyl product, a stronger push for the use of bar coding, and retailer discounts on CDs. These initiatives were aired during the fifth National Assn. of Recording Merchandisers' (NARM) Wholesalers Conference.

Held Oct. 28-Nov. 1, the meet marked the first time the industry group brought together rackjobbers, one-stops, and independent distributors for a series of one-on-one meetings and business sessions. (For additional coverage, see pages 8, 38, 100.)

Much of the conference focused on the proliferation of CDs and their impact on LPs. Echoing the comments of many, California Records Distributors' George Hocutt said, "We don't want black vinyl to disappear. There's a segment of record consumers that will buy black vinyl for years to come."

Hocutt predicted that future LP buyers would be served by labels licensing material for LP production only. "Independents would make a profit selling 30,000 copies, whereas a major would not do that."

Stressing the importance of the 7-inch format during a one-stop meet, Russ Bach, executive vice president of WEA, said, "Singles are needed to measure popularity. They're a catalyst in launching careers."

Because of high returns, however, Bach noted that sales on 7-inch

singles have been decreasing, while sales on the 12-inch have been rapidly increasing.

"We have to consider another format for the single," he said. Referring to a recent RIAA survey, he said that 61% of singles buyers would prefer to purchase them on cassette, suggesting that the cassette may be a viable alternative.

"Black vinyl is moving in a downward trend faster than anyone expected," said Bach. "For cassettes

to work we need whole support. We need common packaging, and we all have to move in the same direction."

Labels that have been experimenting with cassettes include Capitol-EMI and Arista, he said.

Another hot topic at the conference was standardization in the use of bar coding. In his keynote address to independent distributors, Hocutt urged the use of bar coding, noting that "it's absolutely where (Continued on page 100)

## WCI Exec Takes Charge In '87 BERMAN NEW RIAA CHIEF

NEW YORK Jason S. Berman, currently vice president of public affairs at Warner Communications Inc. in Washington, D.C., has been named president of the Recording Industry Assn. of America. He is expected to assume his new responsibilities in early January.

Berman's appointment ends a six-month executive search for a person with lobbying experience who would run the day-to-day operation of the trade group in the nation's capital. RIAA is expected to shift its headquarters from New York to Washington in the spring.

Stan Gortikov, current president and acting chairman, will continue his association with

RIAA as chairman in New York and is expected to retire from the association in a year or two. Gortikov was named president of RIAA in 1972 after a long career in the recording industry. He was named acting chairman last year to replace Bob Summer, former president of RCA Records.

Before joining WCI, Berman ran an independent lobbying firm and served as administrative and legislative assistant to former Sen. Birch Bayh of Indiana.

As RIAA's new structure and move begin to take shape, it is understood that most of the key New York staffers remain undecided about accepting offers to relocate to Washington.

IRV LICHTMAN

# THE JAZZ EVENT OF THE YEAR TAKES PLACE *ROUND MIDNIGHT*.

The Original Motion Picture Soundtrack—  
produced by HERBIE HANCOCK.

Featuring Performances By:

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RON CARTER

DEXTER GORDON\*

HERBIE HANCOCK

BILLY HIGGINS

FREDDIE HUBBARD\*

BOBBY HUTCHERSON

BOBBY McFERLIN\*

LONETTE McKEE

JOHN McLAUGHLIN

PIERRE MICHELOT

WAYNE SHORTER

CEDAR WALTON

TONY WILLIAMS\*

“A Masterly Tribute...the music is sublime...”

Janet Maslin, *The New York Times*

Now playing in cities nationwide!



\* Appear courtesy of Manhattan Records (Blue Note),  
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Soundtrack produced by Herbie Hancock.  
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“ROUND MIDNIGHT.”  
The first Soundtrack  
album to be recorded  
“live on the set” of a  
major motion picture.

New. On Columbia Records,  
Cassettes and Compact Discs.



# Trade Eyes Postelection Picture

## New Faces In Legislative Initiatives

BY BILL HOLLAND

WASHINGTON Representatives of music-related industries last week began fitting together the pieces of the new legislative puzzle following the Democratic victory in the off-year Congressional elections.

Most find the picture too fuzzy at this point to offer anything but speculation, but prognostication centers on new leadership in the wake of further Democratic gains in the House and the first Democratic majority in the Senate, 55-45, since 1980.

In most cases, it means new faces and starting from scratch for the lobbyists and their causes.

Focus at this point is on the chairmanships of the powerful Senate committees that deal with the inter-

ests of the music, broadcasting, and consumer electronics industries. Because of the Democratic victory, all Senate committees will have Republican chairmen stepping down.

Of greatest interest are the Judiciary, Commerce, and Finance committees and their respective subcommittees, including the Copyright Subcommittee, which falls under the Judiciary Committee.

And although Democrats kept control of the House, which means that representatives of that party will continue to chair those committees and subcommittees, there will be changes there as well come January because of chairmanship juggling and vacancies, most prominently in the Telecommunications Subcommittee.

Here is a breakdown of expected changes in relevant chairmanships

on the Senate side:

• **Judiciary Committee.** Outgoing chairman, Strom Thurmond, R-S.C.; likely successor, Joseph Biden, D-Del. Thurmond was the sponsor of S. 1980, the source licensing bill, which was favored by local TV broadcasters and opposed by the performing rights societies and songwriters.

• **Copyright Subcommittee.** Outgoing chairman, Charles McC Mathias, R-Md.; likely successor, Patrick Leahy, D-Vt. Mathias, (Continued on page 100)



**Crack-A-Jam.** Lining up for a jam at the climax of the Oct. 31 Crack-Down concert were, from left, Mick Taylor, Olatunji, Stephen Stills, and Dicky Betts (see review, page 29). Headlining the Madison Square Garden anticrack concert were the Allman Brothers; Crosby, Stills, & Nash; and Run-D.M.C. (Photo: Chuck Pulin)

## Endorsement Made At NARM Meet

# Racks OK 4-By-12 Package

BY GEOFF MAYFIELD

NEW YORK The 4-by-12-inch pre-recorded audiocassette package has received a big boost by winning a unanimous endorsement from the National Assn. of Recording Merchandisers (NARM) rackjobbers advisory committee.

Don Weiss, committee chairman and president of Cleveland's Arrow Distributing Co., announced the approval at the conclusion of the group's recent meeting in Scottsdale, Ariz. (see story, page 38). NARM's one-stop committee also came out with a more conditional endorsement.

The rack committee's resolution stated support for a "secure 4-by-12-inch cassette package, with full graphics," providing labels also make Norelco box-only cassettes available during a "transition period." WEA and RCA/A&M/Arista, the distributors of labels that have made the biggest commitment to the long box, maintain such dual inventory on cassettes that have been packaged in long box.

Labels and retailers that favor the disposable long box had worried about resistance from the rack community. Previous NARM discussion of a cassette long box was said to be a major bone of contention for Frank Hennessey, president of racker Handleman. At another point, Handleman made a push for a 4-by-8½-inch package, which it said would fit its accounts' fixtures better than the 4-by-12.

But now Handleman vice president Mario DeFillippo says, "We're agreeable to it, provided it's in a form that's acceptable to our customers, and only if it's available in both packages."

DeFillippo wants labels to maintain dual inventories until racked accounts have a chance to refixture for the longer package.

Arrow's Weiss says the 4-by-12 is important "if the music industry and the rackjobbing industry is supposed to flourish. If LP sales drop to 20% or 30%, or even as low as 10%, how are you going to show the (Continued on page 100)

## Billboard Introduces

# Pan-European Charts

NEW YORK This week Billboard introduces a pair of new charts to reflect sales in the fast-developing Pan-European market.

The Music & Media Pan-European charts, to be featured weekly as part of the Hits Of The World (see page 77), list the top 20 singles and albums based on sales in 17 European nations. The charts are taken from the European Hot 100, compiled by Billboard's sister company European Music Report (EMR).

The European Hot 100 is the only Pan-European chart compiled exclusively from sales figures in the key European markets. Every week, 73 different charts plus sales reports from major rackjobbers and wholesalers are analyzed in putting together the Hot 100.

In countries where one chart is

recognized as the official industry indicator, that chart alone is used. In markets where several different charts of equal importance are available, EMR collates their numbers into a single listing.

Each chart position in an individual country is given a rating, which is weighted to take into account the country's proportion of total European sales.

The statistics for this weighting are provided on a regular basis by such industry organizations as IFPI, BPI/Gallup, and West Germany's BPW. An independent European chart committee oversees the chart calculations and decides on any changes, improvements, or updates.

The countries whose charts are (Continued on page 100)

# CHART BEAT



by Paul Grein

**BOSTON'S** "Amanda" holds at No. 1 on the Hot 100 for the second straight week. It's the first No. 1 pop hit without a supporting video since **Kenny Rogers & Dolly Parton's** "Islands In The Stream" in October 1983.

We should note that when **Jan Hammer's** "Miami Vice Theme" reached No. 1 a year ago, a video had not yet been serviced. But we're discounting it because a clip was eventually made and because the "Miami Vice" television series, in essence, served as a video for the song.

Three other hits have cracked the top five so far this year without the help of videos. **Carl Anderson & Gloria Loring's** "Friends And Lovers" reached No. 2, **Van Halen's** "Why Can't This Be Love" hit No. 3, and **Miami Sound Machine's** "Words Get In The Way" made No. 5.

(Our thanks to the L.A. Times' Patrick Goldstein for suggesting this item.)

Boston's MCA debut album, "Third Stage," holds at No. 1 on the Top Pop Albums chart for the third straight week, while the group's two Epic albums, "Boston" and "Don't Look Back," re-enter at Nos. 104 and 189, respectively.

"Third Stage" also jumps to No. 1 on this week's Pop Compact Disks chart, while "Boston" leaps seven spots to No. 7.

**FREDDIE JACKSON'S** "Tasty Love" jumps to No. 1 on this week's Hot Black Singles chart, replacing his duet with **Melba Moore**, "A Little Bit More." This makes Jackson the first artist to succeed himself at No. 1 on the black chart since **Dinah Washington** did it in July 1960 with "A Rockin' Good Way"—a duet with **Brook Benton**—and "This Bitter Earth."

(To give you an idea of how long ago that was, Eisenhower was president, Connie Francis was the hottest singer on wax, and Freddie Jackson was a 9-

month-old baby in Harlem.)

In the 37-year history of Billboard's black chart, only two other artists have replaced themselves at No. 1. The **Johnny Otis Group** did it in April 1950 with "Double Crossing Blues" and "Mistrustin' Blues," and **Fats Domino** landed three No. 1 hits in a row in 1956-57 with "Blueberry Hill," "Blue Monday," and "I'm Walkin'."

"Tasty Love" jumps to No. 77 on this week's Hot 100. And Jackson's second Capitol album, "Just

## Boston hits

# No. 1 without the aid of a clip

Like The First Time," enters the Top Pop Albums chart at No. 78.

**FAST FACTS:** **Cyndi Lauper's** "True Colors" jumps to No. 4 on the Top Pop Albums chart, matching the peak position of her smash debut set, "She's So Unusual." The only difference is that "Unusual" took 24 weeks to climb to No. 4, whereas the new album did it in just seven weeks.

It's a similar story with **Billy Idol's** new album, "Whiplash Smile," which leaps 20 notches to No. 19 in only its second week on the chart. Idol's last album, "Rebel Yell," took 28 weeks to crack the top 20.

**Iron Maiden's** album "Somewhere In Time" moves up to No. 13 this week, becoming the group's highest-charting album to date. Its previous high was No. 14, which it attained with 1983's "Piece Of Mind."

**Ben E. King's** "Stand By Me" jumps eight notches to No. 23 on this week's Hot 100, matching the recent peak of the **Beatles'** "Twist And Shout," another classic oldie revived by its inclusion in a hit movie. It's the third time the song has hit this region of the chart in recent years. **John Lennon** took it

to No. 20 in 1975; **Mickey Gilley** took it to No. 22 in 1980.

Finally, **Paul McCartney's** new single, "Stranglehold," debuts at a lackluster No. 97 this week. We know what you're thinking: Surely that must be the lowest debut of McCartney's solo career. We thought so too, but lo and behold, 1972's "Hi, Hi, Hi" started out even lower, at No. 100. And that song went on to hit the top 10.

**WE GET LETTERS:** Bernadette M. O'Reilly of the Southern Music Publishing Co. of San Antonio, Texas, notes that five current motion pictures are named after old song titles: "Peggy Sue Got Married," "Stand By Me," "Blue Velvet," "Soul Man," and "Jumpin' Jack Flash."

Don Beckman of Spokane has an addition to our recent list of No. 1 hits whose top 10 runs form palindromes. The first three were the **Beatles'** "Yesterday" (3-1-1-1-3), **Grand Funk's** "The Loco-Motion" (8-4-1-1-4-8), and **Falco's** "Rock Me Amadeus" (7-4-1-1-4-7). The new addition: **Janet Jackson's** "When I Think Of You," whose top 10 run was 7-3-1-1-3-7.

And in the we-couldn't-make-this-stuff-up-folks department, Art Calvin of Orlando Fla., notes that on the night of game seven of the World Series, **Boston** had the No. 1 album and No. 4 single. Calvin adds that one and four equal five—the number of runs the Boston Red Sox scored in the game. Meanwhile, **Cyndi Lauper** had the week's No. 8 album, eight being the number of runs scored by the New York Mets. And Lauper had the No. 1 single, just as the Mets wound up No. 1 in the Series. And Lauper, of course, is from New York. Calvin has only one question: "I wonder if Cyndi is a Mets fan?"

# Breaking.



## GLASS TIGER

Their career-breaking debut album is **THE THIN RED LINE**. The first single, "Don't Forget Me (When I'm Gone)" went to #2 on Billboard's Hot 100. The video reached the top of MTV's Top 20 Countdown. They're now on one of the major tours of the fall, opening for Journey. The new smash (and there's more) is "Someday."

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# The Atlanta Case

## THE GRAMMYS: THE ISSUE IS CREDIBILITY

BY JOSEPH F. DASH

It has been eight months since the National Academy of Recording Arts & Sciences (NARAS)—and by extension, the entire classical music community—was embarrassed by a stuff-the-ballot-box campaign that swung an incredible preponderance of classical Grammy nominations and awards to the Atlanta Symphony.

At that time, as Billboard readers will recall, NARAS officials promised action to prevent such an embarrassment from recurring. Unfortunately, it has become clear that NARAS has instead decided to do, effectively, nothing.

Since the day after the Grammy Awards telecast last February, the newly formed classical committee of the Recording Industry Assn. of America (RIAA) has attempted to work with NARAS to solve the problem. In return, we have received first vague promises of cooperation, then months of silence, and finally a self-fulfilling pronouncement that there was no time to remedy the situation before this year's awards.

We emphatically disagree.

To recap briefly what went wrong:

In August 1985, the Atlanta chapter of NARAS offered members of the Atlanta Symphony Orchestra and Chorus a "pro-rated," three-month NARAS membership for \$10 that would enable them to cast Grammy ballots. By no coincidence, the orchestra had several eligible recordings on a classical label.

With Atlanta chapter membership swelling 62% after the offer—from 265 to 430—those recordings received 12 Grammy nominations, including (according to published re-

ports) four of the original five nominations for classical album of the year. The votes resulted in four classical Grammys, including best album.

Press comments on the Atlanta awards ranged from "odd" (Boston Globe) to "ridiculous" (Los Angeles Times). The Philadelphia Inquirer's story was headlined, "A Classic Grab For a Grammy."

The situation prompted the long-

• Requiring new NARAS enrollees to serve one full year as paying members before becoming eligible to vote.

The NARAS response, such as it is, has been to eliminate the bargain-basement, three-month memberships. Period. But it remains temptingly feasible for Symphony Orchestra X to release an album, enroll its entire membership (at a still-affordable \$50 a head) in

the past year, NARAS officials have seemed actually to be praising the Atlanta chapter for an aggressive marketing campaign. It will be a sad day, though, when this sort of boosterism takes precedence over the credibility of the Grammys.

To date, our committee has more than held up its end of the bargain. We have pursued a course of patient dialog; we have presented suggestions, not ultimatums; and we have not prosecuted our case in the trade or consumer press.

The academy's apparent indifference to the problem has made it clear that we can no longer follow this course.

During the exchange of pleasantries that has thus far passed for negotiation on this issue, NARAS has suggested that a final resolution might have to await the appointment of a full-time NARAS president. This may or may not have been one more attempt to stall.

But now, in Joe Smith, the academy has a permanent president, whose choice is being applauded throughout the music industry. A fair and prompt airing of this problem *must* be made an immediate priority on Smith's agenda.

NARAS—like other award-giving organizations—has faced bloc-voting problems in the past. What makes classical bloc voting a uniquely dangerous practice is that in the entire musical world, there are no groups as large, as unified in their interests, and as uniformly qualified for NARAS membership as classical choirs and orchestras.

We can't wait another year, or two, or three. Our worst nightmares are being realized *right now*. The classical Grammys are becoming a bad joke.

### 'It will be a sad day when boosterism takes precedence over credibility'



Joseph F. Dash, senior vice president and general manager, CBS Masterworks, is chairman of the classical committee of the RIAA.

overdue formation of an RIAA classical committee, composed of executives of Capitol/EMI/Angel, PolyGram Classics (London, Deutsche Grammophon, and Philips), RCA Red Seal, MCA Classics, Nonesuch, and CBS Masterworks. In late April, the committee submitted a list of suggestions for future Grammy voting, including:

• Replacement of the final-nomination system with a special "craft" nominating committee of classical experts.

• Revision of voting criteria to limit orchestras or other continuing organizations of more than 25 members to one vote.

NARAS, and all but guarantee itself a Grammy because of the relatively small pool of classical voters.

Far-fetched? We have it on good authority that another U.S. orchestra is doing precisely this.

Should record companies now scurry to sign and enroll every available symphony orchestra? Should CBS Masterworks enroll the entire Mormon Tabernacle Choir? Will the Grammy for best classical album now always go to the record with the most musicians playing on it?

NARAS has an understandable interest in enrolling as many new members as possible. At times in

### Letters to the Editor

#### THE EXTRA INGREDIENTS

I share Michael Khan's concern about the demise of the LP (Letters, Oct. 18). He owns 400 LPs and two tapes, and he's angry. I have about 3,000 albums and 200 tapes. Imagine how I feel.

I'm not too mad yet, but will be if more companies follow Motown's lead. Motown and others are seeing the compact disk as a replacement for the LP, instead of recognizing that it offers yet another choice to the consumer.

The trusty old LP has many virtues, not the least of which is packaging. It surrounds your music with cardboard and decorates it with fantastic visuals. The album cover has always been a visual aid to the music it enclosed.

Another virtue is the extra goodies, something lots of album fanatics identify with. These include posters, stickers, lyric sheets, etc.

So let's not lose our heads too quickly over CDs. They do sound infinitely better, and I intend eventually to buy a player when the hype dies down and my pockets are richer. But I'll want one primarily to have CD versions of albums I consider the classics of my collec-

tion.

Until then, I will continue to stand by the LP and continue to buy it, maybe for sentimental reasons. But that's my choice.

Richard Crist  
Kingston, N.Y.

#### A PLEA FOR COEXISTENCE

It's extremely disturbing to learn that most—if not all—major labels are encouraging the sale of compact disks rather than LPs this Christmas. To many people, placing so many promotional dollars on CD is like calling for an early death of the LP.

Certainly the CD is a marvel of technology. But technology is not always where it's at. Packaging plays a key role in marketing. If a particular LP catches our eye, we pick it up and a sale often follows. The CD, on the other hand, is small. Most often it isn't even noticed unless the customer is looking for a specific disk.

Where is all this leading? New acts will find it even more difficult to win public attention at the store level. The result will be more reliance on personal appearances, concerts, and video for the new and

developing act.

I'm not arguing for the removal of CD. That would be ludicrous. Instead, I feel there should be coexistence of both configurations.

Anthony Seow  
Agincourt, Ontario

#### FORCE-FEEDING CD

Record executives must be sitting on their brains. Don't they have access to research departments? Why are they so hell-bent on killing off LPs and forcing compact disks down the throat of the public?

Research indicates that most of the record-buying public is 12 to 18 years old. How many of those people do you suppose have CD players? What will happen is that one person with a CD player will make cassette copies for his friends who neither have players nor want them.

Mike Love  
Chicago

#### GILDING THE LILY

Why is it that no matter what the label, whenever megaartists put out anything—old or new—attention is immediately turned to them,

and almost all effort at promoting new or less-established artists is put on the back burner?

I have some examples. All of us at retail know that Lionel Richie's new album will go multiplatinum by January, even without any advertising. Radio will take care of him. And \$300,000 for one Richie video, as has been reported! Is that really necessary? There are other Motown acts that could profit from some of this attention.

An A&M representative told me the other week that a push on one act had been relaxed because of the new Police album. What's the deal, guys?

To advertisers I shout: Give more artists more space. Why spend extra effort and money on something you know will sell?

Marc Ferry  
Dallas

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

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N.Y. 10036  
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telex 710 581-6279  
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# Labels Increasing Service Of Promo-Only CDs

BY STEVE GETT

**NEW YORK** A number of major labels have begun to support new product by servicing radio with promotional compact disks. Leading the field is A&M, which has issued promo-only CD singles on 38 Special, OMD, and the Police. The label has also put out an eight-song sampler featuring such new artists as Double and David + David.

"The feedback we got straight away was that people paid more attention to the music," says A&M general manager Bob Reitman. "We started earlier this year with the 38 Special one, servicing about 1,000 copies to major-market top 40 and AOR stations and through the trade. Then we did the sampler, 'A Year Ago We Hadn't Heard Of Them Either,' which we also sent out to adult contemporary because it featured

some AC-oriented artists."

RCA issued a limited-edition CD of "Dreamtime," the leadoff single from Daryl Hall's "Three Hearts In The Happy Ending Machine" album. The label subsequently put out a four-cut Eurythmics' live set, featuring songs from the group's "Revenge" album.

Plans call for Ariola to service radio with a CD version of Carly Simon's latest single, "Coming Around Again," by the end of November. Like RCA, Ariola will present the Simon song in a jewel box package; A&M has used the Digi-Pak.

Of A&M's decision to continue its CD promo series with OMD's "Forever (Live & Die)" and the Police's "Don't Stand So Close To Me '86," Reitman says, "My philosophy in marketing records is that you can't change the music, you can only change the environment in which it's

perceived. The better the environment, the greater the likelihood you'll get positive response.

"Here's the analogy: You can invite someone to dinner and either serve them steak or a hamburger. My sense is that the conversation will be a little nicer over the steak. So there's a chance you can manipulate the environment a bit."

Reitman adds, however, that A&M will remain selective in terms of future promo CD releases. "We don't want to institutionalize them, because when you do that, it becomes predictable and defeats the purpose of a special piece," he says.

Columbia is said to be planning a promo-only CD sampler to coincide with the upcoming CD releases of 14 Rolling Stones albums originally issued by Atlantic. A black vinyl sampler of Bruce Springsteen's live box set is reportedly planned but is un-

likely to come out on CD.

Island recently sent out a number of U.K. import CD copies of the Frankie Goes To Hollywood single "Rage Hard." Similarly, Epic distributed British promo CDs of FM/u.k.'s debut album. Manhattan plans to provide radio with a CD of Rob Jungklas' album in December, but this will not be available commercially.

Other labels have serviced radio with CD versions of albums before

their retail release—these include current product from R.E.M. and Glass Tiger—and indicate that they are considering the possibility of special CD promo items for 1987.

Programmers—especially in the album rock format—welcome the trend. Most labels have established discount CD servicing to radio, but many programmers opt to buy them or arrange trades with retail to obtain CDs on a timely basis.

## Washington Roundup

BY BILL HOLLAND

**IS THE FEDERAL** Communications Commission going to ask Howard Stern's employer to respond to allegations that he has broadcast obscene or indecent language? According to an FCC spokesperson, Mass Media Bureau chief James McKinney has put the matter "on hold for a while." No reason has been given, but there are indications from insiders that McKinney may have found Stern's statements in submitted air checks to be, as one put it, "more borderline rather than over the border." Apparently, letters to Infinity Broadcasting are still being reviewed.

**MEANWHILE,** THE FCC HAS received a reply from the chancellor of the Univ. of California at Santa Barbara on allegations that the college's station, KCSB-FM, had aired a song in July with obscene or indecent language. University officials said they have no power to censor content of student broadcasters. The station manager said a new policy will be proposed to play such material later at night, when there will be less chance of children listening. FCC officials will now review the reply, characterized as disorganized and "patchwork" by insiders.

**FCC CHAIRMAN** Mark Fowler continues to draw congressional ire over his decision to re-examine the commission's policy of awarding preferences to minorities and wom-

en in comparative license renewal cases. The chairman of the House Telecommunications Subcommittee, Tim Wirth, D-Colo., along with vocal subcommittee critics, wrote to Fowler saying that the subcommittee has compiled an "exhaustive record illustrating the need to increase female and minority ownership of broadcast properties," and, further, that Congress has determined that it wants the preferences.

**BEV BROWN,** RADIO BOARD chairman of the National Assn. of Broadcasters, announced recently that NAB will backstop the voluntary standards to improve AM radio fidelity. The standards, developed by a committee of broadcasters and manufacturers and unveiled at Radio '86 in September, are open to comment until January. They would make AM sound close to the quality of FM broadcasts. NAB's small market radio committee also endorsed the standards Oct. 30 and wants the NAB to push for greater acceptance of AM stereo.

**COMRADE KASEM'S** TOP 40 countdown? Not all that far-fetched. One of the ideas to come out of the recent Reagan-Gorbachev Iceland summit was reciprocal programming—with a U.S. eye on stopping the jamming of Voice of America broadcasts by the Russians. Proposals include beaming down Russian audio and video programming to stations here or permitting the Soviets to buy time on American stations. Gorbachev supposedly likes the idea. Swell.

**THE FCC** has granted a waiver of its rule permitting only one media property per market to the Malrite Communications Group. Malrite will now be able to keep WHK/WMSM Cleveland, although it has purchased the UHF indie WOIO-TV there, which for some years has operated in the red. The commission said that teaming it up with the successful stations would be in the public interest because of the extra income Malrite could pump into it.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

Forget about movie soundtracks—television may be a more influential vehicle for creating hits at radio. First it was the "Miami Vice"-generated successes, then soap opera supersingle "Friends & Lovers." Now, **WHTZ** "Z-100" New York music director **Frankie Blue** says, the NBC-TV show "Family Ties" has made a hit of Billy Vera & the Beaters' "At This Moment" (Rhino). The song has been used on the show for the last two months and reportedly draws zillions of inquiries at NBC. According to Blue, the ballad pulled 100 phone requests after one day on Z-100's airwaves. (Vera, by the way, is a veteran who recorded for Atlantic in the mid-'60s. The song is part of a Rhino album, "By Request: The Best Of Billy Vera & The Beaters.") Also burning up the phones at Z-100, says Blue, is the Bangles' "Walk Like An Egyptian" (Columbia), a No. 2 phoner after three weeks of play.

### BLACK/URBAN

Coming off a market-sweeping summer book (see story, page 1), **WVEE** Atlanta PD **Ray Boyd** says he is in the midst of a calm before the storm of hot holiday releases but that the pickings are a little slim at the moment. Nonetheless, Bobby Brown's "Girlfriend" (MCA) is a strong-sounding add, Boyd says. "There's no question this has heavy teen appeal," the PD says of the former New Edition member's first solo outing. "To me, the melody is similar to that of 'Me & Mrs. Jones,' and I think that'll give it some effect on the 18-24 and 24-34 demos." El DeBarge's "Someone" (Gordy/Motown) is "simply another good El cut" from an artist whose general sound always sells, says Boyd. Another strong mover, he reports, is Isaac Hayes' "Ike's Rap/Hey Girl" (Columbia).

### ALBUM ROCK

**WDHA** Dover, N.J., PD **Mike Boyle** says Don Dixon is breaking nicely from the producer ranks with "Praying Mantis" (Enigma). "It's a tongue-in-cheek-type tune," Boyle says, noting that the song has been available as an import for more than a year. The Beastie Boys' "Gotta Fight For Your Right To Party" (Def Jam/Columbia) is "going to crop up on a lot of metal shows," Boyle predicts. At **WDHA**, the song is spinning in night shifts, an add motivated by the band's cult following and a strong sales pattern. "It's an up-tempo rock-anthem song," Boyle reports. Detroit newcomer **Toby Redd** is off to a good start with its debut, "Every Time I Run" (RCA). "This is a spirited rock'n'roll song without the synthesizers," Boyle says. Finally, Boyle recommends a rocked-up remix of Gene Loves Jezebel's "Desire" (Geffen).

### COUNTRY

**KOLO** Reno, Nev., PD **Tony Thomas** encourages colleagues not to underestimate audiences when considering Paul Simon's "Graceland," which Warner Bros. recently serviced to country. "The first time we played it, we got very positive, almost all female responses. No negatives at all," Thomas reports. "It may not go top 10, but it adds a nice bit of diversity." Newcomer **Patty Loveless** put forth a very strong vocal performance in "Wicked Ways" (MCA), Thomas says of the "up-tempo, country rock tune." **Crystal Gayle's** "Straight To The Heart" (Warner Bros.) "is a song you'll be hearing everywhere in a month or two," says Thomas. "I just saw her introduce it to a live concert audience, and it drew a tremendous reaction." **Marty Stuart's** "Do You Really Want My Lovin'" (Columbia) was co-written by the late Steve Goodman, whose good-natured writing ability is well represented here, Thomas says. "It's a good country song with a honky tonk feel to it." Finally, Thomas says the Almost Brothers have "hit their stride" with "I Don't Love Her Anymore" (MTM).

KIM FREEMAN

## ...newslines...

**DOYLE ROSE** is promoted to VP/station operations for the six-market Emmis Broadcasting chain. Previously, Rose was an Emmis regional VP and oversaw KPWR Los Angeles and his home-base outlet, WLOL Minneapolis. Emmis' other properties are WQHT New York, KSHE St. Louis, and WENS Indianapolis.

**NATIONWIDE BROADCASTING** makes KZZP-AM-FM Phoenix, Ariz., PD Guy Zapoleon and WNCI Columbus, Ohio, PD Bill Richards directors of programming services, newly created positions. Both will continue supervising programming at their respective stations, but will also oversee other chain properties. For Zapoleon, those assignments include KISW Seattle; KZAP Sacramento, Calif.; KWSS San Jose, Calif.; KLUC/KMJJ Las Vegas, Nev.; and WBJW Orlando, Fla. Richards will now oversee WPOC Baltimore; WGAR-AM-FM Cleveland; WKZL Winston-Salem, N.C.; and KRQ Tucson, Ariz. The posts were created as a result of the departure of Dave Van Stone, who left Nationwide in October to join Western Cities' KMLO Boulder, Colo.

**KHOP-FM** Modesto/Stockton, Calif., has been bought by Fuller-Jeffrey Broadcasting for \$6 million. The adult contemporary station was sold by the Pete Pappas Co. Blackburn & Co. brokered the deal.

**WEPM/WKNZ** Martinsburg, W.Va., will be bought by the Prettyman Broadcasting Co. for \$2 million. The seller of the country and adult rock outlets is Elektra Broadcasting Corp. Prettyman also owns WICO-AM-FM Salisbury, Md., and WYUS/WAFL Milford, Del.

# wanted: Dead Or Alive!



wanted: By over 450,000 rabid fans in the U.S. alone as Dead Or Alive's debut album, "Youthquake," approaches GOLD!

wanted: By the thousands of dance floor addicts who made last year's hit single, "You Spin Me Round (Like A Record)," the No. 1 dance record for months on end!

wanted: By U.S. radio who are playing Dead Or Alive's smashing new single, "Brand New Lover," to death. From their eagerly-awaited new album, "Mad, Bad And Dangerous To Know"<sup>FE-0572</sup>! Which comes armed with two killer videos in regular and extended video mix versions!

wanted: By the whole !@#S%& world!

Dead Or Alive. "Mad, Bad And Dangerous To Know."  
Featuring the new 7" and 12" "Brand New Lover."  
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Management: Chris Morrison for C.M.O. International Ltd.

North American Management Consultant: Jerry Jaffe.

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**Up Against City Hall.** Shannon has New York City Hall as a backdrop as she helps kick off the annual Harlem Week festivities with WRKS New York. Shannon performed selections from her recent Atlantic album on the steps of the building. Pictured, from left, are album producer Russell Taylor, Shannon, WRKS New York air personality Chuck Leonard, and Atlantic's Simo Doe.



**Dancin' In The Street.** Staffers from WJMK Chicago lead their Baby Boomers Band in a dancing parade through the streets of Oak Park, Ill. The band tuned in its boom boxes as WJMK played suitable baby-boomer marching music. Seated in the station's Pontiac GTO are, from left, air talents John Charleston, Dick Biondi, and Scott Wagner.



**Grand Toto.** The grand-prize winner is selected in the United Stations Programming Network/Chewels contest by members of Toto. The drawing was held at the USP studio after an interview session to discuss the band's latest release, "Fahrenheit." Shown, from left, are USP's Rich Vestuto; USP director of artist relations Janice Ginsberg; Toto members David Paich, Steve Porcaro, and Jeff Porcaro; and USP VP/Eastern sales Dick Kelley.



**Windy City Silver.** It's a sterling moment for WJJD-AM Chicago morning man Clark Webber as the station throws him a silver anniversary party. Webber has been active in Chicago radio for 25 years. Standing next to Webber is station producer Keena Leonard.



**Broadcast Hitch.** WBLM Portland, Maine, station celebrity Frenchie Gagne pours the wedding toast for Mr. and Mrs. Curt Shaw following the live broadcast of the ceremony. The couple got hitched on the station's "Remarkable Wedding" segment. The entire state of Maine was invited to attend.



**Live From The Restaurant Booth.** WNEW-FM New York celebrates its 19th birthday with its annual live broadcast from the booth of New York's Hard Rock Cafe. Guest artists stopped by during the weeklong celebration to play guest DJ and be interviewed. Celebrating, from left, are Journey's Neil Schon, WNEW afternoon legend Scott Muni, Journey's Steve Perry and Jonathan Cain, and pinch-hitting morning man/station PD Charlie Kendall.

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# VOX JOX



by  
Kim  
Freeman

**WZYQ** "Z-104" Frederick, Md., morning man and PD **Kemosabi Joe** is leaving the leading top 40 station after eight years there for the afternoon post at new hit outlet **KHYI** Dallas. Z-104 VP/GM **Howard Johnson** says afternoon man **Brother Bear** is already tagged to fill Joe's PD shoes. "We are very excited for Kemosabi," says Johnson. "He and I have been talking about this possibility for a period of years, so we were quite prepared." Joe's departure opens a hot morning slot at Z-104, and hopeful jocks should speed t&r kits along to Bear.

Meanwhile, at **KHYI**, VP/programming **Mark Driscoll** reports a hot new morning show is set to arrive soon. Furthermore, he corrects our erroneous report in the previous issue that **Randi Rockett** was appointed PD. Rockett was an air talent who dabbled in the music department to begin with, and she was subsequently let go. "She just didn't work out quite right," says Driscoll.

**ROBERT WALKER** and **Bill Tanner** are back together again: **WPOW** Miami PD Tanner has wooed Walker away from his VP/programming post at **WHYI** "Y-100" Miami. Walker will be chairing **WPOW**'s 1-5 p.m. shift, while **Don Cox** moves into evenings. Tanner and Walker had worked together at Y-100 for several years, and sources say Tanner has been trying to get Walker over to **WPOW** for quite a while. Good sources also say that Tanner may take on an air shift soon, possibly giving Walker some programming responsibilities.

**KTKS** "Kiss 106" Dallas adds several members to its top 40 staff. Former **KEGL** Dallas promotion director **Kelly Wendorf** resurfaces quickly in the same post at Kiss 106. Wendorf is joined at the Gannett outlet by former **KEGL** intern **Joy Melendy**, Kiss' new assistant promotion director. Plus, the station has two new personalities. **Don Crockett** arrives in middays from the PD post at **KISR** Fort Smith, Ark., and **Dr. Drex** ships into the evening slot from his last gig, at **KTFM** San Antonio, Texas. They replace **Jim Zippo** and **Randy Chambers**, respectively.

**THE REAL KISS**, **KISS** San Antonio, reportedly just shifted its album rock fare to hard rock/heavy metal. That's under the direction of rock veteran **Trip Reeb**.

Los Angeles rock radio irregular **Frazer Smith** recently launched the "Saturday Night Fraze" weekly show on young classic rocker **KLSX** there. The station's cute re-

lease listed Smith's credentials at local rockers **KROQ**, **KMET**, and **KLOS**, and a hopefully fictitious stint at **K-MART**, where he claims to have been the voice behind the legendary **Blue Light Specials**.

**SHADOW STEVENS** is busy putting the doo-dah into Booth American's **WZZP** "Zip 104" South Bend,

## Kemosabi Joe on the warpath at KHYI Dallas

Ind., station, where he's the top 40's newly installed PD. Stevens was the former assistant PD at the old **WGCL** Cleveland (now **WNCX**) through the summer of 1985. He then returned to Cincinnati as evening man at Booth's **WVWK**. Zip 104 "sounded like Bore 104 when I got here," says Stevens, adding that Booth is now supplying him with "whatever it takes to take over the market." Part of that involved "buying most of the tickets" to an **Eddie Money** concert for giveaways, he says.

"**WE'RE GOING TO TAKE** A good, hard look at it," says Edens executive VP **Michael Osterhaut** with regard to what the company will do with new acquisition **KLZZ-AM-FM**, San Diego, Calif. (Billboard, Nov. 8). There are market worries that **WRBQ** "Q-105" Tampa, Fla., PD **Randy Kabrich** will be shipped West to **KLZZ**. Osterhaut says, "I'm not sending Randy anywhere. But, Randy does consult all of our stations, as does [WRBQ operations manager] **Mason Dixon** and other members of our team. So, they'll be involved on that level." Osterhaut is mum on what **KLZZ**'s future format may be. It's now a classic rocker. Don't forget that **Kabrich** was at **KCBQ** San Diego when it was quite a rocker several years ago.

Observers should watch for more growth in the Edens chain. "We love the Sun Belt, but there's a lot of markets we want to be in," Osterhaut says. "You find me someone who wants to sell us something in Atlanta and we'll be there!"

Longtime top 40 outlet **KBOY** Medford, Ore., is undergoing a shift toward album rock. Progressively minded **John Napier** is the new music director and afternoon driver... In Boston, progressive rocker **WFNX** ups weekend **Bill Abbate** to local music director. He'll continue his afternoon news/sports commentaries and the "Boston Rocks" show on Sundays... In Schenectady, N.Y., **Tom Parker**

becomes PD at hit outlet **WGFM**. He joined the station in 1980 and moved up through the ranks as an air talent and then music director.

**THE FORMAT** and ownership change at **WMKR** Baltimore to **AC WVMX** "We Mix 106" leaves plenty of good radio folks looking for new gigs. One of those is **GM Scott Frothingham**, who was at the top 40 for only four months before the change came down.

**John Bodnar** is back at Metro-media's "lite" **AC, WASH-FM** "Easy 97," where he takes on PD duties in addition to his morning-man chores. Country outlet **KVET** Austin, Texas, brings **Cindie Brooks** on as afternoon air talent. She's direct from the midday slot at **WNOE** New Orleans, where she worked for six years.

**ROCKER JOHN PARR** is a strong candidate for the **WNEW-FM** New York morning shift. At least that's what PD **Charlie Kendall** would have had you believe during one of many clever covers he's orchestrated while seeking a replacement for the "Breakfast Club" feature. During a recent morning show, Kendall did a hilarious bit trying to convince Parr that his schedule wouldn't interfere with doing **WNEW**'s a.m. shtick.

Later in the week, Kendall excused himself from interim morning duties, saying he was "going to the mountain" for divine inspiration on whom to hire. So far, it's been the most entertaining non-show show we've heard in a long time. And, naturally, there have been lots of morning music and liners to that effect, an obvious counter to the all-talk approach of competitor **WXRK** "K-Rock."

**THE HELICOPTER CRASH** that killed **WNBC** traffic reporter **Jane Dornacker** (Billboard, Nov. 8) was reportedly caused by a mechanic's error in installing the vehicle's clutch three weeks ago. That report surfaced in a Nov. 4 **New York Times** report, which stated that the mechanic volunteered the clutch information during a federal investigation of the accident.

New motto updates: **KITS** San Francisco is now calling itself "Live 105," and sources there say it sounds like the station is positioning itself to fill the adventurous and progressive void left by the **KQAK**'s demise... **Emmis' WQHT** changed its ID from "Hot 103.5" to "Hot 103."

**TRAVEL LOG:** We're looking forward to seeing many of you at the **Young Black Programmers Coalition** convention Friday and Saturday (14-15) at Houston's Hyatt Regency Hotel... Unfortunately, that'll keep us from attending the **Loyola Radio Conference**, held that same weekend in Chicago's Holiday Inn Mart Plaza. The 17-year-old confab attracts college and high-school radiophiles, with a schedule of seminars that ought to prepare them nicely for commercial radio futures. Keynote speaker is **WBBM-TV** Chicago's **Bill Kurtis**, while **WKQX** Chicago's **Robert Murphy** is bringing his morning crew in for a seminar.

# ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	
				★★ NO. 1 ★★	
1	1	3	6	<b>THE PRETENDERS</b> SIRE	DON'T GET ME WRONG
2	2	2	7	<b>BILLY IDOL</b> CHRYSALIS	TO BE A LOVER
3	4	6	8	<b>JOHN FOGERTY</b> WARNER BROS.	CHANGE IN THE WEATHER
4	3	4	10	<b>BRUCE HORNSBY</b> RCA	THE WAY IT IS
5	6	11	6	<b>BOSTON</b> MCA	WE'RE READY
6	7	9	6	<b>KBC BAND</b> ARISTA	IT'S NOT YOU, IT'S NOT ME
7	12	25	3	<b>DON HENLEY</b> GEPHEN	WHO OWNS THIS PLACE
8	14	28	3	<b>STEVE MILLER</b> CAPITOL	I WANT TO MAKE THE WORLD
9	10	16	5	<b>GEORGIA SATELLITES</b> ELEKTRA	KEEP YOUR HANDS TO YOURSELF
10	11	15	4	<b>THE POLICE</b> A&M	DON'T STAND SO CLOSE TO ME '86
11	9	10	8	<b>TIL TUESDAY</b> EPIC	WHAT ABOUT LOVE
12	5	1	11	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS	HIP TO BE SQUARE
13	19	24	4	<b>BENJAMIN ORR</b> ELEKTRA	STAY THE NIGHT
14	17	19	5	<b>PETER GABRIEL</b> GEPHEN	THAT VOICE AGAIN
15	20	26	21	<b>GENESIS</b> ATLANTIC	LAND OF CONFUSION
16	16	20	6	<b>RIC OCASEK</b> GEPHEN	TRUE TO YOU
17	23	29	5	<b>BOSTON</b> MCA	COOL THE ENGINES
18	8	8	11	<b>STEVE WINWOOD</b> ISLAND	FREEDOM OVERSPILL
19	26	31	5	<b>TALKING HEADS</b> SIRE	PUZZLIN' EVIDENCE
20	13	5	8	<b>BOSTON</b> MCA	AMANDA
21	29	33	4	<b>DAVID &amp; DAVID</b> A&M	SWALLOWED BY THE CRACKS
22	30	35	4	<b>THE STABILIZERS</b> COLUMBIA	ONE SIMPLE THING
23	35	45	3	<b>TRIUMPH</b> MCA	TEARS IN THE RAIN
24	21	13	13	<b>BON JOVI</b> MERCURY	YOU GIVE LOVE A BAD NAME
25	25	27	6	<b>WANG CHUNG</b> GEPHEN	EVERYBODY HAVE FUN TONIGHT
26	46	—	2	★★★ POWER TRACK ★★★	
				<b>ERIC CLAPTON</b> MCA	IT'S IN THE WAY YOU USE IT
27	33	41	3	<b>R.E.M.</b> I.R.S.	SUPERMAN
28	38	44	4	<b>EDDIE MONEY</b> COLUMBIA	WE SHOULD BE SLEEPING
29	42	—	2	<b>THE PRETENDERS</b> SIRE	MY BABY
30	37	—	2	<b>SURVIVOR</b> SCOTTI BROS.	IS THIS LOVE
31	43	—	2	<b>KANSAS</b> MCA	ALL I WANTED
32	15	7	11	<b>RIC OCASEK</b> GEPHEN	EMOTION IN MOTION
33	18	18	7	<b>TINA TURNER</b> CAPITOL	BACK WHERE YOU STARTED
34	34	36	6	<b>IGGY POP</b> A&M	CRY FOR LOVE
35	24	14	9	<b>TIMBUK 3</b> I.R.S.	THE FUTURE'S SO BRIGHT
36	36	43	4	<b>RATT</b> ATLANTIC	DANCE
37	41	49	3	<b>BON JOVI</b> MERCURY	WANTED DEAD OR ALIVE
38	28	23	13	<b>TALKING HEADS</b> SIRE	WILD, WILD LIFE
39	NEW	—	1	★★★ FLASHMAKER ★★★	
				<b>LONE JUSTICE</b> GEPHEN	SHELTER
40	22	12	7	<b>BAD COMPANY</b> ATLANTIC	THIS LOVE
41	NEW	—	1	<b>BILLY IDOL</b> CHRYSALIS	DON'T NEED A GUN
42	NEW	—	1	<b>STEVIE RAY VAUGHAN</b> EPIC	SUPERSTITION
43	31	21	14	<b>DAVID &amp; DAVID</b> A&M	WELCOME TO THE BOOMTOWN
44	32	22	11	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS	JACOB'S LADDER
45	NEW	—	1	<b>BOB GELDOLF</b> ATLANTIC	THIS IS THE WORLD CALLING
46	NEW	—	1	<b>PAUL SIMON</b> WARNER BROS.	GRACELAND
47	27	17	8	<b>BILLY SQUIER</b> CAPITOL	LOVE IS THE HERO
48	48	—	2	<b>HOWARD JONES</b> ELEKTRA	YOU KNOW I LOVE YOU DON'T YOU
49	39	32	15	<b>EDDIE MONEY</b> COLUMBIA	TAKE ME HOME TONIGHT
50	40	30	8	<b>THE OUTFIELD</b> COLUMBIA	EVERYTIME YOU CRY

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

## Featured Programming

**ROBERT P. KIPPERMAN** is named vice president of the CBS Radio Networks. Kipperman takes over immediately from Richard Brescia, who has resigned. Another change has **Michael Ewing** named VP/marketing. He will be reporting to Kipperman.

Kipperman has been with CBS for 19 years and has been VP/GM of CBS Radioradio since 1981. He will be responsible for programming, production, and promotion for CBS Radio Networks, CBS Radio-Radio, and the syndicated programming unit.

Ewing also comes to his post with a long affiliation with CBS. Coming to the network after working for two CBS O&Os, Ewing has been VP/GM of the CBS Radio Network since 1982. He will be responsible for sales and affiliate relations for the three mentioned units.

**PRO MEDIA** has bought the rights to **Narwood Productions' "Country Close-Up."** Based in New York, ProMedia was launched 15 years ago with **"The Blimp,"** a shortform series initially geared toward album rock outlets. Since then, ProMedia has grown to offer several shortform, comedy, and general-information programs.

"Country Close-Up" is ProMedia's first longform offering, and company president **Bill Quinn** says much is being done to enhance the show. The first change will be the addition of a guest co-host each month. **Lon Helton** will continue as program host, with T.J. Sheppard being the first to fill the guest chair. On the promotion side, ProMedia is now arranging concert-ticket and T-shirt giveaways for affiliates, and a package of 30-second vignettes from "Country Close-Up" will be offered to highlight the show.

"Country Close-Up" came to ProMedia with affiliates in 37 of the top 50 markets, says Quinn. Quinn says the format's national situation is somewhat similar to that of album rock's. "In many major markets," Quinn says, "you might only see one or two country stations. So we don't see the proliferation of country stations themselves."

Narwood initiated the show in 1982 with Glen Campbell as host. Narwood's **Ellen Silver** says ProMedia approached Narwood with a satisfactory offer but would not elaborate on what that offer entailed or why the company chose to sell "Country Close-Up."

At this time, Narwood continues to syndicate the shortform rock news feature **"Rock Notes."** Primary work at Narwood these days is as a production studio, but the company is considering restarting its MOR program, **"The Music Makers."**

**THE SHERIDAN Broadcasting Network** of Pittsburgh, Pa., will be simulcasting the radiothon portion of this year's **"Lou Rawls' Parade Of Stars."** This is the third year of the TV/radio benefit, which aids the United Negro College Fund. The six-hour event takes place on Dec. 27 and is scheduled to run from 6 p.m.-midnight, EST.

Scheduled artists for this year's gala include Aretha Franklin, Freddie Jackson, and Diahann Carroll, among others. Sheridan can be contacted at 412-281-6751 for more information.

**MUTUAL BROADCASTING System** has two three-hour country music specials for the Thanksgiving table. For the sixth consecutive year, Mutual will present **"The Great Entertainers,"** spotlighting the CMA's entertainer-of-the-year category. The two-course holiday special will feature this year's winner, **Reba McEntire**, and other winners from the past 20 years. **Lee Arnold** of Mutual's **"On A Country Road"** and **WHN New York** is hosting, and the show is available on disk or via satellite.

Also from Mutual for the Thanksgiving weekend is **"Moonlight, Memories & Miller."** **Jimmy Stewart**, who portrayed the bandleader in the film biography **"The Glenn Miller Story,"** will host the three-hour special, which chronicles the life and music of Miller. Stewart will share his thoughts and reminiscences on Miller and the big-band era and play a mix of Miller's famous compositions and arrangements as well as excerpts from **"The Glenn Miller Story."**

PETER J. LUDWIG

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

Nov. 14-16, **Jimi Hendrix, Legends Of Rock**, NBC Radio Entertainment, two hours.

Nov. 14-16, **The Bee Gees**, Special, CBS Radioradio, three hours.

Nov. 14-16, **Gary Morris**, Country Today, MJI Broadcasting, one hour.

Nov. 14-16, **Robert Palmer**, Superstars Rock Concert, Westwood One, 90 minutes.

Nov. 14-16, **Neil Young, Paul Simon, Dr. & the Medics**, Rock Chronicles, Westwood One, one hour.

Nov. 14-16, **Motorhead**, Metalshop, MJI Broadcasting, one hour.

Nov. 14-16, **Jean Carne**, Star Beat, MJI Broadcasting, one hour.

Nov. 15, **Sting, Billy Squire, Bananarama**, Party America, ABC Radio Networks, two hours.

Nov. 15, **John Lee Hooker, Heidi Bohay**, Highlights, DIR Broadcasting, three hours.

Nov. 15, **Forester Sisters**, The American Eagle, DIR Broadcasting, 90 minutes.

Nov. 15-16, **Rebbie Jackson, Jeffrey Daniel**, Urban Music Magazine, Syndicate It Productions, one hour.

Nov. 15-16, **The Byrds, Herman's Hermits**, Reelin' In The Years, Global Satellite Network.

Nov. 15-16, **Billy Idol**, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 15-17, **Billy Joel**, Rock Watch, United Stations, three hours.

Nov. 16, **Bruce Springsteen**,

**Don Henley**, Powercuts, Global Satellite Network, two hours.

Nov. 16, **Heart, King Biscuit Flower Hour**, DIR Broadcasting, one hour.

Nov. 16-22, **John Parr**, Rock Over London, Radio International, one hour.

Nov. 17, **David Bowie, Roxy Music, Mott The Hoople, T. Rex, Pioneers In Music**, DIR Broadcasting, one hour.

Nov. 17, **Steve Miller**, Rockline, Global Satellite Network, 90 minutes.

Nov. 17-23, **Eddie Money**, Rock Today, MJI Broadcasting, one hour.

Nov. 17-23, **Glenn Jones, Shirley Jones**, Special Edition, Westwood One, one hour.

Nov. 17-23, **Steve Winwood**, Off The Record Specials With Mary Turner, Westwood One, one hour.

Nov. 17-23, **Genesis**, BBC Concert Classic, Westwood One, 90 minutes.

Nov. 17-23, **Paul Simon**, Part One, Pop Concerts & Star Trak Profiles, Westwood One, one hour.

Nov. 17-23, **Big Country**, Line One, Westwood One, one hour.

Nov. 21, **Mike Rutherford, Paul Stanley, Billy Squier, Scott Muni's Ticket To Ride**, DIR Broadcasting, one hour.

Nov. 21-23, **Saxon**, Metalshop, MJI Broadcasting, one hour.

Nov. 21-23, **Howard Hewitt**, Star Beat, MJI Broadcasting, one hour.

Nov. 21-23, **Genesis**, Rock Watch, United Stations, three hours.

Nov. 21-23, **Gatlins**, Country Today, MJI Broadcasting, one hour.

Nov. 21-23, **Toto**, Countdown America, United Stations, four hours.

Nov. 21-23, **Diana Ross**, Motor City Beat, United Stations, three hours.

Nov. 21-23, **Carly Simon**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 22-23, **Luther Vandross**, Urban Music Magazine, Syndicate It Productions, one hour.

FOR WEEK ENDING NOVEMBER 15, 1986

### Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
88 REPORTERS	ADDS	ON
BILLY JOEL THIS IS THE TIME COLUMBIA	17	17
ANITA BAKER CAUGHT UP IN THE RAPTURE ELEKTRA	14	15
MIAMI SOUND MACHINE FALLING IN LOVE (UH-OH) EPIC	13	47
BILLY OCEAN LOVE IS FOREVER JIVE	13	64
RIC OCASEK EMOTION IN MOTION GEFEN	12	57

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard

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## HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	THE NEXT TIME I FALL WARNER BROS. 7-28597	★ ★ NO. 1 ★ ★ 1 week at No. One ♦ PETER CETERA WITH AMY GRANT
2	2	3	7	LOVE WILL CONQUER ALL MOTOWN 1866	♦ LIONEL RICHIE
3	4	8	8	HUMAN VIRGIN 2861/A&M	♦ THE HUMAN LEAGUE
4	3	1	11	I'LL BE OVER YOU COLUMBIA 38-06280	♦ TOTO
5	5	11	8	THE WAY IT IS RCA 5023	♦ BRUCE HORNSBY & THE RANGE
6	8	12	6	TRUE BLUE SIRE 7-28591/WARNER BROS.	♦ MADONNA
7	6	5	11	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
8	11	13	8	CALIFORNIA DREAMIN' CAPITOL 5630	♦ THE BEACH BOYS
9	7	4	13	THROWING IT ALL AWAY ATLANTIC 7-89372	♦ GENESIS
10	9	6	17	SWEET LOVE ELEKTRA 69557	♦ ANITA BAKER
11	16	27	3	LOVE IS FOREVER JIVE 1-9540/ARISTA	♦ BILLY OCEAN
12	20	25	5	EMOTION IN MOTION GEFFEN 7-28617/WARNER BROS.	♦ RIC OCASEK
13	10	7	11	TRUE COLORS PORTRAIT 37-06247/EPIC	♦ CYNDI LAUPER
14	15	17	6	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
15	13	9	16	STUCK WITH YOU CHRYSALIS 43019	♦ HUEY LEWIS & THE NEWS
16	12	10	10	WHEN I THINK OF YOU A&M 2855	♦ JANET JACKSON
17	17	22	7	THE LADY IN RED A&M 2848	CHRIS DEBURGH
18	22	28	4	AMANDA MCA 52756	BOSTON
19	28	—	2	FALLING IN LOVE (UH-OH) EPIC 34-06352	♦ MIAMI SOUND MACHINE
20	14	14	9	I JUST CAN'T LET GO WARNER BROS. 7-28605 DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM	
21	29	—	2	STAY THE NIGHT ELEKTRA 7-69506	♦ BENJAMIN ORR
22	19	16	9	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
23	24	26	7	TYPICAL MALE CAPITOL 5615	♦ TINA TURNER
24	30	36	3	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
25	31	35	3	STAND BY ME ATLANTIC 7-89361	♦ BEN E. KING
26	18	15	18	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
27	27	32	5	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS
28	23	18	12	A MATTER OF TRUST COLUMBIA 38-06108	♦ BILLY JOEL
29	25	23	22	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
30	40	—	2	HIP TO BE SQUARE CHRYSALIS 43065	♦ HUEY LEWIS & THE NEWS
31	NEW	—	1	SOMEWHERE OUT THERE MCA 52973	LINDA RONSTADT AND JAMES INGRAM
32	NEW	—	1	SHAKE YOU DOWN COLUMBIA 38-06191	♦ GREGORY ABBOTT
33	39	—	2	FOOLISH PRIDE RCA 5038	♦ DARYL HALL
34	38	38	4	WHERE DID YOUR HEART GO? COLUMBIA 38-06294	♦ WHAM!
35	26	19	16	LOVE ZONE JIVE 1-9510/ARISTA	♦ BILLY OCEAN
36	36	33	7	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA	♦ GLASS TIGER
37	21	20	20	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	♦ BERLIN
38	NEW	—	1	I'M FOR REAL ELEKTRA 7-69527	♦ HOWARD HEWETT
39	32	29	19	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	♦ STEVE WINWOOD
40	33	21	13	YOU CAN CALL ME AL WARNER BROS. 7-28667	♦ PAUL SIMON

Products with the greatest airplay gains this week. ♦ Videoclip availability. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



## POP SINGLES—10 Years Ago

1. **Tonight's The Night (Gonna Be Alright)**, Rod Stewart, WARNER BROS.
2. **The Wreck Of The Edmund Fitzgerald**, Gordon Lightfoot, REPRISE
3. **Love So Right**, Bee Gees, RSO
4. **Muskrat Love**, Captain & Tennille, A&M
5. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
6. **The Rubberband Man**, Spinners, ATLANTIC
7. **Rock'n Me**, Steve Miller Band, CAPITOL
8. **Just To Be Close To You**, Commodores, MOTOWN
9. **Beth**, KISS, CASABLANCA
10. **Do You Feel**, Peter Frampton, A&M

## POP SINGLES—20 Years Ago

1. **You Keep Me Hangin' On**, Supremes, MOTOWN
2. **Good Vibrations**, Beach Boys, CAPITOL
3. **Winchester Cathedral**, New Vaudeville Band, FONTANA
4. **Last Train To Clarksville**, Monkees, COLGEMS
5. **Poor Side Of Town**, Johnny Rivers, IMPERIAL
6. **Devil With A Blue Dress On/Good Golly Miss Molly**, Mitch Ryder & the Detroit Wheels, NEW VOICE
7. **I'm Your Puppet**, James & Bobby Purify, BELL
8. **96 Tears, ? & the Mysterians**, CAMEO
9. **If I Were A Carpenter**, Bobby Darin, ATLANTIC
10. **Rain On The Roof**, Lovin' Spoonful, KAMA SUTRA

## TOP ALBUMS—10 Years Ago

1. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
2. **The Song Remains The Same (Soundtrack)**, Led Zeppelin, SWAN SONG
3. **Blue Moves**, Elton John, WARNER BROS.
4. **Boston**, EPIC
5. **Frampton Comes Alive**, Peter Frampton, A&M
6. **Spirit, Earth, Wind & Fire**, COLUMBIA
7. **A Night On The Town**, Rod Stewart, WARNER BROS.
8. **Children Of The World**, Bee Gees, RSO
9. **One More For The Road**, Lynyrd Skynyrd, MCA
10. **Fly Like An Eagle**, Steve Miller Band, CAPITOL

## TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Supremes A Go-Go**, MOTOWN
4. **The Mamas & the Papas**, DUNHILL
5. **And Then . . . Along Comes The Association**, VALIANT
6. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
7. **Revolver**, Beatles, CAPITOL
8. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
9. **The Kinks Greatest Hits**, REPRISE
10. **The Sound Of Music (Soundtrack)**, RCA/VICTOR

## COUNTRY SINGLES—10 Years Ago

1. **Somebody Somewhere**, Loretta Lynn, MCA
2. **Living It Down**, Freddie Fender, ABC/DOT
3. **I'm Gonna Love You**, Dave & Sugar, RCA
4. **9,999,999 Tears**, Dickey Lee, RCA
5. **Good Woman Blues**, Mel Tillis, MCA
6. **Her Name Is . . .**, George Jones, EPIC
7. **Thinkin' Of A Rendezvous**, Johnny Duncan, COLUMBIA
8. **Show Me A Man**, T.G. Sheppard, HITSVILLE
9. **Hillbilly Heart**, Johnny Rodriguez, MERCURY
10. **Thank God I've Got You**, Statler Brothers, MERCURY

## SOUL SINGLES—10 Years Ago

1. **You Don't Have To Be A Star (To Be In My Show)**, Marilyn McCoo & Billy Davis Jr., ABC
2. **Enjoy Yourself**, the Jacksons, EPIC
3. **Love Ballad**, LTD, A&M
4. **Keep Me Cryin'**, Al Green, HI
5. **Dazz**, Brick, BANG
6. **Shake Your Rump To The Funk**, Bar-Kays, MERCURY
7. **Hot Line**, Sylvers, CAPITOL
8. **Catfish**, Four Tops, ABC
9. **The Rubberband Man**, Spinners, ATLANTIC
10. **Car Wash**, Rose Royce, MCA

# The Sound of the Town That Set Music

## On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

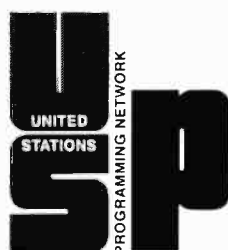
Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of MOTOR CITY BEAT, a new guaranteed ratings-grabber from US.

MOTOR CITY BEAT will include a focus on a different star or topic each week, with track after track of Detroit's best. Between

the tunes the artists will tell their stories in brief capsule form. Each show will also highlight a year in the history of the Motor City's music.

We'll play every one of your favorites: Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Mitch Ryder and The Detroit Wheels and scores of other superstars.

So don't spin your wheels. Call today and rev up your ratings with the hottest new show around!



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# POWERPLAYLISTS™

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

## 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

- 1 Cyndi Lauper, True Colors
- 2 Anita Baker, Sweet Love
- 3 The Human League, Human
- 4 Oran "Juice" Jones, The Rain
- 5 Madonna, True Blue
- 6 Boston, Amanda
- 7 Gregory Abbott, Shake You Down
- 8 Bon Jovi, You Give Love A Bad Name
- 9 Robert Palmer, I Didn't Mean To Turn
- 10 Stacey Q, Two Of Hearts
- 11 Carl Anderson & Gloria Loring, Friend
- 12 Cameo, Word Up
- 13 Tina Turner, Typical Male
- 14 Eddie Money, Take Me Home Tonight
- 15 Ben E. King, Stand By Me
- 16 Miami Sound Machine, Words Get In The
- 17 Lionel Richie, Love Will Conquer All
- 18 Ben E. King, Stand By Me
- 19 Janet Jackson, When I Think Of You
- 20 Huey Lewis & The News, Hip To Be Squa
- 21 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 22 Don Johnson, Heartbeat
- 23 No Nonsense, Point Of No Return
- 24 Peter Cetera With Amy Grant, The Next
- 25 New Edition, Earth Angel
- 26 Genesis, Land Of Confusion
- 27 Bruce Hornsby & The Range, The Way It
- 28 Midnight Star, Midas Touch
- 29 Wang Chung, Everybody Have Fun Tonight

**400**  
WHTZ FM

New York P.D.: Scott Shannon

- 1 Cyndi Lauper, True Colors
- 2 The Human League, Human
- 3 Oran "Juice" Jones, The Rain
- 4 Madonna, True Blue
- 5 Boston, Amanda
- 6 Gregory Abbott, Shake You Down
- 7 Anita Baker, Sweet Love
- 8 Bon Jovi, You Give Love A Bad Name
- 9 Robert Palmer, I Didn't Mean To Turn
- 10 Cameo, Word Up
- 11 Eddie Money, Take Me Home Tonight
- 12 Carl Anderson & Gloria Loring, Friend
- 13 Stacey Q, Two Of Hearts
- 14 Lionel Richie, Love Will Conquer All
- 15 Ben E. King, Stand By Me
- 16 Tina Turner, Typical Male
- 17 Miami Sound Machine, Words Get In The
- 18 Billy Joel, A Matter Of Trust
- 19 Janet Jackson, When I Think Of You
- 20 Peter Cetera With Amy Grant, The Next
- 21 Huey Lewis & The News, Hip To Be Squa
- 22 Nancy Martinez, For The Moment
- 23 Glass Tiger, Don't Forget Me
- 24 Duran Duran, Notorious
- 25 Bangles, Walk Like An Egyptian
- 26 Don Johnson, Heartbeat
- 27 Huey Lewis & The News, Stuck With You
- 28 New Edition, Earth Angel
- 29 Run-D.M.C., You Be Illin'
- 30 Lisa Lisa & Cult Jam With Full Force, A
- 31 Tina Turner/Brian Adams, Back Where I
- 32 Billy Vera & The Beaters, At This Mom
- 33 EX Billy Idol, To Be A Lover
- 34 EX Aretha Franklin, Jumpin' Jack Flash

**WLS**  
101.5 FM

Chicago P.D.: John Gehrón

- 1 Boston, Amanda
- 2 The Human League, Human
- 3 Eddie Money, Take Me Home Tonight
- 4 Peter Cetera With Amy Grant, The Next
- 5 Janet Jackson, When I Think Of You
- 6 Robert Palmer, I Didn't Mean To Turn
- 7 Huey Lewis & The News, Hip To Be Squa
- 8 Glass Tiger, Don't Forget Me
- 9 Bruce Hornsby & The Range, The Way It
- 10 Anita Baker, Sweet Love
- 11 Madonna, True Blue
- 12 Ben E. King, Stand By Me
- 13 The Pretenders, Don't Get Me Wrong
- 14 Lionel Richie, Love Will Conquer All
- 15 David & David, Welcome To The Boom
- 16 Talking Heads, Wild Wild Life
- 17 Ric Ocasek, Emotion In Motion
- 18 Tina Turner, Typical Male
- 19 Toto, I'll Be Over You
- 20 The Police, Don't Stand So Close To Me
- 21 Corey Hart, I Am By Your Side
- 22 Billy Idol, To Be A Lover
- 23 Miami Sound Machine, Words Get In The
- 24 Howard Jones, You Know I Love You
- 25 Carl Anderson & Gloria Loring, Friend
- 26 Genesis, Throwing It All Away
- 27 Steve Winwood, Freedom Overspill
- 28 O.M.D., Live And Die
- 29 Billy Joel, A Matter Of Trust
- 30 Steve Winwood, Freedom Overspill
- 31 Survivor, Is This Love
- 32 Double, The Captain Of Her Heart
- 33 Lionel Richie, Dancing On The Ceiling
- 34 Huey Lewis & The News, Stuck With You
- 35 Wang Chung, Everybody Have Fun Tonight
- 36 EX John Fogerty, Change In The Weather

**EXBERT-FM**  
104.1

Chicago P.D.: Buddy Scott

- 1 Boston, Amanda
- 2 The Human League, Human
- 3 Cameo, Word Up
- 4 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 5 Peter Cetera With Amy Grant, The Next
- 6 Madonna, True Blue
- 7 Oran "Juice" Jones, The Rain
- 8 Cyndi Lauper, True Colors
- 9 Janet Jackson, When I Think Of You
- 10 Aretha Franklin, Jumpin' Jack Flash
- 11 Lionel Richie, Love Will Conquer All
- 12 Huey Lewis & The News, Hip To Be Squa
- 13 Robert Palmer, I Didn't Mean To Turn
- 14 Billy Idol, To Be A Lover
- 15 Anita Baker, Sweet Love
- 16 Ben E. King, Stand By Me
- 17 Gregory Abbott, Shake You Down
- 18 Wang Chung, Everybody Have Fun Tonight
- 19 Stacey Q, Two Of Hearts
- 20 Tina Turner, Typical Male
- 21 Howard Jones, You Know I Love You

### GOLD

Boston P.D.: Sunny Joe White

- 1 Boston, Amanda
- 2 Madonna, True Blue
- 3 The Human League, Human
- 4 Cameo, Word Up
- 5 Eddie Money, Take Me Home Tonight
- 6 "Hi Tuesday, What About Love
- 7 The Police, Don't Stand So Close To Me
- 8 Toto, I'll Be Over You
- 9 Five Star, Can't Wait Another Minute
- 10 Wang Chung, Everybody Have Fun Tonight
- 11 Bon Jovi, You Give Love A Bad Name
- 12 Jermaine Stewart, Jody
- 13 Chaka Khan, I'm Every Body
- 14 O.M.D., Live And Die
- 15 Billy Idol, To Be A Lover
- 16 The Pretenders, Don't Get Me Wrong
- 17 Corey Hart, I Am By Your Side
- 18 Bruce Hornsby & The Range, The Way It
- 19 Steve Winwood, Freedom Overspill
- 20 Bruce Hornsby & The Range, The Way It
- 21 K.T.P., One Step
- 22 Huey Lewis & The News, Hip To Be Squa
- 23 The Temptations, Lady Soul
- 24 Elton John, Heartache All Over The Wo
- 25 Joan Jett & The Blackhearts, Good M
- 26 Jesse Johnson/Sly Stone, Crazy
- 27 Daryl Hall, Foolish Pride
- 28 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 29 Stacey Lattisaw, Nail It To The Wall
- 30 Chaka Khan, I'm Every Body
- 31 Duran Duran, Notorious
- 32 Gregory Abbott, Shake You Down
- 33 EX Robbie Nevil, C'est La Vie
- 34 EX Samantha Fox, Touch Me
- 35 EX Freddie Jackson, Tasty Love
- 36 EX Chico DeBarge, Talk To Me
- 37 EX David & David, Welcome To The Boom
- 38 EX Debbie Harry, French Kissin
- 39 EX Nancy Martinez, For Tonight
- 40 EX Survivor, Is This Love
- 41 EX Timbuk 3, The Future's So Bright, I G
- 42 EX The Pointer Sisters, Goldmine
- 43 EX Kool & The Gang, Victory
- 44 EX Andy Taylor, When The Rain Comes
- 45 EX Bangles, Walk Like An Egyptian
- 46 EX Janet Jackson, Control
- 47 EX Glass Tiger, Smeday
- 48 EX Chicago, Will You Still Love Me
- 49 EX Cyndi Lauper, True Colors
- 50 EX Commodores, Go In To The Bank
- 51 EX Eurythmics, Thorn In My Side
- 52 EX Miami Sound Machine, Falling In Love
- 53 EX Carly Simon, Coming Around Again
- 54 EX Genesis, Land Of Confusion

**KHSI**  
AM 102.7  
FM 1150

Los Angeles P.D.: Mike Schaefer

- 1 Cameo, Word Up
- 2 Oran "Juice" Jones, The Rain
- 3 Ben E. King, Stand By Me
- 4 The Human League, Human
- 5 Boston, Amanda
- 6 Cyndi Lauper, True Colors
- 7 Billy Idol, To Be A Lover
- 8 Robert Palmer, I Didn't Mean To Turn
- 9 Eddie Money, Take Me Home Tonight
- 10 Talking Heads, Wild Wild Life
- 11 Bangles, Walk Like An Egyptian
- 12 Toto, I'll Be Over You
- 13 Wang Chung, Everybody Have Fun Tonight
- 14 Peter Cetera With Amy Grant, The Next
- 15 Cyndi Lauper, True Colors
- 16 Lionel Richie, Love Will Conquer All
- 17 Bruce Hornsby & The Range, The Way It
- 18 The B-52's, Summer Of Love
- 19 O.M.D., Live And Die
- 20 Bon Jovi, You Give Love A Bad Name
- 21 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 22 Janet Jackson, Control
- 23 Duran Duran, Notorious
- 24 Anita Baker, Sweet Love
- 25 New Edition, Earth Angel
- 26 Huey Lewis & The News, Hip To Be Squa
- 27 Ric Ocasek, Emotion In Motion
- 28 Corey Hart, I Am By Your Side
- 29 "Hi Tuesday, What About Love
- 30 Steve Winwood, Freedom Overspill
- 31 Glass Tiger, Don't Forget Me
- 32 Howard Jones, You Know I Love You
- 33 Tina Turner, Typical Male
- 34 Stacey Q, Two Of Hearts
- 35 EX Robbie Nevil, C'est La Vie
- 36 EX Gregory Abbott, Shake You Down
- 37 EX Daryl Hall, Foolish Pride
- 38 EX Timbuk 3, The Future's So Bright, I G
- 39 EX "Pet Shop Boys, Subculture
- 40 EX Survivor, Is This Love
- 41 EX Billy Ocean, Love Is Forever
- 42 EX Miami Sound Machine, Falling In Love
- 43 EX Genesis, Land Of Confusion
- 44 EX EX Wham!, Where Did Your Heart Go?

**KISS**  
108 FM

Philadelphia P.D.: Scott Walker

- 1 Bon Jovi, You Give Love A Bad Name
- 2 The Human League, Human
- 3 Madonna, True Blue
- 4 Boston, Amanda
- 5 Eddie Money, Take Me Home Tonight
- 6 Cyndi Lauper, True Colors
- 7 Robert Palmer, I Didn't Mean To Turn
- 8 Oran "Juice" Jones, The Rain
- 9 Midnight Star, Midas Touch
- 10 Wang Chung, Everybody Have Fun Tonight
- 11 Bruce Hornsby & The Range, The Way It
- 12 Corey Hart, I Am By Your Side
- 13 Tina Turner, Typical Male
- 14 Toto, I'll Be Over You
- 15 Five Star, Can't Wait Another Minute
- 16 Wang Chung, Everybody Have Fun Tonight
- 17 Bon Jovi, You Give Love A Bad Name
- 18 Jermaine Stewart, Jody
- 19 Chaka Khan, I'm Every Body
- 20 O.M.D., Live And Die
- 21 Billy Idol, To Be A Lover
- 22 The Pretenders, Don't Get Me Wrong
- 23 Corey Hart, I Am By Your Side
- 24 Bruce Hornsby & The Range, The Way It
- 25 Steve Winwood, Freedom Overspill
- 26 Bruce Hornsby & The Range, The Way It
- 27 K.T.P., One Step
- 28 Huey Lewis & The News, Hip To Be Squa
- 29 The Temptations, Lady Soul
- 30 Elton John, Heartache All Over The Wo
- 31 Joan Jett & The Blackhearts, Good M
- 32 Jesse Johnson/Sly Stone, Crazy
- 33 Daryl Hall, Foolish Pride
- 34 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 35 Stacey Lattisaw, Nail It To The Wall
- 36 Chaka Khan, I'm Every Body
- 37 Duran Duran, Notorious
- 38 Gregory Abbott, Shake You Down
- 39 EX Robbie Nevil, C'est La Vie
- 40 EX Samantha Fox, Touch Me
- 41 EX Freddie Jackson, Tasty Love
- 42 EX Chico DeBarge, Talk To Me
- 43 EX David & David, Welcome To The Boom
- 44 EX Debbie Harry, French Kissin
- 45 EX Nancy Martinez, For Tonight
- 46 EX Survivor, Is This Love
- 47 EX Timbuk 3, The Future's So Bright, I G
- 48 EX The Pointer Sisters, Goldmine
- 49 EX Kool & The Gang, Victory
- 50 EX Andy Taylor, When The Rain Comes
- 51 EX Bangles, Walk Like An Egyptian
- 52 EX Janet Jackson, Control
- 53 EX Glass Tiger, Smeday
- 54 EX Chicago, Will You Still Love Me
- 55 EX Cyndi Lauper, True Colors
- 56 EX Commodores, Go In To The Bank
- 57 EX Eurythmics, Thorn In My Side
- 58 EX Miami Sound Machine, Falling In Love
- 59 EX Carly Simon, Coming Around Again
- 60 EX Genesis, Land Of Confusion

**96 TIC-FM**

Hartford P.D.: Gary Wall

- 1 Bon Jovi, You Give Love A Bad Name
- 2 Boston, Amanda
- 3 Oran "Juice" Jones, The Rain
- 4 Eddie Money, Take Me Home Tonight
- 5 Cameo, Word Up
- 6 Cyndi Lauper, True Colors
- 7 Madonna, True Blue
- 8 Toto, I'll Be Over You
- 9 The Human League, Human
- 10 Peter Cetera With Amy Grant, The Next
- 11 Ric Ocasek, Emotion In Motion
- 12 Anita Baker, Sweet Love

### SILVER

Atlanta P.D.: Bob Case

- 1 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 2 Madonna, True Blue
- 3 Bruce Hornsby & The Range, The Way It
- 4 Bon Jovi, You Give Love A Bad Name
- 5 Peter Cetera With Amy Grant, The Next
- 6 Cameo, Word Up
- 7 Oran "Juice" Jones, The Rain
- 8 Huey Lewis & The News, Hip To Be Squa
- 9 Bruce Hornsby & The Range, The Way It
- 10 Eddie Money, Take Me Home Tonight
- 11 Robert Palmer, I Didn't Mean To Turn
- 12 David & David, Welcome To The Boom
- 13 Wang Chung, Everybody Have Fun Tonight
- 14 Lionel Richie, Love Will Conquer All
- 15 Billy Idol, To Be A Lover
- 16 Corey Hart, I Am By Your Side
- 17 The Monkees, Daydream Believer
- 18 Toto, I'll Be Over You
- 19 Timbuk 3, The Future's So Bright, I G
- 20 Steve Winwood, Freedom Overspill
- 21 The Pretenders, Don't Get Me Wrong
- 22 O.M.D., Live And Die
- 23 Bruce Hornsby & The Range, The Way It
- 24 Duran Duran, Notorious
- 25 Talking Heads, Wild Wild Life
- 26 Corey Hart, I Am By Your Side
- 27 Bon Jovi, You Give Love A Bad Name
- 28 Wang Chung, Everybody Have Fun Tonight
- 29 Ric Ocasek, Emotion In Motion
- 30 Huey Lewis & The News, Hip To Be Squa
- 31 Toto, I'll Be Over You
- 32 Tina Turner, Typical Male
- 33 Lionel Richie, Love Will Conquer All
- 34 Journey, Gait Can't Help It
- 35 Bangles, Walk Like An Egyptian
- 36 Talking Heads, Wild Wild Life
- 37 Janet Jackson, Control
- 38 Duran Duran, Notorious
- 39 Five Star, Can't Wait Another Minute
- 40 The Monkees, Daydream Believer
- 41 Bruce Hornsby & The Range, The Way It
- 42 Billy Idol, To Be A Lover
- 43 Wham!, Where Did Your Heart Go?
- 44 Peter Gabriel, In Your Eyes
- 45 Duran Duran, Notorious
- 46 O.M.D., Live And Die
- 47 Kool & The Gang, Victory
- 48 EX The Pretenders, Don't Get Me Wrong
- 49 EX Howard Jones, You Know I Love You
- 50 EX Survivor, Is This Love
- 51 EX Robbie Nevil, C'est La Vie
- 52 EX Glass Tiger, Smeday
- 53 EX Carly Simon, Coming Around Again

**98!**  
WCAU-FM

Washington P.D.: Chuck Morgan

- 1 Robert Palmer, I Didn't Mean To Turn
- 2 Billy Joel, A Matter Of Trust
- 3 Cyndi Lauper, True Colors
- 4 Madonna, True Blue
- 5 Boston, Amanda
- 6 Eddie Money, Take Me Home Tonight
- 7 No Nonsense, Point Of No Return
- 8 Peter Cetera With Amy Grant, The Next
- 9 The Human League, Human
- 10 Corey Hart, I Am By Your Side
- 11 Bon Jovi, You Give Love A Bad Name
- 12 Wang Chung, Everybody Have Fun Tonight
- 13 Ric Ocasek, Emotion In Motion
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- 16 O.M.D., Live And Die
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- 32 Kool & The Gang, Victory
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- 34 EX Howard Jones, You Know I Love You
- 35 EX Survivor, Is This Love
- 36 EX Robbie Nevil, C'est La Vie
- 37 EX Glass Tiger, Smeday
- 38 EX Carly Simon, Coming Around Again

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

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- 2 The Human League, Human
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- 25 Steve Winwood, Freedom Overspill
- 26 Bruce Hornsby & The Range, The Way It
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- 28 Huey Lewis & The News, Hip To Be Squa
- 29 The Temptations, Lady Soul
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- 31 Joan Jett & The Blackhearts, Good M
- 32 Jesse Johnson/Sly Stone, Crazy
- 33 Daryl Hall, Foolish Pride
- 34 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 35 Stacey Lattisaw, Nail It To The Wall
- 36 Chaka Khan, I'm Every Body
- 37 Duran Duran, Notorious
- 38 Gregory Abbott, Shake You Down
- 39 EX Robbie Nevil, C'est La Vie
- 40 EX Samantha Fox, Touch Me
- 41 EX Freddie Jackson, Tasty Love
- 42 EX Chico DeBarge, Talk To Me
- 43 EX David & David, Welcome To The Boom
- 44 EX Debbie Harry, French Kissin
- 45 EX Nancy Martinez, For Tonight
- 46 EX Survivor, Is This Love
- 47 EX Timbuk 3, The Future's So Bright, I G
- 48 EX The Pointer Sisters, Goldmine
- 49 EX Kool & The Gang, Victory
- 50 EX Andy Taylor, When The Rain Comes
- 51 EX Bangles, Walk Like An Egyptian
- 52 EX Janet Jackson, Control
- 53 EX Glass Tiger, Smeday
- 54 EX Chicago, Will You Still Love Me
- 55 EX Cyndi Lauper, True Colors
- 56 EX Commodores, Go In To The Bank
- 57 EX Eurythmics, Thorn In My Side
- 58 EX Miami Sound Machine, Falling In Love
- 59 EX Carly Simon, Coming Around Again
- 60 EX Genesis, Land Of Confusion

**Power Hits**  
B94 FM

Pittsburgh P.D.: Nick Ferrara

- 1 Boston, Amanda
- 2 Oran "Juice" Jones, The Rain
- 3 Bon Jovi, You Give Love A Bad Name
- 4 Madonna, True Blue
- 5 Huey Lewis & The News, Hip To Be Squa
- 6 Peter Cetera With Amy Grant, The Next
- 7 Ben E. King, Stand By Me
- 8 Eddie Money, Take Me Home Tonight
- 9 Cameo, Word Up
- 10 Cyndi Lauper, True Colors
- 11 The Human League, Human
- 12 Loverboy, Heaven In Your Eyes
- 13 Billy Joel, A Matter Of Trust
- 14 The Monkees, Daydream Believer
- 15 Bruce Hornsby & The Range, The Way It
- 16 Billy Idol, To Be A Lover
- 17 Lionel Richie, Love Will Conquer All
- 18 Gregory Abbott, Shake You Down
- 19 Corey Hart, I Am By Your Side
- 20 Tom, I'll Be Over You
- 21 Bangles, Walk Like An Egyptian
- 22 The Police, Don't Stand So Close To M
- 23 Glass Tiger, Don't Forget Me
- 24 O.M.D., Live And Die
- 25 Ric Ocasek, Emotion In Motion
- 26 Daryl Hall, Foolish Pride
- 27 Wang Chung, Everybody Have Fun Tonight
- 28 EX Billy Ocean, Love Is Forever
- 29 EX Genesis, Land Of Confusion
- 30 EX Survivor, Is This Love

### SILVER

Atlanta P.D.: Bob Case

- 1 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 2 Madonna, True Blue
- 3 Bruce Hornsby & The Range, The Way It
- 4 Bon Jovi, You Give Love A Bad Name
- 5 Peter Cetera With Amy Grant, The Next
- 6 Cameo, Word Up
- 7 Oran "Juice" Jones, The Rain
- 8 Huey Lewis & The News, Hip To Be Squa
- 9 Bruce Hornsby & The Range, The Way It
- 10 Eddie Money, Take Me Home Tonight
- 11 Robert Palmer, I Didn't Mean To Turn
- 12 David & David, Welcome To The Boom
- 13 Wang Chung, Everybody Have Fun Tonight
- 14 Lionel Richie, Love Will Conquer All
- 15 Billy Idol, To Be A Lover
- 16 Corey Hart, I Am By Your Side
- 17 The Monkees, Daydream Believer
- 18 Toto, I'll Be Over You
- 19 Timbuk 3, The Future's So Bright, I G
- 20 Steve Winwood, Freedom Overspill
- 21 The Pretenders, Don't Get Me Wrong
- 22 O.M.D., Live And Die
- 23 Bruce Hornsby & The Range, The Way It
- 24 Duran Duran, Notorious
- 25 Talking Heads, Wild Wild Life
- 26 Corey Hart, I Am By Your Side
- 27 Bon Jovi, You Give Love A Bad Name
- 28 Wang Chung, Everybody Have Fun Tonight
- 29 Ric Ocasek, Emotion In Motion
- 30 Huey Lewis & The News, Hip To Be Squa
- 31 Toto, I'll Be Over You
- 32 Tina Turner, Typical Male
- 33 Lionel Richie, Love Will Conquer All
- 34 Journey, Gait Can't Help It
- 35 Bangles, Walk Like An Egyptian
- 36 Talking Heads, Wild Wild Life
- 37 Janet Jackson, Control
- 38 Duran Duran, Notorious
- 39 Five Star, Can't Wait Another Minute
- 40 The Monkees, Daydream Believer
- 41 Bruce Hornsby & The Range, The Way It
- 42 Billy Idol, To Be A Lover
- 43 Wham!, Where Did Your Heart Go?
- 44 Peter Gabriel, In Your Eyes
- 45 Duran Duran, Notorious
- 46 O.M.D., Live And Die
- 47 Kool & The Gang, Victory
- 48 EX The Pretenders, Don't Get Me Wrong
- 49 EX Howard Jones, You Know I Love You
- 50 EX Survivor, Is This Love
- 51 EX Robbie Nevil, C'est La Vie
- 52 EX Glass Tiger, Smeday
- 53 EX Carly Simon, Coming Around Again

**Z-93**

Atlanta P.D.: Bob Case

- 1 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 2 Madonna, True Blue
- 3 Bruce Hornsby & The Range, The Way It
- 4 Bon Jovi, You Give Love A Bad Name
- 5 Peter Cetera With Amy Grant, The Next
- 6 Cameo, Word Up
- 7 Oran "Juice" Jones, The Rain
- 8 Huey Lewis & The News, Hip To Be Squa
- 9 Bruce Hornsby & The Range, The Way It
- 10 Eddie Money, Take Me Home Tonight
- 11 Robert Palmer, I Didn't Mean To Turn
- 12 David & David, Welcome To The Boom
- 13 Wang Chung, Everybody Have Fun Tonight
- 14 Lionel Richie, Love Will Conquer All
- 15 Billy Idol, To Be A Lover
- 16 Corey Hart, I Am By Your Side
- 17 The Monkees, Daydream Believer
- 18 Toto, I'll Be Over You
- 19 Timbuk 3, The Future's So Bright, I G
- 20 Steve Winwood, Freedom Overspill
- 21 The Pretenders, Don't Get Me Wrong
- 22 O.M.D., Live And Die
- 23 Bruce Hornsby & The Range, The Way It
- 24 Duran Duran, Notorious
- 25 Talking Heads, Wild Wild Life
- 26 Corey Hart, I Am By Your Side
- 27 Bon Jovi, You Give Love A Bad Name
- 28 Wang Chung, Everybody Have Fun Tonight
- 29 Ric Ocasek, Emotion In Motion
- 30 Huey Lewis & The News, Hip To Be Squa
- 31 Toto, I'll Be Over You
- 32 Tina Turner, Typical Male
- 33 Lionel Richie, Love Will Conquer All
- 34 Journey, Gait Can't Help It
- 35 Bangles, Walk Like An Egyptian
- 36 Talking Heads, Wild Wild Life
- 37 Janet Jackson, Control
- 38 Duran Duran, Notorious
- 39 Five Star, Can't Wait Another Minute
- 40 The Monkees, Daydream Believer
- 41 Bruce Hornsby & The Range, The Way It
- 42 Billy Idol, To Be A Lover
- 43 Wham!, Where Did Your Heart Go?
- 44 Peter Gabriel, In Your Eyes
- 45 Duran Duran, Notorious
- 46 O.M.D., Live And Die
- 47 Kool & The Gang, Victory
- 48 EX The Pretenders, Don't Get Me Wrong
- 49 EX Howard Jones, You Know I Love You
- 50 EX Survivor, Is This Love
- 51 EX Robbie Nevil, C'est La Vie
- 52 EX Glass Tiger, Smeday
- 53 EX Carly Simon, Coming Around Again

**G93**  
TAMPA BAY

Tampa P.D.: Mason Dixon

- 1 Toto, I'll Be Over You
- 2 Boston, Amanda
- 3 Anita Baker, Sweet Love
- 4 Bon Jovi, You Give Love A Bad Name
- 5 Billy Joel, A Matter Of Trust
- 6 Oran "Juice" Jones, The Rain
- 7 The Human League, Human
- 8 Madonna, True Blue
- 9 O.M.D., Live And Die
- 10 Eddie Money, Take Me Home Tonight
- 11 Ben E. King, Stand By Me
- 12 Lisa Lisa & Cult Jam With Full Force, The Pretenders, Don't Get Me Wrong
- 13 The Police, Don't Stand So Close To M
- 14 Loverboy, Heaven In Your Eyes
- 15 Lionel Richie, Love Will Conquer All
- 16 Peter Cetera With Amy Grant, The Next
- 17 Huey Lewis & The News, Hip To Be Squa
- 18 Bruce Hornsby & The Range, The Way It
- 19 Genesis, Land Of Confusion
- 20 David & David, Welcome To The Boom
- 21 Jeffery Osborne, Room With A View
- 22 Anita Baker, Sweet Love
- 23 Wham!, Where Did Your Heart Go?
- 24 Wang Chung, Everybody Have Fun Tonight
- 25 The Beach Boys, California Dreamin'
- 26 Daryl Hall, Foolish Pride
- 27 Duran Duran, Notorious
- 28 Glass Tiger, Don't Forget Me
- 29 Talking Heads, Wild Wild Life
- 30 Commodores, Go In To The Bank
- 31 Benjamin Orr, Stay The Night
- 32 Aretha Franklin, Jumpin' Jack Flash
- 33 Wang Chung, Everybody Have Fun Tonight
- 34 Billy Idol, To Be A Lover
- 35 Bon Jovi, You Give Love A Bad Name
- 36 Bangles, Walk Like An Egyptian
- 37 Peter Cetera With Amy Grant, The Next
- 38 Howard Jones, You Know I Love You
- 39 Peter Dinklage, When The Rain Comes
- 40 EX Kool & The Gang, Victory
- 41 EX Bob Seger, Miami
- 42 EX Robbie Nevil, C'est La Vie
- 43 EX The J. Geils Band, I Got That Thing
- 44 EX Andy Taylor, When The Rain Comes

**F-100**  
AMERICA'S MOST LISTENED TO

Miami P.D.: Rick Stacy

- 1 Boston, Amanda
- 2 Cameo, Word Up
- 3 Gregory Abbott, Shake You Down
- 4 Bon Jovi, You Give Love A Bad Name
- 5 Madonna, True Blue
- 6 The Human League, Human
- 7 Huey Lewis & The News, Hip To Be Squa
- 8 Run-D.M.C., You Be Illin'
- 9 Bruce Hornsby & The Range, The Way It
- 10 Midnight Star, Midas Touch
- 11 Lionel Richie, Love Will Conquer All
- 12 Bruce Hornsby & The Range, The Way It
- 13 Nancy Martinez, For Tonight
- 14 Robert Palmer, I Didn't Mean To Turn
- 15 Chico DeBarge, Talk To Me
- 16 Peter Cetera With Amy Grant, The Next
- 17 Janet Jackson, Control
- 18 Janet Jackson, When I Think Of You
- 19 "Hi Tuesday, What About Love
- 20 Tina Turner, Typical Male
- 21 Wang Chung, Everybody Have Fun Tonight
- 22 Billy Idol, To Be A Lover
- 23 Billy Ocean, Love Is Forever
- 24 Robbie Nevil, C'est La Vie
-

36	40	Miami Sound Machine, Falling In Love
37	39	Robbie Nevil, C'est La Vie
A38	EX	Duran Duran, Notorious
A39	EX	Genesis, Land Of Confusion
A40	EX	Daryl Hall, Foolish Pride
A	—	Stacy Lattisaw, Nail It To The Wall
A	—	Carly Simon, Coming Around Again
A	—	Paul McCartney, Stranglehold
A	—	Luther Vandross, Stop To Love
A	—	The Jets, You Got It All
A	—	Dead Or Alive, Brand New Lover
EX	EX	Kansas, All I Wanted
EX	EX	David & David, Welcome To The Boom
EX	EX	Run-D.M.C., You Be Illin'
EX	EX	Billy Ocean, Love Is Forever
EX	EX	The Temptations, Lady Soul
EX	EX	Samantha Fox, Touch Me
EX	EX	Freddie Jackson, Tasty Love



San Francisco P.D.: Steve Rivers

1	2	The Human League, Human
2	4	Nancy Martinez, For Tonight
3	3	Madonna, True Blue
4	5	Run-D.M.C., You Be Illin'
5	1	Robert Palmer, I Didn't Mean To Turn
6	6	Ben E. King, Stand By Me
7	11	Wang Chung, Everybody Have Fun Tonight
8	8	'Til Tuesday, What About Love
9	13	The Secret Ties, Dancing In My Sleep
10	20	Bon Jovi, You Give Love A Bad Name
11	15	Chico DeBarge, Talk To Me
12	17	Talking Heads, Wild Wild Life
13	19	Billy Idol, To Be A Lover
14	14	O.M.D., Live And Die
15	18	Stacy Lattisaw, Nail It To The Wall
16	16	Boston, Amanda
17	21	Jesse Johnson/Sly Stone, Crazy
18	28	The Pretenders, Don't Get Me Wrong
19	24	Bangles, Walk Like An Egyptian
20	7	Cameo, Word Up
21	25	Bruce Hornsby & The Range, The Way It
22	26	Samantha Fox, Touch Me
23	10	Howard Hewett, I'm For Real
24	27	Huey Lewis & The News, Hip To Be Squa
25	32	Duran Duran, Notorious
26	29	Commodores, Goin' To The Bank
27	31	Ready For The World, Love You Down
28	33	Janet Jackson, Control
29	9	The B-52's, Summer Of Love
30	35	Lionel Richie, Love Will Conquer All
31	EX	Peter Cetera With Amy Grant, The Next
32	12	Midnight Star, Midas Touch
33	22	Eddie Money, Take Me Home Tonight
34	30	Duran Duran, Notorious
35	EX	The Pointer Sisters, Goldmine
EX	EX	Luther Vandross, Stop To Love
EX	EX	Nu Shooz, Don't Let Me Be The One
EX	EX	Glass Tiger, Someday
EX	EX	The Jets, You Got It All
EX	EX	Howard Jones, You Know I Love You
EX	EX	Gregory Abbott, Shake You Down



Houston P.D.: John Lander

1	1	Boston, Amanda
2	2	Oran "Juice" Jones, The Rain
3	4	Bon Jovi, You Give Love A Bad Name
4	9	Cameo, Word Up
5	5	Cyndi Lauper, True Colors
6	6	Madonna, True Blue
7	8	The Human League, Human
8	10	Peter Cetera With Amy Grant, The Next
9	15	Eddie Money, Take Me Home Tonight
10	16	Bangles, Walk Like An Egyptian
11	14	Huey Lewis & The News, Hip To Be Squa
12	12	Anita Baker, Sweet Love
13	13	Ric Ocasek, Emotion In Motion
14	19	Book Di Love, You Make Me Feel So Good
15	20	Wang Chung, Everybody Have Fun Tonight
16	26	Bruce Hornsby & The Range, The Way It
17	27	Ben E. King, Stand By Me
18	28	Gregory Abbott, Shake You Down
19	3	Lisa Lisa & Cult Jam With Full Force, A
20	7	Robert Palmer, I Didn't Mean To Turn
21	11	Uptown, I Know I'm Losing You
22	24	Billy Idol, To Be A Lover
23	25	Samantha Fox, Touch Me
24	25	Toto, I'll Be Over You
25	EX	Duran Duran, Notorious
26	21	Aretha Franklin, Jumpin' Jack Flash
27	30	Genesis, Land Of Confusion
28	29	Corey Hart, I Am By Your Side
29	17	Huey Lewis & The News, Stuck With You
A30	—	'Til Tuesday, What About Love
A	—	Timbuk 3, The Future's So Bright, I G
A	—	Bob Seger, Miami
A	—	The Pretenders, Don't Get Me Wrong
A	—	Survivor, Is This Love
EX	EX	Talking Heads, Wild Wild Life
EX	EX	Wham!, Where Did Your Heart Go?
EX	EX	Elton John, Heartache All Over The Wo



Boston P.D.: Harry Nelson

1	3	Boston, Amanda
2	4	Madonna, True Blue
3	5	The Human League, Human
4	1	Cyndi Lauper, True Colors
5	7	Oran "Juice" Jones, The Rain
6	10	Huey Lewis & The News, Hip To Be Squa
7	2	Eddie Money, Take Me Home Tonight
8	2	Robert Palmer, I Didn't Mean To Turn
9	12	Ric Ocasek, Emotion In Motion
10	13	Cameo, Word Up
11	15	Ben E. King, Stand By Me
12	11	'Til Tuesday, What About Love
13	16	Talking Heads, Wild Wild Life
14	17	Bon Jovi, You Give Love A Bad Name
15	19	Bruce Hornsby & The Range, The Way It

16	18	Wang Chung, Everybody Have Fun Tonight
17	20	Toto, I'll Be Over You
18	22	Duran Duran, Notorious
19	23	The Pretenders, Don't Get Me Wrong
20	21	Corey Hart, I Am By Your Side
21	27	Bangles, Walk Like An Egyptian
22	9	Aretha Franklin, Jumpin' Jack Flash
23	24	Timbuk 3, The Future's So Bright, I G
24	25	Steve Winwood, Freedom Overspill
25	26	Robbie Nevil, C'est La Vie
26	28	Billy Idol, To Be A Lover
27	30	Peter Cetera With Amy Grant, The Next
28	29	Howard Jones, You Know I Love You
29	EX	Daryl Hall, Foolish Pride
30	EX	Survivor, Is This Love
EX	EX	Don Johnson, Heartache Away
EX	EX	David & David, Welcome To The Boom
EX	EX	Genesis, Land Of Confusion
EX	EX	Debbie Harry, French Kissin
EX	EX	The Pointer Sisters, Goldmine
EX	EX	Elton John, Heartache All Over The Wo
EX	EX	Lionel Richie, Love Will Conquer All



Baltimore P.D.: Steve Kingston

1	1	Cyndi Lauper, True Colors
2	3	Oran "Juice" Jones, The Rain
3	5	Madonna, True Blue
4	2	Genesis, Throwing It All Away
5	9	Boston, Amanda
6	7	Cameo, Word Up
7	4	The Human League, Human
8	11	Robert Palmer, I Didn't Mean To Turn
9	10	Nu Shooz, Point Of No Return
10	12	Bruce Hornsby & The Range, The Way It
11	15	Peter Cetera With Amy Grant, The Next
12	14	Ben E. King, Stand By Me
13	16	Tina Turner, Typical Male
14	8	Huey Lewis & The News, Hip To Be Squa
15	17	Bangles, Walk Like An Egyptian
16	19	Glass Tiger, Don't Forget Me
17	13	Anita Baker, Sweet Love
18	6	Bruce Hornsby & The Range, The Way It
19	22	Wang Chung, Everybody Have Fun Tonight
20	21	Lionel Richie, Love Will Conquer All
21	22	Eddie Money, Take Me Home Tonight
22	27	Toto, I'll Be Over You
23	27	Billy Idol, To Be A Lover
24	25	Bruce Hornsby & The Range, The Way It
25	28	Duran Duran, Notorious
26	29	Gregory Abbott, Shake You Down
27	EX	Billy Vera & The Beaters, At This Mom
28	30	Survivor, Is This Love
29	EX	Luther Vandross, Stop To Love
30	EX	Carly Simon, Coming Around Again
EX	EX	Billy Ocean, Love Is Forever
EX	EX	The Pretenders, Don't Get Me Wrong
EX	EX	Run-D.M.C., You Be Illin'
EX	EX	The Jets, You Got It All
EX	EX	Janet Jackson, Control



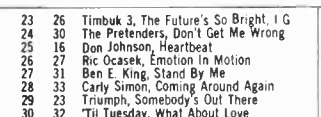
Washington P.D.: Mark St. John

1	2	The Human League, Human
2	3	Madonna, True Blue
3	6	Boston, Amanda
4	5	Oran "Juice" Jones, The Rain
5	7	Bon Jovi, You Give Love A Bad Name
6	1	Tina Turner, Typical Male
7	8	Peter Cetera With Amy Grant, The Next
8	11	Robert Palmer, I Didn't Mean To Turn
9	12	Eddie Money, Take Me Home Tonight
10	13	Cameo, Word Up
11	16	Huey Lewis & The News, Hip To Be Squa
12	16	Bangles, Walk Like An Egyptian
13	4	Janet Jackson, When I Think Of You
14	15	Corey Hart, I Am By Your Side
15	19	Toto, I'll Be Over You
16	21	Bruce Hornsby & The Range, The Way It
17	17	Ric Ocasek, Emotion In Motion
18	20	Wang Chung, Everybody Have Fun Tonight
19	29	Run-D.M.C., You Be Illin'
20	22	Billy Idol, To Be A Lover
21	24	Lionel Richie, Love Will Conquer All
22	10	Cyndi Lauper, True Colors
23	EX	The Pretenders, Don't Get Me Wrong
24	27	Talking Heads, Wild Wild Life
25	26	Nu Shooz, Point Of No Return
26	30	Gregory Abbott, Shake You Down
27	EX	Duran Duran, Notorious
28	EX	Kool & The Gang, Victory
29	EX	Glass Tiger, Someday
30	EX	Janet Jackson, Control
A	—	Survivor, Is This Love
A	—	Howard Jones, You Know I Love You
A	—	Luther Vandross, Stop To Love
A	—	Billy Vera & The Beaters, At This Mom
EX	EX	Elton John, Heartache All Over The Wo
EX	EX	Carly Simon, Coming Around Again



Atlanta P.D.: Jim Morrison

1	1	Boston, Amanda
2	2	The Human League, Human
3	3	Madonna, True Blue
4	5	Bon Jovi, You Give Love A Bad Name
5	6	Aretha Franklin, Jumpin' Jack Flash
6	10	Bruce Hornsby & The Range, The Way It
7	7	Oran "Juice" Jones, The Rain
8	8	Steve Winwood, Freedom Overspill
9	12	Lionel Richie, Love Will Conquer All
10	19	Gregory Abbott, Shake You Down
11	4	Cyndi Lauper, True Colors
12	14	David & David, Welcome To The Boom
13	13	Eddie Money, Take Me Home Tonight
14	17	Peter Cetera With Amy Grant, The Next
15	22	Billy Idol, To Be A Lover
16	13	Talking Heads, Wild Wild Life
17	29	Huey Lewis & The News, Hip To Be Squa
18	3	Robert Palmer, I Didn't Mean To Turn
19	11	Tina Turner, Typical Male
20	21	Toto, I'll Be Over You
21	25	Wang Chung, Everybody Have Fun Tonight
22	14	Anita Baker, Sweet Love



St. Paul P.D.: David Anthony

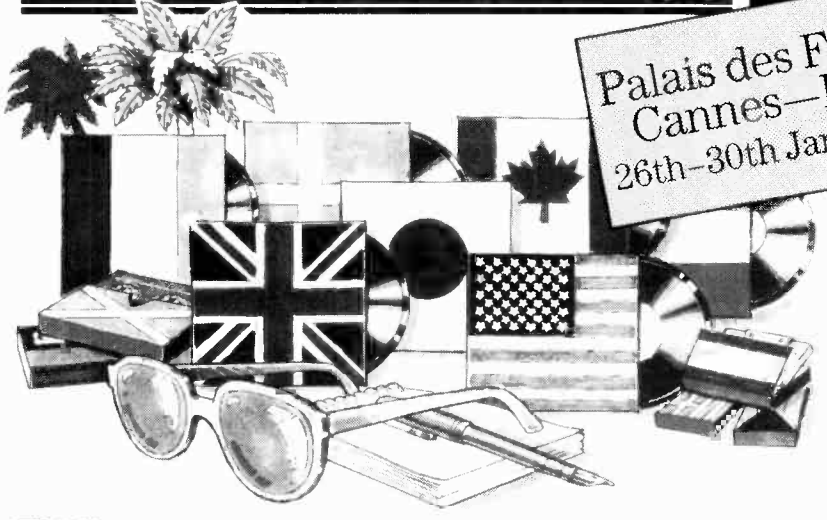
1	1	Eddie Money, Take Me Home Tonight
2	2	The Human League, Human
3	6	Boston, Amanda
4	9	Peter Cetera With Amy Grant, The Next
5	7	Madonna, True Blue
6	11	Toto, I'll Be Over You
7	5	Stacey Q, Two Of Hearts
8	12	Corey Hart, I Am By Your Side
9	4	Billy Joel, A Matter Of Trust
10	3	Janet Jackson, When I Think Of You
11	13	Ric Ocasek, Emotion In Motion
12	16	Bruce Hornsby & The Range, The Way It
13	8	Carl Anderson & Gloria Loring, Friend
14	19	Wang Chung, Everybody Have Fun Tonight
15	10	Honeymoon Suite, What Does It Take
16	20	Oran "Juice" Jones, The Rain
17	18	Harold Faltermeyer, Top Gun Anthem
18	24	Triumph, Somebody's Out There
19	21	Huey Lewis & The News, Hip To Be Squa
20	23	David & David, Welcome To The Boom
21	27	Bon Jovi, You Give Love A Bad Name
22	25	The Beach Boys, California Dreamin'
23	26	Talking Heads, Wild Wild Life
24	30	Bangles, Walk Like An Egyptian
25	31	Cameo, Word Up
26	28	Robbie Nevil, C'est La Vie
27	29	Steve Winwood, Freedom Overspill
28	32	Anita Baker, Sweet Love
29	34	Duran Duran, Notorious
30	33	Lionel Richie, Love Will Conquer All
31	35	The Pretenders, Don't Get Me Wrong
32	38	Glass Tiger, Someday
33	39	O.M.D., Live And Die
34	36	Elton John, Heartache All Over The Wo
35	EX	Howard Jones, You Know I Love You
36	EX	Andy Taylor, When The Rain Comes
37	EX	Commodores, Goin' To The Bank
A38	—	Kool & The Gang, Victory
39	40	Joan Jett And The Blackhearts, Good M
40	EX	Jesse Johnson/Sly Stone, Crazy
A	—	Kansas, All I Wanted
A	—	Gregory Abbott, Shake You Down
A	—	Nancy Martinez, For Tonight



Minneapolis P.D.: Tac Hammer

1	4	Toto, I'll Be Over You
2	5	Madonna, True Blue
3	7	Peter Cetera With Amy Grant, The Next
4	6	Talking Heads, Wild Wild Life
5	1	Eddie Money, Take Me Home Tonight
6	8	Ric Ocasek, Emotion In Motion
7	11	Bruce Hornsby & The Range, The Way It
8	10	Boston, Amanda
9	9	Corey Hart, I Am By Your Side
10	13	Huey Lewis & The News, Hip To Be Squa
11	2	The Human League, Human
12	15	Wang Chung, Everybody Have Fun Tonight
13	17	Bon Jovi, You Give Love A Bad Name
14	18	Bangles, Walk Like An Egyptian
15	16	Lisa Lisa & Cult Jam With Full Force, A
16	3	Robert Palmer, I Didn't Mean To Turn
17	20	Daryl Hall, Foolish Pride
18	21	Cameo, Word Up
19	19	Billy Idol, To Be A Lover
20	28	David & David, Welcome To The Boom
21	26	Howard Jones, You Know I Love You
22	23	Lionel Richie, Love Will Conquer All
23	24	Oran "Juice" Jones, The Rain
24	27	The Pretenders, Don't Get Me Wrong
25	28	Duran Duran, Notorious
26	29	Falco, The Sound Of Muzik
27	30	Five Star, Can't Wait Another Minute
28	31	The Pointer Sisters, Goldmine
29	33	Survivor, Is This Love
30	36	Timbuk 3, The Future's So Bright, I G
31	35	Robbie Nevil, C'est La Vie
32	12	Janet Jackson, When I Think Of You
33	EX	Glass Tiger, Someday
A34	—	Lincoln Warrany, Beat Down The Door
35	14	Stacey Q, Two Of Hearts
36	EX	Kool & The Gang, Victory
A	—	Janet Jackson, Control
A	—	Genesis, Land Of Confusion
A	—	Miami Sound Machine, Falling In Love
EX	EX	Ben E. King, Stand By Me

# MIDEM '87



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# Cameo: Black Rock In The Footsteps Of Hendrix

BY JIM BESSMAN

NEW YORK Having had an easier time breaking its self-described "black rock'n'roll" in the U.K., Cameo is now starting to garner mass acceptance in the U.S. with its

**'They have a niche in the heart of the taste makers'**

new PolyGram/Atlanta Artists album, "Word Up."

Though Cameo's latest release (No. 15 on this week's Top Pop Albums chart) follows a series of gold albums culminating with 1985's "Single Life," the group had never before really broken out of the black charts. With the new album's title track placed at No. 11 on the Hot 100 Singles chart, things are looking good for the act, thanks, in part, to the British lead.

"England has always served as a springboard to the rest of the world," says Steve Pritchitt, PolyGram vice president, international. "If it's a hit in England, you'll get so much more play in other markets. In Cameo's case, America is definitely following the crown parent-

age. Many people here keep track of the U.K. charts, and that has an impact on top 40 radio programmers."

The British record-buying public became hooked on Cameo following the release of 1985's "Single Life" album, which topped the U.K. charts for six weeks.

"The English don't see black and white the way people in America tend to," says Pritchitt. He adds that 60% of Cameo's English concert audiences have been white. "It's a very hip market, and because of Cameo's unique blend of funk and rock, they've found a niche in the hearts of the taste makers there, with Larry [Blackmon, Cameo's creative force] being regarded as a leader of a whole new movement," says Pritchitt.

Blackmon, who formed Cameo a decade ago as a 12-piece, says he stayed within the "black pop formula" before paring the now three-piece plus "friends" to five members for 1982's rockier "Alligator Woman" album. This time out, Blackmon and his band have emerged with a toughened fashion look to go with the "warrior rock" attitude, which he feels has been present throughout Cameo's career.

"We've always put on a rock show and kicked ass," says Blackmon, recalling that even before get-

ting a record deal the group had proven itself before white audiences in Canada. He adds, however, that "the industry has been against the concept of black rock'n'roll since Jimi Hendrix's Band Of Gypsies, which was the first glimpse of how it worked."

Cameo's manager Steve Leber feels that the group has the potential to become a major rock act

along the lines of Sly & the Family Stone.

"They're great live, and when you can deliver live the rest is history," says Leber, whose Gotham-based company also manages the Scorpions and Joan Jett. He adds that Cameo will tour extensively throughout the U.S. to promote the "Word Up" album, first covering its urban-market base as a headliner,

then appearing with major white rock acts if the "right situations" can be found.

Leber says Blackmon is also busy producing product for his 11-act Atlanta Artists label roster. The manager adds that Blackmon has been asked to produce other rock artists, including Pet Shop Boys and that he has a film treatment in the works for English financiers.

## Cameras Roll For New Madonna Flick; Daryl Hall Sows His Solo Oats On TV

by Steve Gatt

NEW YORK **Madonna** is back in front of the cameras with a starring role in the upcoming Warner Bros. movie "Slammer." Directed by **Jamie Foley**—the man responsible for the "Papa Don't Preach" and "Live To Tell" videos—the flick also features **Coati Mundi**, of **Kid Creole & the Coconuts** fame (he reportedly holds a knife to Madonna's neck in one scene!).

Currently shooting in New York, with additional footage to be filmed in Los Angeles, the movie is tentatively set for release next summer. There's also a good chance Madonna will record some new songs for the soundtrack.

In addition to working on "Slammer," Madonna has collaborated with producer **Stephen Bray** on the debut single by new Sire artist **Nick Kamen**. Titled "Each Time You Break My Heart," the record should emerge within the next few weeks.

Meanwhile, Sire won't be issuing her six-cut EP of dance songs, originally due out before Christmas, until next year. Word has it the label wanted to ensure that its release did not affect holiday-season sales of the "True Blue" album. After scoring another Hot 100 hit with the album's title track, Sire plans to put out "Open Your Heart" as the fourth single. An accompanying videoclip, directed by **Jean Baptiste Mondino**, was filmed this summer in L.A.

As for live concerts, Warner Bros. publicist **Liz Rosenberg** says Madonna will probably be touring "sometime in '87." Incidentally, rumor has it that either Penthouse or Playboy (or both, probably) is scheduling another series of Madonna nude pix for publication in January. With the constant gossiping about her marriage to **Sean Penn**, one can only wonder why the media refuses to give the poor woman a break. Enough already!

**LATE-NIGHT PREVIEW:** **Daryl Hall** gave a taste of what he'll be delivering on his forthcoming solo tour when he recently performed two songs—"Someone Like You" and "Foolish Pride"—on **David Letterman's** show.

On The Beat slipped into NBC's Manhattan studios for a firsthand glimpse and caught Hall rehearsing with **Paul Shaffer's** band. Also

accompanied by guitarist **G.E. Smith**, bassist **Tom "T-Bone" Wolk**, and drummer **Tony Beard**, the singer was in terrific form. Manager **Tommy Mottola** revealed that Hall will be auditioning other musicians in New York this month before he hits the road in February.

**SHORT TAKES I:** The **Bee Gees** have inked a new recording deal

### ON THE BEAT

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

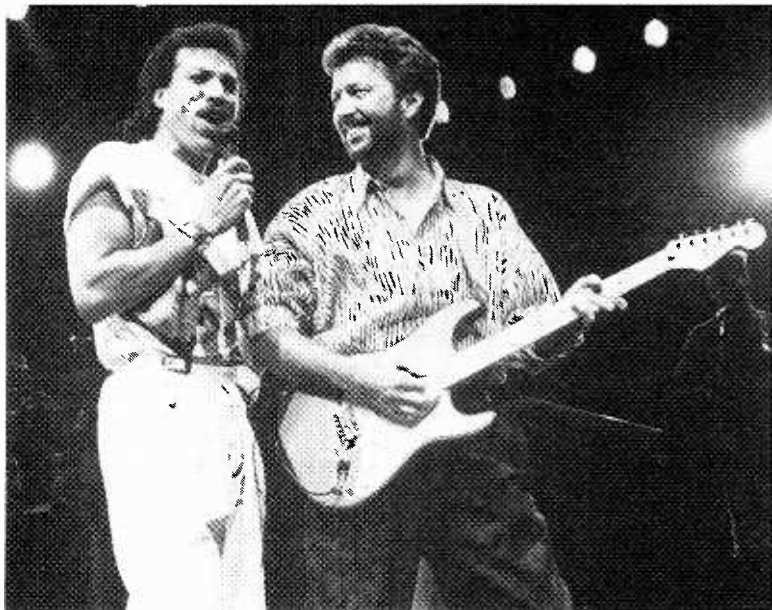
with Warner Bros. Now managed by **Ken Kragen**, the **Gibb** brothers are reportedly cutting their debut album for the label with producer **Arif Mardin** . . . **Peter Gabriel** has given the opening slot on his tour to West African musician **Youssou N'Dour**, whose Polydor album, "Nelson Mandela," ships Nov. 17. N'Dour made guest appearances on Gabriel's "So" album and on **Paul Simon's** "Graceland" . . . New York's famous Roseland Ballroom will celebrate the completion of its million-dollar renovation with a Nov. 18 gala ribbon-cutting ceremony. Legendary dancer **Ann Miller** will be on hand with a pair of scissors . . . The **Bangles** are back on the road through mid-November and are scheduled for an appearance on the new **Joan Rivers "Late Night"** show. Lead singer **Susanna Hoffs** is getting into the movies thanks to her mom, writer-director **Tamar Simon Hoffs**, who has given the lucky lass a leading role in her next movie, "Cutting Loose" . . . After leaving the **William Morris Agency**, **George Benson** is now booked by **Triad** . . . **Nile Rodgers**, **Andy Warhol**, and **Dr. Timothy Leary** were on the set to make cameo appearances in **Grace Jones's** new video, "I'm Not Perfect (But I'm Perfect For You)." With visuals provided by New York street artist **Keith Haring**, the elaborate clip cost a reported \$1.25 million.

**PLEASURE SEEKERS:** **Nancy Brennan** and **Deidre O'Hara** of CBS Songs held their Fifth Annual Birthday Bash Nov. 1 at a downtown Manhattan loft, attracting an

impressive music industry turnout. Among those who helped the two gals celebrate their birthdays were **Michael Bolton** and his manager, **Louis Levin**; songwriter **Desmond (Kiss/Bon Jovi) Child**; **Mic Murphy** and **David Frank** of the **System**; **Chris Chappell** (of the **Who**, **Springsteen**, and **MTV** fame); and PolyGram a&r chief **Dick Wingate**.

**SHORT TAKES II:** **Yorgos Kyriakou Panayiotou**, better known as **George Michael**, has started preparation of his debut Columbia solo album, unquestionably one of 1987's most eagerly anticipated releases . . . As soon as **Ron Nevison** has finished producing **Heart's** next album, he's set to go into the studio with **Kiss** . . . Hard rock group **Aerage** has renewed its management contract with **Westwood Assns.** and is in the studio with producer **Steven Herb** . . . Hats off to A&M's publicity staff on the latest issue of its **Communique** news bulletin—the **UB40** Russian diary made for a particularly good read. Other labels should take note of this well-presented, highly informative publication . . . PolyGram is excited about the Nov. 17 release of the **Robert Cray Band's** Mercury/Hightone debut album, "Strong Persuader" . . . Rumors abound that **Rod Stewart** is planning a **Faces** reunion tour for 1987. Latest word is that **Bill Wyman** might take **Ronnie Lane's** place on bass . . . Contrary to recent press reports, **David Bowie** definitely won't be going on the road with his good pal **Iggy Pop**. Good news for Bowie fans, though, is that he'll definitely be touring in 1987; his new EMI America album is set for spring release . . . On The Beat was sad to learn about the recent death of **Horace Burrell**, a longtime friendly face in Atlantic's publicity department. Suffice it to say that Horace will be missed by all who knew him.

**END QUOTE:** Former MTV talent director **Laurie Zaks**, who now works on **David Brenner's** "NightLife," came up with this particularly potent line in the **New York Daily News** magazine. "In this business, an aggressive woman is a bitch; an aggressive man is a vice president." Think about it, guys.



**Jamming At The Garden.** Eric Clapton made a surprise guest appearance during the opening concert of Lionel Richie's recent stint at New York's Madison Square Garden. (Photo: Chuck Pulin)

## 'Breakout' LP Is Aptly Named Spyro Gyra Spins A Winner

BY STEVE HOCHMAN

LOS ANGELES When **Spyro Gyra's** latest MCA album, "Breakout," hit No. 1 on the Top Jazz Albums chart at the end of September, it became the eighth of the band's 10 albums to reach the top. Continuing to hold down high chart positions, "Breakout" has sold extremely well without significant commercial radio play.

Spyro Gyra gained instant pop and jazz airplay with "Morning Dance," an instrumental from its

1977 debut album (originally released through the independent Amherst label and later picked up by MCA).

"Radio was a heck of a lot more adventurous then than it is now," says **Spyro Gyra** founder **Jay Beckenstein**. "We haven't really had radio support since then. In terms of jazz radio we do very well, but there's not much of it. We've really had to make up for that by touring a lot."

Originally hailing from the Buffalo (Continued on page 29)

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2. SHAKE ME - 3:44  
3. NOBODY'S FOOL - 4:06  
4. NOTHING FOR NOTHING - 3:32  
5. ONCE AROUND THE HILL - 3:29  
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All songs written by Tom Ayler  
All songs performed by Cinderella  
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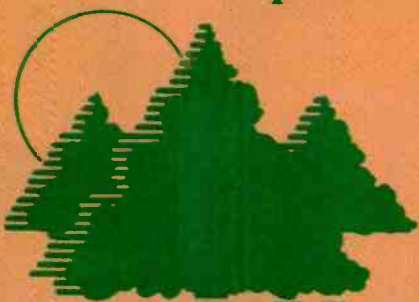
1. LET IT ROCK - 3:29
2. YOU GIVE LOVE A HARD NAME - 3:53
3. LIVIN' ON A PRAYER - 4:12
4. SOCIAL DISEASE - 4:17
5. WANTED DEAD OR ALIVE - 5:07

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| Guest El DeBarge         | New England Ragtime Ensemble                  | Peter, Paul & Mary            | Andreas Vollenweider & Friends | Guest Bon Jovi                    | Ella Fitzgerald             | Tony Randall               |
| Jimmy Buffett            | The Moody Blues                               | Peter Allen                   | UB-40                          | John Fogerty                      | Makoto Ozone                | Italo Tajo                 |
| Jeffrey Osborne          | Guest The Fixx                                | Mr. Mister                    | Guest Fine Young Cannibals     | Guest Bonnie Raitt                | Sonny Rollins               | Rudolf Nureyev             |
| Guest Angela Bofill      | Joe Jackson                                   | Guest The Bangles             | Joan Armatrading               | Emerson, Lake & Powell            | Toots Thielemans            | Katia and Marielle Labeque |
| Engelbert Humperdinck    | Starship                                      | Stevie Nicks                  | Anne Murray                    | Rodney Dangerfield                | Illinois Jacquet & Big Band | Justino Diaz               |
| Miles Davis/Spyro Gyra   | Guest The Outfield                            | Guest Peter Frampton          | Eurythmics                     | Neil Young & Crazy Horse          | Stevie Ray Vaughan          | Victor Borge               |
| Stephen Stills & America | Joan Baez with Don McLean & Livingston Taylor | Loverboy                      | Guest Jean Beauvoir            | Psychedelic Furs                  | Roy Buchanan                | Nadja Salerno-Sonnenberg   |
| Guest Tom Chapin         | Eddie Murphy                                  | The Smiths                    | George Benson                  | <b>USt Trust Festival</b>         | Bobby Blue Bland            | Vyacheslav Polosov         |
| Robert Palmer            | Guest The Weather Girls                       | Guest Phranc                  | Julio Iglesias                 | The Pittsburgh Symphony Orchestra | James Cotton Blues Band     | (American debut)           |
| Jackson Browne           |   | Beach Boys                    | Guest Rosanne Barr             | Orchestra                         | Etta Jones & Houston Person | Benita Valente             |
| Bill Cosby               |   | Guest Katrina and the Waves   |                                | Michael Tilson Thomas             | Mose Allison                | Wendy White                |
| Van Morrison             |   | Manhattan Transfer            |                                | Wynton Marsalis                   | Bennie Wallace              | Neil Rosenshein            |
| The Cure                 |   |                               |                                |                                   |                             |                            |

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Bob Dylan  
July 22, 1986

*"The Pittsburgh Symphony has found a home amid the red cedar, white pine and maples of south-eastern Massachusetts."*

The New York Times

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Robert Palmer June 24, 1986

*"Recent weeks have seen the opening of several new outdoor amphitheatres around the country ...it now appears that the most successful debut belongs to the new Great Woods Center for the Performing Arts in the Boston suburb of Mansfield." Pollstar*

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## Talent in Action

**CRACK-DOWN**  
Madison Square Garden  
New York  
Tickets: \$25

**T**HE OCT. 31 CRACK-DOWN benefit, presented by Bill Graham, was an event staged to fund local anti-drug educational efforts. These services are provided by an office that coordinates personal appearances and public service announcements by entertainment and sports figures. The main draw of the Crack-Down concert, however, was its revival of '60s rock.

For numerous possible reasons—conflict with Halloween revelry, half-hearted radio support, or even the depressing association of drug abuse with the event—there were several thousand empty seats in the house. Despite sold-out track records of the individual headliners—a reunited Allman Brothers Band; Crosby, Stills & Nash; Santana; Run-D.M.C.; Ruben Blades; and Babatunde Olatunji & His Drums Of Passion—the eclectic show may have proven that musical coalition-building has been made obsolete by the fragmented target-marketing of music on strictly formatted radio and video outlets.

Predictably, the 30- to 40-minute sets of greatest hits by the Allman Brothers (joined at various moments by Carlos Santana, Paul Butterfield, and Felix Cavaliere); Santana; and Crosby, Stills & Nash drew warm, nostalgic response from the crowd. Run-D.M.C., on the other hand, flirted with a derisive response from that half of the audience that was unfamiliar with "My Adidas."

Ultimately, both the end to which the concert was a means and the attempt to revive the open and "progressive" eclecticism that was a part of the '60s spirit were transparent to the audience. **BRIAN CHIN**

**THE TAXI GANG**  
**SLY DUNBAR & ROBBIE SHAKESPEARE**  
**INI KAMOZE**  
**YELLOWMAN**  
**HALF PINT**

Universál Amphitheatre  
Universal City, Calif.  
Tickets: \$17.50, \$16

**T**HE PROMOTERS may have lost their shirts on this quarter-full house, but the audience certainly got its money's worth. For 2½ hours, the groove never ceased as top reggae acts on the Island, Mango, Shanachie, and Celluloid labels joined forces in an international caravan billed as The Taxi Connection.

The Taxi Gang—keyboardists Handel Tucker and Franklin Waul, guitarist Winston Bowens, trombonist Ronald Robinson, trumpeter Junior Chin, and saxophonist Dean Fraser—hardly took a breath during the Oct. 17 show as it supported a series of vocalists. The beat was seamless, propelled by the flawless rhythm section of Sly & Robbie and marked by startling horn work—especially from saxman Fraser.

The evening's first performer was Ini Kamoze, a commanding presence with a sinuous vocal style. Luminous in a fluorescent pink windowpane-check suit, Kamoze

brought the fans to their feet and kept them there for the rest of the show. (It was, in fact, the first time on record that the amphitheater's security allowed the crowd to cram the aisles.)

Next up was new Jamaican sensation and recent Island signing Half Pint, exemplifying the upbeat side of reggae rhythm. The diminutive singer is a whirlwind of energy. More pop-oriented than Kamoze, Half Pint seemed to be the crowd favorite, until Yellowman took center stage.

An unlikely pop hero, Yellowman is an aging albino Jamaican who resembles a jaundiced Ben Franklin. He sings lyrics that, if deciphered, might give the Parents' Music Resource Center apoplexy. He rapped his personal opinions on homosexuality (he disapproves), big bosoms (he approves), marijuana (he strongly approves), and cocaine (he disapproves). One of the concert's highlights was his Caribbean reading of "Rock Around The Clock" and "Let The Good Times Roll," which provided the only departure from a loping reggae back beat.

For reggae enthusiasts, though, this show was about as good as it gets. Some may cavil at the genre's never-changing beat, but it's obvious that these players can also tackle any other format. Next time, however, they should all get their labels cooperating on prepublicity—or book themselves into a smaller venue. **ETHLIE ANN VARE**

**X**  
The Palace, Hollywood, Calif.  
Tickets: \$14.50

**T**HOUGH X has not achieved the national breakthrough once predicted for it, the band had no trouble drawing crowds to a three-night stint at the 1,200-capacity Palace here last month. On the opening night, X rewarded its loyalists—which included a healthy brace of enthusiastic young fans—with a show that not only paid homage to its role as Los Angeles' leading underground catalyst at the start of the decade, but also pointed out where the band is heading.

X has become something of an L.A. supergroup; with Billy Zoom's departure, former Blasters guitarist-songwriter Dave Alvin and ex-Lone Justice guitarist Tony Gilkyson were enlisted. Judging by this show, the change was just what the band needed. Vocalist Exene Cervenka, singer-bassist John Doe, and drummer D.J. Bonebrake performed with renewed vitality and optimism, while Alvin and Gilkyson framed the stage as lanky twin towers of American rock guitar (though a bad sound mix lessened their impact).

The new material previewed here (penned by the Cervenka-Doe team and by Alvin) provided a particularly encouraging note. Gone are the forced attempts at forging a new folk music that undermined 1983's "More Fun In The New World" album. Also missing was the metal posturing on last year's "Ain't Love Grand," which confused some fans. The new songs are tuneful, punchy, and have something real to say

(Continued on next page)

## In Pursuit Chases Wider Audience Appeal A-Ha Tour, Video, Upcoming Album Reflect Growth

BY ANDREW ROBLIN

**NASHVILLE** Local pop-rock trio In Pursuit recently completed its first big-time tour, opening a series of shows in major cities for a-ha. But the members of In Pursuit—bassist/vocalist Emma, guitarist/vocalist Jay Joyce, and drummer/vocalist Jeff Boggs—are no strangers to the concert scene.

In addition to appearing as support act on dates with Mr. Mister, Starship, Nick Lowe, R.E.M., and the Alarm, In Pursuit has headlined the national club circuit for several years, working such venues as First Avenue in Minneapolis and Peabody's in Cleveland.

The Nashville-based group signed with the Capitol-distributed MTM Records in spring 1985 after impressing label executives with its demos and live performances. A five-song debut EP, "When Darkness Falls," met with sporadic college and album rock radio airplay when issued. But the record won a rave review from the college radio trade paper CMJ New Music Report, which led to an appearance on the "New Music Awards Show," broadcast on MTV.

In Pursuit's first video, "Losing

## M + M To Move On & Diversify

BY KIRK LaPOINTE

**TORONTO** Many prominent music figures have left Canada, mainly to seek fame and fortune, but Martha Johnson and Mark Gane, the driving forces behind M + M, say they just want to move to a place that might be more open to the group's sound.

With London and New York among their likely destinations, Johnson says, "We've made up our minds to move. It's not a running-away kind of thing, and it's not necessarily permanent. But both Mark and I want to diversify."

Johnson and Gane have been making waves on the Canadian new music scene for nearly a decade, first with Martha & the Muffins and now with M + M, whose third album, "The World Is A Ball," was well-received in Canada and has recently been issued in the U.S. through RCA. Like its predecessors, the new album offers a collection of pop on the outskirts of the mainstream.

Best known in the U.S. for the 1984 club hit "Black Stations/White Stations," M + M recorded the bulk of its new album in Bath, England, at co-producer David Lord's Crescent Studios. Preproduction and initial recording sessions were held at Johnson and Gane's home studio.

The album's first single, "Song In My Head," has garnered respectable airplay in Canada, but Johnson doesn't see M + M as a singles-oriented band. She says the focus leans more toward strong album writing, but concedes that "it's not a popular approach these days."

Johnson and Gane are eager to record film music and solo albums as well as form a touring band.

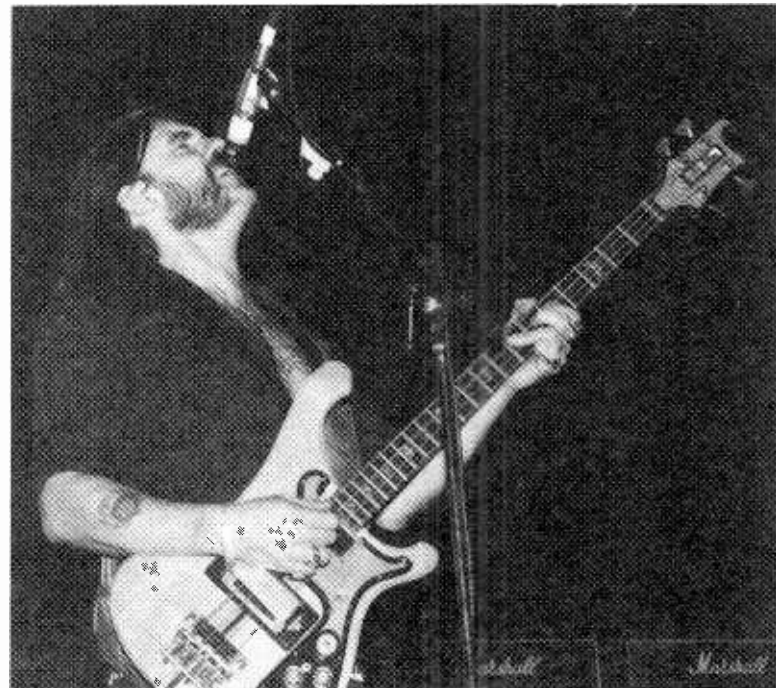
Control," received light-rotation airplay on MTV and was also seen on a variety of cable and local music shows.

"We were surprised at the mileage the video got," says Boggs. "We had people coming up to us at our club shows saying, 'We saw the video, that's why we came to the show.'"

In Pursuit and MTM have high hopes for the group's upcoming debut album, "Standing In Your Shadow." Due for release in early 1987,

the 10-cut album was produced by Steve Churchyard, known for his work with INXS, the Pretenders, and Siouxsie & the Banshees.

In Pursuit is managed by Josh Ziemann of the New York-based Side One Management company, which also represents Modern English, Icicle Works, Steve Earle, and Rosanne Cash. A member of the Miller Rock Network—Miller distributors contribute promotional dollars to support live dates—In Pursuit is booked by the Good Music Agency.



**Turning It Up.** Veteran hard rock bassist-singer Lemmy recently returned to the U.S. concert circuit with his group Motorhead, playing live dates to promote the group's Profile/GWR album, "Orgasmatron." The "loudest band in the world" kicked off its tour at the Santa Monica Civic Center. (Photo: Dave Plastik)

## SPYRO GYRA

(Continued from page 22)

lo, N.Y., area, Spyro Gyra began in the mid-'70s, virtually as a solo project of saxophone and lyrician player Beckenstein. He and Richard Calandra, co-producers of all the Spyro Gyra albums, were involved with production of a number of local groups, but it was Beckenstein's project that took off. Only much later did it become a true band.

"Spyro Gyra started as a very production-oriented band, and a lot of people were going through it. We weren't afraid to use overdubs and guest players," says Beckenstein.

Of the musicians featured on "Breakout," Beckenstein says, "Our keyboardist, Tom Schuman, goes back seven years, and [vibraphonist] Dave Samuels has recorded on every album we've made, but he's only toured with us for the last three albums." Beckenstein adds that guitarist Julio Fernandez, bassist Kim Stone, drummer Richie Morales, and percussionist Manolo Badrena have all joined within the last three years.

Thus, says Beckenstein, the meaning of the latest album's title. "In a way, we're breaking out of the mold, and we've found a new direction that has more vitality to it," he says.

"We brought in players who were

adventurers, risk takers. It's hard to keep the momentum and excitement and evolution going over 10 albums, and I've been happy to let the others have more input because it kept me from going stale. The most exciting thing is the players really pace me. In the last few years my playing has really improved because I've been running with the big boys, and I appreciate that."

(For the record: This article was prepared before Calandra's death on Oct. 20—see Billboard, Nov. 8.)

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## TALENT IN ACTION

(Continued from preceding page)

about modern life and romance—subtler than recent Springsteen and less self-conscious (though more poetic) than Mellencamp, but in the same general ballpark. Whether this will bring the group national recognition remains to be seen, especially since American radio seems to be getting more and more conservative.

STEVE HOCHMAN

### ELVIS COSTELLO

Broadway Theatre, New York  
Tickets: \$30

ELVIS COSTELLO'S five-night stand on Broadway roughly coincided with the World Series, which may have kept die-hard Mets fans at bay. Still, the Costello series hardly suffered at the box office; all tickets were snapped up in just half an hour—and with good reason. Not only was the intimate venue a treat, but Costello presented a different show each night.

Most of the attention focused on the second and fourth dates of the Oct. 21-25 stint. The former was billed as half Costello solo and half Elvis & the Confederates. The latter, featuring Costello with his usual band, the Attractions, offered something called the Spinning Songbook.

On both of these nights, fans were treated to a formidable sampling of Costello standards as well as lesser-known tracks buried among his 13 albums, such as "Green Shirt," "Lip Service," and "Jack Of All Parades." But that was the least of it.

Consider: magicians Penn & Teller practically threatening Costello into performing Prince's "Pop Life"; Mrs. Elvis Costello (Cait O'Riordan of the Pogues) wildly frugging in a go-go cage; audience members being chosen at random, game-show-style, by Buster Poindexter (David Johansen) to spin a giant wheel bearing 40 Costello songs, followed by the headliner's performance of each song chosen.

That's just a little of the nonstop zaniness that took place at the Broadway. Also featured were Costello covering Tom Petty's "American Girl," the Hollies' "King Midas In Reverse," the Psychedelic Furs' "Pretty In Pink," and Gerry & the Pacemakers' "Ferry Across The Mersey"; a slide show from Costello's world travels; a duet with T-Bone Burnett, presented as the Coward Brothers, on George Jones and Johnny Cash songs. And, of

course, there was "On Broadway."

This was not your typical Costello. The man was not only jovial but downright hilarious, passionate, outgoing, and musically sharper than ever. With the Attractions and the Confederates and on his own, he proved a total showman who's got a long way to go before he runs short of ideas.

JEFF TAMARKIN

### FAIRPORT CONVENTION DAN AR BRAS

Bottom Line, New York  
Tickets: \$10

ALTHOUGH SOME of the more notable band members, like Richard and Linda Thompson and the late Sandy Denny, vacated Fairport Convention years ago, the venerable British folk-rock act continues to attract a loyal cult audience. With three longtime members—guitarist/vocalist Simon Nicol, bassist/vocalist Dave Pegg, and drummer Dave Mattacks—accompanied by Ric Sanders on violin and Martin Allcock on guitar, the current Fairport aggregation turned in a generally impressive set here last month.

Considering that the group was formed nearly two decades ago and has undergone countless personnel changes, its sound remains curiously unchanged. If there was any noticeable difference between this show and one from the group's heyday, it was that a sizable dose of straight-ahead rock'n'roll and even a taste of funky fusion are now filtered through Fairport's traditional electric English folk, Celtic fiddle tunes, and ballads.

The band performed material from its new Varrick/Rounder album, "Expletive Delighted," as well as old favorites like the traditional "Matty Groves" and Richard Thompson's "Meet On The Ledge." Not once did the quality of the quintet's musicianship flag. However, the dominance of Sanders' fiddle made one wish Thompson would emerge from the wings to add his distinctive guitar to the mix.

Opening the show was Dan Ar Bras, a solo guitarist from the Brittany region of France. A former member of Fairport himself, he alternated between acoustic and electric pieces. His music holds appeal for fans of new age and the traditional fold. While often pretty and texturally interesting, it was also sometimes forgettable, lacking in direction.

JEFF TAMARKIN



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN BACHMAN-TURNER OVERDRIVE	Cow Palace San Francisco, Calif.	Oct. 31-Nov. 3	\$950,745 \$16.50	57,270 sellout	Bill Graham Presents
JOURNEY GLASS TIGER	Meadowlands Arena East Rutherford, N.J.	Oct. 25-26 & 28	\$946,113 \$17.50/\$16.50	57,483 61,398 sellout	Monarch Entertainment Bureau John Scher Presents
JOURNEY GLASS TIGER	The Coliseum Cleveland, Ohio	Oct. 11-12	\$505,632 \$16	31,602 35,000	Belkin Prods.
BOB SEGER & THE SILVER BULLET BAND FRANKIE MILLER	The Spectrum Philadelphia, Pa.	Oct. 28-29	\$484,478 \$17/\$15	29,458 sellout	Electric Factory Concerts
JOURNEY GLASS TIGER	The Centrum in Worcester Worcester, Mass.	Oct. 30-31	\$411,903 \$17.50/\$15	24,910 sellout	Don Law Co.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Memorial Coliseum Complex Portland, Ore.	Oct. 25-26	\$326,592 \$16	20,412 sellout	Double Tee Promotions
BILLY JOEL	The Coliseum Cleveland, Ohio	Oct. 29	\$324,538 \$17.50	18,545 sellout	Belkin Prods.
BILLY JOEL	Pittsburgh Civic Arena & Exhibit Hall Pittsburgh, Pa.	Oct. 27	\$285,645 \$17.50	16,321 sellout	DiCenare-Engler Prods.
JULIO IGLESIAS	James L. Knight International Center Miami, Fla.	Oct. 24-25	\$268,428 \$27.50	10,009 sellout	Fantasma Prods.
OINGO BOINGO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 31	\$222,127 \$17.50/\$16.50/\$12.50	15,000 sellout	Avalon Attractions
JOURNEY GLASS TIGER	Providence Civic Center Providence, R.I.	Nov. 2	\$215,693 \$17.50	12,868 sellout	Frank J. Russo
NEIL YOUNG & CRAZY HORSE	The Coliseum Cleveland, Ohio	Oct. 10	\$199,904 \$16	12,494 13,000	Belkin Prods.
DAVID LEE ROTH CINDERELLA	Maple Leaf Gardens Toronto, Ontario Canada	Oct. 31	\$190,272 (\$237,840 Canadian) \$20	11,892 12,500	Concert Prods. International
STEVIE WONDER	ARCO Arena Sacramento, Calif.	Oct. 26	\$183,594 \$17.50	10,299 sellout	White Rose Ltd.
ANNE MURRAY	Fox Theatre St. Louis, Mo.	Oct. 25-26	\$175,508 \$27.50/\$8.40	8,477 9,330	Fox Concerts
VAN HALEN BACHMAN-TURNER OVERDRIVE	Lawlor Events Center Univ. of Nevada, Reno Reno, Nev.	Oct. 29	\$158,007 \$16.50	9,581 11,500	Bill Graham Presents
TRIUMPH YNGWIE MALMSTEEN	Meadowlands Arena East Rutherford, N.J.	Nov. 2	\$156,972 \$15.50/\$13.50	11,456 14,953	Monarch Entertainment Bureau John Scher Presents WNEW/Westwood I/St. Pauli Girl/Budweiser
ELVIS COSTELLO	The Tower Theatre Upper Darby, Pa.	Oct. 27-29	\$149,438 \$17.50/\$15.75/\$15	9,216 sellout	Electric Factory Concerts
DAVID LEE ROTH CINDERELLA	Cumberland County Civic Center Portland, Maine	Nov. 2	\$139,762 \$16/\$15	9,500 sellout	Don Law Co.
R.E.M. THE FEEELIES	Wang Center for the Performing Arts Boston, Mass.	Nov. 1-2	\$131,671 \$17/\$16	8,111 sellout	Don Law Co.
STEVE WINWOOD LEVEL 42	Concord Pavilion Concord, Calif.	Oct. 26	\$130,004 \$17.50/\$14.50	8,288 sellout	in-house
NEW ORDER THE FALL	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Nov. 1	\$124,265 \$17.50/\$16.50	8,002 10,418	Avalon Attractions
JERRY GARCIA BAND KINGFISH	Henry J. Kaiser Convention Center Oakland, Calif.	Oct. 31	\$116,722 \$15	7,900 sellout	Bill Graham Presents
38 SPECIAL BAD COMPANY	Reunion Arena Dallas, Texas	Nov. 1	\$116,655 \$15	7,777 9,000	Beaver Prods.
TRIUMPH YNGWIE MALMSTEEN	The Centrum in Worcester Worcester, Mass.	Nov. 1	\$115,847 \$14.50/\$13.50	8,229 9,657	Frank J. Russo
38 SPECIAL BON JOVI	Dayton Hara Arena & Exposition Center Dayton, Ohio	Oct. 8	\$112,000 \$14	8,000 sellout	Belkin Prods.
THE MOODY BLUES THE FIXX	Capital Centre Landover, Md.	Oct. 16	\$109,065 \$16.50	6,610 14,000	Cellar Door Prods.
NEIL YOUNG & CRAZY HORSE	Ohio Center Columbus, Ohio	Oct. 20	\$103,140 \$15	6,876 7,500	Belkin Prods.
38 SPECIAL BAD COMPANY	Lakefront Arena Univ. of New Orleans New Orleans, La.	Oct. 28	\$98,980 \$15	6,592 7,000	Beaver Prods.
TRIUMPH YNGWIE MALMSTEEN	Baltimore Arena Baltimore, Md.	Oct. 30	\$97,832 \$14.50	7,284 13,641	Up Front Promotions
EMERSON, LAKE & POWELL ADRENALIN	Rosemont Horizon Rosemont, Ill.	Oct. 19	\$92,674 \$15.50	5,979 8,935	Jam Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Roberts Municipal Stadium Evansville, Ind.	Nov. 1	\$90,090 \$15	6,424 7,500	Sunshine Promotions
STEVIE WONDER	Beasley PAC Washington State Univ. Pullman, Wash.	Oct. 22	\$89,576 \$17/\$15	5,694 12,300	White Rose Ltd. Double Tee Promotions
CHICAGO	Providence Civic Center Providence, R.I.	Oct. 28	\$88,328 \$15.50/\$14.50	5,700 9,784	Frank J. Russo
CHICAGO	Baltimore Arena Baltimore, Md.	Nov. 1	\$86,128 \$15	5,888 13,641	in-house
YNT CASTLE BLAK	Concord Pavilion Concord, Calif.	Oct. 31	\$80,669 \$16.50/\$14.50	5,230 8,475	in-house
OZZY OSBOURNE QUEENSRYCHE	Memorial Coliseum Corpus Christi, Texas	Oct. 8	\$73,044 \$15	5,180 sellout	Stone City Attractions
CAMEO FORCE M.D.'S	Fox Theatre St. Louis, Mo.	Oct. 24	\$72,176 \$17.50/\$15.50	4,204 4,665	Fox Concerts First Class Prods. PACE Concerts
GALLAGHER	La Crosse Center La Crosse, Wis.	Oct. 29	\$70,635 \$15/\$12	5,001 5,365	Wizard of Odd
ANNE MURRAY	Veterans Memorial Auditorium Des Moines, Iowa	Oct. 23	\$66,177 \$15.50	4,345 7,250	in-house

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

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# BIG

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**WEMBLEY**  
WHERE ELSE

# ASCAP CONGRATULATES 1986 COUNTRY



## Troy Seals

ASCAP

Country Songwriter Of The Year



**Warner Bros., Inc.**  
**ASCAP Country Publisher Of The Year**

Pictured L-R: Pat Higdon, Tim Wipperman, Don Daily,  
Johnny Wright, Chuck Kaye, Jay Morgenstern.



## "Lost In The Fifties Tonight"

(In The Still Of The Night)

**ASCAP Country Song Of The Year**

Writers: Troy Seals, Mike Reid

Publishers: Lodge Hall Music Inc.,  
Two-Sons Music, WB Music Corp.

Pictured L-R: Troy Seals and Mike Reid, writers;  
Joyce and Ronnie Milsap; and Rob Galbraith of Lodge Hall Music.

# OUR AWARD WINNERS

## ASCAP's Most Performed Country Songs (January 1, 1985–December 31, 1985)

### AIN'T SHE SOMETHING ELSE (2nd Award)

Writers Jerry Foster  
Bill Rice  
Publisher Jack and Bill Music Co.  
**ALL TANGLED UP IN LOVE**  
Writers Bob McDill  
Jim Weatherly  
Publishers Bright Sky Music  
Jack and Bill Music Co.  
Charlie Monk Music

### ANGEL IN YOUR ARMS

Writers Tom Brasfield  
Clayton Ivey\*  
Terry Woodford\*  
Publisher I've Got The Music Co.

### BABY BYE BYE

Writers Jamie Brantley  
Gary Morris  
Publishers Gary Morris Music  
WB Music Corp.

### BABY'S GOT HER BLUE JEANS ON

Writer Bob McDill  
Publisher Jack and Bill Music Co.

### BLUE HIGHWAY

Writers Don Henry  
David Womack  
Publishers Cross Keys Publishing Co., Inc.  
Oven Bird Music

### BOP

Writers Jennifer Kimball  
Paul Davis\*  
Publishers Michael H. Goldsen, Inc.  
Sweet Angel Music

### CAN'T KEEP A GOOD MAN DOWN

Writer Bob Corbin  
Publisher Sabal Music, Inc.

### COUNTRY BOY

Writers Tony Colton (PRS)  
Albert William Lee (PRS)  
Ray Smith (PRS)  
Publisher Ackee Music, Inc.

### COUNTRY GIRLS

Writers Troy Seals  
Eddie Setser\*  
Publishers Two-Sons Music  
WB Music Corp.

### COWBOY RIDES AWAY

Writers Casey Kelly  
Sonny Throckmorton  
Publishers Cross Keys Publishing Co., Inc.  
Tight List Music, Inc.

### CRAZY

Writers Richard N. Marx  
Kenny Rogers  
Publishers Lion's Mate Music Co.  
Security Hogg Music

### CROSSWORD PUZZLE

Writers Frank Myers  
Steve Dean\*  
Publisher Collins Court Music, Inc.

### DON CHA

Writer Walt Aldridge  
Publisher Rick Hall Music, Inc.

### DON'T CALL HIM A COWBOY

Writers Debbie Hupp  
Johnny MacRae  
Bob Morrison  
Publisher Southern Nights Music Co.  
Subsidiary of the Entertainment  
Music Company

### DRINKIN' AND DREAMIN'

Writers Troy Seals  
Max D. Barnes\*  
Publishers Two-Sons Music  
WB Music Corp.

### FALLIN' IN LOVE

Writers Randy Goodrum  
Brent Maher  
Publishers April Music, Inc.  
Blue Quill Music  
Random Notes Music  
Welbeck Music Corporation

### FIRE IN THE NIGHT

Writer Bob Corbin  
Publisher Sabal Music, Inc.

### FOOLED AROUND AND FELL IN LOVE

Writer Elvin Bishop  
Publisher Crabshaw Music  
**FORTY HOUR WEEK (FOR A LIVIN')**

Writers Dave Loggins  
Don Schlitz  
Lisa Silver\*  
Publishers MCA, Inc.  
Patchwork Music  
Don Schlitz Music

### GIRL'S NIGHT OUT

Writers Jeff Bullock  
Brent Maher  
Publishers Blue Quill Music  
Welbeck Music Corporation  
**HEARTACHE AND A HALF**

Writers Edward H. Struzick II  
Deborah Allen\*  
Rafe Van Hoy\*  
Publishers Jaseppy Music  
Struzick Music Publishing Co.

### HIGH HORSE

Writer Jimmy Ibbotson  
Publisher Unami Music  
**THE HIGHWAY MAN**

Writer Jimmy L. Webb  
Publisher White Oak Songs  
**HONOR BOUND**

### HONOR BOUND

Writers Charlie Black  
Austin Roberts  
Tommy Rocco  
Publishers Bibb Music Pub., Inc.  
Chappell/Intersong Music  
Group-USA  
Chriswaid Music  
Hop-Sound Music  
MCA, Inc.

### I CRY JUST A LITTLE BIT

Writer Bob Heatlie (PRS)  
Publisher Colgems-EMI Music, Inc.

### I DON'T KNOW WHY YOU DON'T WANT ME

Writers Rodney Crowell  
Rosanne Cash\*  
Publishers Coolwell Music  
Granite Music Corporation

### I NEED MORE OF YOU

Writer David Bellamy  
Publishers Bellamy Brothers Music  
Famous Music Corporation

### I NEVER MADE LOVE (TILL I MADE IT WITH YOU)

Writer Bob McDill  
Publisher Jack and Bill Music Co.

### I WANNA HEAR IT FROM YOU

Writers Rick Giles  
Nancy Montgomery  
Publishers Dejamus, Inc.  
Silver Rain Music

### I WANT EVERYONE TO CRY

Writers Mike Noble  
Wood Newton\*  
Publishers Bob Montgomery Music, Inc.  
WB Music Corp.

### I'D DANCE EVERY DANCE WITH YOU

Writers Kevin Welch  
Mark Paden\*  
Publisher Cross Keys Publishing Co., Inc.  
**IF THAT AIN'T LOVE**

### IF THAT AIN'T LOVE

Writers Jeff Harrington  
Jeff Pennig  
Publisher Flowering Stone Music  
**I'LL NEVER STOP LOVING YOU**

### I'LL NEVER STOP LOVING YOU

Writers Dave Loggins  
J.D. Martin\*  
Publishers MCA, Inc.  
Patchwork Music

### I'M GONNA LEAVE YOU TOMORROW

Writers Gene Dobbins  
Johnny A. Wilson  
Tim Daniels\*  
Publisher Chappell/Intersong Music  
Group-USA

### LADY (5th Award)

Writer Lionel Richie  
Publisher Brockman Music  
**A LADY LIKE YOU**

### A LADY LIKE YOU

Writers Jim Weatherly  
Keith Stegall\*  
Publishers Bright Sky Music  
Charlie Monk Music

### LIE TO YOU FOR YOUR LOVE

Writers David Bellamy  
Howard Bellamy  
Frankie Miller (PRS)  
Jeff Barry\*  
Publishers Bellamy Brothers Music  
Rare Blue Music, Inc.

### LONG AND LASTING LOVE

Writers Michael Masser  
Gerald Goffin\*  
Publisher Prince Street Music  
**LOST IN THE FIFTIES TONIGHT  
(IN THE STILL OF THE NIGHT)**

Writers Mike Reid  
Troy Seals  
Fred Parris\*  
Publishers Lodge Hall Music, Inc.  
Two-Sons Music  
WB Music Corp.

### LOVE DON'T CARE (WHOSE HEART IT BREAKS)

Writers Earl Thomas Conley  
Randy Scruggs\*  
Publishers April Music, Inc.  
Blue Moon Music

### LOVE TALKS

Writers Bucky Jones  
Michael Garvin\*  
Tom Shapiro\*  
Publisher Cross Keys Publishing Co., Inc.

### MAKE MY LIFE WITH YOU

Writer Gary Burr  
Publishers Garwin Music, Inc.  
Sweet Karol Music

### MODERN DAY ROMANCE

Writers Kix Brooks  
Dan Tyler  
Publishers Golden Bridge Music  
Mota Music

### MORNING DESIRE

Writer Dave Loggins  
Publishers MCA, Inc.  
Patchwork Music

### MY BABY'S GOT GOOD TIMING

Writers Bob McDill  
Dan Seals\*  
Publishers Jack and Bill Music Co.  
Ranger Bob Music

### NEVER BE YOU

Writers Tom Petty  
Benmont Tench  
Publishers Blue Gator Music  
Gone Gator Music  
**NOBODY FALLS LIKE A FOOL**

### NOBODY FALLS LIKE A FOOL

Writers Peter McCann  
Mark Wright\*  
Publishers April Music, Inc.  
New & Used Music  
**NOBODY WANTS TO BE ALONE**

### NOBODY WANTS TO BE ALONE

Writers Michael Masser  
Rhonda Fleming\*  
Publishers Almo Music Corporation  
Prince Street Music

### OLD HIPPIE

Writer David Bellamy  
Publisher Bellamy Brothers Music  
**ONE OWNER HEART**

Writers Walt Aldridge  
Tom Brasfield  
Mac McAnally  
Publishers Beginner Music  
Tom Brasfield Music  
Rick Hall Music, Inc.

### OPERATOR, OPERATOR

Writers Janet Willoughby  
Larry Willoughby  
Publishers Goldline Music, Inc.  
Granite Music Corporation

### PRETTY LADY

Writer Keith Stegall  
Publishers April Music, Inc.  
Keith Stegall Music  
**REAL LOVE**

Writers Richard "Spady" Brannan  
David Malloy\*  
Randy McCormick\*  
Publishers Cottonpatch Music  
Malliven Music

### SAVE THE LAST CHANCE

Writers Janet Willoughby  
Robert Byrne  
Publishers Rick Hall Music, Inc.  
Terry Woodford Music

### SEVEN SPANISH ANGELS

Writers Troy Seals  
Eddie Setser\*  
Publishers Two-Sons Music  
WB Music Corp.

### SHE KEEPS THE HOME FIRES BURNING

Writers Don Pfrimmer  
Mike Reid  
Dennis Morgan\*  
Publishers Collins Court Music, Inc.  
Lodge Hall Music, Inc.

### SHE'S GONNA WIN YOUR HEART

Writers Billy Burnette  
Mentor Williams  
Publishers Cavesson Music Enterprises Co.  
Dorsey Music  
Welbeck Music Corporation

### SHE'S SINGLE AGAIN

Writers Peter McCann  
Charlie Craig\*  
Publishers April Music, Inc.  
New & Used Music

### SLOW HAND (4th Award)

Writers John Bettis  
Michael Clark\*  
Publisher Sweet Harmony Music, Inc.

### SOMEBODY SHOULD LEAVE

Writers Chick Rains  
Harlan Howard\*  
Publishers Choskee Bottom Music  
Cross Keys Publishing Co., Inc.

### SOMETHING IN MY HEART

Writer Wayland Patton  
Publisher Jack and Bill Music Co.  
**SOMETIMES WHEN WE TOUCH**

Writers Dan Hill (CAPAC)  
Barry Mann\*  
Publisher Welbeck Music Corporation  
**STAND UP**

### STAND UP

Writers Sonny Throckmorton  
Bruce Channel\*  
Richard Rector\*  
Publisher Cross Keys Publishing Co., Inc.  
**STEP THAT STEP**

### STEP THAT STEP

Writer Mark A. Miller  
Publisher G.I.D. Music, Inc.  
**THERE'S NO WAY**

Writers John Jarrard  
Lisa Palas  
Will Robinson  
Publisher The Alabama Band Music Company  
**TIME DON'T RUN OUT ON ME**

### TIME DON'T RUN OUT ON ME

Writers Carole King Evers  
Gerald Goffin\*  
Publishers Colgems-EMI Music, Inc.  
Elorac Music  
**TO ALL THE GIRLS I'VE LOVED BEFORE  
(2nd Award)**

### TO ALL THE GIRLS I'VE LOVED BEFORE

Writers Hal David  
Albert Hammond  
Publishers April Music, Inc.  
Casa David  
**USED TO BLUE**

### USED TO BLUE

Writers Fred Knobloch  
Bill LaBounty\*  
Publisher A Little More Music, Inc.  
**WE'VE GOT TONIGHT (3rd Award)**

### WE'VE GOT TONIGHT (3rd Award)

Writer Bob Seger  
Publisher Gear Publishing Company  
**WHAT I DIDN'T DO**

### WHAT I DIDN'T DO

Writers Mike Noble  
Wood Newton\*  
Publisher WB Gold Music Corp.  
**WHO'S GONNA FILL THEIR SHOES**

### WHO'S GONNA FILL THEIR SHOES

Writers Troy Seals  
Max D. Barnes\*  
Publishers Two-Sons Music  
WB Music Corp.  
**WHY NOT ME (2nd Award)**

### WHY NOT ME (2nd Award)

Writers Brent Maher  
Sonny Throckmorton  
Harlan Howard\*  
Publishers Blue Quill Music  
Cross Keys Publishing Co., Inc.  
Welbeck Music Corporation  
**YOU AND I (4th Award)**

### YOU AND I (4th Award)

Writer Frank Myers  
Publishers Cottonpatch Music  
Malliven Music  
**YOU MAKE ME WANT TO MAKE YOU  
MINE**

### YOU MAKE ME WANT TO MAKE YOU MINE

Writer Dave Loggins  
Publishers MCA, Inc.  
Patchwork Music  
**YOU TURN ME ON (LIKE A RADIO)**

### YOU TURN ME ON (LIKE A RADIO)

Writers Bob McDill  
Jim Weatherly  
Publishers Bright Sky Music  
Jack and Bill Music Co.  
**YOU'RE GOING OUT OF MY MIND**

### YOU'RE GOING OUT OF MY MIND

Writers Wayland Holyfield  
Jerry McBea  
Publishers CBS-U Catalog, Inc.  
Ides of March Music  
**YOU'VE GOT A GOOD LOVE COMIN'**

### YOU'VE GOT A GOOD LOVE COMIN'

Writers Jeff Silbar  
Danny Morrison\*  
Van Stephenson\*  
Publisher WB Gold Music Corp.

### CITY OF NEW ORLEANS (3rd Award)

Writer Steve Goodman  
Publisher Turnpike Tom

### DON'T IT MAKE MY BROWN EYES BLUE

(7th Award)  
Writer Richard Leigh  
Publisher CBS-U Catalog, Inc.

### THE GAMBLER (6th Award)

Writer Don Schlitz  
Publisher Writer's Night Music

### THREE TIMES A LADY (3rd Award)

Writer Lionel Richie  
Publishers Brockman Enterprises, Inc.  
Jobete Music Company, Inc.

### YOU NEEDED ME (7th Award)

Writer Randy Goodrum  
Publishers Chappell/Intersong  
Music Group-JSA  
Ironside Music



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# Dot Drops Its Emphasis On Traditional Acts

BY ANDREW ROBLIN

NASHVILLE Changes are coming to Dot, the label MCA reactivated one year ago to preserve traditional country music.

Although Dot will retain its mission to serve as a haven for traditional country music, the label's roster of such acts will be cut substantially. Dot's mission has expanded, too: It now becomes—in part—an artist-development label.

On that front, Dot recently issued an acoustic album by acclaimed rock artist and producer T-Bone Burnett. In 1987, Dot will issue other developmental albums, by multi-instrumentalist John Hartford and fiddler Johnny Gim-

ble.

On the traditional front, Dot will release two compilation albums consisting of tracks on existing Dot records. The compilations will be sold on television through spots on The Nashville Network (TNN).

"MCA/Dot is a preservation and development label," says MCA/Nashville president Jimmy Bowen. "We set about the first year in preservation because it hadn't been done in country music. There were some 30 country artists who still worked and were still viable in certain parts of the entertainment industry who felt they could still sell 15,000 albums."

Sales of 15,000 albums, after returns and free goods, is the break-

even point for most Dot albums. But most artists' sales on Dot have fallen short of that number. Although Bowen won't name the acts dropped from Dot, he says the la-

**'Sales just weren't there that we thought would be'**

bel has gotten rid of most of its roster.

"The bottom line, the profit margin in the record industry, hasn't been good for the past year and a half, when these albums came out," says Bowen. "They were

hurt by that. Sales just weren't there that we thought were there. To be fair, our distribution setup in the mainstream record business may not be able to reach that consumer.

"We couldn't sell some things, and I see them go on television and sell a million."

So Bowen has enlisted TNN to sell two forthcoming Dot albums. One of the albums will have 10 Dot acts singing a total of 20 recent country hits. The other will feature 10 Dot acts singing 20 of their own hits. Ads for the two albums will start in 1987 on a date to be determined by MCA's special-products division, which will also set the price for the albums.

"Hopefully, some packages that will work can be created from these [existing Dot] albums," says Bowen. "If it does [work], that ob-

viously helps the artists and might then make it where we could do more."

Production budgets for the Dot line remain low. For traditional acts, most budgets have been under \$30,000. For developing acts, \$30,000 is the median production budget, Bowen says. The ceiling for production budgets is \$50,000, he says.

Traditional acts that have released Dot albums in the past year include Sonny James, Mac Wiseman, Billy Walker, Charlie Walker, Jeanne Pruett, Helen Cornelius, Jan Howard, Asleep At The Wheel, Justin Tubb, George Hamilton IV, Porter Wagoner, Jimmy C. Newman, Dave & Sugar, Hank Thompson, Ferlin Husky, Crash Craddock, Red Steagall, Buck Trent, Tompall Glaser, Margo Smith, and Boxcar Willie.

## NASHVILLE SCENE

by Gerry Wood



**WHAT DO YOU SAY** to a friend who's gravely ill? Good luck? Hang in there, man? Hey, we're with you? Somehow, every encouraging word comes off as shallow.

That's my situation in writing this column for—and dedicating it to—one of the finest entertainers and human beings I've run into during a blessed three decades in the glittering world of show business, where talk comes cheap and honesty sometimes becomes expensive. I'm talking about **O.B. McClinton**.

The illness is cancer, the prognosis is not encouraging. But I've got the feeling that this fighter—a black man who made his mark in a predominantly white man's music, country—will never say die, never quit, never lose that heart-warming smile and wit. He has done the impossible before. Maybe it's possible now that he can do it again. God knows, he's got enough friends and loved ones supporting every life-breath he takes.

If the joy, satisfaction, and fun he has delivered to millions through radio, television, concerts, and records is returned in full, this creative karma could get him through his present solo sojourn. His fans and friends are hoping for him, praying for him, rallying around him.

On Tuesday (11) at the Stockyards in Nashville, a benefit concert will be held for O.B. Finding seats for everyone who wants to attend is a problem. Finding stars willing to perform for the benefit was the least of the problems. Expected to donate their time and talent are such artists as **Waylon Jennings, Exile, Tom T. Hall, Rex Allen Jr., Larry Gatlin, Ronnie McDowell, Steve Wariner, Ricky Skaggs, Reba McEntire, Johnny Rodriguez, Dobie Gray, Johnny Cash, and Kathy Mattea**. If everyone O.B. has touched creatively, artistically, and emotionally attended, he could sell out the Super Bowl.

It's rough enough for a good singer to make it in country music with all the competition. Add to the roughness being black, and you can start dealing with square roots and multiples. But O.B. has hurdled those challenges with good sense and a good sense of humor. When he came off his ploy of using "the Chocolate Cowboy" (in the Urban Cowboy daze) in promoting himself, he admitted, "People will still call me 'Chocolate Cowboy.' It's there. I can't erase it. Daddy took care of that in 1940 when I was born." Then O.B. adds, "**Johnny Cash** is the man in black. I am, too. But he can take his off."

O.B. to this day will laugh over the remark a woman made at one of his concerts. She kept yelling for him to sing a song by **Charley Pride**, one of the handful of black entertainers in country music and the most commercially successful of them. For six songs, she persisted. And for six songs, O.B. sang O.B. or whatever he liked but not a Pride song. The exasperated lady finally hooted to O.B., "I think you're prejudiced."

For many reasons O.B. should have prejudiced bones in his body. But he doesn't. He grew up in Mississippi when segregation was the state anthem and policy. When he listened to the Grand Ole Opry on the radio, his parents didn't want to disown him, they simply wanted him to visit the local shrink.

A native of Senatobia, Miss., O.B. grew up working on a farm. He attended Rust College in Holly Springs, Miss., on a choir scholarship, and graduated in 1966. He served four years in the Air Force and then moved to Tennessee, where he won a talent contest sponsored by WDIA Memphis. He later worked at the station as a DJ. He was gaining success as a songwriter when **Al Bell** signed him as an artist with Enterprise, a division of the Stax organization.

O.B. wanted everyone to know where he was coming from, regardless of pigmentation, so he released "Country Music, That's My Thang" and "Six-Pack Of Trouble." Then he scored big with "Don't Let The Green Grass Fool You" and its follow-up, "My Whole World Is Falling Down." He credits **Merle Haggard** as being his career catalyst, and the Hag remains McClinton's favorite singer. Others include **Hank Williams** and **Pride**.

He has played the Grand Ole Opry, the show he listened to as a Mississippi kid, and won a standing ovation. He has gained single and album chart success and puts on a powerful concert, giving it all he's got. "My belief," he says, "is that you don't play to an audience, you play with an audience. When you isolate yourself from your audience, you lose them. Some entertainers seem to say to people in an audience, 'You're really lucky to be down there looking up at me.' Well, my position is how lucky I am to be up on stage looking down at them." His philosophy wins fans over instantly.

When **George Jones** ran into booze problems, O.B., who is a teetotaler after some years of alcohol

(Continued on next page)

## Telethon Goal Is 10% Increase CMA Seeks Members

NASHVILLE The Country Music Assn. will conduct a membership telethon Nov. 10-Dec. 9. More than 24 volunteers are participating in the telephone campaign, which is aimed both at gaining new members for the trade organization and encouraging lapsed members to renew their affiliation.

The phone solicitors are using a sales pitch that focuses on the informational, social, and financial benefits of CMA membership—but a major selling point is the fact that those who sign up can do so at the previous membership rate of \$35 a year. Beginning in January, the fee goes up to \$50.

Steve Ison, director of membership development and services for the CMA, says the goal is to increase enrollment by 10%. The CMA

now has more than 7,500 members in 31 countries.

For purposes of the telethon, the CMA membership has been split into six categories. A team of phone solicitors will be assigned to each. Team leaders and their fields are **John Briggs, ASCAP**, composer and publisher; **Chip Young, Young-un Sound**, artist and agent; **Liz Thiels, Network Ink**, advertising, TV, and video; **Joanne Gardner**, broadcasting; **Phil Graham, BMI**, record/video merchandiser, talent buyer, and promoter; **Darryl Huddleston, SESAC**, affiliated and international.

Prizes for those getting the most memberships above the 20-member minimum qualification include a four-day vacation for two on Grand Cayman Island and use of a cellular car telephone for six months.

FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

141 REPORTERS		NEW	TOTAL
		ADDS	ON
<b>NITTY GRITTY DIRT BAND</b>	FIRE IN THE SKY WARNER BROS.	45	49
<b>EDDY RAVEN</b>	RIGHT HAND MAN RCA	45	45
<b>TANYA TUCKER</b>	I'LL COME BACK AS ANOTHER WOMAN CAPITOL	37	76
<b>DWIGHT YOAKAM</b>	IT WON'T HURT REPRISE	37	43
<b>JANIE FRICKE</b>	WHEN A WOMAN CRIES COLUMBIA	34	52

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

### RETAIL BREAKOUTS

43 REPORTERS		NUMBER
		REPORTING
<b>RICKY SKAGGS</b>	LOVE'S GONNA GET YOU SOMEDAY EPIC	19
<b>SAWYER BROWN</b>	OUT GOIN' CATTIN' CAPITOL/CURB	18
<b>HANK WILLIAMS, JR.</b>	MIND YOUR OWN BUSINESS WARNER/CURB	10
<b>THE JUDDS</b>	CRY MYSELF TO SLEEP RCA/CURB	10
<b>GEORGE JONES</b>	WINE COLORED ROSES EPIC	7

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## NASHVILLE SCENE

(Continued from preceding page)

abuse, wrote a song in tribute to one of his favorite performers. Titled "Ole George Stopped Drinking Today," O.B.'s demo tape found its way to producer **Billy Sherrill** and a sober Jones, who recorded the heartfelt ballad in the studio while holding a Bible to his chest. O.B. breathed a sigh of relief. "I'm so afraid of hurting somebody's feelings. I love George Jones so much, and he is such an idol of mine that I didn't want to do anything to offend him."

Although Pride blazed a path for black singers in country music, the road wasn't Easy Street for O.B.

"I've traveled a harder road coming behind Charley Pride than **Hank Williams Jr.** did coming behind his daddy. Many people in country music looked on Charley Pride as an accident," he says. McClinton, always able to hit the nail on the head in philosophy as well as song selection, adds, "You can take a black guy to Nashville from right out of the cotton fields with bib overalls and two watermelons in his back pockets, and they will call him r&b. You can take a white guy in a pin-stripe suit who has never seen a cotton field, take him to Nashville right out of a subway in Manhattan, and

they will call him country." So true, so true.

His country stylings have also attracted praise from some blacks. "They come out to see me and identify with me because I come off as a black person doing country music," he says. "Still, nobody has asked me recently if I'm **Dinah Shore's** son."

O.B. remains colorblind. One of his two sons, Shea, is named after **Ed Shea**, then ASCAP's Southern director. One of the best meals I ever enjoyed was at O.B.'s house in Memphis when his wife, **Joanne**, whipped up a soul food dinner for Shea and me. Two months ago, O.B.

dropped by Billboard's Nashville office, brimming with enthusiasm over his latest project—a new album on Moonshine U.S.A. It's an 18-song, two-LP set telemarketed through Suffolk Marketing. When O.B. smiles, he flashes enough ivory to make an elephant jealous—and he was all smiles while reciting the lyrics for his next single, "Soap."

Obie Burnett McClinton, 46, will soon find out how many friends his life in show business has brought him. Titled "A Fight For Life: The O.B. McClinton Benefit," the show at the Stockyards Restaurant is be-

ing sponsored by **Buddy Killen**, head of Tree International; broadcast personality **Ralph Emery**; and promoter **Lon Varnell**. Tickets are \$50 and are on sale at the Stockyards and at CentraTik outlets, with table sales being handled by **Connie Bradley** at ASCAP. Proceeds will go toward medical expenses. It should be one hell of an emotional night.

When Pride first met O.B. years ago, he shook his hand and said, "O.B., you hang in there."

That's what O.B.'s friends are saying now.

FOR WEEK ENDING NOVEMBER 15, 1986

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	3	4	ALABAMA RCA 5649-1-R	THE TOUCH
2	3	1	21	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	1	2	28	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
4	5	5	31	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC. ETC.
5	7	24	3	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
6	4	4	17	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
7	6	6	23	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
8	8	14	4	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
9	9	11	8	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
10	14	26	4	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT IT
11	11	12	10	RAY STEVENS MCA 5789	SURELY YOU JOUST
12	10	9	11	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
13	22	—	2	GEORGE JONES EPIC 40413	WINE COLORED ROSES
14	15	13	52	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
15	13	7	16	EXILE EPIC FE 40401	GREATEST HITS
16	18	31	4	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
17	19	38	4	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
18	12	8	23	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
19	21	23	8	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
20	17	17	10	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
21	23	29	21	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
22	16	16	38	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
23	20	10	16	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
24	28	18	37	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
25	37	—	2	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
26	30	—	2	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
27	31	21	25	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
28	29	20	23	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
29	26	22	32	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
30	27	19	13	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
31	25	15	11	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
32	44	27	55	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
33	33	—	2	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
34	35	49	4	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
35	40	28	86	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	39	—	2	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
37	NEW	—	1	THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
38	38	40	33	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	51	56	3	THE STATLER BROTHERS MERCURY 422-826 710-1 POLYGRAM	RADIO GOSPEL FAVORITES
40	59	64	36	JOHN CONLEE COLUMBIA FC-40257	HARMONY
41	34	36	6	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
42	42	44	17	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
43	24	25	104	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
44	53	68	18	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
45	48	33	78	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
46	58	39	15	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
47	47	47	59	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
48	67	41	32	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
49	52	67	135	ALABAMA ▲² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
50	46	46	33	JUDY RODMAN MTM 71050 (8.98)	JUDY
51	56	52	11	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
52	57	63	91	ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
53	54	54	50	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
54	55	57	78	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
55	NEW	—	1	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
56	61	61	3	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
57	71	43	79	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
58	62	55	445	WILLIE NELSON ▲³ COLUMBIA FC 35305 (CD)	STARDUST
59	32	34	20	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
60	50	32	269	WILLIE NELSON ▲² COLUMBIA KC 237542 (CD)	GREATEST HITS
61	63	50	243	WILLIE NELSON ▲³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
62	65	73	20	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
63	41	42	28	EDDIE RABBITT RCA AHL-1-7041 (8.98) (CD)	RABBITT TRAX
64	RE-ENTRY	—	—	MICHAEL JOHNSON RCA AEL1-9501	WINGS
65	RE-ENTRY	—	—	PATSY CLINE MCA 6149	SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE
66	66	—	2	NEW GRASS REVIVAL EMI-AMERICA ST 17216	NEW GRASS REVIVAL
67	72	66	36	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM	BORN YESTERDAY
68	75	45	17	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
69	64	62	244	ALABAMA ▲³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
70	36	30	72	ROSANNÉ CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
71	45	35	22	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
72	70	65	131	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)	ATLANTA BLUE
73	60	37	22	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM	CLASS OF '55
74	74	58	18	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
75	73	53	7	BARBARA MANDRELL MCA 5769	MOMENTS

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for its product.

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	<b>★★ No. 1 ★★</b> THAT ROCK WON'T ROLL T.DUBOIS, S.HENDRICKS (J.S.SHERRILL, B.DIPIERO)	RESTLESS HEART RCA 14376 1 week at No. One
2	3	6	12	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMDON WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
3	5	7	13	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
4	7	11	9	TOUCH ME WHEN WE'RE DANCING H.SHEDD, ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	ALABAMA RCA 5003-7
5	8	12	12	AT THE SOUND OF THE TONE J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
6	10	14	10	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
7	6	8	14	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
8	14	15	11	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	T GRAHAM BROWN CAPITOL 5621
9	15	18	8	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
10	11	13	14	HONKY TONK CROWD J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.COROLE)	JOHN ANDERSON WARNER BROS. 7-28639
11	1	3	14	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
12	16	19	13	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
13	4	5	14	STARTING OVER AGAIN T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
14	18	23	8	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	MICHAEL JOHNSON RCA 14412
15	20	26	6	MIND YOUR OWN BUSINESS H.WILLIAMS, JR., B.BECKE TT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
16	19	24	10	WINE COLORED ROSES B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
17	17	20	13	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
18	21	25	10	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
19	23	27	9	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
20	22	28	7	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
21	9	9	13	CHEAP LOVE R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
22	24	30	6	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, M.CENTIRE (D.GILMORE, B.SIMON, J.ALLISON)	REBA MCENTIRE MCA 52922
23	25	31	5	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
24	27	34	5	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
25	28	33	8	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
26	30	35	10	<b>★★★ Power Pick/Sales ★★★</b> WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
27	33	43	6	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
28	35	44	5	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
29	31	41	6	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
30	32	40	9	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
31	34	42	7	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	JUDY RODMAN MTM 72076/CAPITOL
32	38	47	4	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
33	12	2	16	TOO MANY TIMES N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
34	40	45	5	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
35	13	1	17	IT'LL BE ME B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-06229
36	43	48	4	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
37	45	58	3	<b>★★★ Power Pick/Airplay ★★★</b> LEAVE ME LONELY G.MORRIS, B.ALBERTINE, S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
38	36	39	8	ONLY YOU J.KENNEDY (B.RAM, A.RAND)	THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
39	29	32	10	EVERYTHING I USED TO DO G.WATSON, L. BOOTH (E.ROWELL)	GENE WATSON EPIC 34-06290
40	46	53	4	SOMEDAY E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52920
41	50	62	3	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
42	26	10	17	CRY J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
43	54	65	3	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
44	51	66	3	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	GIRLS NEXT DOOR MTM 72078/CAPITOL
45	62	—	2	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
46	55	59	4	HEART TO HEART G.DAVIES, P.PENDRAS (J.HIATT, F.KOLLER)	WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
47	37	17	17	SINCE I FOUND YOU S.BUCKINGHAM (B.LLOYD, R.FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
48	39	16	17	DOO-WAH DAYS N.WILSON, M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)	MICKEY GILLEY EPIC 34-06184
49	49	51	6	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) E.GORDY, JR., T.BROWN (D.LEE, B.MCDILL, B.JONES)	NICOLETTE LARSON MCA 52937

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	63	5	WEREN'T YOU LISTENING R.OATES (C.WATERS, M.GARVIN, T.SHAPIRO)	ADAM BAKER AVISTA 8602/NSD
51	44	29	19	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
52	56	60	5	WE BELONG TOGETHER R.RUFF (C.CHASE)	CARLETTE LUV 125/NSD
53	61	—	2	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	KEITH WHITLEY RCA 5013-7
54	41	22	19	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
55	60	67	4	SHE'S THE TRIP THAT I'VE BEEN ON R.BAKER (S.D.SHAFFER, D.FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
56	NEW ▶	1	1	<b>★★★ Hot Shot Debut ★★★</b> FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
57	42	21	15	DIDN'T WE J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
58	75	—	2	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
59	NEW ▶	1	1	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
60	82	—	2	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
61	65	77	3	ROMANCE R.BAKER (D.ROSSON)	JIM COLLINS TKM 111217
62	53	54	5	THEY DON'T MAKE THEM LIKE THEY USED TO B.BACHARACH, C.BAYER SAGER (B.BACHARACH, C.BAYER SAGER)	KENNY ROGERS RCA 5016-7
63	63	72	3	SOUTHERN AIR R.STEVENS (B.HOLMES, S.DILL)	RAY STEVENS MCA 52906
64	NEW ▶	1	1	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
65	73	—	2	DON'T BURY ME 'TIL I'M READY S.CORNELIUS, H.M.CORNELIUS (J.MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM
66	66	78	3	DIXIE MOON B.SHERRILL (T.SEALS, E.SETSER)	RAY CHARLES COLUMBIA 38-06370
67	77	—	2	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
68	48	36	19	BOTH TO EACH OTHER (FRIENDS & LOVERS) R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
69	52	38	18	SECOND TO NO ONE D.MALLOY (R.CASH)	ROSANNE CASH COLUMBIA 38-06159
70	70	73	3	LOOKING FOR SUZANNE T.CHOATE, D.W.WILSON (P.KENNERLEY)	THE OSMONDS EMI-AMERICA/CURB 8390/EMI-AMERICA
71	NEW ▶	1	1	STILL IN THE PICTURE M.DANIEL, L.EVERETTE (K.BLAZY, P.BARNHART, J.DOWELL)	LEON EVERETTE ORLANDO 115
72	47	37	13	MY LIFE'S A DANCE J.WHITE (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5610
73	81	—	2	I DON'T MEAN MAYBE G.BARBER, JR., A.J.MASTERS (B.THORNBURY, A.J.MASTERS, D.MOORDIGIAN)	A.J.MASTERS BERMUDA DUNES 115
74	NEW ▶	1	1	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
75	58	46	15	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC, J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
76	76	81	3	DARK EYED LADY B.MCCRACKEN (B.EROY, J.BRITT)	BART CAMERON REVOLVER 86-013
77	71	69	22	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
78	NEW ▶	1	1	YOUR LOVING SIDE R.ALVES (R.MURRAH, C.WHITSETT, J.SCHWEERS)	BUTCH BAKER MERCURY 888 133-7/POLYGRAM
79	59	50	20	LOVELY ALONE J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
80	84	—	2	DO YOU MIND IF I STEP INTO YOUR DREAMS J.KENNEDY (A.VANDOLLEN, S.KENNEDY)	THE CANNONS MERCURY 888 048-7/POLYGRAM
81	64	49	11	WHEN YOU HURT I HURT B.KILLEN (R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA
82	NEW ▶	1	1	WHEN I'M FREE AGAIN R.CROWELL, B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
83	NEW ▶	1	1	OLE ROCK & ROLLER (WITH A COUNTRY HEART) T.COLLINS (R.MURRAH, J.D.HICKS, K.STEGALL)	KEITH STEGALL EPIC 34-06418
84	69	64	15	I'M NOT TRYING TO FORGET YOU W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
85	NEW ▶	1	1	SWEET TIME S.DORFF, J.LEO (G.BAKER, S.LONGACRE, Q.POWERS)	JILL HOLLIER WARNER BROS. 7-28559
86	NEW ▶	1	1	FROM WHERE I STAND H.SHEDD (J.KIMBALL, T.SCHUYLER)	DOBBIE GRAY CAPITOL 5647
87	87	—	2	CRY BABY D.CHAMBERLAIN (C.PUTMAN, J.O'HARA, D.COOK)	THE LOWES API 1001
88	68	55	19	GUITARS, CADILLACS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
89	NEW ▶	1	1	YOU'RE MINE D.HUNGATE, T.BROWN (J.HALL, J.HALL)	ORLEANS MCA 52963
90	NEW ▶	1	1	STANDING TOO CLOSE TO THE MOON C.FIELDS (L.DOMANN, E.THORSON)	TINA DANIELLE CHARTA 202
91	78	52	11	WE HAD IT ALL V.GARAY (T.SEALS, D.FRITTS)	DOLLY PARTON RCA 5001-7
92	80	82	3	THE AUCTION D.GOODMAN (D.GOODMAN, M.SHERRILL, B.LANCASTER, C.HENDRICKS)	SOUTHERN REIGN REGAL 1
93	72	75	3	YOU CAN'T TAKE IT WITH YOU B.T.JONES, R.E.BALL (S.BOGARD, R.GILES)	WILLIAM LEE GOLDEN MCA 52944
94	79	57	21	ALWAYS HAVE ALWAYS WILL N.WILSON (J.MEARS)	JANIE FRICKE COLUMBIA 38-06144
95	67	56	22	GUITAR TOWN E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52856
96	86	70	12	FIDDLIN' MAN J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
97	88	79	19	FARTHER DOWN THE LINE T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
98	83	68	8	QUITTING TIME K.LEHNING (HELLARD, GARVIN, JONES)	CON HUNLEY CAPITOL 5631
99	74	74	4	TWO SIDES K.ESPY (S.DAVIS)	JIMMY MURPHY ENCORE 1003/NSD
100	85	71	20	IN LOVE R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365

○ Products with the greatest airplay and sales gains this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	THAT ROCK WON'T ROLL	RESTLESS HEART	1
2	6	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	2
3	5	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	3
4	7	TOUCH ME WHEN WE'RE DANCING	ALABAMA	4
5	4	HONKY TONK CROWD	JOHN ANDERSON	10
6	9	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	5
7	11	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	6
8	8	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	7
9	16	DADDY'S HANDS	HOLLY DUNN	12
10	14	WINE COLORED ROSES	GEORGE JONES	16
11	13	I MISS YOU ALREADY	BILLY JOE ROYAL	17
12	15	GIVE ME WINGS	MICHAEL JOHNSON	14
13	19	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	9
14	22	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	15
15	18	HELL AND HIGH WATER	T GRAHAM BROWN	8
16	1	DIGGIN' UP BONES	RANDY TRAVIS	11
17	3	STARTING OVER AGAIN	STEVE WARINER	13
18	20	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	20
19	26	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	26
20	10	CHEAP LOVE	JUICE NEWTON	21
21	23	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	18
22	12	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	33
23	—	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	19
24	—	CRY MYSELF TO SLEEP	THE JUDDS	23
25	17	IT'LL BE ME	EXILE	35
26	—	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	22
27	24	CRY	CRYSTAL GAYLE	42
28	25	DOO-WAH DAYS	MICKY GILLEY	48
29	—	BAD LOVE	PAKE MCENTIRE	29
30	—	STAND ON IT	MEL MCDANIEL	25

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1	2	THAT ROCK WON'T ROLL	RESTLESS HEART	1
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5	10	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	6
6	8	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	5
7	6	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	7
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18	22	WINE COLORED ROSES	GEORGE JONES	16
19	23	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	20
20	18	I MISS YOU ALREADY	BILLY JOE ROYAL	17
21	9	CHEAP LOVE	JUICE NEWTON	21
22	24	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	22
23	25	CRY MYSELF TO SLEEP	THE JUDDS	23
24	26	THEN IT'S LOVE	DON WILLIAMS	24
25	27	STAND ON IT	MEL MCDANIEL	25
26	30	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	26
27	—	HALF PAST FOREVER	T.G. SHEPPARD	27
28	—	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	28
29	—	BAD LOVE	PAKE MCENTIRE	29
30	—	OH DARLIN'	THE O'KANES	30

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (13)	19
MCA/Curb (6)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (8)	14
MTM (4)	
Capitol/Curb (2)	
WARNER BROS. (10)	13
Reprise (2)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	7
POLYGRAM	7
Mercury (7)	
NSD	3
Avista (1)	
Encore (1)	
LUV (1)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
API	1
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
CHARTA	1
ORLANDO	1
REGAL	1
REVOLVER	1
TKM	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
94 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP) CPP	
5 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	
92 THE AUCTION	(Forrest Hills, BMI/AI Gallico, BMI/Circle South, ASCAP/MCA, ASCAP) HL	
44 BABY I WANT IT	(Uncle Artie, ASCAP)	
29 BAD LOVE	(Dennis Linde, BMI)	
68 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)	
36 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	
21 CHEAP LOVE	(Shidel, BMI/Bug, BMI) HL	
41 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
42 CRY	(Shapiro Bernstein & Co., ASCAP)	
87 CRY BABY	(Tree, BMI)	
23 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	
12 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	
76 DARK EYED LADY	(Prairie Fire, SESAC/Itzabitch, ASCAP)	
57 DIDN'T WE	(Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM	
11 DIGGIN' UP BONES	(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) CPP/HL	
66 DIXIE MOON	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
80 DO YOU MIND IF I STEP INTO YOUR DREAMS	(Hall-Clement, BMI/Yellow Jacket, BMI/AI Gallico, BMI)	
65 DON'T BURY ME 'TIL I'M READY	(Songmedia, BMI/Bugshoot, BMI)	
48 DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP	
39 EVERYTHING I USED TO DO	(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL	
28 FALLIN' FOR YOU FOR YEARS		
58 IT SHOULD HAVE BEEN EASY	(Jack & Bill, ASCAP)	
64 IT WON'T HURT	(Coal Dust West, BMI)	
35 IT'LL BE ME	(Tree, BMI/Pacific Island, BMI) CPP/HL	
54 JUST ANOTHER LOVE	(Web IV, BMI)	
37 LEAVE ME LONELY	(WB, ASCAP/Gary Morris, ASCAP)	
79 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
70 LOOKING FOR SUZANNE	(Irving, BMI)	
20 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL	
67 ME AND YOU	(Prima-Donna, BMI)	
15 MIND YOUR OWN BUSINESS	(Acutt-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) HL	
72 MY LIFE'S A DANCE	(Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP	
7 NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP) CPP	
30 OH DARLIN'	(Cross Keys, ASCAP) HL	
83 OLE ROCK & ROLLER (WITH A COUNTRY HEART)	(Tom Collins, BMI/April, ASCAP/Keith Stegall, ASCAP)	
74 ONE MAN BAND	(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP)	
38 ONLY YOU	(Hollis, BMI)	
34 OUT AMONG THE STARS	(Warner-Tamerlane, BMI/Ten Speed, BMI)	
18 OUT GOIN' CATTIN'	(Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	
98 QUITTIN' TIME	(Tree, BMI/Cross Keys, ASCAP) HL	
59 RIGHT HAND MAN	(Earthly Delights, BMI)	
61 ROMANCE	(Screen Gems-EMI, BMI)	
69 SECOND TO NO ONE	(Chelcalt, BMI/Atlantic, BMI)	
31 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP) HL	
3 SHE USED TO BE SOMEBODY'S BABY	(Larry Gallin, BMI)	
55 SHE'S THE TRIP THAT I'VE BEEN ON	(Acutt-Rose Opryland, BMI)	
47 SINCE I FOUND YOU	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
40 SOMEDAY	(Goldline, ASCAP) HL	
63 SOUTHERN AIR	(Eagles Path, ASCAP)	
25 STAND ON IT	(Bruce Springsteen, ASCAP)	
90 STANDING TOO CLOSE TO THE MOON	(17th Ave., ASCAP/ETG, ASCAP)	
13 STARTING OVER AGAIN	(Forrest Hills, BMI/Write Road, BMI)	
71 STILL IN THE PICTURE	(Southern Grand Alliance, ASCAP/Hossier, ASCAP)	
85 SWEET TIME	(Minisa, ASCAP/Warner-Refuge, ASCAP/Somebody's, SESAC/Flying Cloud, BMI)	
77 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
1 THAT ROCK WON'T ROLL	(Combine, BMI)	
49 THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW)	(Hall-Clement, BMI/Maplehill, BMI/Cross Keys, ASCAP/Jack & Bill, ASCAP/Ranger Bob, ASCAP) HL	
24 THEN IT'S LOVE	(Dennis Linde, BMI)	
62 THEY DON'T MAKE THEM LIKE THEY USED TO	(New Hidden Valley, ASCAP/Walt Disney, ASCAP/CBS, BMI/Wonderland, BMI) CPP/ABP/HL	
33 TOO MANY TIMES	(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)	
9 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
4 TOUCH ME WHEN WE'RE DANCING	(Hall-Clement, BMI) HL	
99 TWO SIDES	(Hear No Evil, BMI)	
26 WALK THE WAY THE WIND BLOWS	(Colgems-EMI, ASCAP/White Sheep, ASCAP)	
52 WE BELONG TOGETHER	(Paukie, BMI)	
91 WE HAD IT ALL	(Danor, BMI/Irving, BMI) CPP/ALM	
50 WEREN'T YOU LISTENING	(Tree, BMI/O'Lyric, BMI) HL	
22 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Allisongs, BMI) CPP	
19 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP	
60 WHEN A WOMAN CRIES	(Tapadero, BMI/Cavesson, ASCAP)	
82 WHEN I'M FREE AGAIN	(Granite, ASCAP/Coolwell, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider, BMI)	
81 WHEN YOU HURT I HURT	(Tree, BMI/Strawberry Lane, BMI) HL	
16 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
51 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
93 YOU CAN'T TAKE IT WITH YOU	(Dejamas, ASCAP/Chappell, ASCAP) HL	
32 YOU STILL MOVE ME	(Pink Pig, BMI)	
78 YOUR LOVING SIDE	(Tom Collins, BMI/Collins Court, ASCAP)	
89 YOU'RE MINE	(Irving, BMI/Schmirving, BMI)	
2 YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) CPP	

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.		

## Racks Become Big Players In Video NARM Meet Details Challenges In Move

BY EARL PAIGE

PHOENIX, Ariz. The home video market has matured to the point that rackjobbers—who already service mass merchandisers effectively with prerecorded audio—can become important players in video, too.

But the move to a new product involves numerous challenges, which were addressed here in depth during the fifth annual National Assn. of Recording Merchandisers (NARM) Wholesalers Conference Oct. 28-Nov. 1 at the La Posada in Scottsdale (Billboard, Nov. 8).

Setting the tone for the event's first major exploration of video was keynoter Bob De Lellis, group vice president consumer products, CBS/Fox Video. Drawing from his experience in hard goods, where the motto was "Stack 'em high, let 'em fly," De Lellis suggested the new metaphor might be "Rack 'em deep, we'll all weep together."

Two areas De Lellis focused on were the physical nature of the prerecorded home entertainment department in the mass merchandiser outlet and a profile of the video consumer.

De Lellis contrasted margins and returns on audio product with video. He also noted that the rackjobber must refixture—as the compact disk configuration's sales are exploding—while being conscious of "dollars-per-square-foot pressure" when video is added to the inventory mix.

De Lellis said that while there are similarities between the home video consumer and prerecorded audio consumer, there are "basic differences. It's not that people are presold on video, they know the prod-

uct." Everything points to increasing consumer interest in purchasing video rather than renting it, said Stephen Wilson, president of the Fairfield Group, a research firm. The consumer's interest in rental "will diminish. Theaters peaked out. Pay television is struggling to stay at a 25% household level. We're starting to see this in consumer response from the past two months," he said.

Asking the panel a series of questions was Richard Greenwald, president, Interstate Group, a rack firm. Panelists were Rand Bleimeister, senior vice president Embassy Home Video; Louis Feola, vice president video distribution, MCA Home Video; Jack Kanne, director of sales, Paramount Home Video; Gary Khammar, senior vice president, RCA/Columbia Pictures Home Video; David Mount, vice president sales, Warner Home Video; and Ben Tenn, vice president home video, Walt Disney Home Video.

Referring to the rackjobber as a new home video player who must promote the product to the consumer, Feola said, "We're in a missionary role. We [have to] spend all that money on advertising."

Urging wider selection, Penn said, "Assortment is the nature of the business. It drives consumer satisfaction."

The proliferation of B and C titles is also part of the territory Mount suggested. "If we can take a title that's stopped dead and fill in holes, 20,000-30,000 pieces makes sense to us," he said, adding that the mass merchandisers reach many different markets.

Speaking of the contrasts be-

tween record and tape department fixturing, Khammar said mass merchandiser outlets "are not Targetized," an obvious reference to the giant Target chain. "They told us in Minneapolis they don't hang things from the ceiling. We'd much rather you came to us and told us your point-of-purchase needs." The point was echoed by Penn, who added, "We're open, this is our first opportunity with fixtures [for mass merchandisers]."

Other topics included the gradual shift from stock balancing to returns based on purchase percentages; the clamshell vs. the slip-sleeve package; co-op policies; handling of defective merchandise; and the future of Beta, 8mm, and laser-disk configurations.

In the one major exchange with the audience, Feola asked the rack view on music video. David Lieberman, chairman of Lieberman Enterprises, said, "It's not just price point, it's program content. There is more than just taking a camera into a concert. But there has to be a visual element that is not there in audio and that is very, very expensive. The economics just aren't there."



**Radio Reception.** Record World's Monmouth Mall store in Monmouth, N.J., hosts an in-store appearance of radio personality Gary "Boy Gary" Delbate, a member of Howard Stern's crew from WXRK-FM "K-Rock" New York. Pictured, from left, are John Capra, K-Rock intern; Max Felder, the station's assistant promotion director; Jody Dunowitz, account executive, K-Rock; Delbate; and Tim Ophie, public relations specialist, Record World.

## But Record, Tape Sales Decline At N.Y. Instrument Store Prerecorded Music Still Counts At Hilton

BY DAVID WYKOFF

BOSTON Though record and tape sales have declined appreciably for Hilton Music Stores, an upstate New York musical instrument dealership, prerecorded music still accounts for a significant portion of overall business and remains an important customer draw.

R. Arthur Hilton, company founder and president, says, "Records have been a part of business at Hilton since nearly the company's beginning 25 years ago, and they started out as over a third of our business. Now, in the stores that carry records and tapes, they account for approximately 20% of sales, with keyboards and musical instruments comprising most of the other 80%."

He says, "Profits for the prerecorded music departments are now rather low," noting that at one time records and tapes were among the Castleton, N.Y.-based chain's most profitable products.

"They now function primarily as a draw to bring customers into the stores. We don't put a lot of effort into maintaining or supplying them. That's taken care of by a local rackjobber called King Records," says Hilton. Hilton Music owns the entire LP/cassette inventory. Exercising a frequently used option, Hilton's chain bought the stock outright from King.

According to Hilton, six of the chain's nine outlets, mostly located in 2,000- to 3,000-square-foot mall spaces, carry record and tapes. Approximately 80% of Hilton's prerecorded music inventory is comprised of cutout records and tapes,

and the remaining 20% is in hit product, says Hilton, noting that the chain stocks no singles or CDs and that sales are nearly evenly split between albums and cassettes. Most hit product is sold at \$2 under list, and cutouts normally retail at two or three for \$5.

Hilton attributes the declining figures to increased competition and the company's primary focus on instrument sales and instruction. "We were once able to do very well with records, and they were a natural extension of our teaching ser-

vices and equipment sales. In fact, Record Town started in my stores, and I later sold those record departments off.

"In more recent years, we've seen record sales drop because we can't compete with the large chains in terms of price, selection, or advertising. And we're not looking to do that. That's not the primary focus of the business. [The focus is] on instruments and teaching, which is why I got into the business in the first place, and records and tapes were just an offshoot of that."

## 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. ♦ = Simultaneous release on CD.

#### POP/ROCK

**APPLIED SCIENCE**  
Definition

LP Binary/Kiderian 001/no list

**CJSS**  
Praise The Loud

LP Important LA862/\$8.98  
CA LCB62/\$8.98

**CLUB NOUVEAU**  
Life, Love & Pain

LP Warner Bros. 1-25531/WEA/\$8.98  
CA 4-25531/\$8.98

**JOSHUA RICH**  
Dream Come True

EP Likewise JR101/\$5.98  
CA JR—C101/\$5.98

#### BLACK

**ASHTINO**  
Coconut Pudding

LP Yasava YSV 1001/no list

**SYLVESTER**  
Mutual Attraction

LP Warner Bros. 1-25527/WEA/\$8.98  
CA 4-25527/\$8.98

#### COMPACT DISK

**A-HA**

Scoundrel Days

CD Warner Bros. 2-25501/WEA/\$15.98

**LESLIE DRAYTON & FUN**  
What It Is Is What It Is

CD ERCD 1004 Esoteric/Optimism/no list

**FATBURGER**  
One Of A Kind

CD GBJCD 2001/Golden Boy Jazz/Optimism/no list

**RUSS FREEMAN**  
Nocturnal Playground

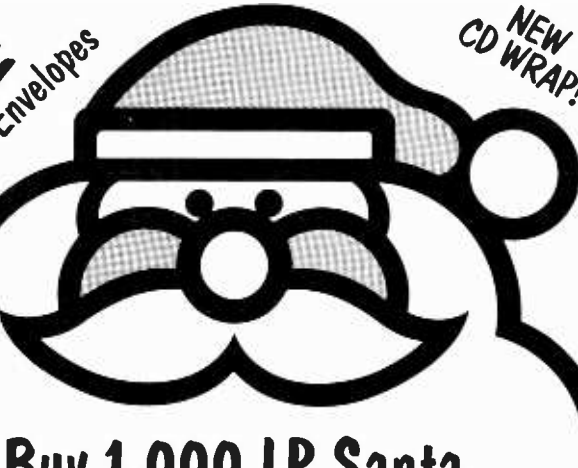
CD Branchchild BC8603/PARAS Group/no list

**BOB JAMES**  
Obsession

CD Warner Bros. 2-25495/WEA/\$15.98

(Continued on page 41)

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## SAM GOODY PRIMED FOR YULE DRIVE



**Goody's Goodies.** Brass from The Musicland Group accept "Wrap It Up" convention jackets during the Sam Goody chain's October gathering in Cherry Hill, N.J. From left are Arnie Bernstein, senior vice president of operations, Musicland; Larry Gaines, vice president and general manager, Sam Goody; Jack Eugster, Musicland Group president and CEO; Cindy Marchese, administrative assistant, Sam Goody; and Randy Abbott, Goody's manager of stores and personnel.



**And The Winner Is . . .** Randy Abbott, Goody's manager of stores and personnel, hosts the web's Sam Goody Awards.



**Good Show, Show.** Bob Show, right, district manager of South Jersey stores, receives his award from Arnie Bernstein, senior vice president of operations, The Musicland Group.



**Leaders Of The Pack.** Home office staffers recognize outstanding accomplishments by field personnel with the chain's first-ever Sam Goody Awards. From left are Randy Abbott, manager of stores and personnel; Larry Gaines, vice president and general manager; Mary Jane Nagel, manager of field operations and merchandise; and Cindy Marchese, administrative assistant.

BY GEOFF MAYFIELD

**NEW YORK** The 63-store Sam Goody chain got its managers primed for the fourth-quarter drive with a two-day convention in October. The agenda was heavy on entertainment and light on business.

"The whole program here was intended to be a rah-rah meeting and a kickoff for Christmas," says Larry Gaines, vice president and general manager of The Musicland Group's Sam Goody division.

"We wanted to say thank you to our managers because Sam Goody went through some rough times earlier, and we've really been kicking tail for the last 18 months."

The confab was held at the Cherry Hill Inn in Cherry Hill, N.J., a centralized location within Goody's territory.

The theme Wrap It Up was carried through by the Edison, N.J.-based staff, which utilized a television programming format to tie all of the convention's events together. Under the banner of the SGTV network, the meet featured takeoffs on standard video fare:

- A news program was co-anchored by Mary Jane Nagel, field operations and merchandise manager, and Randy Abbott, stores and personnel manager. Ken Onstad, district manager for New York City and Northern New Jersey, acted as "weatherman," with an upbeat sales forecast.

- A Phil Donahue skit featured Musicland's top four executives as guests: Jack Eugster, president; Arnie Bernstein, senior vice president of operations; Gary Ross, senior vice president of merchandising; and Keith Benson, senior vice president and chief financial officer.

- Gaines hosted a Johnny Carson-style program, with Ed McGowan, district manager for Brooklyn, Queens, and Long Island, N.Y., filling in for Ed McMahon.

"It was really a pat-on-the-back, job-well-done kind of thing," says Mike Masca, advertising and operations coordinator. "Within the first hour the Moody Blues showed up, and we kept things upbeat through the rest of the convention."

Moody members John Lodge and Patrick Moraz took an hour to pose for photos and sign copies of their latest PolyGram album.

CBS provided two showcase performances, one by classical cross-over percussionist Brian Slawson and another by the Burns Sisters Band.

All six major label distributors held product presentations. In keeping with the convention's TV network theme, the New York branch of RCA/A&M/Arista Distribution repeated the Name That Tune contest that it had presented earlier at Record World's convention (Billboard, Oct. 25).

Gaines says his staff's goal was that the gathering would mirror the Goody division's sales performance.

"We've been enjoying a really good year, and we anticipate a strong Christmas. We wanted our managers to know we appreciate their efforts. Musicland picked up recently, but we've been on a real good roll since November of last year."



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- TDK TCL-30 Non-Abrasive VHS Head Cleaner . . . \$5.25



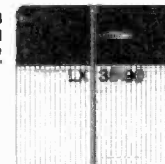
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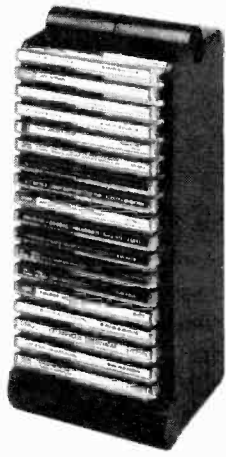
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FOR WEEK ENDING NOVEMBER 15, 1986

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
<b>POP™</b> Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	5	—	2	BOSTON MCA MCAD 6188	THIRD STAGE 1 week at No. One
2	1	1	14	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
3	4	6	9	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	2	2	6	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
5	3	5	10	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
6	7	7	5	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
7	14	—	2	BOSTON EPIC EK 34188	BOSTON
8	6	4	18	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	8	3	20	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
10	12	20	3	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
11	9	8	8	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
12	19	12	7	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
13	13	10	13	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
14	16	—	2	CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS
15	10	9	16	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
16	11	11	5	TINA TURNER CAPITOL CDP 46323	BREAK EVERY RULE
17	17	15	14	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
18	18	14	77	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
19	15	13	28	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
20	20	18	64	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
21	24	26	24	STEELY DAN MCA MCAD 5570	DECADE
22	27	16	76	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
23	21	27	10	R.E.M. I.R.S. IRSD 5783/MCA	LIFE'S RICH PAGEANT
24	28	21	6	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
25	30	22	16	EURHYTHMICS RCA PCD 1-5847	REVENGE
26	29	29	11	ANITA BAKER ELEKTRA 60444-2	RAPTURE
27	23	—	2	EDDIE MONEY COLUMBIA CK 40096	NO CONTROL
28	RE-ENTRY			DAVID LEE ROTH WARNER BROS. 2-25470	EAT 'EM AND SMILE
29	NEW ▶		1	CHICAGO COLUMBIA CK 33900	GREATEST HITS
30	RE-ENTRY			THE FABULOUS THUNDERBIRDS CBS ASSOCIATED CK 40304/EPIC	TUFF ENUFF

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLASSICAL™</b> Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	1	1	12	DOWN TO THE MOON CBS MK-42255	6 weeks at No. One ANDREAS VOLLENWEIDER
2	2	2	41	BACHBUSTERS TELARC 80123	DON DORSEY
3	3	3	15	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
4	4	4	34	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	22	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
6	6	7	10	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
7	7	6	77	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
8	10	10	7	HOLST: THE PLANETS TELARC CD-80133	ROYAL PHILHARMONIC ORCHESTRA
9	9	9	8	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
10	12	—	2	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
11	8	8	77	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
12	NEW ▶		1	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
13	11	11	77	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
14	13	12	32	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
15	14	14	77	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
16	16	13	42	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
17	15	15	21	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
18	18	16	6	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
19	19	19	30	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
20	17	17	11	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963	TE KANAWA, CARRERAS (BERNSTEIN)
21	20	18	29	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
22	NEW ▶		1	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
23	23	23	66	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
24	21	20	9	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
25	22	21	23	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
26	24	22	18	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
27	25	25	25	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
28	26	26	3	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215	CLAUDIO ARRAU
29	27	27	77	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
30	28	24	77	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS

# Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**RING KING VISIBLES** (800-553-9647; in Iowa, 319-263-8144) is debuting two compact disk cabinets. The cabinets are made of oak-finished board, have separate compartments for the disks, and feature removable guides to make room for double sets.

The Select-N-Play series is available in 20- and 40-disk configurations and can be used vertically or horizontally. Protective cork feet are provided for each unit.

Retail price for the CDT-20 cabinet is \$17.95; the CDT-40 will sell for \$24.95.

Audiophiles are the targets of the M Series of speaker and interconnect cables from **Monster Cable** (415-777-1355). The cables use the company's MicroFiber dielectric construction by which each conductor is individually wound.

The M1 speaker cable is available in 15- and 25-foot pairs and has Monster Cable's X-Terminators. The precut lengths are packaged in durable cases that can be used to store more than 100 CDs. Monster's M1000 interconnect cables feature "Bandwidth-balanced" construction, which, according to the product literature, provides "quicker transient response." The M1000 also comes in a variety of precut sizes and is terminated with a new RCA gold-plated connector with a locking outer ring for better contact and "pull-proof reliability." The M Series will ship in December.

Suggested retail prices for the two cables begin at \$9 a foot.



Ring King Visible offers an important option to compact disk enthusiasts whose libraries include multi-CD sets. Both the 20- and 40-disk-capacity Select-N-Play racks have removable guides to accommodate those large jewel boxes.

## NEW RELEASES

(Continued from page 38)

**ROB MULLINS**  
Soulscapes  
Nite Street  
CD RMC RMC1007/PARAS Group/no list

**THE PRETENDERS**  
Get Close  
CD Sire 2-25488/WEA/\$15.98

**MICHAEL TOMLINSON**  
Run This Way Forever  
CD Desert Rain DR3201/PARAS Group/no list

### JAZZ

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Listener Friendly  
LP City Pigeon/5001/Optimism/\$8.98  
CA 5001/\$8.98

**PETER KATER**  
Two Hearts  
LP PDK 4001/Optimism/\$8.98  
CA PDK 4001/\$8.98

**BILL MEYERS**  
Images  
LP Spindletop SPT114/P.A.R.A.S./\$8.98  
CA SPT114c/\$8.98

▲ **TOM SCOTT**

**One Night/One Day**  
LP Soundwings SW2102/\$9.98  
CA SW2102/\$9.98  
CD SW2102/\$14.98

▲ **BILL WATROUS**  
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CA SW2100/\$9.98  
CD SW2100/\$14.98

### NEW AGE

**ALVIN CURRAN**  
For Cornelius; Era Ora  
LP New Albion NA011/no list  
CA NA011/no list

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## CDs Carry The Market, Rising 166%

# French Record, Tape Sales Drop Sharply

BY PHILIPPE CROCC

PARIS French record and tape sales are continuing to fall despite hopes that last year's negative trend could be reversed. Figures released here by the trade group SNEP show that in the first six months of 1986, singles sales were down 16% from the same period last year, album sales were down 17%, and cassette sales were down 5.6%.

SNEP figures for the months of May and June reveal an even more marked decline, with singles and LPs each plummeting about 22.5% and cassettes down 10% on the corresponding months in 1985. What makes the situation particularly troubling is that 1985 was itself a bad year, with overall sales 4% below the levels of 1984 (Billboard, Sept. 13).

Just as in 1985, however, price increases above the rate of inflation have helped generate turnover growth in the first half of the year, with earnings actually 6% higher than in the corresponding six months of 1985. The business

can also take comfort from the continued dramatic progress of CD sales, up 166% in the first half of the year, accounting for 5% of overall industry volume and 15% of overall turnover. The split between classical and pop sales is now 50/50, compared with 60/40 in 1985.

Absence of product is not seen as the key problem. There has been no shortage of high-quality releases from local and international artists. Gold, J.J. Goldman, Renaud, Indochine, Etienne Daho, Jeanne Mas, Stephanie (daughter of the late Princess Grace of Monaco), and other domestic acts have achieved satisfactory sales. Two independent labels, headed by Paul Ledermann and Alain Puglia, have dominated the charts here for much of the year, the former with the compilation "Le Disque Des Records Des Slows," the latter with the new group Images.

Hopes are now pinned on the pre-Christmas sell-in. Last December proved an exceptional month, with sales up 25% on the same month a year before. Company

heads are now waiting anxiously to see if this December will prove similarly successful.

At the root of the French industry's difficulties, though, is the stagnation in consumer spending power, which has prompted many record buyers to switch their priorities to more essential items. If sales figures at the end of the year merely confirm instead of show a reversal of the downward trend, it is expected that the executive reshuffles that have shaken the business throughout 1986 will continue, with many more presidents, managing directors, and other senior staffers changing, or losing, their jobs.

## 3M Ties Promo To Sponsorship Of Olympics

LOS ANGELES 3M is building a global marketing, promotional, and merchandising campaign around its recently announced sponsorship of the 1988 Olympics. The Winter Olympics are set to take place in Calgary, Alberta, and the Summer Olympics will take place in Seoul, Korea.

Through the deal, the company's Scotch brand of videocassettes, audiocassettes, computer diskettes, and computer data products become official products of the Olympics. Record dealers, video outlets, mass merchandisers, and other retailers will be the recipients of promotional offers, which will spill over to the consumer.

Individual campaigns are still in development. According to a company spokesman, the fact that a 3M brand is the official videotape of the 1988 Olympics will lead to the creation of far-reaching promotions for that product area.

George Burr, marketing operations manager for the magnetic media division, says the importance of this promotion is that it involves the entire company and cuts across a broad spectrum of product categories—22 areas that have a variety of products within them.

3M says this will allow for cross-promotions between products and categories. Burr says, "We will back it up with unique promotional marketing efforts on a company-wide basis."

All 3M products will soon feature Olympic signage. Print, television, and co-op advertising will focus on products with Olympic signage.

It is estimated that 30%-50% of the company's communications budget will be used for this campaign.

JIM McCULLAUGH

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FOR WEEK ENDING NOVEMBER 15, 1986

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## TOP MIDLINE ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	160	AEROSMITH COLUMBIA PC-36865 (1980)	★★ No. 1 ★★ 44 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	168	ELTON JOHN MCA 1689 (1974)	ELTON JOHN'S GREATEST HITS
3	4	208	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
4	3	88	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	6	126	STEPPENWOLF MCA 1599 (1973)	16 GREATEST HITS
6	5	220	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
7	7	166	ELTON JOHN MCA 1690 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
8	8	168	THE WHO MCA 1691 (1971)	WHO'S NEXT
9	9	68	NEIL DIAMOND MCA 1489 (1974)	12 GREATEST HITS
10	11	40	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
11	13	36	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
12	10	118	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
13	12	174	STEELY DAN MCA 37214 (1977)	AJA
14	18	20	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
15	14	166	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
16	22	12	LED ZEPPELIN ATLANTIC SD-19129 (1971)	LED ZEPPELIN IV
17	15	224	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
18	16	224	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
19	17	28	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
20	20	24	STEELY DAN MCA 5324 (1982)	GOLD
21	19	158	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
22	28	12	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
23	21	32	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
24	23	136	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
25	24	96	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
26	25	154	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
27	26	72	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
28	38	8	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
29	27	168	STEELY DAN MCA 37220 (1980)	GAUCHO
30	30	84	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
31	33	52	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
32	29	48	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
33	31	130	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
34	NEW		AC/DC ATLANTIC SD-16018 (1980)	BACK IN BLACK
35	32	218	THE WHO MCA 37003 (1978)	WHO ARE YOU
36	34	130	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
37	35	76	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
38	RE-ENTRY		THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
39	36	80	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
40	40	52	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



# 'No Credit Card Needed': System Seems To Work

BY RUSSELL SHAW

ATLANTA For most video retailers who operate membership clubs for customers, the usual passkey for admittance is a major credit card. But 10-store outlet American Tape & Video, based here, is changing that rule.

Applicants for both American's red card and blue card clubs don't have to have a major credit card. Instead, in a policy that the company began testing this summer and recently rolled out via a radio ad campaign, customers need only pay a \$5 processing fee and the membership stipend, while the store does its own credit check.

The credit examination, not as broad as that undertaken by a typical bank or retailer issuing a credit card, generally takes 48 hours. Employment is verified, and in borderline cases, the Credit Bureau is contacted for file information. During this period, the applicant is issued a temporary club card, which authorizes the rental of two movies. If the applicant is turned down, all fees are refunded. Seventy-five percent of applicants have been approved.

Ellis Baxter, American Tape & Video chairman, thinks that insis-

tence on major credit cards can be unfair. "We are interested in making a deal for a customer, not turning them down. The idea for this, then, came from some of our random research that we did that showed that more of our customers didn't have major credit cards than did," Baxter says. "A lot of people don't have good credit; they have been divorced or have had other problems. Others simply don't want a card. Look, we're not selling a car, just renting a movie. If the customer is honest, then we say, 'Let's give the guy a chance.'"

Baxter also views the new policy as an aggressive, competitive move that will shake up rivals as well as win new friends.

"The competition factor among video retailers is great," Baxter adds. "Next year will be the shake-out year, and we are going to lose 50% of our competitors. We have to be different and very aggressive with our new ideas, such as this one."

Those who pass American's credit check get a Micky Trustworthy card. To date, Baxter claims success. "With the ones that have no major credit cards that we've given a break to, the preliminary results

show fewer late returns than the customer in general. They know we are putting our trust in them, so they won't let us down."

With Micky Trustworthy as a seal of approval, membership in one of American's two video clubs is officially validated. The red card, with a \$34.95 one-time charge, allows rentals for \$2 on weekdays and \$3 on weekends, with reservation privileges. The more economical blue card, which costs a one-time \$19.95 fee, provides identical price breaks but doesn't entitle the card holder to reservations.

American's card-application mechanism, one of the few such proprietary programs in one-stop video retailing, may soon be expanded into an actual credit-granting process. "We're thinking this might be a way to extend marginal credit, like to finance equipment," Baxter says. He also says several other retailers have called to get information on his approach.

As Baxter considers expanding his credit program, he is moving into more locations as well. A new store, which opened recently in a shopping center on the north side of

Atlanta, is situated next to mass-merchandise appliance retailer Circuit City. In a cross-promotion with its big neighbor, American is offering half-price club membership when the customer presents a sales slip for a VCR purchase at Circuit City.

American's ranks swelled by three stores during the last week of October, with locations opening in the Atlanta suburbs of Decatur, Acworth, and Marietta. Each unit carries 7,000 video titles and 15,000 cassettes.

FOR WEEK ENDING NOVEMBER 15, 1986

**Billboard**

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price	
			★ ★ NO. 1 ★ ★				
1	2	3	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95	
2	1	22	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95	
3	3	59	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95	
4	5	31	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	79.98	
5	4	59	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95	
6	6	54	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95	
7	7	17	POUND PUPPIES	Family Home Entertainment F 1193	1985	14.95	
8	9	22	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95	
9	11	22	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95	
10	10	50	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95	
11	8	21	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95	
12	12	21	MICKEY KNOWS BEST ◆	Walt Disney Home Video 442	1986	14.95	
13	19	59	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95	
14	18	34	VELVETEEN RABBIT	Family Home Entertainment F 1173	1985	14.95	
15	20	31	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95	
16	17	17	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing	
17	25	55	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98	
18	16	23	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95	
19	<b>NEW ▶</b>		DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95	
20	22	8	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95	
21	13	22	THE IMPORTANCE OF BEING DONALD ◆	Walt Disney Home Video 443	1986	14.95	
22	14	2	SPRINGTIME'S A POPPIN'	Magic Window 6-20E57	1986	14.95	
23	15	31	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95	
24	23	15	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing	
25	<b>NEW ▶</b>		THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95	

● 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 nontheatrical 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 nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Facets Finds Tapes Lucrative Theater In Rental Mode

BY MOIRA McCORMICK

CHICAGO Following the old adage "If you can't beat 'em, join 'em," a not-for-profit art film theater here began renting videos as a sideline activity last year. Now video rentals and sales have become exactly the money-maker Facets Multimedia Inc. needed to free it from dependence on grants and donations.

According to Facets assistant director Jim Madigan, the theater decided to rent videos because "we [were experiencing] the same thing as the rest of the industry: Video viewing cut into our box office. We saw that films still in theatrical run had video versions in the stores. We thought, 'Should we be purists and beat our heads against the wall or get into it ourselves?'"

Facets got into it, to the tune of 140 titles in March 1985. "The niche we wanted to settle into was that of the films we show—foreign, independent, and documentary titles," says Madigan. Initially, Facets' stock included such titles as "8½," "Breathless" (the Godard original), "The Ballad Of Gregorio Cortez," "Allegro Non Troppo," "Blowup," and "Bye Bye Brazil."

The number of titles continued to grow, and for 15 months cassettes were rented out of the facility's box office, which Madigan says posed many logistical problems. Also, as the theater did not open officially until 7 p.m. on weekdays and 1 p.m. on weekends,

would-be renters arriving during the day had to be escorted in the back way by staff members and up and down flights of stairs in order to get to the box office. "We made it really difficult to rent," says Madigan jokingly.

In May, however, Facets created a separate space in its basement for the video business—at that point encompassing 800 titles—and extended rental hours to 10 a.m.-10 p.m., Monday-Saturday, and noon-10 p.m., Sunday. Facets' VHS-only collection has grown to 1,550 titles available for rental, with 1,700 on order, according to Madigan. A typical weekday sees an average of 100 rentals, with some 700 tapes out on weekends, he adds. Hot titles include Luis Buñuel's "Simon Of The Desert," Roman Polanski's "Knife In The Water," Akira Kurosawa's "The Seven Samurai," and Hiroshi Teshigahara's "Woman In The Dunes."

"As a nonprofit organization, Facets' thrust has always been to rely on income generated ourselves, rather than on the whims of corporations and the administration," says Madigan. "Within months after starting the video business, the monthly income generated from tapes equaled that of our feature films. Now video rentals regularly surpass film revenues—except in the case of [blockbusters] like 'Hail Mary' and 'Cannes III Advertising Film Festival.'"

Some titles, Madigan notes, pe-

(Continued on next page)

## Boston-Area Chain Moves Aggressively Into Software

BY DAVID WYKOFF

BOSTON Responding to the market's increased demand for sell-through product and the recent arrival of four new hardware competitors, Prime Time Video of Hanover is enjoying success varying its hardware/software inventory mix.

"We're moving much more strongly into software," says Dick Tedeschi, president of the 3-year-old, two-store chain and head of this area's Video Software Dealers Assn. (VSDA) chapter. "In the past six months, we've seen four major hardware dealers, two of them discounters, move into this area. We're now consolidating hardware lines, paring down to what we really do well with. Instead of carrying four or five lines, we've cut down to three. It's mostly the leader models and top-end product," he says.

"We're utilizing that space for increased software merchandising, and we're doing very well with it. Our rental business continues to grow, but the sell-through business jumps by leaps and bounds. Last month's figures for sales are up 100% over a year ago, and we [recently] came off our best non-Christmas sales weekend in the history of the stores."

Tedeschi says that software sales account for 10% of Prime Time's business, while hardware is responsible for 35% and rentals for 55%. The figures differ significantly from Prime Time's first-year numbers of 1983-84. "Hardware was once more than half of our business, while sell-through was around 4%. And that was in the time of some very good promotions, back when 'Raiders Of The Lost Ark' was priced at \$39.95," he says.

Tedeschi anticipates that software sales will continue to grow at sub-

stantial rates. "We've always done well with sell-through, much better than the average industry figures," he says. "We have over 2,000 pieces for sale right now, and it will grow to over 3,000 in the next month as we bring in the Disney and Paramount product. 'Sleeping Beauty' and 'Indiana Jones' ought to be the best-selling movies ever."

Prime Time also has a successful business in public domain product. "We carry as much as we can of the \$9.95 lines, and we go as low as \$3.99 for some items. We use these for promotional purposes more than anything else. We're looking to get people used to buying movies, especially now that prices are moving more into line," says Tedeschi.

He looks for rental to hold its place in the market: "Even though sell-through will show tremendous increases, it will never replace rentals. That's still the core of the business."

Prime Time's rental rates haven't changed over the company's history—\$2 a day per movie with some shorter titles at \$1. Sunday and holiday rentals are free.

Both outlets are located in Hanover, an affluent suburb 25 miles southwest of Boston. Tedeschi, a former bank president and supermarket chain comptroller, opened his first store in April 1983 across from the Hanover Mall on Route 53, a well-traveled shopping venue.

Prime Time initially established a strong identity in Beta product. "There was no one in the area carrying Beta, and we knew that there was a demand. I just had to look to my family—I could count 27 Beta VCRs among various family members," says Tedeschi, who notes that Prime Time still does a strong Beta business with 40% of rentals in that

(Continued on page 47)

## CHICAGO THEATER RENTS TAPES

(Continued from preceding page)

periodically go out of stock and are only available for rent, such as "My Brilliant Career" and "Picnic At Hanging Rock." Some are only available for sale, like "The Bicycle Thief," whose distributor, Corinth Films, will not allow it to be rented, and the "Victory At Sea" series, which Madigan says is not a big rental item but is sought by collectors and educators.

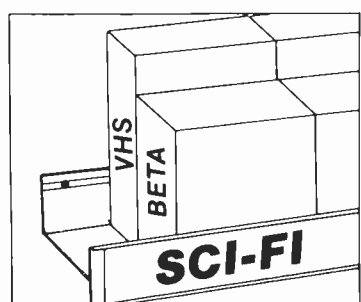
Facets buys from some 70 independent distributors as well as from manufacturers. "Increasingly, we're going direct to manufacturers because we're now at an order level they can deal with."

Rentals and feature films at times compete with each other, but as Madigan notes, "Much of our catalog doesn't even get shown in Chicago theaters once a year. We've got 25 Bergman films, for instance, which are rarely screened."

Sometimes, video and film work together. "We'll program, say, two weeks of Chaplin films in the theater, and then the Chaplin tapes will take off."

Madigan says Facets has recently made arrangements directly with some independent filmmakers to carry their videos exclusively. At some point, the theater may form its own video label.

Video sales fuel talk at racks' NARM meet . . . see page 38



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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	6	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
2	2	8	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
3	3	4	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
4	4	6	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
5	10	3	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
6	7	3	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
7	5	7	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
8	6	5	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
9	8	5	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
10	13	6	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
11	9	7	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
12	36	2	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
13	20	4	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
14	15	4	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
15	11	23	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
16	16	6	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
17	12	14	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
18	NEW ▶		SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
19	21	3	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R
20	22	14	THE HITCHER ▲	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
21	14	13	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
22	17	17	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
23	25	9	THE CLAN OF THE CAVE BEAR ▲	CBS-Fox Video 6795	Daryl Hannah	1986	R
24	19	15	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
25	NEW ▶		HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
26	28	10	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
27	27	11	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
28	29	11	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
29	18	21	JAGGED EDGE ▲◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
30	26	27	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
31	NEW ▶		BAND OF THE HAND	Tri-Star Pictures RCA/Columbia Home Video 6-20709	James Remar John Cameron Mitchell	1986	R
32	32	29	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
33	NEW ▶		MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
34	30	14	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
35	31	14	DELTA FORCE ▲	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
36	34	12	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
37	33	2	NOMADS	Paramount Pictures Paramount Home Video 12513	Pierce Brosnan	1986	R
38	38	5	RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1986	PG
39	24	17	WHITE NIGHTS ▲◆	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
40	37	18	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R

● 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 nontheatrical 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 nontheatrical 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 nontheatrical titles. SF short-form, LF long-form, C concert, D documentary.

# New Releases

## HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

### FILMS

- BAD RONALD**  
Dabney Coleman, Kim Hunter, Scott Jacoby  
♠♥ USA Home Video 214-1061/\$49.95
- BEDROOM EYES**  
Kenneth Gilman, Dayle Haddon, Barbara Law  
♠♥ Key/\$79.98
- BOX OFFICE**  
Robin Clark, Monica Lewis, Eddie Constantine  
♠♥ USA Home Video 213-1060/\$39.95
- CHALLENGE OF THE GOBOTS VI Animated**  
♠♥ Children's Video Library 1544/\$29.95
- CHALLENGE OF THE GOBOTS VII Animated**  
♠♥ Children's Video Library 1545/\$29.95
- COBRA**  
Sylvester Stallone, Brigitte Nielsen, Reni Santoni  
♠♥♣ Warner Home Video 11594/\$79.95
- THE COLTRANE LEGACY**  
John Coltrane  
♠♥ Video Arts Intl./RCA/Ariola Intl./\$39.95
- CRAWLSPACE**  
Klaus Kinski  
♠♥ Lightning 9943/\$79.95
- DEATH OF A SOLDIER**  
James Coburn, Reb Brown  
♠♥ Key/\$79.98
- DOLPHIN ADVENTURE**  
Documentary  
♠♥ Vestron 3143/\$59.95
- ELVIS MEMORIES**  
Elvis Presley, Cybill Shepherd, Barbara Mandrell  
♠♥ Vestron Musicvideo 1054/\$29.95
- EVEN MORE RIPPING YARNS: ROGER OF THE RAJ, MURDER AT MOORSTONES MANOR, ACROSS THE ANDES BY FROG**  
Michael Palin  
♠♥ CBS/Fox/\$29.98
- FAWLTY TOWERS: THE HOTEL INSPECTORS, THE GERMANS, A TOUCH OF CLASS**  
John Cleese, Prunella Scales, Andrew Sachs  
♠♥ CBS/Fox/\$29.98
- FAWLTY TOWERS: THE BUILDERS, THE WEDDING PARTY, THE PSYCHIATRIST**  
John Cleese, Prunella Scales, Connie Booth  
♠♥ CBS/Fox/\$29.98
- FAWLTY TOWERS: GOURMET NIGHT, WALDORF SALAD, THE KIPPER AND THE CORPSE**  
John Cleese, Prunella Scales, Andrew Sachs  
♠♥ CBS/Fox/\$29.98
- FAWLTY TOWERS: COMMUNICATION PROBLEMS, THE ANNIVERSARY, BASIL THE RAT**  
John Cleese, Prunella Scales, Connie Booth  
♠♥ CBS/Fox/\$29.98
- IZZY & MOE**  
Jackie Gleason, Art Carney  
♠♥ Vidmark VM3101/\$79.95
- JACK FROST**  
Animated  
♠♥ Lightning 8001/\$29.95
- LIFESPAN**  
Klaus Kinski, Hiram Keller, Tina Aumont  
♠♥ Vestron 4452/\$69.95
- MARK OF THE DEVIL**  
Herbert Lom, Olivera Vuco, Udo Kier  
♠♥ Lightning 9588/\$69.95
- MORE RIPPING YARNS: THE TESTING OF ERIC OLWAITE, WHINFREY'S LAST CASE, THE CURSE OF THE CLAW**  
Michael Palin  
♠♥ CBS/Fox/\$29.98
- 92 IN THE SHADE**  
Peter Fonda, Burgess Meredith, Margot Kidder  
♠♥ Key/\$59.98
- THE NUTCRACKER, A FANTASY ON ICE**  
Dorothy Hamill, Lorne Greene  
♠♥ Vidmark 3001/\$69.95
- ODDBALLS**  
Foster Brooks, Jason Sorokin, Wally Wodchis

(Continued on next page)

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(Continued from preceding page)

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Walter Matthau, Cris Campion, Damien Thomas

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**RIPPING YARNS: TOMKINSON'S SCHOOLDAYS, ESCAPE FROM STALAG LUFT 112B, GOLDEN GORDON**  
Michael Palin, Gwen Watford, Ian Ogilvy

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**RUDOLPH AND FROSTY'S CHRISTMAS IN JULY**

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**THE RUNAWAYS**

Dorothy McGuire, Van Williams, John Randolph

◆♥ USA Home Video 214-1062/\$49.95

**SAY GOODBYE, MAGGIE COLE**  
Susan Hayward, Darren McGavin, Michael Constantine

◆♥ Vidmark 3002/SBI/\$59.95

**SCARED STRAIGHT**

Peter Falk

◆♥ Lightning 9073/\$59.95

**SHORT CIRCUIT**

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Colleen Dewhurst, William Shatner, Frank Moore

◆♥ USA Home Video 215-1064/\$59.95

**THE TRUMPET KINGS**

Bunny Berigan, Dizzy Gillespie, Louis Armstrong

◆♥ Video Arts Intl./RCA/Anola Intl./\$39.95

**UNDER THE CHERRY MOON**

Prince, Jerome Benton, Alexandra Stewart

◆♥ Warner Home Video 11605/\$79.95

◆ 11605/\$34.98

**VALET GIRLS**

Meri D. Marshall, April Stewart, Mary Kohnert

◆♥ Vestron 5175/\$79.95

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**WHERE ARE THE CHILDREN**

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◆♥ RCA/Columbia 0628/SBI/\$79.95

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Animated

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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## Tabloid Writes Off D.C. Web Despite Write-In

BY BILL HOLLAND

WASHINGTON There may be larger chains here, but Washington Video Sales, with five stores scattered throughout the D.C. area, takes the prize for moxie.

When free tabloid *The City Paper* announced recently that it was about to publish its "best-of" issue, Washington Video decided to try for the best-video-store mantle. However, no such category was offered, so representatives of the video chain called the paper and asked if write-in ballots would be accepted for the annual poll.

According to Washington Video's Jim Townsend, "They said, 'Sure, OK, but no cheating.' So we went ahead and showed the ballots to our customers, and if they wanted to, they signed them. Really, we didn't coerce them."

The *City Paper*, however, was not terribly amused. It made mention of the five-store web in the issue, beginning with a compliment and ending with a slam: "These folks over at WVS impressed us," the item said. "They didn't call to try and schmooze an award. They sent all the custom ballots—over a hundred—in one package, and, surprisingly, every ballot was filled in with a different handwriting."

The tabloid's praise ended there. "We added a category called best video store, and WVS was not our choice," *The City Paper* wrote.

But Townsend and staff are not taking the rejection too hard. After all, more than 100 customers gave their endorsement. "It didn't turn out the way we had hoped, but we've had a lot of calls about it, a lot of feedback," he says.

Townsend characterizes his stores as "generalist" in terms of selection, although he says he uses neighborhood surveys to determine what his customers want to see. "For example, in the Dupont Circle area, we stock a lot of foreign-language films," Townsend says.

### BOSTON CHAIN

(Continued from page 44)

format.

Tedeschi opened a second store in the same town, four miles away from the first on Route 53. This store was established to secure a foothold in a different trading area and to retain customers while he relocated the original outlet to a larger, 2,000-square-foot space located a quarter-mile from the previous location. Current plans call for the flagship store to be expanded to 3,000 square feet.

Tedeschi is convinced that the superstore-size operation is the next logical step. "I think that the only way that the independent stores can stay in business is to have a greater selection and more depth in hit titles. Supermarkets, convenience stores, and the discounters are all entering the video business, and the only way to compete with them is to have larger stores filled with better inventories."

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So whether your personalized service comes from a local sales representative or your personal telemarketing representative, with Ingram Video you'll always have the competition crying sour grapes. Call toll free at 1-800-423-2260. In Tennessee, call 1-800-468-9464.

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# Fairlight Is Hopeful About Digital Sampler Growth

BY STEVEN DUPLER

NEW YORK Paul Broucek, Fairlight Instruments Inc.'s recently appointed CEO, says he sees the market for his firm's digital sampling computer musical instrument (CMI) as "only getting bigger and bigger."

Broucek also says that while Fairlight is keeping an eye on the possible legal ramifications of digital sampling technology on copyright law (Billboard, Aug. 2, 9), he feels that the technology itself is inherently blameless and that use of it will continue to expand.

During the next three to five years, the market for Fairlight's hi-tech wares, he says, will stem from the "continuing hybrid activity in music production and audio postproduction."

Fairlight's latest version of the CMI, the Series III, is the focus of the firm's efforts at the Audio Engineering Society (AES) meet in Los Angeles Wednesday through Sunday (12-16).

The demos are divided into three major areas to appeal to the various types of Fairlight users and owners.

For the audio postproduction market, "Miami Vice" composer Jan Hammer is set to run the Series III through its paces and show attendees how he uses the device in scoring the TV series.

Dale Strumpell, the Los Angeles-based sound designer who worked on the films "2010" and "Dragon-slayer," is scheduled to demon-

strate the Series III's usefulness to the special effects and sound design technician. And Australian musician Mars Lasar is demonstrating new Series III software from the composer's point of view.

Broucek points out several new features of the Series III. These include full SMPTE chase lock for all frame rates, stereo sampling, and a

rack-mount version of the instrument, which will allow studios and others using the Series III in a fixed installation to separate all electronic components from the keyboard in a space-saving arrangement.

Next year, says Broucek, Fairlight will offer an 80-channel version of the Series III, which now offers only 16 channels.

Fairlight's biggest competitor in the upscale digital sampling arena is New England Digital (NED), whose Synclavier digital music system, priced at \$140,000-\$300,000, costs considerably more than the \$72,000-\$90,000 CMI Series III.

The two instruments differ in their approach to the market, however. NED has chosen to develop the "tapeless" studio market, which NED's president, Brad Naples, has called "the wave of the future in recording technology."

A Synclavier system can be bought today that offers 32-channel all-digital processing and recording on hard disk.

Fairlight chose to specialize in the original market it had pioneered—sound design, sampling, and waveform synthesis and resynthesis. The CMI currently offers "only a couple

of minutes" of recording capability, concedes Broucek. But, he says, Fairlight is now "exploring our own system for tapeless recording—one that will work hand in hand with some other interesting systems out there now."

He mentions firms such as CompuSonics, AMS, and Lexicon—all three of which have disk-based recording technologies either on the market or in development—as companies that Fairlight has been "having discussions" with in this area.

On another note, Broucek says that Fairlight has been keeping tabs on recent reports that certain uses of the digital sampling technology that it pioneered may eventually be proven to constitute copyright violations.

"We are definitely concerned about the abuse of the technology, but we don't feel that our system necessarily encourages that abuse,"

**'We are definitely very concerned about the abuse of the technology'**

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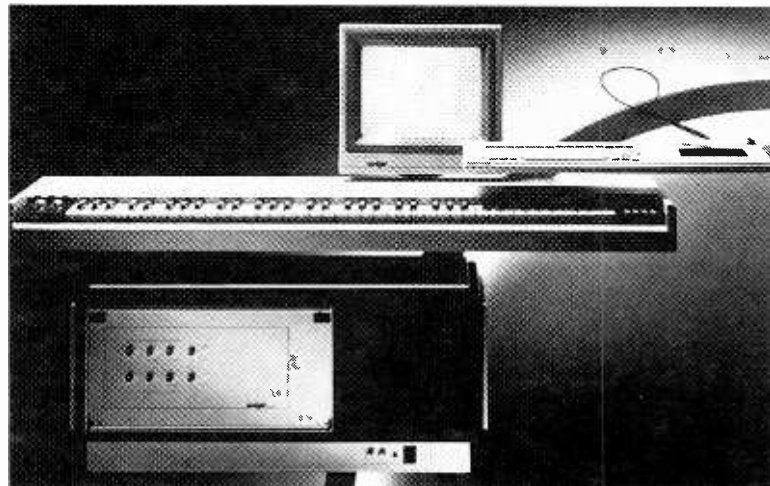
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"We are definitely concerned about the abuse of the technology, but we don't feel that our system necessarily encourages that abuse,"

he says, comparing the CMI to a videocassette recorder in that "it makes the means to break the law available, but it certainly doesn't encourage the user to do so."

Fairlight, he says, "offers users a library which is free and clear as well as the technology to build their own libraries. We are very careful about sounds created by one individual getting into other peoples' hands in an unauthorized fashion."

Broucek joined Fairlight Instruments Inc. in October as CEO of the company, which is a subsidiary of the Sydney, Australia-based parent firm, Fairlight Instruments. His background is in audio engineering and production for film and music, working with the Record Plant in San Francisco, the Plant in Sausalito, Calif., and Francis Coppola's American Zoetrope Studios.



The Fairlight CMI Series III is the latest version of computer-based digital sampling devices from Australia.

## 1st Publicly Advertised In-House Leasing Plan Is Launched Mitsubishi Spurs Growth Of Digital Market

NEW YORK One of the primary impediments to a more rapid growth in the digital multitrack recorder market has been the steep price tags carried by the machines. Many studios will simply rent digital multitracks on a per-project basis, rather than dish out as much as \$170,000 to own one.

In an effort to counter this problem, the Mitsubishi Pro Audio Group has instituted the first "on the record" in-house leasing plan by a major pro audio manufacturer.

The program, dubbed Diamond Leasing, allows clients to deal directly with Mitsubishi—via its subsidiary, Boston-based RediVision Leasing Inc.—in arranging both open- and close-ended leases of

high-end Mitsubishi Group pro audio products. These products include the new X-850 32-channel digital recorder, the larger Westar music recording consoles, Westrex film sound system packages, and other Mitsubishi recorders, including the new X-400 16-track and X-86 digital two-track.

According to pro audio group president Tore Nordahl, RediVision Leasing was originally started by parent company Mitsubishi Electric Sales Corp. to meet the leasing demand for Mitsubishi Diamond mobile telephone systems, DiamondVision stadium video displays, and other products. After a long examination of the digital multitrack recorder business, it was decided that RediVision

should become involved in that market.

Nordahl says, "To my knowledge, there is no publicly advertised program by a major manufacturer to offer internal financing on a scale as large as this."

Although traditional bank financing generally offers better lending rates than private leasing companies can, Nordahl says, getting a loan approved is often a slow process. As result, he says, many studio owners "wind up arranging lease financing for their larger equipment purchases, but spend a great deal of time shopping for the best rate of interest."

Says Nordahl, "Since we know the studio business, the people, the equipment, and its inherent resale value, we have a tremendous advantage in providing lease financing because we can make decisions quickly."

Once RediVision approves the client's credit application, the client receives the equipment under "standard terms," which stipulate that the client pay the first and last two months' payment in advance. A buyout option of 10% of the value, calculated into the interest rate at the end of the term, is provided. According to Nordahl, this means that a studio considering the purchase of a leased X-850 would need a cash down payment of about \$10,000.

Typical lease periods under the Diamond Leasing plan would be up to 60 months for the X-850, Westrex film sound packages, and larger Westar music consoles; 48 months for the X-400; and about 36 months for the X-86 two-track.

Nordahl says Mitsubishi plans to consider including other manu-

(Continued on page 50)

## NBC Bows Dolby Surround Featured In 'Amazing Stories'

NEW YORK NBC-TV adds yet another technological notch to its belt as the network becomes the first to air an episode of a television series mixed in Dolby Surround. Several years ago, NBC was the first network to air a TV program in stereo.

The Dolby Surround was used for a segment of "Amazing Stories," which is produced by Steven Spielberg's Amblin Entertainment. The mixing was carried out at Universal Studios' Dubbing Room 2 by Academy Award-winning engineers Bill Varney, Bob Thirlwell, and Tenny Sebastian.

According to Varney, mixing in Dolby Surround for broadcast is somewhat more time-consuming than mixing the standard monaural TV program, but it was not especially difficult.

"It's no more difficult than recording a feature in the Dolby Stereo process," he says. "It might add a half day's time to a typical mix done for mono TV. Most mixers are accustomed to Dolby Stereo dubs—they don't have to treat a Dolby Surround mix differently."

The four-track stereo surround effect will only be audible to viewers whose audio/video systems are

equipped with Dolby-licensed decoders. For this audience, the effect should be startling, says Varney.

"It's a very exciting and dynamic soundtrack," he says. "The lighting scenes take on added depth and dimension throughout. The surround channel carries the music channel and some creepy, eerie background effects. You can't do this in mono or in two-channel stereo TV with phantom center."

The "Amazing Stories" episode is titled "Go To The Head Of The Class." It was directed by Bob Zemeckis of "Back To The Future" fame and produced by David Vogel. Spielberg served as executive producer.

David Gray of Dolby Laboratories in Hollywood says that his firm is working with "several major television production companies" on more Dolby Surround projects for network broadcast. He notes that the population of Dolby decoders continues to expand and that 40 manufacturers are currently licensed to produce the devices, including Hitachi, Sharp, Shure, Marantz, Pioneer, Yamaha, Alpine, Technics, Teac, Sony, Infinity, and JVC.



What Happens If I Hit This? At a recent Sony digital audio seminar, product manager Gus Skinas, right, demonstrates the finer points of the firm's new DASH format two-track recorders to some Nashville studio technicians.

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## AES Readies 81st Confab, Largest Ever

NEW YORK Manufacturers and industry professionals are gearing up for what the Audio Engineering Society (AES) says will be its largest meet ever. The society's 81st convention opens in Los Angeles Wednesday and runs through Sunday (12-16).

Convention chairman Laurel Cash says that at least 12,000 attendees are expected, and more than 185 exhibitors will occupy 150,000 square feet of booth space in the L.A. Hilton and the L.A. Convention Center. The theme of the conference—which will feature a record number of technical papers and workshops—is “The Analog/Digital Fusion: The Rainbow Of Technology.”

This will be the first major fall AES convention held on the West Coast since the society decided to listen to its members and hold one full-scale exhibition a year instead of two. It is also the first to be held near downtown Los Angeles; previous conventions had been held in Anaheim, Calif.

One unique aspect of this year's confab is the greatly expanded program of facility tours offered by the AES. These run from the show's opening to its closing, says Cash, and cover the entire industry spectrum, from audio recording studios to video postproduction houses and even sound-reinforcement venues and broadcast facilities.

With the vast number of technical papers to be read, attendees may wish to pay special attention to some that promise to be particularly unusual. These include a Saturday session titled “Direct Metal Mastering Technology: A Step Toward More Efficient Manufacturing Of CDs,” delivered by Teldec GmbH and Gotham Audio; and a Wednesday session titled “The All-Digital Studio,” chaired by Rhonda Kohler.

These selections represent only a handful of what is being offered, however, and attendees should “definitely check out the entire technical schedule upon arriving at the show,” Cash says.

STEVEN DUPLER

### MITSUBISHI

(Continued from page 48)

facturers' equipment under the Diamond Leasing plan on a case-by-case basis. “If a studio is buying our digital equipment, a Westar console, or other large package, we'll be happy to consider including the odd 24-track or two-track analog deck or synthesizer,” he says.

While Nordahl acknowledges that “you can't sell equipment with a good leasing plan alone,” he says that one of the Diamond Leasing program's principal aims is to get the Mitsubishi products out in as many facilities as possible. In the digital marketplace—as well as in the business of other high-end audio products—word-of-mouth reputation seems to be the ultimate sales tool.

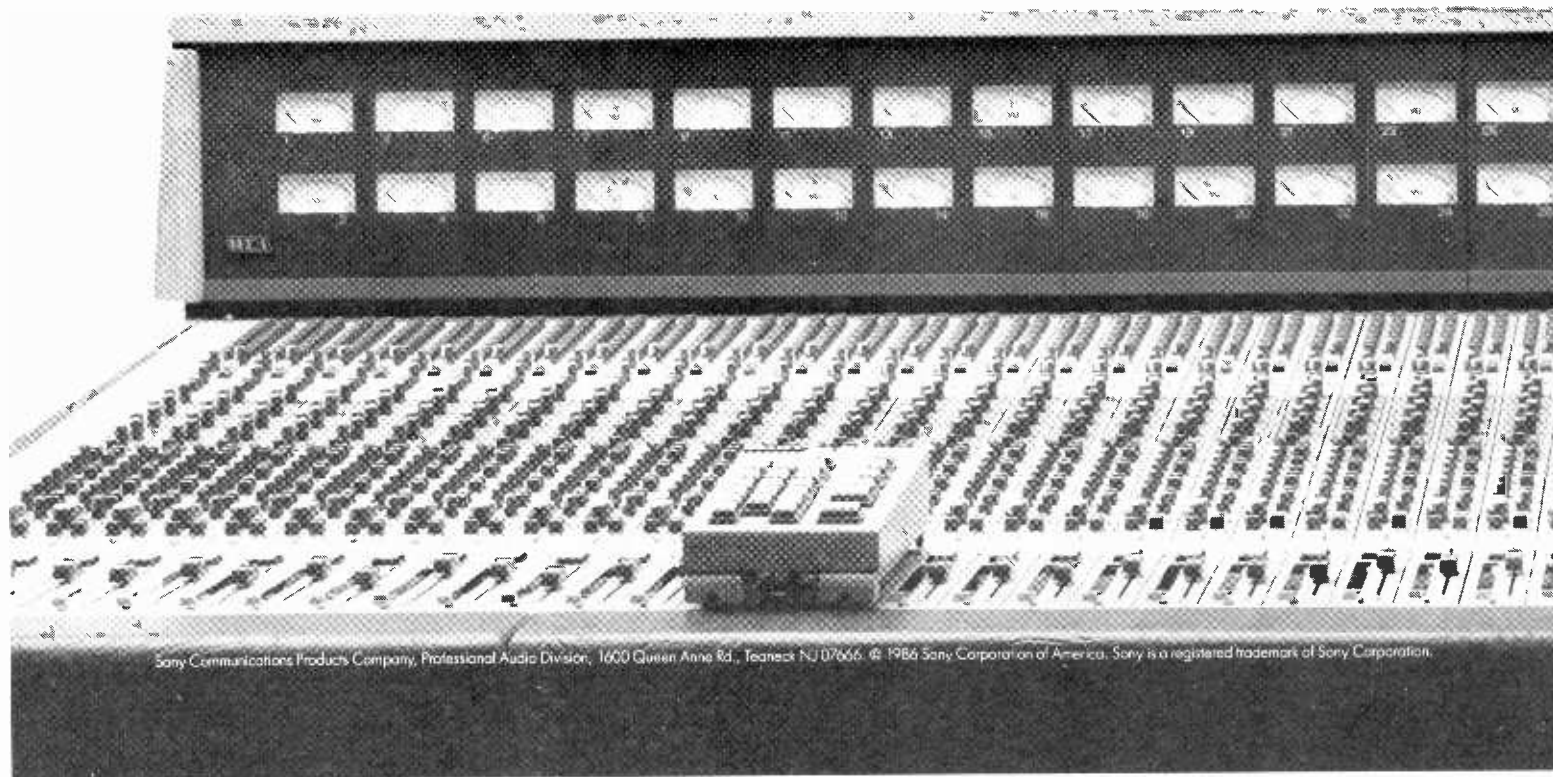
STEVEN DUPLER

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**SONY**  
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## N.Y. Nightclub Gets Sony CD Sound Systems

BY STEVEN DUPLER

NEW YORK Two Sony professional compact disk systems form the centerpiece of an elaborate sound system at The Saint, a nightclub here. The new system, dubbed "digital sonic environment," is claimed to be the first dedicated CD playback system developed for club use.

The installation was co-engineered by Peter Spar of Entertech and Sony, and it highlights the Japanese manufacturer's CDP-3000/CDS-3000 modular compact disk player as well as the CDP-C10 Disc-Jockey, developed by Sony for automative multiple-disk play.

The CDP-3000/CDS-3000 duo was chosen, according to a spokesman for the venue, because of its "dedicated features that are ideal for dance music requirements." These include remote control, with only a single cable required for control interface; a complete information display; and a standard 19-inch rack-mount configuration.

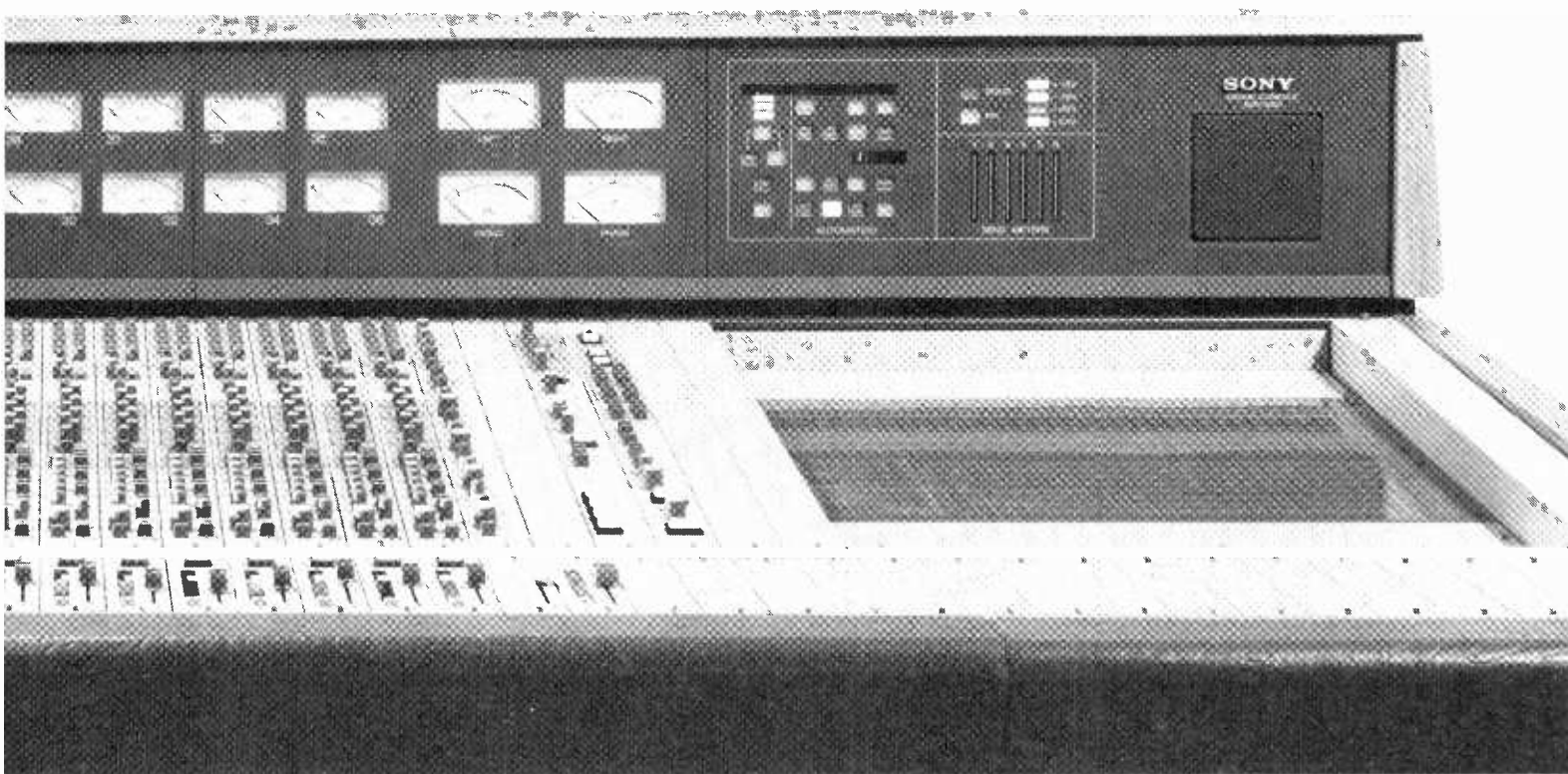
For accurate cueing, a frame wheel is also included, which allows manual, bidirectional search of cue points with headphones. When the player is in manual mode, a full 360-degree turn of the wheel corresponds to a one-second (or 75-frame) shift of the disk, the spokesman says.

Another feature that makes the Sony unit desirable for the installation is the inclusion of an "index key," which allows a desired subcode point to be located by index numbers. Additional keys are provided for instantaneous location of the beginning of either the previous or upcoming selection.

With the CDP-3000/CDS-3000, the operator can select either preprogrammed or manual play operation. In the manual mode, the second disk-drive unit remains in "standby" mode until the playback key is pressed.

As an additional sound source, The Saint's new system makes use of the Sony Disc-Jockey; it has put the unit near the club's back bar. The magazine-type disk changer offers full programmability of up to 10 CDs. If 10 are used, the Saint's DJ can provide more than 10 hours of fully preprogrammed music.

The Sony CD equipment now housed in The Saint is incorporated into a \$4 million audio/video showcase system designed by Charles Terrel. The Saint is housed in the building that used to be home to the Fillmore East Theater.





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## Studer To Debut Multitrack Recorder At AES Meet

NEW YORK Industry leader Studer Revox America will show its first all-new multitrack recorder in more than eight years at the Audio Engineering Society (AES) convention in Los Angeles, Wednesday through Sunday (12-16).

According to Studer's Bruce Borgerson, the Swiss manufacturer designed the A-820 to take particular advantage of Dolby's new Spectral Recording (SR) system. "You can put the SR cards right into the machine and align them through the recorder's microprocessor," he says. "They are then fully integrated into the A-820."

The new recorder can also accept Dolby A or Telecom noise reduction cards and align them in the same manner, he says, with noise reduction levels set and stored digitally along with all other internal alignment parameters.

Described as a culmination of "the advances in technology" that brought about the A-810 and A-820 analog two-track recorder two years ago, the A-820 features a number of hi-tech improvements over the A-800, which is itself an industry standard.

The new machine's transport ac-

cepts 14-inch reels and is convertible between 1- and 2-inch reels. A new motor and servo control system allow tape spooling speeds of up to 50 feet per second. The capstan motor has its own dedicated microprocessor control, and three tape speeds are standard, as is reverse.

All transport operating keys on the A-820 are programmable, with a user-selectable choice of more than 40 functions capable of being assigned from the A-820's internal library.

All analog audio processes are digitally controlled on the new recorder, says Borgerson. Audio alignment parameters may be set simultaneously and automatically for all 24 channels, saving the maintenance crew a great deal of time. Alignment parameters for two different tape formulations, in addition to eight-, 16-, and 24-track headblocks, may also be stored in memory.

Other features of the A-820 include new amorphous metal heads, Dolby HX Pro, advanced phase compensation circuits, and special digital/analog converters to optimize erase current on each track.

STEVEN DUPLER

## Sound Investment

*A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.*

**A STUDIO GROWS** on Music Row: Almost ready to open is the newest addition to the Nashville digital scene—**Sixteenth Avenue Sound**, owned by engineer **Mike Poston** and songwriter/producer **Byron Hill**. Poston also designed the state-of-the-art facility. Sixteenth Avenue sports an SSL 4000E 48-input console with Total Recall as well as the new Mitsubishi X-850 32-track and X-86 two-track digital recorders. The control room also features the only B&W monitoring system in Nashville.

Other notable gear includes Lexicon's advanced software-based digital signal processor, the 480L; the AMS DMX-15 digital delay with stereo harmonizer; an AMS RMX-16 digital reverb; and a Lexicon 224XL digital reverb. JVC digital recording is also available, in the form of the VP-101 digital audio processor.

**BEAM ME UP, SCOTTY:** Only in operation for about six months, the **Enterprise**, a 10,000-square-foot recording facility in Burbank, Calif., is keeping clients happy with its advanced computer keyboard and digital recording facilities. Among those who have been in to sample (no pun intended) the studio's Synclavier digital audio system and Mitsubishi X-850 recorder are Patrick Moraz, Stewart Copeland, Michael Boddicker, Adam Ant, and Patrick O'Hearn. The facility's creative director, **Craig Huxley**, has used the Synclavier on a number of major scoring projects, including episodes of "Dallas" and "Knots Landing" as well as several films.

**FILM-TO-TAPE ADVANCE:** A new telecine editing and synchronization system shown at the recent Society of Motion Picture & Television Engineers (SMPTE) convention in New York allows a Rank Cintel to be linked with as many as four videotape recorders, creating multiple first-generation video masters. The system, developed jointly by Unitel Video and Time Logic Inc., can control 35mm and 16mm transfers at 24, 25, and 30 frames per second and is said to work equally well in varispeed and PAL.

Two of the Time Logic Controller (TLC) systems have already been installed at Unitel's Hollywood-based facility on the Paramount lot. According to a Unitel spokesman, the TLC offers a number of advantages. For example, by making "synchronized dailies" possible, the TLC lets producers save time and money by bypassing the older method of creating 35mm mag tracks and syncing sound. Instead, the TLC can sync the film negative and audio production track in one step (as long as the audio production track is recorded on a Nagra-TC recorder equipped

with SMPTE time code).

Also, the TLC allows a producer to edit a first-generation insert into a previously transferred film. And the TLC can handle first-generation foreground and background mattes, allowing a first-generation composite to be recorded. Without the TLC, the Unitel spokesman says, each matte had to

be transferred separately and then edited together, thus losing a generation.

**DOUBLE-A:** Studio A of Dearborn Heights, Mich., has opened its second room—a 24-track MIDI facility, centered on the Synclavier digital music system, a 32-channel (Continued on next page)



**This Studio B Unique.** Following extensive cosmetic and acoustic renovation, New York-based Unique Recording has reopened its Studio B. Construction had originally been scheduled for last spring but was postponed for Steve Winwood's "Back In The High Life" album, which was mixed in the room. The new control room features sliding "patio-style" acoustic glass doors. The room boasts a 48-channel SSL console and twin Studer A800 Mark III 24-track recorders.

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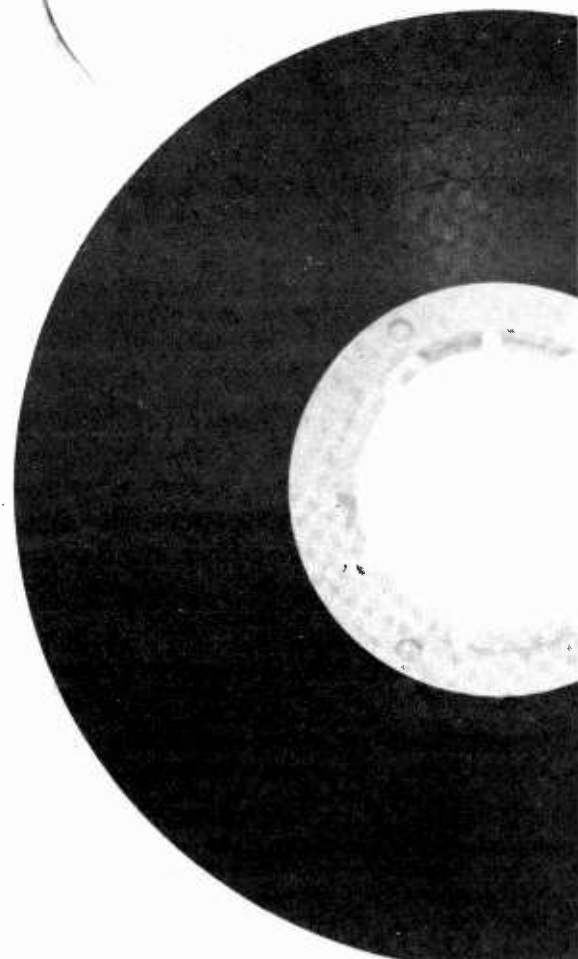
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### SOUND INVESTMENT

(Continued from preceding page)

Soundcraft board, and a Mitsubishi X-80 digital two-track recorder. The X-80 is the first in the Detroit area, say studio officials. The new keyboard room goes for a flat rate of \$55 per hour and includes a Prophet 2000 polyphonic sampler, a Prophet VS, an Oberheim Matrix 12, a Yamaha TX-7 rack, a Roland JX-8P synth with programmer, and a variety of outboard gear and other MIDI instruments.

**PHOTON TRYOUTS:** One of the first Photon MIDI Guitar Interface units has found its way into the hands of John Goodsall, former lead guitarist with Phil Collins' hopped-up fusion outfit, Brand X. The Photon is manufactured by K-Muse (known for the Mirage sampling synth) and is an infrared sensing device guitar pickup, which allows guitars to activate MIDI as well as accurately duplicate—in MIDI code—the player's string manipulations. Thus, the Photon is said to be able to accurately translate into MIDI vibrato, bends, pull-offs, hammers, slides, etc.

Goodsall is trying out the device at 3839 LTD Studios in Hollywood, where he is rehearsing and recording with Magritte.

**PHOTOMAG REDUX:** PhotoMagnetic Sound Studio, New York, has completed extensive upgrading and renovation and is now offering a range of new services. Studio director Walter Tannenbaum says PhotoMag's four mixing rooms now provide audio-for-video mixing, audio sweetening, transfers, and audio relays in addition to the film mixing work for which it had been known. New equipment acquired by the 9,000-square-foot facility includes Neve "V" Series postproduction consoles with NECAM 96 automation, Adam Smith synchronizers, Otari MTR-90 Mark II recorders, and B&W 808 monitors.

**SHORT TAKES:** Audio mixer Regina Mullen joins the staff at noted audio/video/film house Sync Sound in New York. Mullen had previously been with the Sound Shop and has 10 years of experience in the business.

Rock Solid Productions recently provided Betacam component video facilities and postproduction for Air Supply's "Lonely Is The Night" and "One More Chance" live-performance videos. John B. House directed the clips, with Rock Solid providing two Betacam cameras to cover the concert at the Beverly Theatre at which the clips were shot.

**BEST LITTLE WAREHOUSE:** The Little Warehouse in Brooklyn Heights, Ohio, a bulk tape loader and cassette duplicator, is now providing Foto-Serts—high-resolution, full-color inserts for Nor-elco cassette boxes. Almost any type of material can be converted into a Foto-Sert, the firm says, including drawings and book and magazine illustrations.

Edited by STEVEN DUPLER

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## AudioTrack

NEW YORK

**OMD** WAS IN at Quad Recording to mix its recently released 12-inch, "We Love You," from "The Pacific Age" album. Producer was **Steven Hage**; at the board was **Tom Lord Alge**. Project was for Virgin/A&M. Also there, drummer **Omar Hakim** was in working on a project for **John Motter**. At the console was **Stephen Guardigli**, and the producer was **Robert Kahn**. And bassist/producer **Bill Laswell** has been working on an upcoming album for Island. Finally, **Kurtis Blow** was in producing two of his new tunes with engineer **Bruce Miller**.

Producer **Richie Weeks** was back in Long Island City's **Power Play** with new Emergency Records act **Rush Hour**. At the console for the mix of "Are You Ready" were **Frankie "D"** and **Jereme Santos**. Also there, recording duo **Thomas & Taylor** has been remixing its single, "You Can't Blame Love," for domestic release. Engineering was **Patrick Adams**. Remixing was **Julian Herzfeld**, assisted by **Mike Krzynski**.

At **Secret Sound**, artist **Barbra Roy** was in working with engineer **Jim Lyon**. Also, **Aldo Martin** was in producing **Sa-fire**, with **Tom Gartland** at the board. And **Earl Sellers** was in recording for **Fleetwood Records**, with **Lyon** engineering, assisted by **Eric Behrend**.

At **Arthur Baker's Shakedown Sound**, Baker recently completed three songs for **Jonathan Demme's** new film, "Something Wild." Engineers on the project included **Bob Rosa**, **Dave Sussman**, **Rop Paustian**, and **Chris Lord Alge**. Also there, **Shep Pettibone** was in doing mixes for **Huey Lewis & the News'** next 12-inch, "Hip To Be Square," for **Chrysalis**. **Paustian** engineered the remix, with edits by the **Latin Rascals**. CBS artist **Bonnie Tyler's** next release, "Band Of Gold," was also remixed at the studio. Baker produced, **John Mathias** engineered, with edits by **Junior Vasquez**.

Select Records rap group **Whittle** has been working on an EP and a new album at **Eras Recording**. **Questar Welsh** is at the board, assisted by **Wesley Fedorchak**. **Kangel** and **Howie Tee** are producing.

At **Evergreen Recording**, engineer/producer **Jay Henry** has been finishing mixes for **Jorge Maldonado**, assisted by **Gary Clugston**. Also, **Daina & the Tribe** were in doing a dance remix with **Henry** and **Clugston** at the board.

**LL Cool J** has been back in at **Secret Society Recording**, tracking his new album with engineer **Steve Ettinger**. Also there is L.A.-based rapper **MC Breeze**. And Profile artist **Spyder D** has been working with **Run** and friends through **Rush Productions**.

LOS ANGELES

**AT THE VILLAGE RECORDER**, CBS act **8th Wonder** has been working in Studio A with producer  
(Continued on next page)

## AUDIO TRACK

(Continued from preceding page)

Michael Chapman and engineer David Leonard, mixing its latest project. Assistant engineers are Jimmy Hoyson and Jeff Demorris. Also there, station IDs for Fox Broadcasting are being done in Studio A. Mark Hudson is producing; Charlie Brocco is at the board.

It seems everybody wants to be Don Johnson. Actor Bruce Willis has been working on an album at Cherokee Recording, where he has received some heavyweight help from the Temptations and the Pointer Sisters on separate cuts. Also there, Robert Palmer was in to add finishing touches to the two cuts he has on "The Color Of Money" soundtrack. Finally, producer Bernard Edwards was in to wrap the new Kenny Loggins single, "Jenny," for Columbia. Josh Abbey and Scott Church were at the console.

Mother-daughter rock act Trisha & Angel has been working on a four-song EP at Valley Center Studios, a new 24-track facility in Van Nuys.

The first client to use the new 60-input SSL board at Image Recording in Hollywood was New Edition, mixing its album for MCA with producer Freddie Perren and engineer Gabe Veltri. Also there, Wayne Shorter was in producing his own album for CBS. K2 was at the console, assisted by Steve Krause.

Andre Cymone has been in at Encore Studios, tracking an album for CBS. Taavi Mote and Elmer Flores are at the board. Also there, Pretty Vain has been mixing its new album for Kallista Records. Chuck Gentry is producing, and Jack Rubin is engineering, with Flores assisting. Mike Rochelle is in producing Kopper. Engineering is Marc DeSisto, assisted by Adrian Trujillo.

### NASHVILLE

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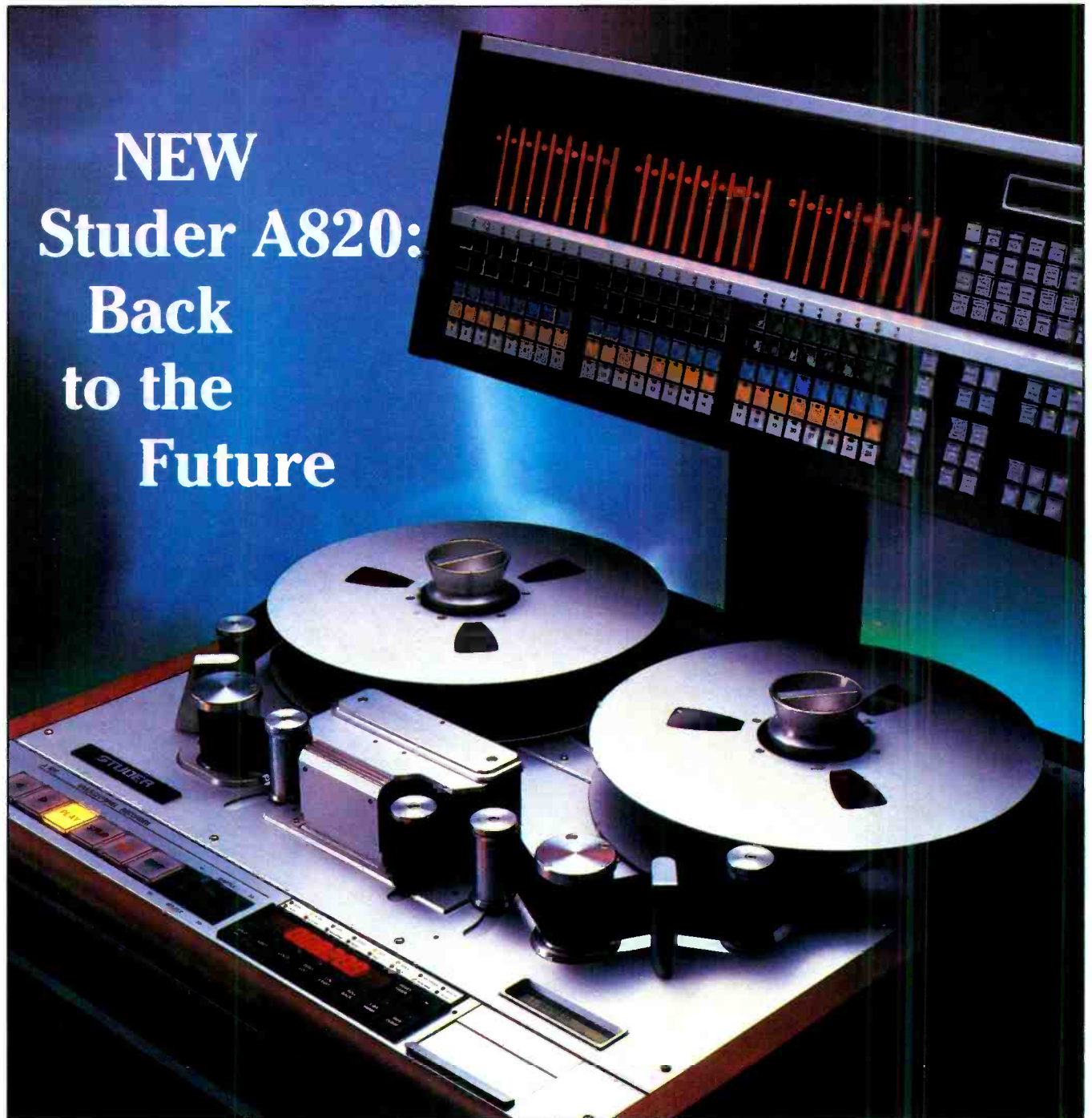
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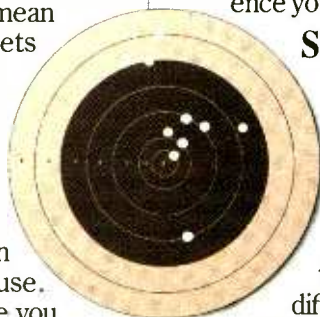
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## AUDIO TRACK

(Continued from preceding page)

### OTHER CITIES

**GREGG ALLMAN** HAS been tracking at **Criteria Recording** in Miami with producer **Rodney Mills**. The sessions are for Epic and are being done digitally on the Mitsubishi X-800, with **Lee Shapiro** assisting. London act **Bananarama** was in overdubbing on the previously released track "Trick Of The Night," assisted by **Andy Pechenik**. And producer **Tom Allom** was in with the band **Urgent** working on the PCM-3324 on an album project for Manhattan Records. He was assisted by **Patrice Levinsohn**.

**Heart's Ann & Nancy Wilson** were in at **Steve Lawson Productions** in Seattle recording vocals and guitar for a song on the soundtrack to **Eddie Murphy's** new film, "The Golden Child." **Ron Nevison** produced the sessions, and **Terry Date** was assistant engineer.

**MCA act Gladys Knight & the Pips** was in at **Luxury Audio Workshop** in Las Vegas with producer **Howie Rice** and engineer **Curt Seraioli**. The group was cutting vocals for an upcoming "Miami Vice" as well as a new album.

**Michael Shrieve** and **Patrick Gleeson** completed the soundtrack to the **Dino DeLaurentis** film "Bedroom Window," with **Marc Senasac** at the board. Also, **Ancient Future** completed its album for **Narada**, with **Mathew Montfor**, **Randy Mead**, and **Benjy Wertheimer** producing, **Howard Johnston** engineering, and **Mark Slagle** assisting.

**Bloomington, Ind.-based funk/dance outfit Voyage** came to Chicago to record two new songs at **Sea Grape Recording**. Also there, hard rocking **Dorian Gray** is tracking five songs with engineer **Tom Haban**.

At **London Bridge Studios** in Seattle, **Avalon** has been doing demos for Atlantic. Also, **Eternal Daze** is working on an album project with producer/engineer **Peter Barnes**. And **Blue Sky** has been working with producer **Charlie Tomaras** and engineer **Scott Charles**.

**RCA recording act New Regime** has been working at **Phase One Studios** in Ontario on a new album with producer **Steve Webster** and engineer **Lenny De Rose**.

Singer/songwriter **Tom Sheehan** has been mixing his debut album at **Music Mania** in Reading, Pa. Sheehan is producing, with **Dave Petrie** at the board.

At **Dreamland Recording** in Woodstock, N.Y., producer **Joel Bluestein** completed a three-song package for **Burns Sisters'** guitarist **Rob Lavery**. Engineers were **Dave Cook** and **Harvey Sorgen**.

**Sheila E.** has been laying tracks at **Cheshire Sound** in Atlanta. She's producing with **David Z.** Also there, **Della Reese & Brilliance** mixed their upcoming album for Atlanta International Records. **Tom Wright** was producing and engineering; **Phil Rosenberg** was assisting. And **Johnny Paycheck** was laying vocals and mixing tunes for his new album on **PolyGram/Mercury**. **Stan Cornelius** was producing, **Tom Wright** was engineering.

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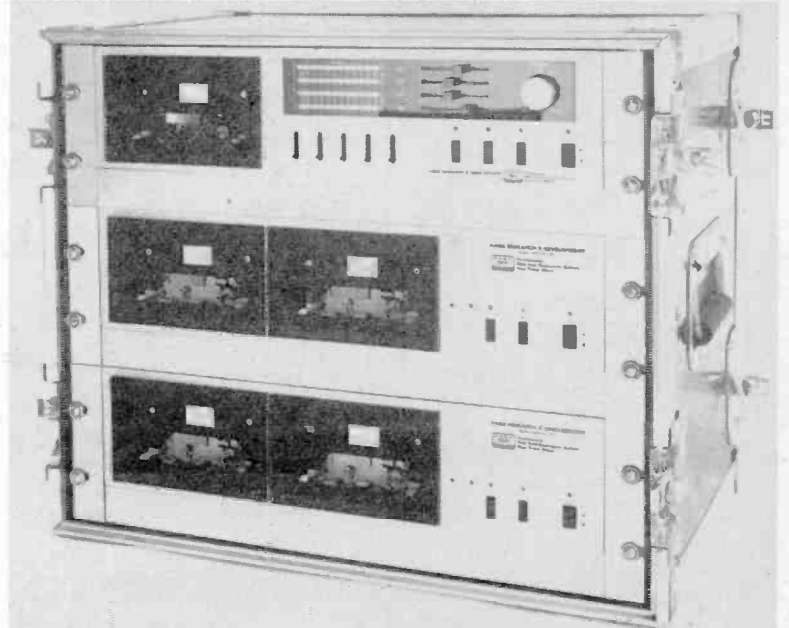
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At The 81st  
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Los Angeles**



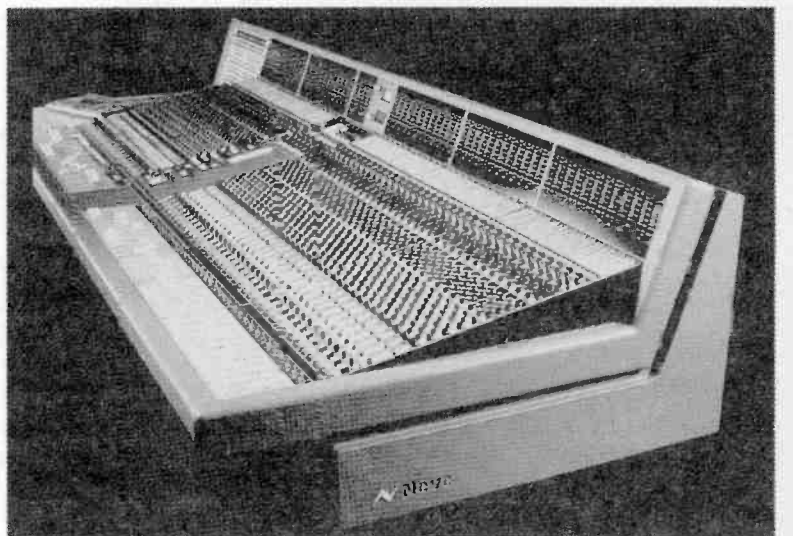
**New Reproducer Technology.** From Otari Corp., Belmont, Calif., comes the CTM-10 NAB format cartridge recorder/reproducer. The unit features a host of recent developments in tape recorder technology, including record phase compensation and Dolby HX Pro bias modulation. The recorder/reproducer units may be operated as stand-alone units or interconnected. Contact Otari, 415-592-8311.



**Durable Real Time.** Kenneth A. Bacon Associates of Novato, Calif., will be showing its new range of portable 1:1 and 1:2 cassette duplicating systems at AES. The units have a frequency range of 20 hertz to 20 kilohertz and operate directly from digital, reel, or cassette masters. Contact the company at 415-883-5041.



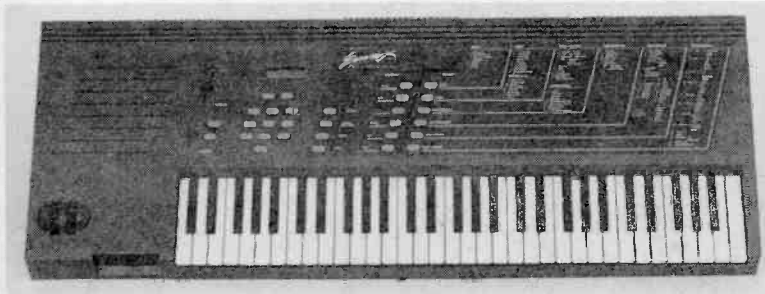
**Remote Control.** Shure Bros. of Evanston, Ill., has had its microphone capsules incorporated into other firms' wireless systems for years. Now, the company hits the market with its own. The W1020 Non-Diversity and W1025 Diversity wireless packages are VHF systems designed to be used by clergy, lecturers, guitarists, instrumentalists, and vocalists. Contact Shure at 312-866-2573.



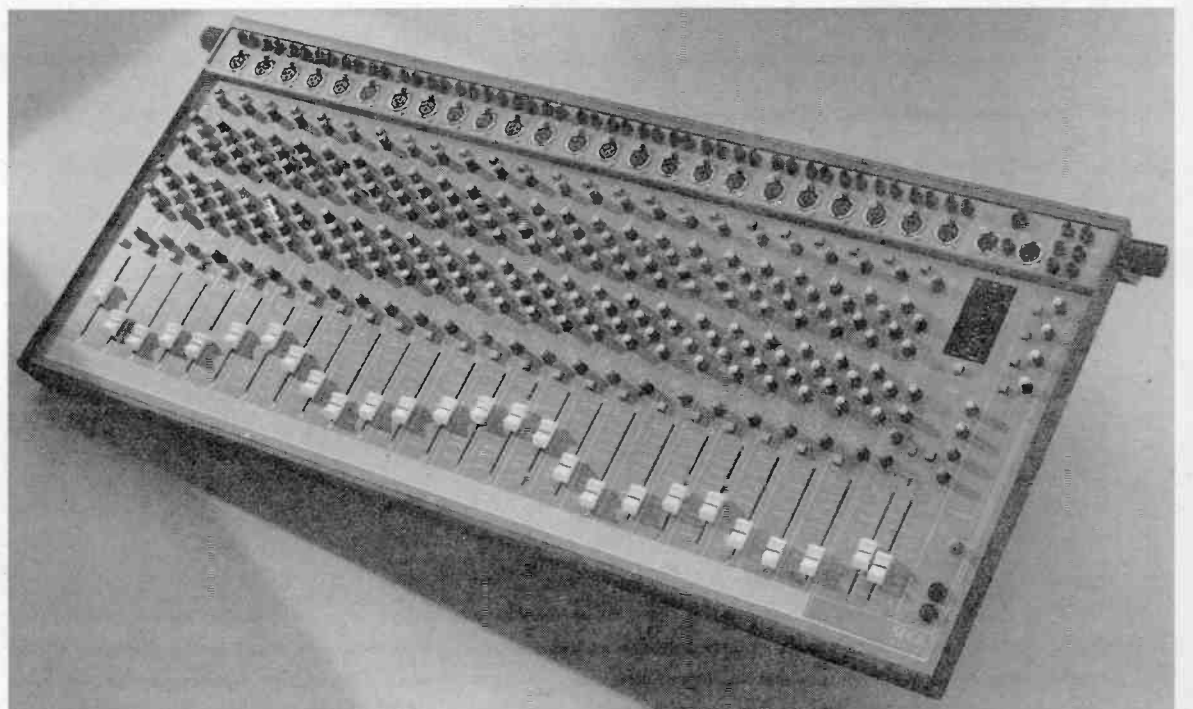
**V Demonstrations.** Rupert Neve Inc. will be offering demos of its new V Series and 8232 consoles as well as the NECAM 96 automation system. Look also for the introduction of the Neve DTG-1, the first production model digital transfer console, which was developed with the participation of Neve's Tony Langley, Sterling Sound's Brad Johnson, Masterdisk's Bob Ludwig, and Randy Kling of Disc Mastering Inc. Neve can be reached at 203-744-6230.



**Master Master.** 3M Co., St. Paul, Minn., will display its new Scotch 808 mastering tape, designed to provide a very low print-through level of -60dB. Other new products in the Scotch line include 806, 807, and 809 mastering tapes, all of which were field-tested in New York and Los Angeles for seven months prior to launch. Contact 3M at 612-733-8992.



**Low-Cost Sampling.** From E-mu Systems of Scotts Valley, Calif., look for the new Emax digital sampling keyboard and the Emax rack sample. Both draw on the same technology as the E-mu Emulator II, offering 17-second sampling at 28kHz. In all, eight sampling rates are available from 15k hertz to 40 kilohertz. Contact the company at 408-438-1921.



**Portable & Versatile.** Connectronics Corp. of Stamford, Conn., is now importing the Seck 242 audio console from the U.K. The slim-line 24-input board is highly portable and features an all-metal case, wide-range three-band EQ, and a pre-EQ insert point for each channel. Contact Connectronics at 203-324-2889.

Billboard

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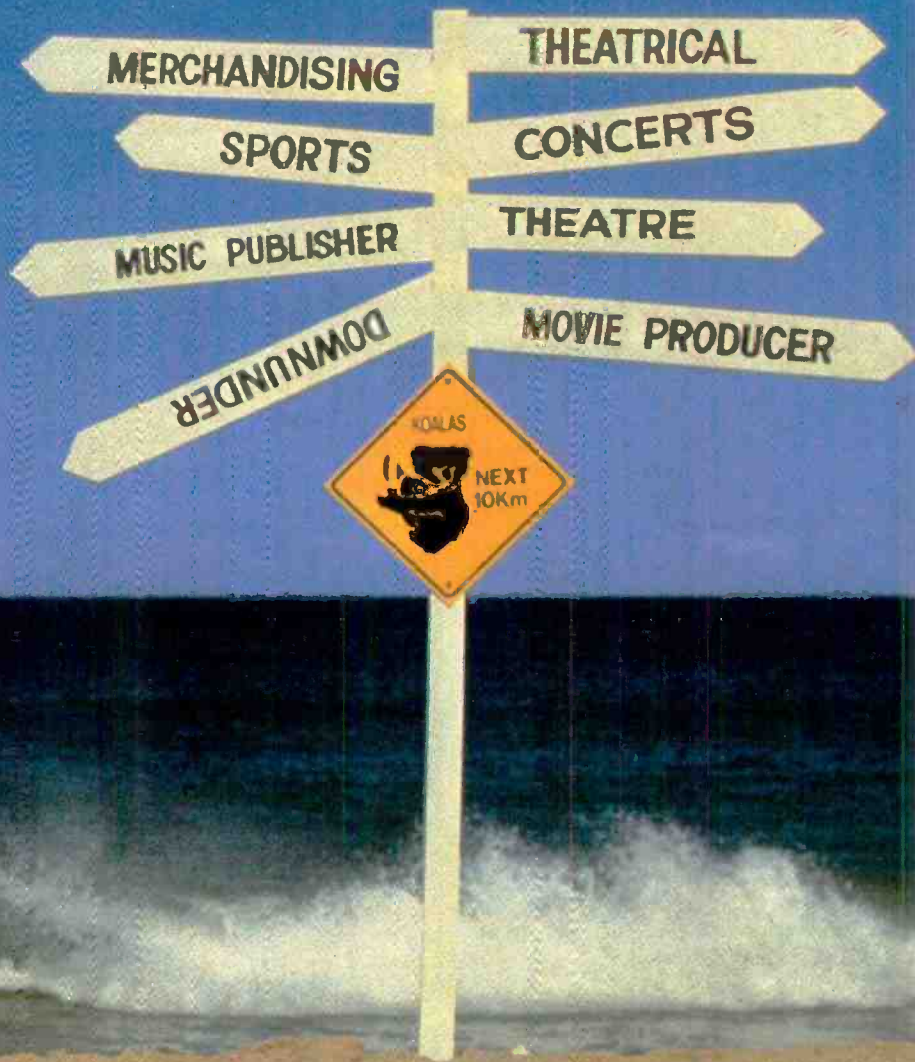
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★ Van Morrison ★ Joe Jackson ★ Elvis Costello ★ Santana  
★ Stevie Ray Vaughan ★ The Fabulous Thunderbirds  
★ A-Ha ★ Linda Ronstadt ★ Paul McCartney & Wings  
★ Diana Ross ★ Fleetwood Mac ★ Cat Stevens ★ Leonard  
Cohen ★ The Bee Gees ★ Charles Aznavour ★ Abba  
★ Yes ★ The Rolling Stones ★ Jeff Beck ★ Rita Coolidge  
★ David Essex ★ Roy Orbison ★ Tom Petty & The  
Heartbreakers ★ Frankie Valli & The Four Seasons ★ 10CC  
★ B52's ★ Neil Sedaka ★ Lloyd Cole & The Commotions  
★ Sade ★ Mr. Mister ★ Genesis ★ Deborah Kerr  
★ Mel Smith ★ Griff Rhys-Jones ★ Dave Allen  
★ Chris Evert-Lloyd ★ Martina Navratilova ★ Hana  
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## Pop Music Gains Help Soften Economic Blows

# COMPACT DISK-LED RECOVERY FILLS INDUSTRY SAILS WITH FRESH BURST OF NEW PROSPERITY

By **GLENN A. BAKER**

While Australian record companies are never short of gripes about the state of the market, most complaints this year have a hollow ring to them. There is an unmistakable air of moderate prosperity that has been absent for a number of years. Despite a general economic crisis in the community, the Australian public appears to have tired of the video boom and other leisure diversion and re-embraced popular music. They are buying records, concert tickets, rock merchandising and, in rapidly increasing numbers, compact disks. "We went through such a bad time that we're all better able to handle slumps," says RCA managing director Brian Smith.

"The slump has made most companies take a look at other areas of their operation, such as the effective exploitation of back catalog, classics and what has always been seen as minority appeal areas," adds CBS managing director Denis Handlin. "I really think that you learn more from the tough times than the glory days. Doom and gloom is contagious but enthusiasm can be contagious as well. With the nature of the business we're in, we have a responsibility not to go around pronouncing gloom."

The reasonably rosy outlook of the industry is related directly to the market's enthusiastic acceptance of compact disk. 1986 unit sales will easily surpass two million, all of them imported. The figure might well have been higher had greater numbers been available to some of the majors, notably powerful independent Festival Records, which has really

only scratched the CD surface. General manager Jim White admits, "We've always been known as a company that looks after itself but, without a CD plant in Australia, we've had to fight hard for stock and we've not been taken very good care of." At one stage, as a "show of faith" to retailers, Festi-

(Continued on page A-15)



Bob Dylan at Sydney press conference (Photo: Bob King)



Olivia Newton-John in AAV Australia's Studio One with, from left: audio mgr./chief engineer Ernie Rose; music prod. mgr. Tom Kehoe; Olivia; sales exec. Ron Tudor.



INXS

# Australia '86



Left: Hunters & Collectors



Below: Paul Grey & Steve Williams of Wa Wa Nee

Below: The Church



## Government Weighs Protecting Music As Major Export GLOBAL IMPACT: NOVELTY IMAGE WEARING OFF, PAVING WAY FOR SURER TALENT FOR THE '90s

A sure sign during 1986 of Australian music's inexorable growth as an international chart force was a recent unexpected announcement from the government that, for the first time, it was considering extending financial assistance to rock and other contemporary music forms.

No doubt it had become aware of the fact that during 1985, Men At Work had been honored by CBS International with a special award acknowledging global retail disk/tape sales in excess of \$100 million. The foreign currency earnings implied in that sort of achievement is evident to even the dimmest politician.

This year, INXS has carried the torch, and like "Crocodile Dundee," is seen as part of Australia's expanding international profile; one which has undergone notable changes.

"The novelty has worn off," says Stephen White, manager of Dragon. "Now we are treated exactly the same as everybody else. Being Australian doesn't help one iota in America any more. That whole Australian craze that happened after Men At Work was as bad as it was good. Sure it may have resulted in an Australian band getting a listen ahead of nine American bands in the same record company line but, in the long run, I don't think it helped anybody very much."

"I think we are being taken a lot more seriously in America," says Mushroom Records boss Michael Gudinski. "There is no longer a scramble to sign any Australian band with a record. It's much harder to get a deal but the deals you do get are much better, they represent a real commitment on the part of the company. America is the ultimate goal; most other markets are influenced by what happens in the U.S. So it's worth going that route, no matter how hard it is." And, according to Glenn Wheatley, manager of Little River Band, John Farnham, Pseudo Echo, Geisha and the Wheatley Organization complex of companies, it is very hard. "The chances of getting an international hit are more against you than for you. People outside of this country are still not really convinced about Australian music and we have to continue to work incredibly hard in a tough world. The novelty value isn't going to help us at all from now on."

For a country of just 15 million people, Australia's international music success has always been impressively disproportionate. At present there is a significant international presence on the part of INXS, Icehouse, Eurogliders, Jimmy Barnes, Models, Flash & the Pan, Real Life, Divinyls, Hoo-

(Continued on page A-22)

*"You'll think all your summers have come at once"*

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Left:  
*Crowded  
House*



Right: *Dragon*



Above: *Manikins*



Above: *Icehouse*



Right:  
*John Farnham*

## Capsule Reports PACING THE MAJORS: LABELS TRY TO BALANCE PLUSES AND MINUSES IN YEAR OF TRANSITION

By GLENN A. BAKER

**FESTIVAL:** Festival's year has been marked by exceptional diversity of success and a string of mega-platinum albums. The blow of having to hand over rights to Arista after breaking and selling 50,000 copies of "Whitney Houston" and seeing RCA reap a further 300,000 sales, was softened somewhat by spectacular sales of Tina Turner's "Private Dancer" (200,000-plus), Sting's "Dream Of The Blue

Turtles" (200,000) and the Divinyl's "What A Life!" (100,000). However, those figures were almost dwarfed by "Working Class Man," a double album on the Mushroom label by local rocker Jimmy Barnes which debuted at No. 1 last Christmas, knocking Dire Straits out of the top spot, and went on to sell more than 300,000 sets.

Festival also displayed why it is so highly regarded by independent labels by kicking off its new pact with Britain's Legacy Records (from the ashes of Bronze) with a No. 1 single—"I Want To Be A Cowboy" by Boys Don't Cry. A&M was overjoyed by the company's push on the Word label, which saw Petra, David Meece and Amy Grant enter the rock charts; a feat not achieved in any other market. A similar level of marketing expertise is presently being applied to the Windham Hill label, which Festival earmarks for substantial mainstream market penetration in '87.

Although WEA has recently joined in, Festival has been virtually alone in the marketing of "cassingles," which continue to sell an average of 3,000. Always imaginative in clever marketing gimmicks, Festival reaped gold sales for the "Pretty In Pink" soundtrack, which was presented with a bright pink half-jacket slip-on.

"We've certainly not suffered as badly as some other majors over the years," says managing director Jim White.

**WEA:** Despite managing director Paul Turner's concerns about volume sales, quiet achiever WEA has done particularly well over the past year, with an impressive number of gold (30,000) and platinum (70,000) disks. The "Listen Like Thieves" album by domestic giant-killers INXS is approach-

(Continued on page A-10)



*The Screaming  
Tribesmen*



Right: *I'm Talking*

## Jumping From The Shadows To Challenge Lead INDIES BEAT MAJORS TO THE PUNCH ON LOCAL TALENT AND FOREIGN HITS

By PHIL TRIPP

**Mushroom Records** leads the pack with an amazing performance this year from two fronts—local artists whose developments have finally paid off and selected titles from overseas which have made the top of the charts. Mushroom stayed on the album charts with a vengeance with Jimmy Barnes' "For The Working Class Man" while four singles—Bananarama's "Venus," Billy Ocean's "When The Going Gets Tough," "Touch Me" by Samantha Fox and "Manic Monday" by the Bangles—attained the No. 1 position this year. As MD Michael Gudinski says, "Both the Mushroom and **Liberation** labels are on fire, finally. After some fairly tight times and a lot of money poured into local artists, we have reaped the rewards, performing better on the charts than some of the majors! It's really the result of active and aggressive signings coupled with heavy recording budgets using overseas producers in many instances. It's money well spent and we couldn't be happier!"

It is an exuberance that has been well earned. Barnes' album is the biggest seller in Mushroom's history with over 330,000 units topping the previous record seller, Skyhooks' "Living In The '70s" by 80,000. From the Liberation pool

came "Television's Greatest Hits"—"An album we beat out the majors in bidding and selling," according to Gudinski—racking up over 50,000 double albums sold with a second volume coming up that includes six Australian themes.

Another double album set that most people thought Mushroom was insane for releasing has again proven the doubters wrong. Paul Kelly's "Gossip" was the first studio double album for over 10 years and as a debut effort has already racked up chart and sales success. "Here is an artist that any other major would have dropped," Gudinski says "We had a commitment to Paul as songwriter and figured there was no other way to shock everybody with his range of musical and lyrical ability than to make it a double album. There was that much great material."

Gudinski also points to local artists like Rose Tattoo, the Angels and the Saints as signings that the major labels held previously but who opted for the indie and have come up with the goods. Add to that list the acts that Mushroom had the faith to keep plugging away at—Kids In The Kitchen with 100,000 albums sold and an overseas deal; Hunters & Collectors who finally cracked the overseas market too with "Human Frailty"; Machinations who scored a song on the

(Continued on page A-18)

**Below:** *The Cockroaches scurry to Regular Records. Back row, from left: Regular MD Martin Fabinyi; Group manager Kelly Hall; band members Jeff Fatt, John Field; Regular g.m. Jennie Wright. Front left: Cockroaches Tony Henry, Paul Field and Phil Robinson.*





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**Wa Wa Nee**  
**Kevin "Bloody" Wilson**

**CBS RECORDS AUSTRALIA/NEW ZEALAND.**

**WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.**

# Dire Straits Capture '86 Tour Honors

# CURRENCY EXCHANGE RATE TROUBLES CONCERT BUSINESS AS TICKETS AND TALENT FLY HIGH

The Australian concert business has been faced with two contrasting situations. The falling currency exchange rate against the U.S. dollar and English pound is causing problems for promoters' negotiations while the concert market couldn't be hotter in terms of ticket sales and a wealth of touring acts.

Act of the year would have to be Dire Straits whose Australian and New Zealand tour comprised 54 concerts between February and May with over 840,000 tickets sold. With merchandising included, that tour represented (A)\$24,000,000 for promoter **Garry Van Egmond**. The dividends extended to PolyGram Records with "Brothers In Arms" remaining at the No. 1 chart position for longer than any other release in Australian chart history and sales of their CDs, vinyl/cassette releases and music videos adding a significant profit to this year's tallies.

Van Egmond is typical of the Australian promoter faced with a fluctuating dollar and a huge demand for his artists in spite of escalating ticket prices. His only other attraction in the past year was a successful James Taylor tour and coming up are Jackson Browne in late '86 plus Kenny Rogers and Dolly Parton in early '87 in association with Dennis Smith. Van Egmond has been buying carefully with stiff competition from others vying for the superstar acts and he has been watching the daily dollar rates with bated breath. "We had looked at forward buying of dollars on the money market as an alternative. But it ends up costing nearly three

**Right:** Michael Chugg and Michael Gudinski of Frontier Touring (Photo: Kim Reed); **Below:** Paul Dainty and Tina Turner



**Below:** John Denver receives Opal Award from RCA/Ariola team for one million sales in Australia. From left: national promotions mgr. Neil Clugston; Denver; MD Brian Smith; marketing dtr. Darrell Wilson; product mgr. Barry Forrester; ad mgr. Graham Lindsey; technical coordinator Bruce Sheldrock; label mgr. David Baxter; int'l a&r mgr. Jim Shipstone.

**Above:** Concert promoter Kevin Jacobsen



cents on the dollar so with recent tours we have been taking the gamble now that the rates have stabilized."

**Michael Chugg** of Frontier Touring, who had the other two top tours this year—Sting and Bob Dylan—as well as successful stints with Neil Young, Stevie Nicks and Madness, is finding the dollar crunch to be affecting their buying and selling powers. "The slumped Australian dollar has had an adverse effect on our touring scene which hasn't really shown up yet visibly other than in ticket prices. We've tried to keep ticket prices down, but the dollar is forcing them up and there is a lack of middle level halls in the major cities which forces us to do more shows and pay out more expenses," Chugg says. "I think that in the summer, we'll see a drop off in the acts. It'll affect the borderline bands—the ones who are on the verge of breaking—the most. Some of the acts aren't going to be able to come because the ticket prices that would be needed to recoup aren't warranted."

Promoter **Kevin Jacobsen** agrees that the risk is greater and the margins are narrowing. But he still takes the risk in not buying forward options on the money market, preferring to gamble on the dollar not going lower. "I have managed to postpone some artists until the album is a guaranteed hit where we would normally take the attitude that a new album and airplay on that album tying in with the tour would create sufficient interest to carry the gamble. Some shows we have actually lost on due to the dollar change at the time of paying deposits and fees but we have not tried to negotiate in Australian dollars—something that has happened on occasion in the past—as the American acts won't accept it," Jacobsen says. "Even though the British artists are willing to negotiate in our currency."

But the dollar and higher ticket prices haven't stalled the Jacobsen organization with tours by Cyndi Lauper, John Denver and John Cougar Mellencamp. Upcoming for Jacobsen are Prince, Joe Cocker and Joan Armatrading as well as Go West and Ronnie James Dio in 1987.

Promoter **Michael Coppel** says he has held off in 1985-86 from taking on too many risky tours having handled Thompson Twins, the Hooters, the Damned and the Cramps but between now and March will be his busiest period ever. Whitney Houston sold 35,000 tickets in two days for a pair of upcoming cities and Coppel has Simple Minds, U2, Eurythmics and Paul Young also in the next six months.

On local currency negotiating he says: "English agents are used to dealing with the European market where rates change dramatically and they see the importance of building artists' followings, so they are more likely to do deals in the local currency. The American market is so lucrative and the agents so unyielding that there is no chance of dealing in other than the greenback. It's the audience who is paying with (A)\$28 a current price for top end artists and (A)\$21-A\$25 for the second division acts," Coppel says. "The Reserve Bank is pinning the dollar value at least at 61 cents U.S. so we shouldn't see the drops we experienced in the past year. The market will only bear so many acts and ticket prices will have to remain at present levels. It'll be the second division acts that don't get a chance to play here."

**Paul Dainty** puts the onus on the American agents as well. His top drawer acts like Tina Turner, Sade, Phil Collins, a-ha and the upcoming Genesis and Joe Jackson tours have done mammoth business despite escalating ticket prices. "American agents go after the big bucks, they're not as flexible. They go after one or two promoters and a bidding war breaks out with the shows going to the one willing to pay the highest price, not necessarily the one who has developed the artist in the market previously," Dainty says. "It depends on who wants to work on severely tight margins or whether ticket prices can be raised to unrealistic levels. When margins get that short, I'd rather lie on the beach!"

As to forward buying or negotiations in local currency, Dainty has taken the first option but has had mixed reactions with the latter. "We make an offer and give 48 hours for acceptance. At that point we buy dollars at the current rate and forward buy to guarantee against currency losses for the payout." But Dainty hedges his bets with diversity including a heavy involvement in live theater and sports. "They are a very significant part of our business. Tennis has been very big for us over the past four to five years. Plus, we own the Comedy Theatre in Melbourne and it is booked at least a year ahead, offsetting the need to do concerts."

**Selwyn Miller** is another promoter who has encountered the problem of choosing the right act for the market. Coming to Australia from a highly successful background in South Africa his specialty was r&b and soul artists which don't work in Australia generally though he has had success with Hot Chocolate and George Thorogood as well as Rolf Harris, Jose Feliciano and Suzi Quatro. He is having to hold back on many acts, summing up the market as bleak. "We have one major tour coming up with Billy Ocean, but two months ago we had all kinds of big plans for 1987. Now, with the weakening dollar, we have no choice but to sit back and wait and carefully feel our way because between the time of signing the act and the tour happening, a profit situation can quickly turn into a loss even with a sell-out tour purely on the strength of the dollar."

Merchandising is another way to offset costs that Dainty is getting involved in. Van Egmond is a partner in Starstruck (Continued on page A-24)



Promoter Garry Van Egmond, left, and merchandiser Derek Glower of Starstruck Merchandising in front of INXS tour items.

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## MAJORS

(Continued from page A-6)

ing 300,000; around the same figure achieved by Phil Collins' "No Jacket Required." And while Festival is throwing parties over the Jimmy Barnes album, WEA is all smiles with half those sales (150,000) for the "Radio Songs" compilation by Barnes former band Cold Chisel.

A TV-advertised Cars hits package moved 150,000 and Madonna's "True Blue" is past 100,000, as is John Fogerty's "Centerfield." Platinum sales have been achieved by Van Halen's "5150," Simply Red's "Picture Book," A-Ha's debut disk, a third Eagles compilation and the new Rod Stewart. Gold status has been reached by the Cure, Charlie Sexton and the "Out Of Africa" soundtrack. Paul Simon's "Graceland" debuted at No. 1 in Melbourne and can be expected to be a platinum performer.

Turner feels very positive about cassingles, now that he has adopted the format, with an initial release of about eight tapes. "We've been a little disappointed by the initial reaction—dealers seem a little mystified. But we're not going to give up; we're working on a special counter rack which can be sited by the 12-inch singles area rather than having them lost among the regular album cassettes. We're also not waiting anymore to see how the 12-inch goes; the cassingle will be released simultaneously."

Turner puts hopes for large Christmas volume on new releases by Fleetwood Mac and Boston.

**EMI:** EMI has undergone considerable internal upheaval and instability which has resulted in the loss of some 50 staff this year, the closure of a long-standing Custom Records division, the selling off of a previously profitable printing company and a current situation whereby many executives are shouldering two positions. Plagued by an unfortunate series of problems with the EDC distribution system shared with CBS, EMI has had, in the words of general manager Brian Harris, to "rethink and start again."

Despite the dilemmas, EMI still sells vast numbers of records, including a million pieces a year under its Axis budget album imprint. "There is a very positive mood," insists Harris, who has returned to his old job after a number of years

running the Australian/World Record Clubs. He cites 250,000 sales (over triple platinum) of the Talking Heads "Stop Making Sense" soundtrack, 100,000 for Stevie Nicks' "Rock A Little" and 50,000 each for AC/DC's "Who Made Who?" and Joe Cocker's "Cocker." EMI distribution deals include Virgin, Liberation, Big Time and Alberts. Liberation, operated by Michael Gudinski of Mushroom Records, has (at time of writing) the No. 1 single with Bananarama's "Venus," two singles in the top 30 by Samantha Fox and various hit product by Joe Cocker, the Bangles and Billy Ocean. It recently achieved platinum status with the "Television's Greatest Hits" double LP. Alberts is responsible for AC/DC's "Who Made Who?" and Big Time the consistently successful Hoodoo Gurus.

**CBS:** The final quarter of 1986 is bringing strong business to CBS. At time of writing the company holds down the first three positions on the national album chart—with Cyndi Lauper's "True Colors" (No. 1 second week in), Billy Joel's "The Bridge" and the "Top Gun" soundtrack. It is also in the top 10 with the domestic phenomenon of the year—"Kev's Back" by Kevin "Bloody" Wilson.

Over the past year, CBS has had to make do with no truly blockbuster product. Although it has numerous gold and platinum performers, apart from Wilson, the strongest performers have been Barbra Streisand, the Hooters, the Eurogliders, Mental As Anything, and Sade, all around 100,000 copies. The Rolling Stones, Billy Joel "Top Gun," and Cyndi Lauper are all presently at platinum status. Notable sales of 50,000 have been achieved for the \$18.99 Wham! double set, "The Final."

Says MD Denis Handlin, "We've taken our time with the roster and now have the right acts, the right producers and, I believe, the right product."

**RCA:** 1985-86 has undoubtedly been the best year in a decade for RCA, with substantial chart success for both singles and albums. Now comfortable in its relationship with Motown product, it has been able to break a number of black acts (DeBarge, Mary Jane Girls, etc.) purveying a music style that has not previously enjoyed any real acceptance in this market. The pinnacle of this achievement has been

close to 300,000 sales for the Whitney Houston debut album, taken on after Festival had already sold 50,000. Lionel Richie is double platinum, Eurythmics is around 100,000, while Mr. Mister, Stevie Wonder and Starship's are past gold. With tours due soon by Whitney Houston and Eurythmics and the dramatic injection of private funds into the independent Powderworks label which it distributes, RCA looks set for a very strong 1987.

Like every other major, RCA now sells more cassettes than vinyl disks and has entered into a partnership with PolyGram, WEA and CBS to create hit compilation packages which take the cassette/disk ration to about 75/25. "With repertoire from Arista, Motown, Powderworks, Wheatley and RCA International we are now working with the best product we've had in a long time," says managing director Brian Smith. "1987 should see our growth continue, through such artists as Bruce Hornsby & the Range, John Farnham, Meatloaf, and of course, Whitney Houston."

**POLYGRAM:** For PolyGram, Dire Straits' "Brothers In Arms" has been both a blessing and a curse. With staggering combined disk/tape/CD sales of 810,000 (placing it second behind the 1.1 million selling "Best Of Abba" as Australia's biggest selling album ever), the mega-album has tended to obscure the company's other achievements. In fact, behind the overpowering Dire Straits (who generated a box office/product gross approaching \$30 million for their early 1986 tour) is a wide range of admirable achievements, including 200,000 sales of John Cougar Mellencamp's "Scarecrow," 150,000 of Tears For Fears' "Songs From The Big Chair" and platinum plus for "Fine Young Cannibals" and Dragon's "Dreams Of Ordinary Men." Gold plus sales have been reached by Style Council's "Home And Abroad," Lloyd Cole & the Commotion's "Perfect Skin," GANGA gajang's debut, and the Moody Blues' "The Other Side Of This Life."

"We have the new Elton John, 'Leather Jackets,' due out to coincide with his most spectacular tour ever," says manager Brent Currie. "This year we seem to have had many more hit albums than hit singles. But next year we're going to try and bring our hit singles more into line with our hit albums because we won't have Dire Straits to fall back on."

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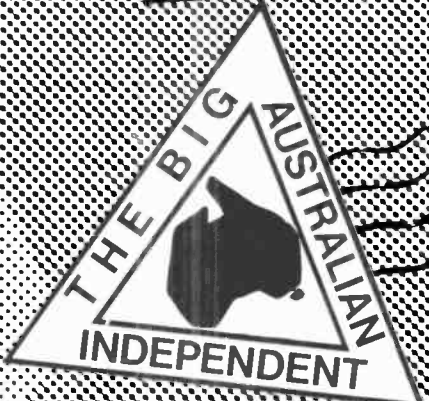
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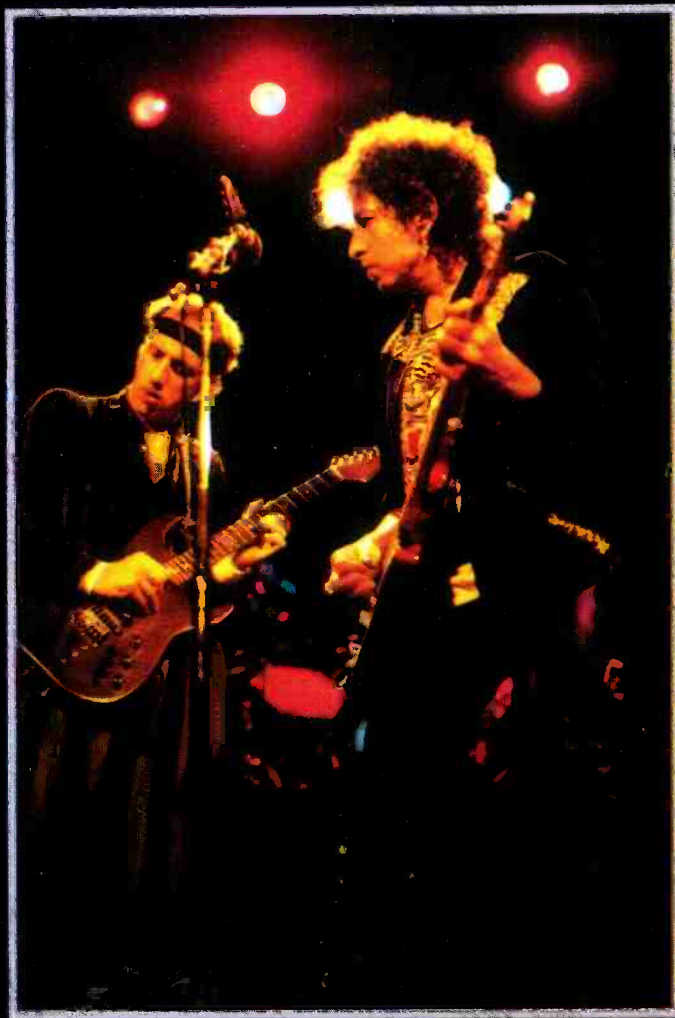
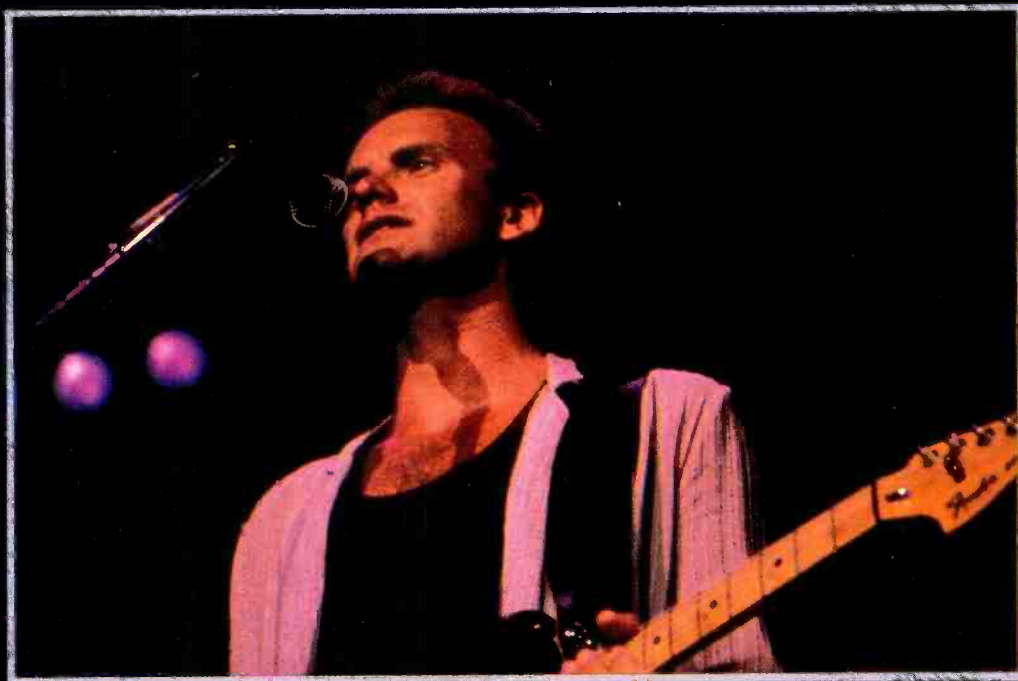
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## RECOVERY

(Continued from page A-4)

val purchased 15,000 disks from foreign one-stops and delivered them to the market at no profit. But even with such difficulties, White concedes that CDs "seem to have turned the corner for the industry."

RCA's Smith says CDs have "brought people back to music. It is something new in records; a new piece of technology to get the public interested again." Smith has his own supply problems. By the time he was able to secure stock of the last Lionel Richie album, he had lost some 6-8,000 sales to parallel importers. EMI general manager Brian Harris is pleased that CDs, with their hefty \$28 price tag (as opposed to \$13.99 for albums/cassettes and \$19.95 for some major feature films on home video), "have helped increase retailer turnover"; while WEA managing director Paul Turner, who has sold some 2 1/2 times as many CDs in 1986 as he did in 1985, is overjoyed by demographic charts which indicate that the medium's appeal is spread evenly over the socio-economic spectrum. Fifa Riccabono of Albert Productions reports sales of 5,000 CDs of AC/DC's "Back In Black," which underlines the wide scope of appeal of the format.

But the broadest smile of all is to be found on the face of PolyGram executives, who proudly boast that they will shift at least one million of the two million plus CDs which will be sold to Australians this year. Of one title alone—Dire Straits' "Brothers In Arms"—PolyGram has moved a staggering 65,000 units. "We worked very hard on CD from day one and it has paid off for us," says national sales manager Brent Currie. "In a way the other companies handed most of the market to us by their initial disinterest and hesitation. Now I think that all doubts have been wiped away. We now have a proliferation of CD-only shops in the major cities, which we never thought would happen so soon."

However, behind the euphoria are some very real fears. Festival's White is disappointed that some of his competitors are "ringing the death knell for black vinyl." Like EMI's Harris, who points out, "kids don't have CD players," White asks, "Where are we going to break new product if we lose vinyl records? Every home has a record player and that can't be ignored." White is also critical about current pricing levels. Traditionally, the last company to raise its prices, Festival feels uneasy with the \$13.99 level, particularly after a decrease in sales tax from 32.5% to 20% earlier in the year. While WEA's Turner credits the tax relief with "saving us from the \$14.99 record," White is of the firm opinion that prices should have been pegged at \$12.99.

Even with a most welcome CD boom, the companies are still treading carefully in their operations. "Market strategies are changing," says CBS' Handlin. "The cost-effectiveness of television advertising is being examined carefully. The marketplace is still tough and we've all had to have a very close look at our operations." WEA's Turner says, "Volume seems to have become harder. It takes longer to sell a quarter of a million albums. And singles seem to have collapsed entirely. It is now possible to get to No. 1 with fewer than 10,000 sales. 15,000 sales could see you at No. 1 for a month!"

Turner is also chairman of the Australian Record Industry Assn. (ARIA), which, under his leadership, has consolidated the mutual aims of the industry with dramatic effectiveness. Rarely has the record community enjoyed such productive unity. ARIA's most significant achievement in 1986 has been the launching and eventual streamlining of an ambitious all-industry dealer's catalog, which now boasts weekly release sheets. It is also about to arrange a series of demonstrations for retailers of on-line computer facilities for both catalog reference and stock ordering.

Unfortunately, these achievements have been soured to a degree by a sudden upsurge in domestic cassette piracy, which might well involve a million bogus pieces. Australia has long had an enviable anti-piracy record, with every instance swiftly eradicated by an ARIA task force working in conjunction with federal police officers. However, the recent burst of activity has taken everybody by surprise with its scope and sophistication. So perfect are the duplications that Turner wryly observes, "We all have people sending the pirate tapes 'back' to us, complaining that they don't sound right! But while it may be bigger than we thought and it may be spreading into country areas, I believe we have the ability to smash it completely by the middle of next year."

(Continued on page A-16)

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## RECOVERY

(Continued from page A-15)

We have a much more cohesive industry," says RCA's Brian Smith. "The vested interests at ARIA meetings seem to have been reduced and there is a united effort for growth." In the climate fostered by ARIA, there is far less emphasis on aggressive competition between the majors than there has traditionally been. However, the coveted position of "market leader" is still eagerly sought and claimed. EMI proffers the long-standing contention that its vast range of non-chart oriented repertoire (classics, nostalgia, jazz, etc.) means that, in Brian Harris' words, the company "still without a doubt sells more records in this country than anyone else." That notwithstanding, the real battle for prestige is centered around chart share, which is carefully monitored by each major.

On a chart share basis, it would appear that the crown held so firmly by CBS around 1984 (as a direct consequence of "Bom In The U.S.A.," "Thriller" and other blockbuster titles) has passed to the plucky Festival Records,

which is certainly no stranger to the position. By energetically representing a selection of fellow independents (A&M, Chrysalis, Island, Mushroom, etc.), the company is able to achieve often spectacular sales. For the fiscal year 1985-86, Festival was dominant in the top 100 singles (19.8%) and top 60 albums (20.1%), while PolyGram's incredible run with "Brothers In Arms," saw them edge Festival into second spot in the top 10 albums tally. The only area of relative Festival weakness has been in the top 10 singles area, where EMI triumphed in a manner similar to its glory days of the '70s. As the industry swings into the Christmas stretch, Festival is still in strong shape. Chart figures for the first half of 1986 show the Rupert Murdoch-owned company with an exceptional 28.5% of top 10 albums (ahead of PolyGram at 25.4% and WEA with 14%).

Legitimate second place in the chart share battle for 1985-86 is held by WEA, which has come in a close second in every category except top 10 albums, where it is a distant third (Madonna and INXS have not quite been able to topple the combined might of Dire Straits, Jimmy Barnes,

Sting and Tina Turner). With CBS and EMI fairly evenly matched for third place and PolyGram breathing down their necks, the most interesting performer has been RCA, which is beginning to show positive results from its acquisition of Motown and Arista, and in most cases has lifted itself into double figures on the chart share graph.

Apart from recorded music, sales are generally strong. Merchandising has had a boom year and should have a total 1986 gross of \$12 million, which is a 100% plus increase on 1985. During the year, Norwegian teen sensation A-ha set a new fan expenditure level of over \$10 per head. The tour market has been knocked about by the sad state of the Australian dollar (Paul Dainty tells a tale of making a bid for Cyndi Lauper one day and finding that he was liable for \$50,000 more the following day as a result of a currency shift) but that has not stopped the flow of superstar talent into the country. Over the past year, the lower continent has played host to Dire Straits (seen by almost a million people), Tom Petty & Bob Dylan, Cyndi Lauper, Stevie Nicks, A-ha, Sting, John Cougar Mellencamp, Tina Turner, Dio, Joe Cocker, Feargal Sharkey, Lloyd Cole & Commoions, Albert Collins, Richard Thompson, John Denver and our own INXS, along with a wide range of second-level acts such as Johnny Winter, Dr. John, Flamin' Groovies, Residents, Cramps, John Mayall, Wilko Johnson, Johnny Thunders, Fairport Convention, Steeleye Span, Peter, Paul & Mary and Shriekback.

The fall of the Australian dollar in recent times (from almost parity with the U.S. dollar to around 60 cents) has hurt everyone, particularly concert promoters who have to write their contracts in foreign currency. "It's not only the U.S. dollar but the yen, the pound and the deutschmark that are much stronger than our dollar," says EMI's Harris. "It now costs around 30% more than it did a year or so ago to put out an album, particularly when the royalty deals are not written in our currency. Then there is the present government's tax policies, which are totally oppressive. The paperwork for the new Fringe Benefits Tax alone is just unbelievable and, as far as I'm concerned, they can shove it."

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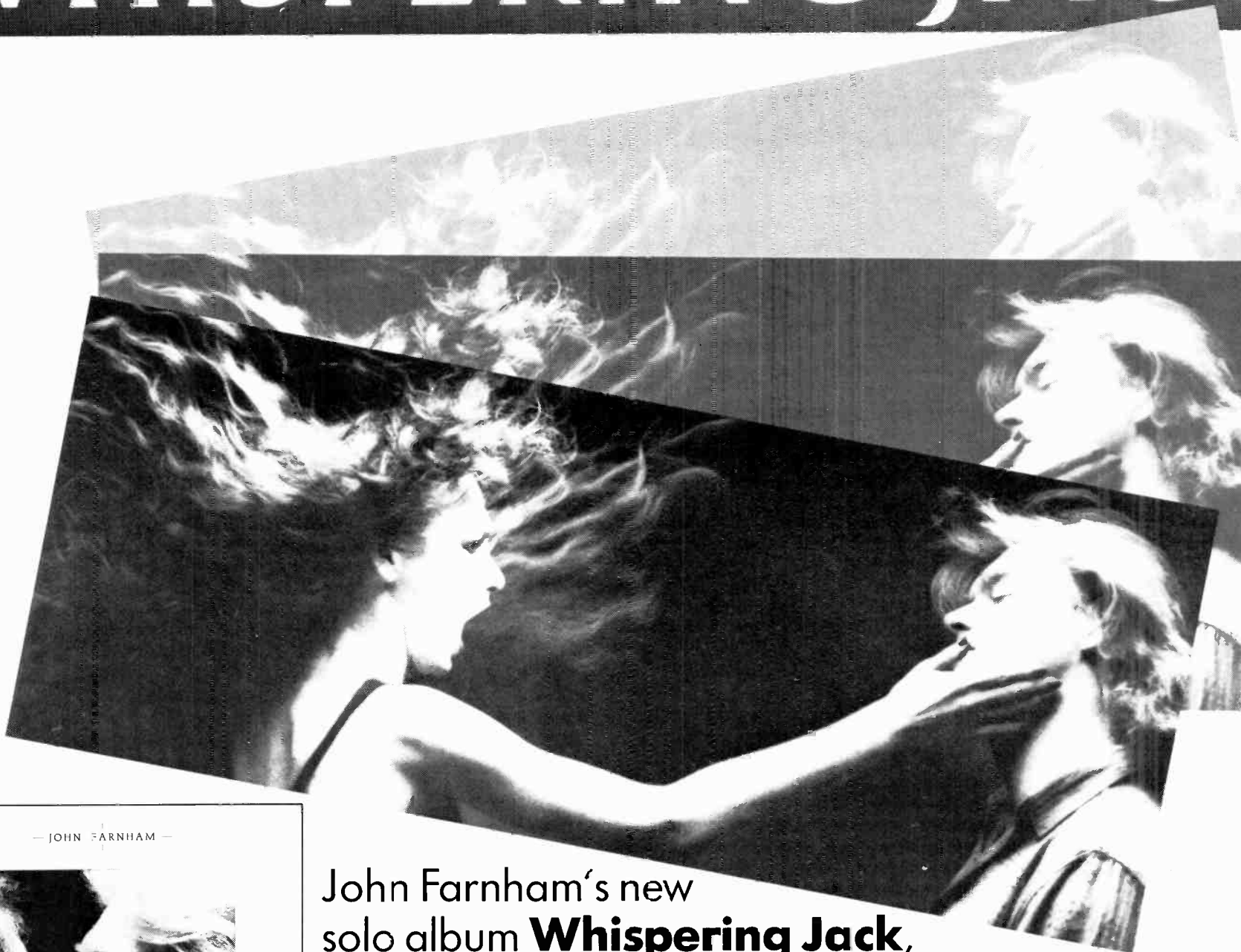
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## INDIES

(Continued from page A-6)

"Ruthless People" soundtrack; the list goes on.

But Mushroom is just the prime example of what the trend is in Australian music. The indies are dependent on the majors for distribution but at the same time, the majors' main chart success in real terms is coming from the indies' releases—especially on the local front. Look at the major labels and their indie ties are obvious.

Festival Records has a couple of local acts on their own but through **Regular** and **Mushroom**, the roster expands to double digits. EMI has **Liberation's** overseas catalog as well as **Albert's** act **AC/DC** and a slew of smaller successes with a dozen indies. RCA can count on both **Possum** and **Powderworks** for a broad range of repertoire, both local and imported. PolyGram has **True Tone** to thank for their local presence. The only two majors that have missed out are WEA and CBS—both more reliant on their own overseas flow of hits and able to develop local rosters without a lot of indie input. CBS lost its major indie, **Virgin**, to EMI while WEA has not really seen the need for allied labels outside of its international conglomerate.

**Regular Records** is another interesting example of indie survivalism. Back in the Festival fold after a three-year bout with WEA, it had its major moneyspinner *Mental As Anything* nicked by CBS at a time when Regular was experiencing a slump in the local stable. But the label rebounded with aggressive signings and artist development to break *I'm Talking* with two top 10 singles and an album plus overseas release. The Reels, Scribble and Icehouse, have proved that long term investment can pay off with spectacular local success and a renewed penetration into the foreign markets. Says MD Martin Fabinyi, "We remain in our traditional role—a&r. The problems we face as an indie are the same as the majors in picking the right artists and tunes, but without the added concern of changing technology. Most independents aren't saddled with the pressing and distribution end. We can utilize the majors' resources for that and not be worried about CD production eating into vinyl or cassettes."

Moira Bennett, former MD of Virgin Records who recently resigned to form her own **Mighty Boy** label, concurs. "Marketing in the Australian record business seems more to be a series of hunches than the art and science that it is." Mighty Boy Records is actively involved in matching the record pressing and tape duplication facilities of Australia to the indie market while finding the right distributor for the product as well as assisting in the overall marketing effort.

John Evans of **Powderworks Records** echoes Moira Bennett's sentiments. While EMI shut down their Custom Records division which has been instrumental over the years to launch new artists and labels, Powderworks has taken up the slack by putting new presses and tape duplication facilities with an added bonus. Now some of the majors like WEA are coming to his operation to get their needed release onto the market while the indies are crowding in to get their product out. Plus, Powderworks has renewed their efforts to sign up local talent and source overseas releases for this market.

Powderworks has not shirked on signing new artists and has a huge back catalog of steady sellers to finance this activity. Early releases by **Midnight Oil** have been a constant flow, **Patsy Biscoe** has an enviable series of children's albums, **Foster and Allen** have sold massive amounts of more MOR material, while bands like the **Radiators**, **Spy Vs Spy** and the **Allnites** have carved a niche that new signings **Sundogs**, **Secret Society** and **Club Ska** will likely duplicate.

Phil Israel of **Possum Records** shares more than Evans' views. He was a former director of Powderworks, uses them as a manufacturer, crossed over to RCA for distribution after a short period with CBS and is emerging as a potential hit maker in the volatile market.

Possum has not slowed down this year with the changes it made in pressing and distribution. They celebrated their second anniversary in September with two singles in the top 20—"Oh, L'Amour" by **Erasure** and "So Macho" by **Sinita**—and have an impressive back catalog which includes **Gilbert O'Sullivan**, **Depeche Mode**, comedian **Kenny Everett**, the **Smurfs** as well as new local signings **Adrian's Wall**, **Tough Luxury** and heavy metal band **Snake**.

Alex Geshos of **Survival Records** picks up on the theme of indies concentrating on expansion in the present

(Continued on page A-23)

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## IMPACT

(Continued from page A-4)

doo Gurus, Dragon, Midnight Oil, Mental As Anything, Heaven, Angel City, Tim Finn, Go-Betweens, the Church and a number of others, which certainly dwarfs the international penetration of other English-speaking nations.

Says Stephen White, whose act Dragon recently journeyed to Woodstock, N.Y. to record its eighth album, "Dreams Of Ordinary Men," under producer Todd Rundgren, "You don't necessarily have to leave Australia to record but you do have to find a producer able to give you an internationally acceptable sound. There is nothing wrong with calling on outside help to develop world-class talent. Our live structure here can turn out bands to rival any in the world but we have seen so many great ones fall by the wayside because of the inadequacies of our own industry."

Ross Wilson, who had his first chart hit in 1965 at the age of 15 with high school group the Pink Finks, made a play for American success with Daddy Cool (Warners) in 1972 and is now leader of Mondo Rock (signed internationally by CBS), claims that the support of a big foreign record company is the only viable way "to make records the way we want to." He insists that good records cost a lot of money; money that may not be available in this country. Mondo Rock's most notable international success so far has been a Rick Springfield cover version of their local hit "State Of The Heart." Their new album, "Boom Baby Boom," was produced by an American, Bill Drescher.

Just as the standard of studios and producers has drastically improved over the past decade, Australian artist management has also become considerably more sophisticated. The leading figures can all claim extensive backgrounds in grass roots areas of rock. A shining example is Roger Davies, who began his career as a roadie for a band called Company Caine in the early '70s, went on to guide the fortunes of enduring pop sensation Sherbet and is now manager of Tina Turner and Olivia Newton-John, based out of Los Angeles. INXS manager Chris Murphy operated a powerful band booking agency for many years and was one of the first industry figures to recognize the potential of Adelaide hard rockers Cold Chisel, from which Jimmy Barnes launched a quad-platinum solo career.

Three managers—Brian Peacock (Eurogliders), Jon Blanchfield (Mondo Rock) and Glenn Wheatley (Pseudo Echo)—are former "pop stars" of the '60s who have applied their knowledge of industry machinations to a more demanding era. "All we do is what we would have loved to have had done to us," says Wheatley. "The best education I could have had was to have been badly managed myself."

Wheatley's young act, often referred to as a "down under Duran Duran," is one of the most promising hopes for 1987. Already popular in Japan, the outfit has been inked internationally by RCA and its two biggest Australian hits—"Listening" and "A Beat For You"—are being remixed for American consumption. Wheatley sees the band's greatest asset as leader/writer Brian Canham.

The hottest new chart property this year has been Sydney duo Wa Wa Nee, which soared to No. 1 with a debut single, "Stimulation," and made top five with the follow-up, "I Could Make You Love Me," managing to place both in the same top 10. "We almost can't keep up with the request from CBS offices around the world who want to release the band," says CBS MD Denis Handlin. "The situation reminds me of what happened with Men At Work in '82."

Indie label Regular Records, which introduced long-standing chart sensation Mental As Anything (now with CBS) to the market and has long enjoyed strong sales for occasional Icehouse releases, has four strong contenders for future international prominence—I'm Talking, Electric Pandas, Scribble and the Cockroaches. The former act, dealing in slick pop-funk, is fronted by 19-year-old Kate Cerebrano.

WEA Records, the home of INXS, has come back strongly from the closure of its local a&r department two years ago and is enjoying top 20 success with another extremely promising young act, Boom Crash Opera. It has won Spy Vs Spy over from Powderworks and is building well with Mark Edwards, Johnny Batchelor and fiery INXS "seventh member" Jenny Morris. EMI, also somewhat inconsistent in its local artist policy over the past couple of years, has effectively launched young band Geisha and Split Enz offshoot Crowded House, which has exceptional potential for the global market. Led by Neil Finn, the act's "Mean To Me"



single and self-titled album has made a far greater impact than the much-acclaimed but commercially disappointing "Big Canoe" album by brother Tim Finn (Virgin), the Split Enz leader who now works out of London.

The Mushroom Records stable, traditionally the most formidable gathering of local talent in Australia, boasts an array of diverse artists with the credentials to continue the "Aussie Invasion," whether or not it may have ever existed. Both the Models and Jimmy Barnes are signed to Geffen in America and are building nicely. Coming up behind them are punk pioneers turned classy pop merchants the Saints, reformed hard rockers Choirboys, western-parody rockers, the Johnnys, the avant garde (but increasingly accessible) Hunters & Collectors, the technopop Jump Incorporated, Kids In The Kitchen and, the Dylanesque Paul Kelly & the Coloured Girls, who have just released "Gossip."

PolyGram, never a local talent developer of any great consequence, has made a very strong impact over the past year with Dragon, Mondo Rock, Koo De Tah, young Brisbane band Ups & Downs and former Sports leader Stephen Cummings, who has delighted critics with his "adult" album "Wonderful Life." Sales of the Joe Wissert-produced debut album by the musically impressive GANG gajang, helped along by four classy hit singles, currently exceeds 45,000.

Festival Records, which distributes Mushroom and Regular, has begun to develop its own domestic acts and has achieved reasonable success with the Venetians (now signed internationally to Chrysalis). CBS, apart from the explosive Wa Wa Nee and the bankable Mental As Anything, Midnight Oil and Eurogliders, is investing confidently in the Manikins, Noiseworks and Uncanny X-Men (one of the very few acts to have ever "defected" from Mushroom). RCA, distributor of Wheatley, Freestyle and Powderworks, primarily draws its local talent roster from those labels and enjoys moderate success with Kaha, Cats Under Pressure, John Justin & Thunderwing, aboriginal bands Gonwonderland and Warumpi Band, and recently departed Little River Band vocalist John Farnham. A regular contributor to American film soundtrack albums, Farnham has an excellent shot for large-scale success with his new solo album "Whispering Jack." **GLENN A. BAKER**

## INDIES

(Continued from page A-18)

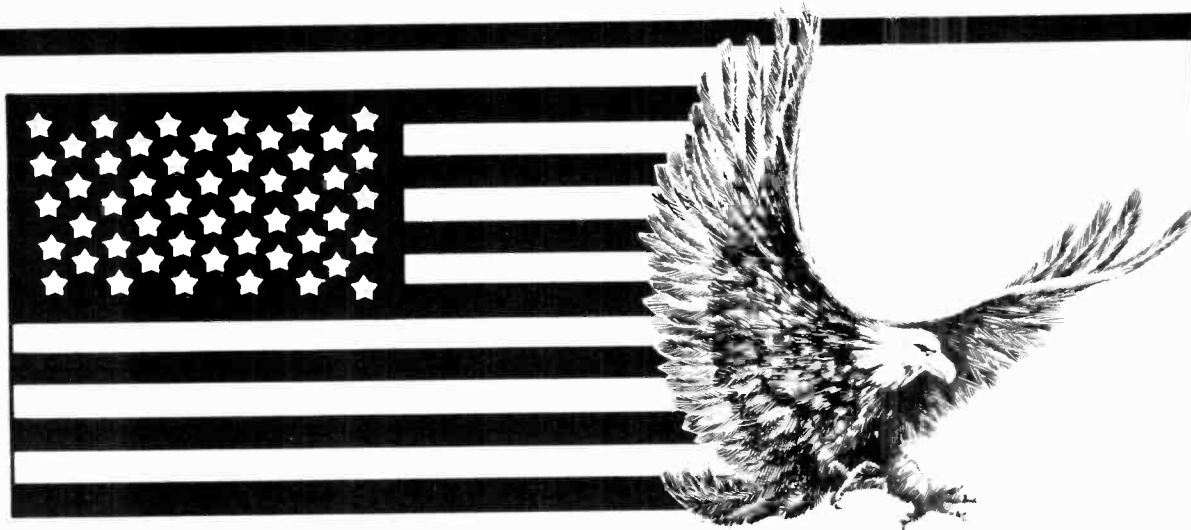
and mapping out strategies rather than rehashing the woes of past problems with the market.

Though Survival's artists like X and Screaming Tribesmen aren't household words overseas yet, Geshos has made the monumental effort to expand his foreign base this year, first by a trip to the New Music Seminar which firmed up distribution deals in the U.S. and U.K. and secondly by hammering away at the college radio market to break acts much the same as **Big Time Records** has done so stunningly with Hoodoo Gurus. Geshos' aim, like that of Big Time, is to secure simultaneous release here and overseas to gain the edge that smaller labels lack. He says: "The key to success is making the jump overseas, maximizing the impact of new artists and exploring alternatives to mainstream approaches of exploitation."

**Larrikin Records** chief Warren Fahey says the time is ripe for overseas penetration. Opting to self-distribute in Australia after parting from EMI, his sales have exceeded expectations for a wide variety of distinctly Aussie musical styles and an equally varied roster of overseas labels Larrikin handles. As a distributor of international product, Larrikin has, by necessity, narrowed in on several major label deals and deleted several other representations. The main import labels continue to be **Rounder, Shanachie, Sonet, Stash and Lyrichord**. In a deal signed earlier in '86, Larrikin also imports and distributes CBS indented product.

**Hot Records** MD Martin Jennings says, "From days of sleeping in cars overseas or on friends' floors, the indies are starting to get recognition and deals vital to growth."

Taking the opposite tack is Laurie Dunn of **Virgin**. With an expanding torrent of overseas product being launched into the Australian market including Genesis, Talking Heads, Simple Minds and OMD, Dunn can be content with not relying on a hefty local roster. Virgin's sole Australian success, Do Re Mi, has made inroads overseas as well as snatching three prestigious "Countdown" awards this year. "One great success has been the launch of budget classical CDs," says Dunn.



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## CONCERTS

(Continued from page A-8)

Merchandising while Frontier is allied to Australian Tour Merchandising which remain the two market leaders. Dainty has done merchandising for Phil Collins, David Bowie, Sade and Spandau Ballet and has now set up a company called Main Event Merchandising to be able to do more in house. Kevin Jacobsen is also setting up a merchandise arm called Rakatak with a permanent staff of six for his shows and those of other promoters he deals with.

Sponsorship is another area being explored. Jacobsen did a tie-in with Diet Coke for Julio Iglesias and National Panasonic for Peter Allen and has Toyota backing a major act for 1987. Van Egmond was able to take advantage of the Philips deal with Dire Straits. And Qantas Airlines is a sponsor for the upcoming Elton John tour being promoted by Kevin Ritchie with the Australian Broadcasting Corp. who is televising a show as well as arranging a huge symphony to accompany the tour. But most promoters feel that there has been little interest by ad agencies or companies themselves to get involved. Chugg has found limited sponsorship for one day events, while Dainty feels it is a waste of time at present to try and find suitable sponsors stating, "The potential sponsor expects so much for the act. Then you tell them the price, maybe six figures, and it's 'Hello...hello. Are you still there?'"

One interesting approach is that being taken with merchant bankers. A few have dabbled in film and theater and one has bought into a record company. But promoter Sweet Conspiracy has managed to woo NZI Securities into a cooperative effort whereby NZI is supplying financial resources for Sweet Conspiracy's Frontline Talent arm which is currently touring John Mayall, the Furey Brothers and the Black Light Theatre of Prague. Says **Chris Gunn** of Sweet Conspiracy, "Merchant bankers are really the cowboys of the three-piece-suit fraternity with an adventurous streak that has lead them into the potential risk and returns of concert promotion. Our deal with NZI gives us the leverage to bring in megastar acts as opposed to the left-of-center artists we used to deal in. Plus, they have the ability to benefit from the money market or at least tie up foreign currency to guarantee against a loss in fluctuations. It's exciting for them to be involved in concert promoting while for us it's providing a diversity in touring acts."

But the best approach, says promoter **Richard East**, is simply promoting Australian talent. "No worries with paying in overseas currency and the success we've had with Jimmy Barnes and other Oz acts in larger venues indicates this is the way to go." Barnes played to more than 120,000 in a sold-out tour and the past 18 months, East has presented artists like Divinyls, INXS, Mental As Anything, Pseudo Echo and Mondo Rock in large capacity venues.

To prove the point, East and some partners are putting together a series of outdoor concerts in eight cities with at least eight of the top Oz bands appearing. Called Australian Made, the tour will visit all major cities including Perth for the America's Cup. One of the shows will be taped for MTV.

But music video may end up being a threat to the live concert market at the lower end of the scale. Three major satellite-distributed entertainment channels are being set up in different states that will see programming that combines sports and music video beamed to clubs and pubs that are the breeding ground of Australian talent. The three are backed by the media princes of this country—**Robert Holmes A'Court, Kerry Packer and Alan Bond**—and are already being viewed as a threat to live talent.

One other threat to promoters is the interference of Actors Equity which recently tried to prevent a tour of the Plat-ters and has been actively lobbying the Immigration Dept. to prevent tours of artists they consider to be of "no cultural benefit or of little artistic value." Equity wants to see more Australian artists getting work and is concerned with promoters opting for overseas talent at a detriment to local acts.

The restrictive lack of major venues is softening with new facilities being established for the upper end of the market. Sydney's 12,000-seat **Entertainment Center** has met with great success in its first three years while the year-old **Melbourne Entertainment Centre**, though smaller, fills a gap in that market as has the re-opening of the **Kooyong Tennis** facility for outdoor shows. Brisbane has a new set of venues recently opened and a 15,000-seat facility is planned for Perth.

PHIL TRIPP

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# Magazine-Related Product Is Growing, Innovating

BY FRANK LOVECE

NEW YORK Magazine-format and magazine-sponsored video programs are carving new and separate market segments as the first major rush of such titles gets underway. Print magazines as disparate as Parents and Black Belt have begun following Esquire's successful entry into sponsored video. In an innovative move, two software labels are launching magazine-format made-for-video titles, a genre of programs called videozines that first emerged in the late '70s.

Joining Karl Lorimar's Playboy Video Magazine, now at its 10th issue, are Pacific Arts' Overview, scheduled to debut in selected markets the first quarter of 1987, and a revamped version of Videofashion's long-established Videofashion

Monthly, slated to hit video stores in December. Both are intended as sell-through items, with the commercially sponsored Overview to list for \$3.95 and the nonsponsored Videofashion Monthly to retail for \$9.95. Playboy Video Magazine, the most successful of the handful of videozines introduced since 1976, lists for \$19.95.

Among the established print magazines lending their name to various made-for-video how-to programs are American Health, Black Belt, Consumer Reports, Esquire, Parents, Weight Watchers, and Working Woman. Karl Lorimar releases all but the Esquire title, which that magazine self-distributes, and the Weight Watchers videos, which are distributed by Vestron.

The two types—magazine-sponsored how-to programs and magazine-format videozines—appeal to

different market segments. Jeff Jenest, Karl Lorimar's senior vice president of marketing, says, "We view our sponsored titles as line extensions of the print magazines—that is, taking the print magazine brand name and extending it to different forms. We aim the Parents videos, for instance, at Parents readers. Even our Consumer Reports videos, which might have a broader base than a parenting title, are still primarily going to appeal to the same demographic profile that buys Consumer Reports." In contrast, his company's Playboy Video Magazine, a quarterly collection of interviews, features, fiction, and pictorials closely modeled after and produced by Playboy, has, he notes, "across-the-board appeal."

"The VCR universe is finally big enough to support video magazines the way TV audiences support '60 Minutes' and 'PM Magazine,'" notes Chuck Azar, whose Instant Replay videozine pioneered the field in the '70s and whose plans for a commercially sponsored, \$4.95 videozine—announced at the 1983 International Tape Assn. conference—may have inspired the Pacific Arts' Overview videozine.

Magazine-sponsored and magazine-format programming stem from two different schools of thought. Magazine-sponsored how-to programs are relatively new to video, having made a splash in mid-1986 with the Esquire video line. On the other hand, magazine-format videos—with various features and departments—are about 10 years old: Videofashion, a fashion industry trade industrial "magazine," according to Charney, on 3/4-inch cassettes, debuted in November 1976, according

to company president Nicolas Charney. Produced semiannually by the New York-based Videofashion Inc., the videozine remained trade-oriented until 1979, when VHS and Beta editions were offered via the Time-Life Video Club. It listed for \$395 per issue.

The first true consumer videozine was Instant Replay, produced by the same-name company beginning in 1977. The \$59.95 Instant Replay continued to be issued sporadically until 1981. Afterward, Instant Replay also issued a single issue of The Men In

The first issue of the revamped Videofashion Monthly features reports from London, New York, Paris, and Milan, Italy; a profile of its cover-girl, model Jerry Hall; profiles of designer Donna Karan and photographer Bernard Vidal; fashion news delivered voice-over-style without a host; and a celebrity roundtable composed of new and file interviews with Joan Collins, Susan Lucci, Candice Bergen, Liza Minnelli, and others. The videozine will sell to wholesalers in lots of 1,000 at \$6 each and to retailers in counter display boxes of 10 at \$7.25 each.

Pacific Arts' Overview is planned as a monthly devoted to news and reviews of video software as well as to "guerrilla-style comedy," according to co-senior editor Michael Kaplan. The cover price of the 90- to 120-minute videozine is subsidized through commercial sponsorship and through what Kaplan calls the "tremendous interest in the people backing it," whom he declined to name "since I don't know if the papers have been signed yet."

Stephanie Murray, Pacific Arts' general manager, says company president Robert Fead is unavailable to comment on sponsorship or backing. Discussions have reportedly taken place with Coca-Cola.

Overview's contents are to include video-movie reviews by Washington Post film critic Tom Shales; music video coverage by Los Angeles DJ Deirdre O'Donoghue; reviews of off-beat video programming by L.A. Weekly staffer Michael Dare; a new-technology segment, the first of which will be hosted by Kenneth Yas from George Lucas' Droid Works special-effects company; Video  
(Continued on page 62)

**'If they try to emulate print too literally, it could be disastrous'**

The Blue Suits. The company has since evolved into a video library/consulting service and producer of specialty video equipment.

Videofashion, says Charney, is in the process of repositioning what until now has been primarily a trade-oriented videozine. VHS and Beta copies cost fashion-trade buyers \$66 per issue. When \$9.95 editions enter the consumer realm in the near future, however, Charney plans to offer trade customers a package subscription that also includes his company's two other videozines, Videofashion News and the quarterly Videofashion Men. His trade customers, says Charney, include modeling and fashion schools, beauty salons, and retailers, such as boutiques.

## Pay TV Pushes Taping Software Tie-Ins Used

BY MOIRA McCORMICK

CHICAGO The Movie Channel (TMC) and Home Box Office (HBO) are in the midst of major campaigns designed to promote "VCR compatibility" via blank tape tie-ins, on-air promotions, and other advertising. VCR owners are encouraged to subscribe to the pay-TV services through advertisements that demonstrate the advantages of taping programming off the air.

TMC and HBO insist that the promotions are not meant to lure VCR owners away from renting videos; instead, they offer an alternative. "The VCR will either hurt pay TV or will be its supercharger," says Dan Levinson, vice president, advertising and promotion for HBO. "People with VCRs make better pay customers. Video rental did have a negative impact at first because it took away our advantage of showing unedited movies in the home.

"People were overwhelmed at first, but now that there aren't so many new titles coming in, it puts us more on a level playing field. Not that we want to or will replace home video—we want to educate people that you can time-shift a library off of pay. But we don't want to sound defensive and say, 'Don't rent tapes'—or it's perceived as 'Aha, HBO's in trouble.'"

Nora Ryan, director of marketing for TMC, says, "Everyone is worried about cable and VCRs being adversaries, and there's no reason for it. We see great opportunities for cross-promotions, giving consumers broader perspectives. Our campaign is not directed at telling people to stop renting or buying. It's more a matter of reorienting: Here's another source and it's more convenient." TMC's research has found, says Ryan, that the heaviest pay viewers are also the most active renters.

TMC is airing a pair of TV spots promoting VCR compatibility, one centered on hooking up VCRs to cable and the other demonstrating the economic advantages of taping off the air. "Consumers have the perception that home video is cheaper than pay TV," says Ryan. "We're not trying to turn consumer behavior upside-down, but we do want to challenge that assumption."

TMC premiered a new feature in June called "VCR Theater," designed specifically for VCR owners to tape programming off the air. Every night at 3 a.m., TMC airs a different movie, in categories ranging from blockbuster ("Romancing The Stone") to cult ("Harold And Maude") to foreign ("Entre Nous") to classics ("Royal Wedding"). In addition, TMC launched what it calls "the first VCR programming event in the history of TV," its August/September subscriber acquisition drive, TMC Salutes 75 Years Of Hollywood. Ryan describes the campaign as a "two-month-long festival of classic movies and blockbusters, in marathons and double features promoted to be taped. The whole event was designed with taping in mind and was constantly promoted by our on-air hosts."

In conjunction with that campaign, TMC launched the first of its cross-promotions with Maxell. New subscribers to TMC received two free blank Maxell EX videocassettes, along with a pair of videocassette identification labels, "The Maxell Videotape Handbook," and TMC's "How To Hook Up Your VCR" brochure and subscriber handbook. "It was an effective incentive in selling TMC," says Ryan. "Many participating affiliates had to reorder cassettes."

A Christmas promotion with Maxell involves \$10 rebate cou-  
(Continued on page 62)

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	7	3	OUT OF AFRICA ▲◆	★ ★ NO. 1 ★ ★ Universal City Studios MCA Dist. Corp. 801350	Robert Redford Meryl Streep	1985	PG	Laser	34.98
2	2	21	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
3	5	5	BRAZIL ●◆	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
4	8	11	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.95
5	6	11	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	Laser	34.98
6	NEW ▶		WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R	Laser	34.98
7	1	7	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
8	NEW ▶		INVASION U.S.A. ▲◆	Carlton Films Inc Image Entertainment 15062	Chuck Norris	1985	R	Laser	34.95
9	4	3	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	Laser	34.98
10	3	17	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29.98 34.98

● 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 nontheatrical 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 nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



**Fun With Witch And Jane.** Jane Curtin, right, and Freddie Kohler, who plays her son on CBS-TV's "Kate And Allie," stopped in at a recent Walt Disney Home Video promotion, held at New York's Ziegfeld Theater, for the Bring Disney Home campaign.

## Retailer Resistance Prompted Market-Building Program HBO/Cannon Focuses On Culture Audience

BY AKIVA KAMINSKY

NEW YORK "There's resistance from video retailers to selling culture video. They don't know how to do it," says marketing director Tracy Dolgin, reflecting on his experience following the release this August of the last of the projected 38 titles in HBO/Cannon's (formerly Thorn/EMI) Classic Performance series.

"Our goal is to try to raise awareness in the culture category so we can gain higher distribution levels. We're using a market-building as opposed to share-strategy approach to accomplish this, teaching the video retailer how to sell through properly."

Dolgin found that the culture-video audience is much broader than anyone had anticipated. "We went into shopping malls late May and early June," he said. "Opera and ballet, exposed as a category and under specific titles, scored

double digits in 'positive purchase intent.'"

Dolgin believes culture video will more than pay back and will become a good source of incremental revenue for the video retailer. Some of the points he stresses are these:

- Market research suggests that culture video is a viable category that will move through if the retailer stocks it.

- Culture video is more a sell-

### 'Our goal is to raise awareness'

through than rental product. The price-point on Classic Performance is \$39.95, an attractive level to sell through compared, for example, to Kids' programming at \$14.95

- VCR owners are trading up. Sound and image quality are now important features. The market will grow on this basis alone.

Selling more than 100,000 cassettes since the first releases came out in December 1984, sales in the Classic Performance series broke through 10,000 units on the most popular titles. Dolgin is satisfied with the results, but hopes to improve the figures.

"Nobody's very happy with the sell-through and rental acceptance of this kind of product outside the major markets," he says.

Allan Caplan of Applause Video with 16 outlets in Omaha, Neb., sees culture video as a viable narrow-audience product. But outside New York, where even CD classics make up only slightly more than 2% of the market, the interest just isn't there. "I look for the 100% guaranteed easy sell-through." He does not carry HBO/Cannon's Classic Performance series.

Peter Balner of Palmer Video, with 65 outlets in New Jersey, says, "Culture video, or any niche genre, has to be promoted either via mail or to an extremely specific

group, and that's not what a video store has. We deal broad base."

In order to overcome video-retailer resistance, the company is implementing an integrated marketing program built on research, a complicated nationally advertised trivia contest, and alternate forms of distribution.

The centerpiece of HBO/Cannon's hopes to raise awareness is its recently announced Play For Keeps promotion. The promotion recently kicked off with ads in People and Time. The culture category, one of six in the promotion, has a trivia question of its own and a corresponding grand prize: a trip for two to the Royal Opera House, London, given both to the winner and the winner's retailer.

The promotion's 24-title display unit includes two cultural tapes along with contest entry forms. "This will encourage video retailers who normally stock movies to take other forms of video," says Dolgin. The drawing will be held in April.

In the final analysis, Dolgin believes growth areas lie outside video stores. "There are a fixed number now, and they're not taking more copies." Consequently, HBO/Cannon works through distributors or rackjobbers specializing in book, record, and library sales. These distributors are setting up special sell-through and alternate-title plans in nonvideo store outlets.

HBO/Cannon's plans for future Classic Performance releases are not set. Dolgin says, "We're going to see how the series works within this promotion while we continue to advertise in specialized media. About a year from now we'll augment the list with good new titles."

In the long run, Dolgin is optimistic about the culture video market. "We are extremely happy with Classic Performances. Our job will become easier, though, once market acceptance increases."

## Train Programs Put Kalmbach On Track 14 Titles Supplement Publisher's Profits

BY MOIRA McCORMICK

CHICAGO Kalmbach Publishing of Milwaukee, for 53 years the publisher of Model Railroader magazine, began releasing its own model-train-oriented videos in 1977. Now, with the ever-increasing penetration of VCRs, Kalmbach finds its 14-title video line accounting for a substantial portion of its volume.

According to Kalmbach sales representative Debbie Phelan, the company's model train videos fall into three categories: how-to, layout, and historical. Cassettes run anywhere from 20-35 minutes and carry suggested retail prices of \$29.95 or \$39.95. All are produced in-house.

How-to titles include "Basics Of Model Railroading," "Building Model Railroad Scenery," "Building Model Railroads With Structures," "Weathering Railroad Models," "Airbrushing For Model Railroaders," "Building Reliable Model Railroad Track," and "Basics Of Model Railroad Wiring."

Each of the four cassettes in the layout category features director/narrator Alan Keller (a Model Railroader staff member) discussing the exemplary points of four, five, or six different model railroad layouts. The videos, priced at \$39.95 each, are titled "Model Railroader Layout Tour I," "Tour II," "Tour III," and "Tour IV."

In the historical category is "First-Generation Diesels," which retails for \$39.95. Kalmbach also offers a \$39.95 title dealing with

radio-controlled model airplanes; it is called "Flying Radio Control Models."

Phelan says Kalmbach has been releasing new videos at the rate of one a year for the last few years. The latest release came out in November 1985, and Phelan says the company has no immediate plans to put out its successor. "It takes a lot to put them together."

Kalmbach advertises its video line in Model Railroader and in companion publication Trains. In addition, the company has put together promotional trailers, which appear at the end of model train videocassettes released by other publishers whose product Kalmbach distributes.

These include Run 8 Video, Lasting Impressions, Video Rails, and seven others, says Phelan.

The publisher also uses direct mail and telemarketing to sell to some 3,700 hobby retailers across the country. Phelan says Kalmbach employed a wholesaler when its products' price points were \$69.95 and \$59.95, but it stopped the practice when the prices were dropped.

"Hobby retailers use our videocassettes for in-store clinics," says Phelan, explaining that Kalmbach grants licenses to stores for rental, display, or clinics. Clinics invariably boost sales, she says.

In addition to its video line, Model Railroader, and Trains, Kalmbach publishes Fine Scale Modeler magazine; a number of how-to books dealing with model railroading, scale modeling, and miniatures; and 11 other craft-related magazines.

## MCA, Twin Tower Tapes Focus On Teen Drug Abuse

BY CHRIS McGOWAN

LOS ANGELES Coinciding with the Reagan administration's current campaign against illegal drug use, MCA Home Video and Twin Tower Enterprises Inc. will release videos in November on the subject of teen-age drug abuse. The marketing plans for both tapes emphasize alternative outlets.

The MCA release, "Shattered... If Your Kid's On Drugs," is set for a Nov. 6 release and is priced at \$24.95. The 59-minute film is hosted by Burt Reynolds and Judd Nelson and tells the stories of two "average" teen-agers who begin with social drug use and end up being full-scale addicts.

Produced by Renee Valente and directed by Burr Smidt, the film

shows how the two families grapple with the complex problem of teen-age drug abuse. The show follows parents and children through the drug rehabilitation therapy process, giving viewers a working

### 'We put a lot of heart into this'

knowledge of jargon and methods.

An extensive print campaign will back the "Shattered" video. It will include ads in Reader's Digest, Good Housekeeping, Psychology Today, and several trade magazines. Significant sales are expected in mainstream video stores, but MCA anticipates that at least half of the video's sales will come from other outlets.

"We have contacted every public library in the country, every police association, and over 100 corporations, telling them about the video's availability," says Jerry Sharrell, MCA Home Video senior vice president. "And the American Psychiatric Assn. has given its seal of approval to the tape."

"Shattered" also ties in with a national rehabilitation organization called Care Unit/Comp Care, which will sell the video through its catalog and use it at more than 200 locations.

With "Shattered," MCA becomes one of the first home video companies to address the problem of teen-age drug abuse. "This is our statement," says Sharrell. "We put a lot of heart into this project. We were really sold on it and thought it was an excellent

look at the situation. And it gives the viewer a solution by showing ways to handle the problem."

The Twin Tower tape is titled "Say No To Drugs" and will bow Wednesday (12). The \$24.95 video attempts to guide parents in teaching their children how to grow up without drugs and/or alcohol.

"Say No" dramatizes different peer-group situations that can lead teens into drug use and different scenes of parent/child interaction. Parents are shown various options for stimulating communication.

Los Angeles-based Twin Tower will market the tape in mainstream video stores and schools and libraries. TV advertising is planned.

**Mick Jagger stars in longform tape by Julien Temple ... see page 66**

## MAGAZINE-RELATED PRODUCT

(Continued from page 60A)

Watchdog," a humorous look at film continuity errors and bad film-to-video transfers; Celebrity Rohrshach, where such personalities as TV band-leader Paul Schaffer react to images and artwork; plus, says Kaplan, "independent short comedies and short films. We've struck up relationships with places like The Kitchen," a film/video collective in New York City. One other announced segment, a humorous adventure serial titled Kitty Hoy, will be a later addition.

Overview will run "infomercials"—informational commercials—"sometime down the road," says Kaplan. "For now we have to use 30-second TV spots because the advertisers are still experimenting with infomercials. We have to avoid clustering them as the networks do when they run two to four minutes of commercials at a time." Kaplan acknowledges that viewers may fast-scan through commercials, but says, "One or two very well-done, attention-getting commercials together seem to work in the flow of the thing. I'm sure occasionally they'll be zapped, but I'm also sure some will be seen eight times."

Overview will appear the first quarter of 1987 "in about six or seven cities," says Kaplan, who, with fellow comedy writer John Levenstein, is co-editing the videazine. "By July we'll have built up to 10 cities, and then 15, and then we'll be everywhere," he says.

Videozines available in stores include Karl Lorimar's Playboy Video Magazine, each issue of which Jenest estimates sells in the 25,000 range,

and Playgirl On The Air, USA Home Video's \$39.95 video version of the now-defunct women's magazine. Sponsored, single-theme editions such as Playboy's Comedy Roast (Karl Lorimar) and Penthouse Love Stories (Vestron) are also on the market.

While these magazine-format video titles are aimed at a broad-based, still underdeveloped market, magazine-sponsored how-to programs tackle familiar terrain. Karl Lorimar's Jenest says his company "determines what the instructional-video trends are and sets an agenda regarding which trends to exploit. We then go out to the experts—the magazines—and produce with them a how-to title that stands out."

An observed consumer interest in self-defense led, for instance, to Karl Lorimar's decision to produce a martial arts program. To make the program stand out in video stores replete with self-defense how-tos, the company chose Black Belt magazine to give the video a brand identity.

Eventually, most observers feel, the two areas of magazine-related video will merge: How-to segments will become a regular feature in special-interest videozines, and full-length how-tos consisting of these segments will be reissued the way print magazines do now with their special editions.

In spite of the videozine's popularity, print magazines aren't about to be replaced since they can be taken along to read anywhere. Regardless, the videozine has arrived as a marketing presence.

## PAY TV PROMOTES TAPING

(Continued from page 60A)

pons (good for new TMC subscribers) inserted in 250,000 double-cassette packs, along with a promotional pack for "VCR Theater." "We're continuing the program in 1987," says Ryan, "in 7 million cassette packages. Maxell's name will be incorporated in on-air promotions for 'VCR Theater.'"

Maxell will also run a rebate promotion with TMC in February and March, during its next subscription drive, which will feature TMC's "Salute To The Academy Awards." TMC also plans a cross-promotion with major electronics retailers, details of which are to be announced at a later date.

HBO has been running a cross-promotion with Fuji since early September. HBO's VCR compatibility campaign actually began more than a year ago, according to Levinson, when HBO in-packed an operating guide and demonstration tape in 100,000 Zenith VCR boxes. "We received 7,000 subscribers out of that campaign," he says.

In HBO's Fuji promotion, a subscriber to HBO or Cinemax who signed up during September or October and purchased a Fuji video-cassette multipack (four or eight cassettes) was eligible to receive a \$20 rebate after three months of the service. "We wanted to make it more economically viable for VCR owners to sign up," says Levinson, "and reinforce compatibility."

Much of HBO's compatibility

campaign has centered on consumer aid for hooking up VCRs to cable. "Once they get hooked up, it's easy to tape," says Levinson, "and we encourage them to tape."

Community advertising stresses the participation of local cable operators in helping with VCR hookups. VCR/cable connections are pushed in HBO's thrice-yearly subscriber acquisition campaigns, conducted in January, May, and September, and Levinson says the Fuji campaign is happening simultaneously with September's Knockout Fall subscriber drive. "We're talking to other companies besides Fuji regarding future promotions," Levinson adds. HBO is developing a five-minute "video point-of-purchase" tape for use by cable operators and VCR dealers, showing the variety of material on pay TV and how to use one's VCR in conjunction with it.

According to TMC's Ryan, "We don't want to steal [home video's] business, just take an already heavy user and show him how to use his equipment in different ways."

"We're obviously not in favor of what they're suggesting," says Saul Melnick, vice president of sales and marketing for MGM Home Video. "We suggest that it's more convenient to go to a retail store, get what you want, and watch it at your convenience." The VCR compatibility campaigns, says Melnick, are "more of an admission that [pay TV is] indeed having difficulties."

FOR WEEK ENDING NOVEMBER 15, 1986

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# TOP VIDEOCASSETTES SALES™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
				★ ★ NO. 1 ★ ★				
1	1	2	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
2	2	54	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	3	4	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	4	68	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
5	6	65	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
6	10	2	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1966	NR	29.95
7	5	6	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
8	8	67	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	<b>NEW ▶</b>		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
10	7	38	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
11	17	3	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	79.95
12	9	6	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
13	27	102	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
14	36	49	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
15	11	39	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
16	18	21	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
17	25	52	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
18	19	2	FORBIDDEN PLANET	MGM/UA Home Video 600041	Leslie Nielsen Anne Francis	1956	G	19.95
19	12	235	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
20	15	2	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	79.95
21	13	7	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
22	16	46	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
23	21	2	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
24	29	32	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
25	40	10	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY ●	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
26	14	5	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	79.95
27	26	31	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
28	<b>RE-ENTRY</b>		THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
29	<b>NEW ▶</b>		LET'S GO METS	Vestron 1201	New York Mets	1986	NR	19.95
30	33	12	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
31	<b>NEW ▶</b>		SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG	79.95
32	38	22	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
33	30	50	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
34	35	29	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
35	<b>NEW ▶</b>		PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
36	22	6	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	79.95
37	20	5	THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	29.95
38	<b>NEW ▶</b>		MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R	79.95
39	23	23	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
40	28	4	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical 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 nontheatrical 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 nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

# 8

# TH ANNUAL BILLBOARD VIDEO MUSIC CONFERENCE

NOVEMBER 20-22, 1986 Sheraton Premiere Hotel, Universal City, California

### KEYNOTE SPEAKER: Taylor Hackford

... film director and producer: "White Nights" ...  
"Against All Odds" ... "An Officer and a  
Gentleman" ... "The Idolmaker" ... "La Bamba" ...  
"Chuck Berry: Hail! Hail! Rock 'n Roll!"

### AMONG SPEAKERS:

- David Altschul (Warner Bros.)
- Giles Ashford (Night Tracks)
- Russ Bach (WEA)
- Peter Baron (Arista Records)
- Robert Blattner (RCA/Columbia Pictures Home Video)
- Michael DuKane (Sight & Sound Entertainment)
- Ken Ehrlich (Ken Ehrlich Productions)
- Len Epand (PolyGram Music Video U.S.)
- Simon Fields (Limelight Productions)
- Lou Fogelman (Show Industries/Music Plus Video)
- Jim Gianopulos (Paramount Television Group)
- Jeff Gold (A&M Records)
- Gary Gutierrez (Colossal Pictures)
- Foster Hurley (Bozell Jacobs Kenyon & Eckhardt)
- Stuart Karl (Karl/Lorimar Home Video)
- Bruce Kirkland (Second Vision)
- Ken Kragen (Kragen & Co.)
- Lee Masters (MTV Networks)
- John O'Donnell (Sony Video Software)
- Chip Rachlin (Screen Link)
- Ron Rich (Pioneer Artists)
- Ken Ross (CBS/FOX Video Music)
- Zbigniew Rybczynski (Zbig Vision)
- Michael Shapiro, Esq. (M.R.S. Enterprises)
- John Small (Picture Vision)
- Kevin Wall (Radio Vision International)
- Mike Watts (Virgin Vision Ltd.)
- Kevin Wendle (Fox Broadcasting Co.)
- Seth Willenson (Paramount Video Group)
- Don Zimmermann (Capitol Records)

- ### AGENDA TOPICS:
- State of the Industry
  - Corporate Sponsorship
  - Role of Future Technology
  - Business Affairs Update
  - The Artist Perspective
  - Programming

## REGISTER TODAY!

### REGISTRATION FORM

Registration Fees  
\$350 — BEFORE NOVEMBER 15  
\$400 — ON-SITE REGISTRATION  
\$250 — Students/Military/Panelists

Registration does not include hotel accommodations or  
airfare. Registrant substitutions may be made.  
Registrations at the door will be an additional \$50.  
Absolutely no refunds after November 15, 1986.  
Cancellations before November 15, 1986 must be in  
writing and will be subject to a 10% cancellation fee.  
Information on hotel accommodations will be mailed to  
you upon receipt of your completed registration form.

I am enclosing a check in the amount of \$ \_\_\_\_\_  
 I wish to charge my registration:  
American Express      Diners Club  
Bank Americard/Visa      Master Card

CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_  
MAIL COMPLETED FORM TO:  
Christina Ferguson  
Billboard's Video Music Conference  
9107 Wilshire Boulevard, Suite 700  
Beverly Hills, California 90210, U.S.A.  
Telephone: (213) 273-7040



LAST NAME \_\_\_\_\_ INITIAL \_\_\_\_\_  
 TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 FIRST NAME \_\_\_\_\_  
 FIRST NAME OR NICKNAME FOR BADGE \_\_\_\_\_  
 PHONE \_\_\_\_\_

SPECIAL EVENT:  
PolyGram Music Video Debut  
"KISS & TELL"

VIDEO MUSIC AWARDS CEREMONY

HOSPITALITY SUITES AVAILABLE

Billboard.  
BBVC8

# DON'T BE MEESE-LED.

**The Meese Commission Exposed** is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

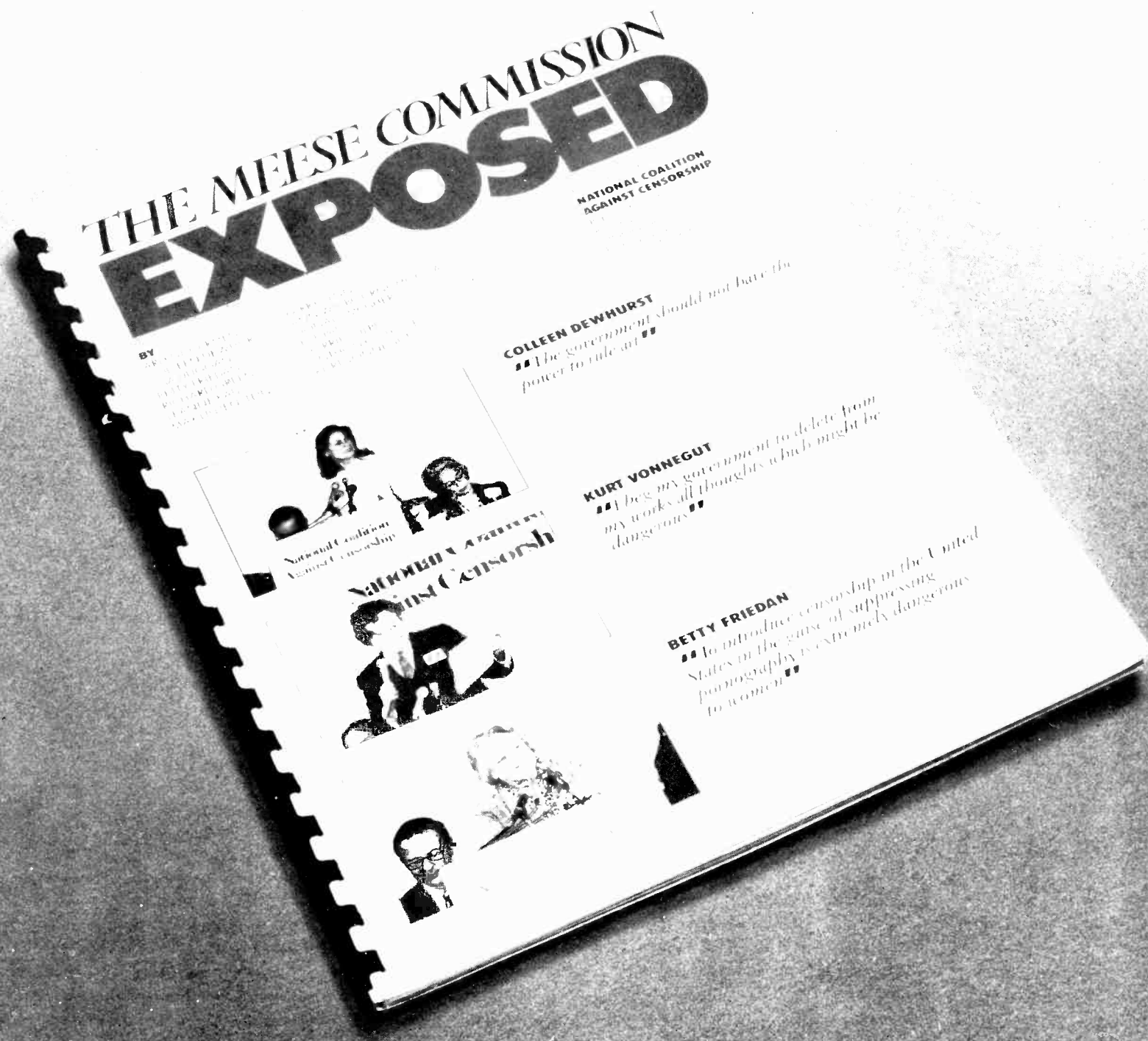
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.





# Distribution Called Key To Home Market Success

BY JIM McCULLAUGH

LOS ANGELES If home music video is to be a long-term and profitable business, artists, labels, and managers must realize that alternative distribution, marketing, and promotion methods have to be implemented.

That is the theory of Mickey Shapiro, one of the record industry's best-known attorney/managers. Shapiro represents Fleetwood Mac—both collectively and individ-

## 'The public is frustrated. They need a delivery system that works'

ually—as well other major artists, including Tears For Fears.

Shapiro is no stranger to video programming. Under the auspices of his M.R.S. Enterprises, he has been involved in the production of numerous clip and long-form projects over the years.

"The problem is that there are a lot of producers and directors out there who put together wonderful shows. But the present distribution system is saying no to them. They feel shattered," says Shapiro.

"The home video business is geared towards two-step distribu-

tion. The ultimate customer is the mom-and-pop video store, and music video is hardly a priority there. Who's enticing the consumer?"

Shapiro decided to back up his theory with cash. Initially, he commissioned an in-depth study on country music concert patrons "because they are die-hard fans." He found a very high degree of VCR penetration and interest in obtaining country music videos, but only a small percentage had actually ever purchased music videos.

"The conclusion is a frustrated public," he says. "They need a delivery system that works."

Shapiro then mounted an ambitious project—the production of a 75-minute music video during the July 19-20 10th anniversary of Jamboree In The Hills, a star-studded gathering in St. Clairsville, Ohio.

Artists included the Judds, George Jones, the Oak Ridge Boys, Lee Greenwood, Gary Morris, Nicolette Larson, Nitty Gritty Dirt Band, Bellamy Brothers, Sawyer Brown, Ray Stevens, the Girls Next Store, and Billy "Crash" Craddock.

Video production was handled by M.R.S. Enterprises in association with Jamboree U.S.A., WWVA Wheeling, W.V., and the Salt Lake City-based Price Broadcasting Co.

An elaborate marketing and distribution plan was put into motion

in which patrons of the event, alerted by signage, could prebuy the souvenir video using VISA or MasterCard.

"The results were astounding," says Shapiro, "despite what you might think people's buying habits really are." He likens the video to other forms of tour merchandise that have done well for artists over the years. Price of the video is \$29.95.

A massive telemarketing campaign was launched through a Nashville Network spot, in which an 800 number was offered. Shapiro says the results have been impressive.

He says the "very expensive"

production should be recouped in the near future. Shapiro predicts there should be spillover into the home video stores, particularly record stores.

Additionally, radio station ad-

## 'Who's is going to entice the consumer'

vertising rounds out the marketing scenario by whetting consumer interest.

"But until you do something like

this," he says, "you won't see the interest at the video store level. The delivery system now is tremendously inefficient for video music."

Admittedly, country acts tend to tour more than rock acts, but this approach, even further embellished and finely tuned, can be a model for rock acts, says Shapiro.

What of those superstars and their managers who are content to make substantial sums just touring?

"A souvenir concert video would make sense for them, too. And it won't erode their audiences. It will have exactly the opposite effect."



**Riding The Train.** Capitol artists Freddie Jackson, Melba Moore, and Beau Williams were recent guests on "Soul Train." They're shown during a break in the taping. From left are Williams, Moore, Jackson, Jackee Harry of 227-TV, and "Soul Train" host Don Cornelius.

## Video Track

NEW YORK

**PICTURE VISION** was on location at an Upper West Side club in Manhattan recently to lens a video for "Jody" by **Jermaine Stewart**. The clip supports Stewart's second single off his new Atlantic album, "Frantic Romantic." The hi-tech performance piece was directed by **Peter Israelson**. **Jon Small** produced, and **Steve Saporta** served as executive director.

Artist **Rita Coolidge** has left her VJ slot at VH-1 to devote more time to recording and performing. Coolidge, whose latest single, "Touch And Go," is a duet with **Rupert Holmes**, was with the video outlet for 1½ years.

Japanese synthesist **Kitaro** recently completed a shoot for the title track to his new Geffen release, "Tenku." Directed by **Matt Mahurin** and produced by **Sharon Oreck** and **David Naylor** for **No Pictures Inc.**, the clip is a *film noir* study, making extensive use of the elusive musician's face.

LOS ANGELES

**ARISTA RECORDING ARTISTS Air Supply** just completed two clips to support its latest album, "Hearts In Motion." Both videos, "Lonely Is The Night" and "One More Chance," were lensed at concert locations during the Austrian group's recent U.S. tour. **John B. House** directed and produced

for **Razor Productions**. Postproduction work was performed at **Rock Solid Productions**.

Former **Duran Duran** member **Andy Taylor** wrapped a video for "When The Rain Comes Down," the first single off the upcoming MCA "Miami Vice II" soundtrack. It aptly begins with Taylor watching the popular television show and breaks into performance footage, where he is joined by guitarist **Steve Jones**, bassist **Patrick O'Hearn**, and drummer **Terry Bozio**. The clip was directed by **Marcelo Anciano**. The single will also be included on Taylor's debut solo album for MCA.

OTHER CITIES

"**EVERYBODY HAVE FUN TONIGHT**," the new clip from British duo **Wang Chung**, was created by noted video directors **Kevin Godley** and **Lol Creme**. It is a performance piece that employs split-second editing to produce an unusual animated effect. The piece was shot in London and supports the first single off the group's new Geffen album, "Mosaic."

Congratulations to **Scene Three Music Video** of Nashville, which won best video of the year for "Who's Gonna Fill Their Shoes" by **George Jones** at the recent Country Music Awards show. The piece was directed by **Marc Ball** and produced by **Kitty Moon**.

(Continued on page 67)

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## Longform With Strong Plot: Temple's 'Running Out Of Luck' Jagger Release Mines New Territory

BY FRANK LOVECE

NEW YORK Mick Jagger's 88-minute, made-for-video rock musical, "Running Out Of Luck," is not a movie, says British director Julien Temple.

"It was only intended as a longform video," says Temple, who directed the film "Absolute Beginners." David Bowie's minimusical "Dancin' For Blue Jean," and countless videoclips. "It wasn't really made as a movie. I mean, it took only one week to write and three weeks to film. You don't do a movie that way—well, maybe a B movie," he says.

Whatever name tag it bears, the finished product does carry an MPAA motion picture rating (it is R-rated), which longform music videos aren't required to bear. This was done in order to be able to assure the film's viability for major theatrical release.

Although the film was screened at the 1985 Venice Film Festival, the hoped-for theatrical release never occurred. Says Temple: "I guess the problem was that the album [1985's "She's The Boss"] didn't do as well as we'd hoped."

Still, CBS/Fox Video hopes the videocassette will prove successful. The company rolled out the cassette several weeks ago, accompanied by one-shot midnight

screenings in several cities.

"Running Out Of Luck" is by no means a typical star vehicle. Jagger is portrayed as at best unglamorous, and at worst a hedonistic swine. The longform is made up of nine interdependent clips (made for Jagger's solo album) strung together by a fanciful narrative.

The clips were designed both to work within the story line and to stand independently. Some—most notably "Just Another Night"—played on MTV and other outlets more than a year ago.

The plot of "Luck" is loosely based on a real-life incident that happened when Jagger was on location in Peru for Werner Herzog's 1982 feature film, "Fitzcarraldo."

Co-written by Temple and Jagger, "Luck" has the star, who plays himself, mugged in Rio and thrown into a truck which deposits him in backwoods Brazil. With the aid of a cheerful prostitute, played by Rae Dawn Chong, Jagger tries to get back to civilization, where he is thought to be dead.

"We chose Brazil," says the 32-year-old director, "because I'd shot the Sex Pistols there [for the 1980 film, "The Great Rock'n'Roll Swindle"], and I wanted to go back." Temple says that Jagger has had a fascination with South America ever since he was lost

there in Peru while shooting "Fitzcarraldo."

Temple was chosen to direct the project because of his successful videos for the Rolling Stones' "Undercover" and other tunes. Temple and Jagger "had worked pretty well on a lot of the Stones' stuff, and got on pretty well," the director says. "Mick was keen to do a longform video but wanted it to be something different."

The film co-stars Jagger's mate, Jerry Hall, who plays herself, and Dennis Hopper as a video director. "We nearly had Esther Williams do some guest swimming, since she was staying in the same hotel, but she declined," says Temple.

Location shooting was done in Brazil and London. One sequence was even shot in a Brazilian jail, with "real rapists and murderers as extras," Temple says.

Whether Temple will do another rock musical is an open question. His antipathy toward most music video has been widely noted, and he doesn't seem anxious to be stuck doing what may become the '80s equivalent of such '50s rock'n-roll songs as "Go, Johnny, Go." Asked whether projects such as "Running Out Of Luck" or Ray Davies' "Back To Waterloo" represent some bold new extension of music video, Temple deadpans, "I hope not."

## 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.

### AIR SUPPLY

#### Lonely Is The Night

Heart In Motion/Arista  
John B. House/Razor Productions  
John B. House

### AIR SUPPLY

#### One More Chance

Heart In Motion/Arista  
John B. House/Razor Productions  
John B. House

### BOBBY BROWN

#### Girlfriend

King Of Stage/MCA  
Soffer-Pantelich Productions  
Simon Soffer

### CACTUS WORLD NEWS

#### World's Apart

Urban Beaches/MCA  
Midnight Films  
Meiert Avis

### BRUCE COCKBURN

#### People See Through You

World Of Wonders/Gold Mountain/MCA  
Total Eclipse  
Ron Bert

### THE ROBERT CRAY BAND

#### Smoking Gun

Strong Persuader/Mercury/Hi-Tone/PolyGram  
Airstair Bates  
Peter Care

### CHICO DE BARGE

#### Talk To Me

Chico De Barge/Motown  
Presentation Arts  
Perry Hambricht

### DEAD OR ALIVE

#### Brand New Lover

Mad, Bad, And Dangerous To Know/Epic  
Paul Darbyshire/MDP Productions  
Arnell/Benton

### LABAN

#### Love In Siberia

Caught By Surprise/Critique  
Lene Olsen/Mega Productions  
Wenink

### THE LOUNGE LIZARDS

#### Big Heart

Big Heart (Live In Tokyo)/Island  
John Lurie  
John Lurie

### JANICE MCCLAIN

#### Passion & Pain

Janice McClain/MCA  
Moore Design Inc.  
Michael Utterback

### LINDA RONSTADT & JAMES INGRAM

#### Somewhere Out There

An American Tale/MCA  
Parallax Productions  
Jeffrey Abelson

### SCHUYLER, KNOBLOCH & OVERSTREET

#### Baby's Got A New Baby

MTM Music Group  
Peter Kimball/Southern Productions  
Jim Yockey

### SPYRO GYRA

#### Bob Goes To The Store

Breakout/MCA  
Brooklyn Productions  
Merrill Markoe

### SURVIVOR

#### Is This Love

When Seconds Count/Scotti Bros./CBS Associated  
Howard Wofinden  
Greg Gold

### ANDY TAYLOR

#### When The Rain Comes Down

Miami Vice II (Soundtrack)/MCA  
Ruth Orme, Steve Golin/Mark Freedman Productions/AWGO  
UK

### UTFO

#### Split Personality

Select  
Julie Pantelich/Soffer/Pantelich Productions  
Simeon Soffer

### "WEIRD AL" YANKOVICH

#### Living With A Hernia

Polka Party/Rock'n'Roll/Scotti Bros./CBS Associated  
David Bando/Imaginary Entertainment  
Jay Levey

# 1986

THE YEAR IN MUSIC & VIDEO

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DECEMBER 2

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1

Lunch

TUES.—FRI.  
11:30—2:30

Dinner

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TIL MIDNIGHT,  
EXCEPT  
SUN. & MON.

Entertainment

TUES.—SAT.  
NIGHTS

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North

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FOR LUNCH,  
DINNER &  
COCKTAIL PARTIES

305  
North



# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	CHICAGO WILL YOU STILL LOVE ME Warner Bros. MEDIUM		
	DEGARMO & KEY EVERY MOMENT Power Discs/Capitol LIGHT		
	FINE YOUNG CANNIBALS EVER FALLEN IN LOVE MCA BREAKOUT		
	BOB GELDOF THIS IS THE WORLD CALLING Atlantic SNEAK PREVIEW		
	KRAFTWERK MUSIQUE NON-STOP Warner Bros. NEW		
	HUEY LEWIS & THE NEWS HIP TO BE SQUARE Chrysalis SNEAK PREVIEW		
	LOVE & ROCKETS BREAKOUT Big Time MEDIUM		
	MICHAEL MCDONALD OUR LOVE Warner Bros. MEDIUM		
	SURVIVOR IS THIS LOVE Scotti Bros./CBS Associated ACTIVE		
	MATTHEW SWEET SAVE TIME FOR ME Columbia LIGHT		
	TINA TURNER TWO PEOPLE Capitol SNEAK PREVIEW		
	VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis BREAKOUT		
	WORLD PARTY PRIVATE REVOLUTION Chrysalis MEDIUM		
SNEAK PREVIEW VIDEOS	THE COMMUNARDS DON'T LEAVE ME THIS WAY MCA 4		
	DURAN DURAN NOTORIOUS Capitol 2		
	EURYTHMICS THORN IN MY SIDE RCA 5		
	DARYL HALL FOOLISH PRIDE RCA 3		
	ELTON JOHN HEARTACHE ALL OVER Geffen 5		
	HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra 3		
	MONKEES DAYDREAM BELIEVER Arista 4		
	BEN ORR STAY THE NIGHT Elektra 3		
	THE OUTFIELD EVERYTIME YOU CRY Columbia 4		
	POLICE DON'T STAND SO CLOSE TO ME '86 A&M 5		
	PRETENDERS DON'T GET ME WRONG Warner Bros. 5		
	RATT DANCE Atlantic 2		
	ROD STEWART EVERY BEAT OF MY HEART Warner Bros. 3		
HEAVY ROTATION	*BANGLES WALK LIKE AN EGYPTIAN Columbia 10		
	BON JOVI YOU GIVE LOVE A BAD NAME PolyGram 14		
	PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros. 10		
	*ARETHA FRANKLIN JUMPIN' JACK FLASH Arista 9		
	GENESIS THROWING IT ALL AWAY Atlantic 5		
	*COREY HART I AM BY YOUR SIDE EMI 8		
	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA 7		
	HUMAN LEAGUE HUMAN A&M 7		
	*BILLY JOEL A MATTER OF TRUST Columbia 15		
	*JOURNEY GIRL CAN'T HELP IT Columbia 8		
	BEN E. KING STAND BY ME Atlantic 7		
	MADONNA TRUE BLUE Warner Bros. 2		
	*EDDIE MONEY TAKE ME HOME TONIGHT Columbia 13		
	*DAVID LEE ROTH GOIN' CRAZY/LOCO DEL CALOR Warner Bros. 12		
	*TALKING HEADS WILD WILD LIFE Warner Bros. 9		
	TOTO I'LL BE OVER YOU Columbia 7		
	*WANG CHUNG EVERYBODY HAVE FUN Geffen 6		
	*STEVE WINWOOD FREEDOM OVERSPILL Island 9		
	*ZZ TOP VELCRO FLY Warner Bros. 9		
ACTIVE ROTATION	BERLIN LIKE FLAMES Geffen 7		
	CINDERELLA NOBODY'S FOOL PolyGram 2		
	DAVID + DAVID WELCOME TO THE BOOMTOWN A&M 12		
	SAMANTHA FOX TOUCH ME (I WANT YOUR BODY) RCA 10		
	GEORGIA SATTELITES KEEP YOUR HANDS TO YOURSELF Elektra 3		
	*BILLY IDOL TO BE A LOVER Chrysalis 8		
	ROBBIE NEVIL C'EST LA VIE EMI 4		
	*RIC OCASEK EMOTION IN MOTION Geffen 8		
	OMD (FOREVER) LIVE AND DIE A&M 7		
	IGGY POP CRY FOR LOVE A&M 6		
	SMITHEREENS BEHIND THE WALL OF SLEEP Enigma 4		
	ANDY TAYLOR WHEN THE RAIN COMES DOWN MCA 4		
	*TIL TUESDAY WHAT ABOUT LOVE Epic 9		
	TRIUMPH SOMEBODY'S OUT THERE MCA 4		
	WHAM! WHERE DID YOUR HEART GO? Columbia 7		
	MEDIUM ROTATION	GENE LOVES JEZEBEL DESIRE Geffen 3	
		GLASS TIGER SOMEDAY EMI 2	
JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN EMI 7			
THE RAINMAKERS DOWNSTREAM Mercury/PolyGram 2			
LOU REED & SAM MOORE SOUL MAN A&M 5			
LIONEL RICHIE LOVE WILL CONQUER ALL Motown 3			
SIMPLY RED COME TO MY AID Elektra 4			
"WEIRD AL" YANKOVIC LIVING WITH A HERNIA CBS 3			
BREAKOUT ROTATION		A=440 METHOD TO MY MADNESS PolyGram 5	
		BIG AUDIO DYNAMITE C'MON EVERY BEATBOX Columbia 2	
	DEAD OR ALIVE BRAND NEW LOVER Epic 2		
	EIGHT SECONDS KISS YOU PolyGram 4		
	EUROPE THE FINAL COUNTDOWN Epic 19		
	GENERAL PUBLIC TOO MUCH OR NOTHING I.R.S. 3		
	HOUSEMARTINS HAPPY HOUR Elektra 8		
	IRON MAIDEN WASTED YEARS Capitol 10		
	ISLE OF MAN DESPERATE SURRENDER CBS 3		
	ROB JUNGKLAS MEMPHIS THING EMI 3		
	M+M SONG IN MY HEAD RCA 3		
	MODELS EVOLUTION Geffen 3		
	MOODY BLUES RUNNING OUT OF LOVE Polydor/PolyGram 2		
	NEW ORDER BIZARRE LOVE TRIANGLE Warner Bros. 3		
	PET SHOP BOYS SUBURBIA EMI 3		
LOU REED THE ORIGINAL WRAPPER RCA 3			
BRIAN SPENCE HEAR IT FROM THE HEART PolyGram 6			
JOE STRUMMER LOVE KILLS MCA 5			
PETE TOWNSHEND BAREFOOTIN' Atco 7			
LIGHT ROTATION	B-52'S THE GIRL FROM IPANEMA GOES TO GREENLAND Warner Bros. 3		
	BELLE STARS WORLD DOMINATION MCA 3		
	BOBBY, JIMMY & THE CRITTERS ROACHES Macola 4		
	CACTUS WORLD NEWS WORLDS APART MCA 2		
	BILLY CHINNOCK SOMEWHERE IN THE NIGHT CBS 2		
	BRUCE COCKBURN PEOPLE SEE THROUGH YOU MCA 4		
	DOCTOR & THE MEDICS BURN I.R.S. 3		
	EVERYTHING BUT THE GIRL DON'T LEAVE ME BEHIND Warner Bros. 4		
	GRAPES OF WRATH MISUNDERSTANDING Capitol 2		
	KROKUS SCREAMING IN THE NIGHT Arista 3		
	ONE TO ONE THERE WAS A TIME Warner Bros. 2		
	THE QUICK DOWN THE WIRE A&M 4		
	SCREAMING BLUE MESSIAHS TWIN CADILLAC VALENTINE Elektra 3		
JERMAINE STEWART JODY Arista 2			
THEY MIGHT BE GIANTS PUT YOUR HAND INSIDE THE PUPPET'S HEAD Bar None 4			
TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. 11			
NEW	AGENT ORANGE FIRE IN THE RAIN Enigma 3		
	THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia 7		
	FISHBONE WHEN PROBLEMS ARISE Columbia 2		
	PETE TAYLOR ONE MORE HEARTACHE Profile 4		
	TWO MINDS CRACK CRY CRY CRY Warner Bros. 5		

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive.  
For further information, contact Jeanne Yost, director of music programming,  
MTV, 1775 Broadway, New York, N.Y. 10019.



## Coca-Cola Co. To Sponsor Awards Show

NEW YORK Coca-Cola Co. has paid approximately \$1 million to become the sole worldwide sponsor for the upcoming World Music Video Awards, to be held Jan. 10 (Billboard, Nov. 8).

The soft drink maker's sponsorship of the event, which will air in 18 countries, was put together by McCann-Erickson Worldwide and Rupert Murdoch's News International Corp.

The show will be broadcast from London and Toronto. Airing in the U.S. will be on Murdoch's Fox Broadcasting network; other outlets carrying the show in the various worldwide markets include Pan-European service Sky Channel, Italy's Video Musica, Canada's MuchMusic, Network 10 in Australia, TV6 in France, Music Box Germany, and Fuji TV in Japan.

According to a recent report in Advertising Age, Coca-Cola's contract is for the first show, with an option on future broadcasts, should they occur. The official title of the program is now "The Coca-Cola World Music Video Awards," and the company's logo will appear on all advertising and promotional materials.



Hall & Guest. When solo artist Daryl Hall stopped by to shoot an MTV guest VJ segment, he was joined by a "mystery guest" Shown, together again—almost—are Hall, left, and John Oates.

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	1	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
2	1	41	JOSE JOSE	PROMESAS	ARIOLA 6082
3	13	5	FRANCO	YO CANTO	PEERLESS 2401
4	3	11	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
5	—	1	JOSE FELICIANO	TE AMARE	RCA 56109
6	6	11	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
7	8	5	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
8	12	11	BEATRIZ ADRIANA	A PUNTO DE . . .	PROFONO 90484/CBS
9	5	29	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
10	10	15	LISSETTE	FUGA	CBS 10409
<b>POP</b>					
11	7	51	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
12	16	9	CARIDAD CANELON	ATREVETE	SONOTONE 1401
13	11	33	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
14	9	57	MARISELA	COMPLETAMENTE TUYA	PROFONO 90439/CBS
15	15	7	NICOLA DE BARI	ENAMORARSE	CBS 11335
16	—	1	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
17	19	7	PANDORA	PANDORA	EMI/ODEON 77552/EMI-ODEON
18	23	3	ANGELA CARRASCO	LA CANDELA	ARIOLA 6099
19	4	17	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
20	—	3	DANIELA ROMO	DUENO DE MI CORAZON	EMI 1336
21	14	47	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/RCA
22	—	59	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
23	—	1	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
24	—	15	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	CBS 32301
25	20	23	LUNA	MOTIVOS	TELE 010
<b>TROPICAL/SALSA</b>					
1	1	13	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
2	4	13	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
3	2	53	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
4	3	11	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
5	12	3	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
6	7	19	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
7	10	3	JOHNNY VENTURA	EL REY DEL MERENGUE	CBS 10440
8	13	5	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
9	5	49	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
10	6	71	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
11	15	45	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
12	9	29	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
13	8	15	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640
14	—	1	HANSEL Y RAUL	TROPICAL	RCA 5701
15	—	55	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
16	11	43	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
17	—	1	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
18	14	31	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
19	—	11	WILLIE COLON	ESPECIAL #5	SONOTONE 0100
20	22	25	OSCAR D'LEON	OSCAR 86	TH 2399
21	17	21	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
22	20	43	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
23	24	5	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS 21061
24	18	9	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH 2411
25	23	17	ORQUESTA LA SOLUCION	BRINDEMOS	TH 2400
<b>REGIONAL MEXICAN</b>					
1	3	23	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
2	1	49	LOS YONICS	LOS YONICS	PROFONO 90448
3	2	9	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
4	5	25	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
5	13	71	LOS BUKIS	ADONDE VAS	PROFONO 90425
6	15	47	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
7	4	17	LOS CAMINANTES	AMOR SIN PALABRAS	ROCIO 1007
8	21	69	JOAN SEBASTIAN	RUMORES	MUSART 6005
9	24	5	GRUPO LIBERACION	ESTRENANDO NOVIO	DISA 1221
10	—	37	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
11	8	31	LA MAFIA	LA MAFIA 1986	CBS 84320
12	—	5	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
13	9	3	BRONCO	BRONCO	ARIOLA 56088
14	6	5	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
15	—	1	LOS BONDADOSOS	REALIDADES	PROFONO 90492
16	—	1	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
17	16	11	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS 20743
18	—	29	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
19	—	3	FLACO JIMENEZ	EL INTERNACIONAL	DINA 1061
20	—	9	VICENTE FERNANDEZ	CANTA A AMERICA LATINA	CBS 1054
21	19	9	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
22	—	31	LOS VASKEZ	EL SUPERSHOW	CBS 20748
23	14	29	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
24	—	1	LA MIGRA	MALDITO VICIO	MAR 149
25	—	9	DAVID MARES	THE VOICE IS BACK	CBS 84321

LATIN NOTAS

This week's column was written by Billboard's Carlos Agudelo.

THE CONCERT with which the Latin music world began its fight against crack turned out to be an unprecedented demonstration of talent and solidarity by the top names in the business. Staged under the slogan "Crack-Down," it sent a clear message to young Latinos, one of the groups most affected by the consumption of drugs.

"We should command and demand respect from a society that is already putting us down," said conguero Ray Barretto to an audience of some 2,500 people. "But we are not going to do that if we keep trying to kill ourselves by injecting or smoking poison into our bodies."

The event, held at the Felt Forum in New York on Nov. 1, was organized by promoters David Maldonado, Bill Graham, and Ralph Mercado. Among the artists present were Ruben Blades & Seis Del Solar, Eddie Palmieri & Friends, Carlos Santana, Tito Puente, Dave Valentin, Paquito D'Rivera, Danny Rivera, and Willie Colon.

"To my knowledge, this is the first time the Latin music industry in New York has organized a major benefit concert on its own initiative," Maldonado said. The Latin concert was preceded the night before by a rock concert in Madison Square Garden, which featured the participation of Crosby, Stills & Nash; Run-D.M.C.; the Allman Brothers Band reunited; Blades;

Santana; and others.

The proceeds of both nights will be the first infusion of money into the Crack-Down Fund, whose objective is to create a citywide awareness and education program called A.C.E. (Artists for Crack Education).

The idea was conceived by Maldonado and Graham after both took a quick tour of Graham's old neighborhood in the Bronx. The sight of Graham's former building in complete disrepair, open peddling of drugs in the streets, and the general state of the neighborhood prompted them to organize the concert as the beginning of a far more ambitious project. Later, they explained the idea to Mercado, who eagerly joined in the production of the Felt Forum concert. Ron Delsener participated in the production of the event at the Garden.

A.C.E.'s objectives are to bring artists into schools

Crack-Down brings the community together

and drug-rehabilitation centers as role models, joined by crack-abuse specialists; to produce public service announcements, in which the role model celebrities will convey the anticrack message, for use in schools, media outlets, and all other education and rehabilitation systems throughout the country; and to endow the New York City Board of Education with funds to establish crack-awareness programs, to be managed jointly by the Crack-Down Fund and the Board of Education.

Artistically, the concert had rare and precious moments, such as guitarist Santana playing with pianist Palmieri on one occasion and with Blades and his sextet on another. Puente and his Latin ensemble showcased flutist Valentin and saxophonist D'Rivera, both displaying their outstanding virtuosic techniques.

Blades came from New Mexico, where he is starring in a movie under the direction of Robert Redford.

CONSUMERS STILL USING CREDIT AT AUDIO, VIDEO STORES

(Continued from page 1)

to us," says Mark Ritchie, vice president of Cavages, an 18-store music chain based in Buffalo, N.Y.

Jack Rogers, chief financial officer for the 189-store Camelot Music chain, has also seen charge sales climb in the last 18 months. In a sample of stores, he says the percentage of charge card sales was up by more than 10% for the fiscal year ending Aug. 31.

Mary Ann Miller, vice president of finance at 75-store National Record Mart, says card transactions accounted for 11.6% of the chain's sales, but in October that share rose to 12.19%. And Michael Pollack, vice president of New York City's four-store New Video, says charges are "up, up, up."

Cavages' Ritchie says charge sales for the web have grown from roughly 10% to 15%, boosted in part by Cavages' having recently added American Express to its stores. But he sees economic conditions as playing a larger role in the increased charge activity.

"When someone doesn't have much money at all, and they want, let's say, a new release by Bruce Springsteen, the credit card is an easy short-term loan for that purchase," says Ritchie.

He does not look for the new tax schedule to affect charges in either high- or low-income markets. He suspects that affluent card holders probably clear their balances within 30 days and that personal credit deductions have not been a factor for customers with lower incomes.

"Most people who use their cards to stretch their spending probably don't [itemize]," says Ritchie.

Lloyd Welch, marketing director for 20-store Harmony House, says the Troy, Mich.-based music chain

has seen no "substantial" change in card sales. He does not anticipate a decrease as a result of the tax bill.

"I don't think they'll hesitate to ring a \$10 or \$20 charge, if there's a record they really want," says Welch. "Maybe if someone wants to buy a dishwasher or a major purchase like that [on a charge card] it would make a difference, but I don't think that affects the record and tape customer."

Still, there are locales where credit card usage has dropped. Store owners offer a variety of possible causes traced to the larger economic picture.

Like most entertainment retailers, Evan Lasky, president of 85-store Budget Tapes & Records, sees more charge card activity in higher income neighborhoods. But in those stores where charges have declined, he does not blame the new tax law.

"I think it has less to do with any intellectual thinking about changes in the tax code than in the fact that people are just up to their limits in credit. They're maxed out," says Lasky.

Carol Pough, co-owner of Video Cassettes Unlimited, has seen credit card use drop in her Santa Ana, Calif., store. "We had four days running recently without one credit card transaction," she says. "That's never happened in our eight years in business."

Pough thinks the disparity in interest rates compounds the effect of the revised tax structure. "When new cars are 2.9% and homes 10%, why pay 20% on credit cards when you're not going to be able to deduct as much interest as before?"

Rudy and Chris Neely, owners of another Southern California store, Video Show in Fullerton, say there

have been fewer charges since February. Says Chris Neely, "It's only on the big titles that you see the credit card come out."

But like most video outlets, Rudy Neely, a national director in the Video Software Dealers Assn., notes the store instituted a \$10 minimum for charges, which may account for some of the decline.

Other video retailers, including the 75-store franchise West Coast and Omaha's 16-store Applause Video, have seen no dip in credit sales; nor do they anticipate a change in the status quo with the new tax law.

"I don't think it will be affected one iota," says Applause chairman Allan Caplan, whose chain does a third of its volume in charges.

"I think people who are worried about it haven't been in business before. You'd be surprised how many [customers] won't even be aware of the changes in the tax law."

John Power, president of the 2,000-member American Video Assn., also sees no great impact. He asks, "Why would you finance a purchase and pay the interest just to deduct it?"

Ron Bryant, vice president of franchise marketing for 50-store, Detroit-based Discount Video, says, "The consumer is definitely aware of the coming changes affecting credit card interest. We're seeing more sales of higher-ticket items. Consumers are telling us they intend to have the VCR or whatever paid off by Jan. 1 so they don't have to worry about interest deduction."

Camelot's Rogers looks at the overall impact of the tax program. "We're hopeful that by the end of next year, or certainly in 1988, that there will be more discretionary dollars to spend."

# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	ARTIST LABEL	TITLE
<b>★★ NO. 1 ★★</b>						
①	2	2	7	FRANCO PEERLESS		TODA LA VIDA
2	1	1	7	EMMANUEL RCA		TODA LA VIDA
3	3	3	7	JUAN GABRIEL ARIOLA		YO NO SE QUE ME PASO
④	5	4	7	PANDORA EMI		SOLO EL Y YO
5	4	6	5	JOSE JOSE ARIOLA		Y QUIEN PUEDE SER
6	6	8	7	JOAN SEBASTIAN Y PRISMA MUSART		OIGA
<b>★★★ POWER PICK ★★★</b>						
⑦	11	15	4	DANIELA ROMO ODEON		DE MI ENAMORATE
⑧	10	9	7	LOS YONICS PROFONO		CORAZON VACIO
⑨	13	13	7	LISSETTE CBS		EVA
10	8	10	7	JOSE FELICIANO RCA		SE ME SIGUE OLVIDANDO
11	7	5	7	BEATRIZ ADRIANA MELODY		HASTA CUANDO
12	9	7	7	ROCIO DURCAL ARIOLA		LA GUIRNALDA
13	15	11	7	CAMILO SESTO ARIOLA		ME LA ESTAS PONIENDO DIFICL
14	12	12	5	PRISMA PEERLESS		DE COLOR DE ROSA
15	14	14	7	NICOLA DI BARI CBS		ROSA
16	19	20	7	FRESAS PHILIPS		COMO NO QUERERTE A TI
⑰	20	22	7	EL GRAN COMBO COMBO		GARANTIA
18	16	17	6	CARMIN A&M		OTRA SEMANA
19	17	18	6	MIAMI SOUND MACHINE CBS		NO ME VUELVO A ENAMORAR
20	21	23	5	JOHNNY VENTURA CBS		EL LUNAR
21	18	19	7	EDDIE SANTIAGO TH		TU ME QUEMAS
⑳	24	28	7	GILBERTO SANTA ROSA COMBO		SIN UN AMOR
㉑	27	33	4	LUCERITO MUSART		ERA LA PRIMERA VEZ
24	22	31	7	ROCIO DURCAL ARIOLA		QUEDATE CONMIGO ESTA NOCHE
㉓	35	—	2	EDNITA NAZARIO MELODY		TU SIN MI
㉔	44	—	2	BASILIO BMS		VIVIR LO NUESTRO
㉕	36	—	2	FLANS PROFONO		TIMIDO
28	29	30	3	VALERIA LYNCH RCA		FUERA DE MI VIDA
29	23	25	7	BONNY CEPEDA RCA		ASESINA
㉗	49	49	3	MILLIE Y LOS VECINOS RCA		NO SE MUERA NA
<b>★★★ HOT SHOT DEBUT ★★★</b>						
㉘	<b>NEW ▶</b>	1	1	MARISELA CBS		TU DAMA DE HIERRO
32	28	40	7	THE NEW YORK BAND KAREN		COLE
33	33	37	7	BOBBY VALENTIN BRONCO		PART TIME LOVER
34	25	21	7	JORGE RIGO RODVEN		NO RENUNCIARE
35	26	16	7	ROBERTO CARLOS CBS		DE CORAZON A CORAZON
36	RE-ENTRY			NELSON NED EMI		FIERA
㉙	43	44	5	LUNNA TELE		NI PRINCESA NI ESCLAVA
㉚	46	50	3	MARIO PINTOR PEERLESS		ADIOS QUE TE VAYA BIEN
39	39	—	6	ROCIO JURADO EMI		VIBRO
40	41	48	7	SANDY REYES SR		ENAMORAR
㉛	<b>NEW ▶</b>	1	1	BOBBY VALENTIN BRONCO		EL SENOR DE LA SENORA
㉜	48	—	2	DYANGO Y BORDON EMI/ODEON		LA NORIA DEL AMOR
43	40	—	2	APHY LEAVITT Y LA SELECTA BRONCO		CHIQUILLA
44	47	—	2	ISABEL PANTOJA RCA		HOY QUIERO CONFESARME
45	45	35	6	SOPHY VELVET		SOLA
46	38	32	7	LAS DIEGO CBS		QUEMARE
47	37	38	7	LUIS ANGEL A&M		TU ME QUEMAS
48	30	27	7	JOSE LUIS PERALES CBS		LA PRIMERA VEZ
49	50	34	7	DIEGO VERDAGUER PROFONO		ESTOY CELOSO
50	<b>NEW ▶</b>	1	1	WILFRIDO VARGAS KAREN		PARA QUE NO ME OLVIDES

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**TOP INSPIRATIONAL ALBUMS™**

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	33	<b>SANDI PATTI</b> WORD WR 8325/A&M	29 weeks at No. One MORNING LIKE THIS
2	2	21	<b>MICHAEL W. SMITH</b> REUNION WR 8332/A&M	THE BIG PICTURE
3	3	13	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
4	4	9	<b>PETRA</b> STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
5	5	53	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	6	9	<b>STEVE GREEN</b> SPARROW SP 1120	FOR GOD AND GOD ALONE
7	7	73	<b>AMY GRANT</b> ● WORD SP 5060/A&M	UNGUARDED
8	<b>NEW</b>		<b>DEGARMO AND KEY</b> POWER DISC PWR 01087/BENSON	STREETLIGHT
9	8	41	<b>CARMAN</b> WORD WR 8321/A&M	THE CHAMPION
10	11	5	<b>GREG VOLZ</b> MYRRH 7-01-684638-5	THE RIVERS RISING
11	12	69	<b>STRYPYR</b> ENIGMA E-1064	THE YELLOW AND BLACK ATTACK
12	14	13	<b>WHITE HEART</b> SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
13	17	113	<b>SANDI PATTI</b> IMPACT RO 3884/BENSON	SONGS FROM THE HEART
14	27	61	<b>STRYPYR</b> ENIGMA 72077-1	SOLDIERS UNDER COMMAND
15	13	177	<b>SANDI PATTI</b> ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
16	<b>NEW</b>		<b>CARMAN</b> POWER DISC PWR 01086/BENSON	A LONG TIME AGO
17	10	17	<b>DENISE WILLIAMS</b> SPARROW 1121	SO GLAD I KNOW
18	16	21	<b>FIRST CALL</b> STAR SONG 7-01-4144014/WORD	UNDIVIDED
19	<b>NEW</b>		<b>STEVE CAMP</b> SPARROW SPR 1129	ONE TO ONE
20	9	21	<b>BRYAN DUNCAN</b> LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
21	<b>NEW</b>		<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7-010-00721-7/WORD	HYMNS
22	15	9	<b>LARNELLE HARRIS</b> BENSON RO 3956	FROM A SERVANTS HEART
23	19	5	<b>A.D.</b> SPARROW SPR 5406	RECONSTRUCTION
24	<b>NEW</b>		<b>CHRIS EATON</b> REUNION 7-010-01312-8/WORD	VISION
25	<b>NEW</b>		<b>BRENTWOOD SINGERS</b> BRENTWOOD R25027	KIDS SING PRAISE
26	30	5	<b>DINO</b> BENSON RO 2309	A PLACE FOR US
27	32	5	<b>BLOOD GOOD</b> FRONTLINE RO 9002/BENSON	BLOOD GOOD
28	31	133	<b>CRISTY LANE</b> ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
29	21	226	<b>AMY GRANT</b> ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
30	20	141	<b>AMY GRANT</b> ● WORD SP 5058, A&M (CD)	STRAIGHT AHEAD
31	22	77	<b>RUSS TAFF</b> MYRRH SP 751/A&M	MEDALS
32	24	17	<b>MATHEW WARD</b> MYRRH 7-01-000521-4 WORD	ARMED AND DANGEROUS
33	39	69	<b>STEVE GREEN</b> SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
34	23	9	<b>MORGAN CRYAR</b> STAR SONG 7-102-06686-4/WORD	FUEL ON THE FIRE
35	38	85	<b>LARNELLE HARRIS</b> IMPACT RO 3732 BENSON	I'VE JUST SEEN JESUS
36	26	29	<b>PETRA</b> STAR SONG SP 6401 A&M	CAPTURED IN TIME AND SPACE
37	33	37	<b>WAYNE WATSON</b> DAYSRING 7-01-413501 5/WORD	GIANTS IN THE LAND
38	18	13	<b>DAVID MEECE</b> MYRRH WR 8336/A&M	CHRONOLOGY
39	29	25	<b>JIMMY SWAGGART</b> BENSON RO 3645	IT'S BEGINNING TO RAIN
40	34	21	<b>HARVEST</b> GREENTREE RO 3936/BENSON	ONLY THE OVERCOMERS

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

**GOSPEL LECTERN**  
by Bob Darden



This is the second-part of a two-part interview with Michael W. Smith.

**MICHAEL W. SMITH'S** third album, "The Big Picture," is one of the fastest-selling releases in Reunion Records' history. Reunion execs say Smith's brand of aggressive, melodic power pop has a chance at mainstream airplay—and a shot at gold certification. But although the music has much in common with new releases by the Thompson Twins and Howard Jones, Smith is equally fired up about the lyrics, most

**Michael W. Smith shoots for a gold album**

of which were written by Wayne Kirkpatrick. "Wired For Sound," for instance, is about media brainwashing. "Lamu" is about a paradise that looks great but is hollow once you get there. "The Last Letter" is about teen suicides; "Old Enough To Know" discusses the sexual pressures on young girls. "I believe that if you're going to say something you believe in, you'd better go to the source," Smith says. "I don't think the songs are overly religious, but they are based on Biblical truth. "Almost all of the topics on this record were from letters we've received and from conversations we've had with kids. Low self-esteem, sexual pressures, suicide, whatever. I feel like there are needs to be met out there. So far, the response seems to be good." The release of "The Big Picture" finds Smith moving his concerts into some of the biggest halls in the country. Along with Amy Grant and Sandi Patti, he's one of the few to dare to book venues the size of Re-

union Arena in Dallas and the Summit in Houston. Does that mean a corresponding change in Smith's concert presentation? "Well, the audiences have been getting bigger," he says. "I think we did about 6,000 seats in Seattle, where we always draw our largest crowds. And sure, it's an encouraging sign.

"You do have to approach the larger venues a little differently. With 8,500 seats in Reunion, it is definitely harder to be intimate, to convey something that's more serious than it is in a 2,500-seat theater. There's a rock-concert mentality in the arenas, where people want to scream and holler. In a smaller theater it just seems like they are there seeking something more."

Smith is surprised at the initial success of "The Big Picture." Reunion Records' Melinda Scruggs says that in some stores it is outselling the initial sales for Grant's platinum "Age To Age."

"A lot of that may have to do with the fact that I really haven't had a record out in 2 1/2 years. That's maybe kind of put the weight on it and built a little anticipation for the record."

In the end, what separates "The Big Picture" from many albums out in the Christian marketplace is the songwriting. The best tunes on side one are, simply, as good as anything on the radio right now.

"I'll probably get in trouble for saying this, but I don't think a lot of Christian artists realize how important tunes are," Smith says. "The songs are the main thrust to me. When I went to New York to cut 'The Big Picture,' I had 15 tunes I thought were good. We only cut four of them and dropped the other two.

"Now, I'm not saying I've arrived or anything. But I love to write, and I'm really working on the tunes. And if I can keep growing and learning, I'm going to smoke this record to pieces with the next one."

**JAZZ BLUE NOTES**  
by Peter Keepnews



**WALKING THE TIGHTROPE** between "pure" jazz and pop crossover is a delicate art that very few musicians have mastered (and many musicians disdain). One of the most commercially successful young jazz artists on the scene, guitarist Stanley Jordan, is taking an unusual approach to the challenge of keeping one foot in each musical camp.

Jordan, whose "Magic Touch" album logged 85 weeks on Billboard's jazz chart, is currently working on two self-produced albums. The first, a selection of unaccompanied guitar solos recorded at various concerts this summer, will be released this month on Blue Note; the second, an elaborately produced, pop-oriented effort, is set for March release on Blue Note's parent label, Manhattan.

"Magic Touch," Jordan's major label debut, was a truly mixed bag, alternating solo tracks that showcased Jordan's remarkable guitar technique with smooth, airplay-oriented pop instrumentals. The album was such a success that there was reportedly talk of moving Jordan to the Manhattan label from the venerable Blue Note, which Manhattan honcho Bruce Lundvall revived last year as a jazz-only operation.

The current compromise might be described as a kind of truth-in-advertising ploy: Jazz purists who admire Jordan's playing but look down their noses at his more overtly commercial music will know which label has "their" Stanley Jordan, and so will those fans who dig the guitarist but find his solo work too esoteric. Of course, the folks at Manhattan/Blue Note hope that there are more than a few listeners who like both Stanley Jordans.

**ALSO NOTED:** The American Jazz Orchestra's first full season at New York's Cooper Union got off to a good start on Oct. 31 with a concert featuring the classic arrangements of the Benny Goodman band. Clarinetist Walt Levinsky did admirable double duty as guest conductor and featured soloist, and young drummer Kenny Washington drove the big band with a maturity far beyond his years. A highlight of the evening was the world premiere of "Tribute To Benny," a concerto for clarinet and jazz orchestra written

**Which Stanley Jordan would you rather hear?**

by Bob Brookmeyer. That piece, incidentally, was not "largely funded by a grant from BMI," as we recently reported. In fact, it was specifically commissioned by the performing rights organization for the orchestra, and it is the first of a projected series of four such compositions. If all goes according to the current plan, one of the others will be a piece for tenor saxophone and orchestra written by, and featuring, Sonny Rollins... BlackHawk Records has released three albums by South African pianist/composer Abdullah Ibrahim and two by his wife, singer Sathima Bea Benjamin, as part of the new Ekapa Series. Three of the albums previously had limited distribution on Ibrahim's own Ekapa label; the others, Ibrahim's "Water From An Ancient Well" and Benjamin's "Windsong," are new.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**SOME ENCHANTED PRIZE:** The top winner of a promotion involving CBS Records, the Barnes & Noble retail chain, and WNCN New York will have to travel lots of miles for his prize but is unlikely to complain. The plan calls for 10 Barnes & Noble patrons, chosen at random in store drawings, to receive 10-disk packets of CBS compact disks. One of the 10 first-round winners will then be selected to receive an 11th CD—the new Masterworks recording of “South Pacific,” starring Kiri Te Kanawa and Jose Carreras.

## ‘South Pacific’ promotion offers free trip to Tahiti

Kicker, though, is that the CD will have to be redeemed in Tahiti. WNCN will pick up the tab for round-trip transportation and hotel for two.

New recordings scheduled by CBS had Isaac Stern and Yo-Yo Ma due to tape two major works Nov. 7 and 8 with the Chicago Symphony under Claudio Abbado. One, the Brahms Concerto for Violin & Cello, is right in the repertoire mainstream for these artists. But the other, Mozart’s Sinfonia Concertante in E Flat, is for violin and viola. Ma will play a transcription of the solo viola part on the cello. Steven Epstein will produce.

Another early November series of CBS sessions, these in Toronto, will feature the Canadian Brass in an album of special arrangements of such Mozart perennials as the “Magic Flute Overture” and “Eine Kleine Nachtmusik.” The same group of recording dates will also produce a Dixieland album.

Meanwhile, CBS is readying for spring release the

live recording of a concert given under United Nations auspices in Geneva, Switzerland, Sept. 30 to benefit refugees. Among the artists performing are Lorin Maazel, Esa-Pekka Salonen, Jean-Pierre Rampal, Barry Tuckwell, and Sophie-Anne Mutter. A portion of the proceeds from sales of the multidisk album will be earmarked to aid refugees.

**PHILIPS RECORDS** HAS renewed its contract with the Concertgebouw Orchestra, continuing an association that dates back to 1951. A company tally indicates that Philips has sold more than 20 million recordings worldwide by the Dutch orchestra since that time.

One of the first projects to be undertaken under the new agreement is a complete “Ma Vlast,” with Antal Dorati conducting the Smetana score. Among cycles to be completed is an integral set of the Beethoven symphonies with the Concertgebouw’s principal conductor, Bernard Haitink. Another is a survey of Haydn’s “Paris Symphonies” directed by Sir Colin Davis. And Semyon Bychkov will go before Philips microphones in Amsterdam with Tchaikovsky symphonies and Richard Strauss tone poems on the agenda.

Philips is sending out “malven” seeds to plug the new Jessye Norman Strauss *lieder* album. The wildflower, known here as the mallow or marshmallow, is referred to in the last song the composer wrote, which was brought to light only a few years ago. The song, “Malven,” of course, is included in the album.

**MICHAEL GIELEN**, former music director of the Cincinnati Symphony, has been awarded the Adorno Prize by the city of Frankfurt, Germany. It’s the first time the award has gone to a musician.

# GRASS ROUTE

by Linda Moleski



**THERE WAS MUCH** activity at NARM’s fifth annual Independent Distributors and Manufacturers Conference, held in Scottsdale, Ariz., Oct. 30-Nov. 1. Setting the pace for the three-day meet was event chairman George Hocutt of California Record Distributors, who told some 100 attendees during his opening remarks that it’s been a “great year for the independents.”

Though the event served as a forum for a series of one-on-one meetings, it also gave attendees a chance to air their feelings on some major issues. Among these topics were the advent of label standardization in the use of bar coding, compact disks as the wave of the future, and the need for LPs and the 7-inch single (see separate story, page 4).

During his speech on “The Profile Of A Successful Independent Record Manufacturer,” GRP’s Bud Katznel urged indies to band together. He noted that “lack of respect for each other’s territorial rights . . . could further the erosion of independent life.”

In addition to business sessions, activities included LaserVideo’s Halloween party, a Friday-night barbecue, and, for sports enthusiasts, a side trip to Max’s Gridiron club (recommended by yours truly).

Sutra’s Merrill Kass took interested parties to his suite for a sneak preview of his label’s upcoming releases, while Tommy Boy’s Tommy Silverman opted for a more direct approach—playing his company’s forthcoming releases during a poolside luncheon.

Macola’s Don MacMillan chatted about his logo’s newfound success, which was precipitated in part by the Timex Social Club’s summer hit, “Rumors,” on the Jay label. Recent signings for the Los Angeles-based production company include Latoya Jackson and former Fifth Dimension member Billy Davis Jr.

Profile came away the big winner of the first Inde-

pendent Awards show, taking home trophies for Run-D.M.C.’s “Raising Hell” (best album) and Boys Don’t Cry’s “I Wanna Be A Cowboy” (best 7-inch single). Other winners were Reality Records for Doug E. Fresh’s “The Show” (best 12-inch) and Jay Records for Timex Social Club’s “Rumors” (best new artist).

**SEEDS & SPROUTS:** Following the NARM conference, Grass Route journeyed to Los Angeles to soak up some of the local talent. Caught at West Hollywood’s

## NARM meet heralds ‘great year for the indies’

Gazzarri’s was pop metal act Hurricane, which features vocalist Kelly Hansen, drummer Jay Schellen (formerly with Lita Ford), and guitarist Robert Sarzo and bassist Tony Cavazo, brothers of Quiet Riot’s Rudy and Carlos, respectively. The young rockers, whose debut EP, “Take What You Want,” reportedly sold some 15,000 copies, are currently up for grabs because of the recent shutdown of Greenworld. They’re definitely worth checking out. Another up-and-coming act to watch for is as-yet-unsigned glam band Ruby Slipper . . . Relativity has several new releases out. Among them are Robyn Hitchcock’s new studio album, “Element Of Light,” Tangerine Dream’s “Underwater Sunlight” (previously available only on CD), and San Francisco-based Possessed’s “Beyond The Gates” . . . Bluesman Delbert McClinton is on the road opening a series of dates for John Fogerty in support of his latest Alligator release, “Honky Tonkin’ (I Done Me Some).”

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**CISAC**

# AND THE DROIT D'AUTEUR

35 CONGRESO  
CISAC

The 35th Congress of the International Confederation of Authors' and Composers' Societies (CISAC) was held in Madrid from October 5th to 11th, as already reported in Billboard.

On this occasion CISAC decided to turn the spotlight on its activities by using as the theme for the congress "communication":

Throughout the six days, through conferences, press lunches, meetings with creators and copyright experts from five continents, journalists from the international press agencies and the printed and broadcast media were kept regularly informed of the important subjects being dealt with during the conference—the 100th anniversary of the Berne Copyright Convention; new copyright laws; the way in which authors and composers societies exercise their rights under new legislation; safeguards to protect the independence of writers and composers; and copyright protection in the fields of audiovisual programming, reprography and home taping.

CISAC was able to explain something of the complexity of its operations and those of its member societies in assisting authors and composers all over the world in the sometimes difficult task of informing and explaining to music users, public authorities and public opinion the nature and scope of their rights.

This supplement is published in the interest of securing greater public enlightenment on the subject of copyright protection by publishing this supplement which outlines the activities, the achievements and the problems of some of CISAC's member societies—those of FINLAND, FRANCE, HOLLAND, ITALY, SPAIN and the UNITED STATES.



# The International Confederation Of Societies Of Authors And Composers

## *What Is CISAC?*

**T**o lay down in each country homogenous principles for the collection of royalties and for the safeguarding of works; to unify your methods; to compare your conclusions; to increase among you the links resulting from your exchanges—this is a vast program which fully justifies your excellent initiative. Today it appears more necessary than ever."

It was in these terms—which perfectly convey the aims envisaged by CISAC—that Paul Leon, Director des Beaux-Arts in the Ministry of Public Instruction, welcomed to Paris, on June 13, 1926, the delegates of 18 societies of dramatic authors, meeting on the occasion of the first International Congress of Authors' Societies.

Everyone who took part in this first Congress is entitled to the profound gratitude of all authors, but it would be proper to pay special tribute to the memory of the four Founder Presidents, Robert de Flers, Vincenzo Morello, Andre Riviere and Romain Coolus, who not only had the idea of creating such a confederation but were also the principal architects of its realization.

As early as 1927, the importance of the Confederation and the scope of its activities were considerably broadened as the result of an initiative by the Italian authors' society, which organized the Rome Congress in which several societies of music authors and composers took part. The following year, at the Congress of Berlin (1928), new statutes were unanimously adopted and the Confederation took the name, which it still bears today: International Confederation of Societies of Authors & Composers (CISAC).

CISAC's pioneers had the very great merit of anticipating the prodigious development that cultural exchanges were to undergo in later years. On the other hand, aware of the considerable variations in the copyright laws of the different countries, not only at the legislative level but also and especially with regard to the effective implementation and organization of copyright protection, these pioneers felt the overriding need for all authors, whatever their nationality, to combine for the purpose of attaining the greatest possible degree of unity both on principle and in fact.

Thus, in the course of these 60 years of existence CISAC has succeeded in grouping under the same banner the authors and composers of 60 countries located in the five continents.

Since the vocation of works of the mind is essentially international, it is certain that an author is effectively protected, both materially and morally, only to the extent that he can rely on international protection that is adequate and general in application.

As early as 1886, the Convention of the Berne Union had laid down the principles of such protection. CISAC, as from 1926, was to make a considerable contribution toward making the Convention effective in practice under the successive presidencies of Robert de Flers, Vincenzo Morello, Andre Riviere, Ludwig Fulda, Pietro Mascagni, Charles Mere, Eduardo Marquina, Dino Alfieri, Richard Strauss, Leslie Boosey, Arthur Honegger, Albert Willemetz, Ildebrando Pizzetti, Arthur Bliss, Joaquin Calvo-Sotelo, Georges Auric, Marcel Poot, Diego Fabbri, Armand Salacrou, Werner Egk, Stanley Adams, Karol Malczynski, Roman Vlad, Leopold Sedar Senghor, to whom tribute is rightly due.

CISAC has, moreover, succeeded in maintaining its impetus, thanks to periodic adaptation of its statutes to the requirements of contemporary life. The amendments made in Prague in 1966 had the effect of transforming it into a veritable World Congress of Authors and Composers.

Thus the eminently professional character of this organization has been asserted by the creation of four International

al Councils of Authors, i.e.:

- International Council of Dramatic and Literary Authors;
- International Council of Authors and Composers of Music;
- International Council of Authors and Audiovisual Works;
- International Council of Authors of the Graphic and Plastic Arts and of Photographers.

The task of these Councils is to study all questions directly affecting the moral and professional interests of creators of works of the mind and to seek reasonable and equitable solutions to the many problems which arise with the advice of legal and technical experts in the field of copyright.

Besides these professional bodies, CISAC possesses administrative organs: General Assembly, Administrative Council, Executive Bureau and Secretariat, as well as technical bodies: Legal and Legislation Committee and Technical Committees. There are also constituted an African Committee, and Asian Committee, a European Committee and a Panamerican Committee having the capacity of statutory bodies with permanent character, which, in addition to their role as advisory bodies of CISAC, are responsible for advancing copyright in African, Asian, European, and American countries respectively where there is need to improve legislation, to better existing authors' societies and to create such societies where they do not exist.

CISAC's activities are strictly non-political and non-denominational. They are directed toward four principal aims:

- 1. To ensure the safeguard, respect and protection of the moral and professional interests stemming from any literary or artistic production.
- 2. To watch over and contribute to respect for the economic and legal interests attaching to the said productions both at the international level and that of national legislation.
- 3. To coordinate technical activities between societies of authors and composers and ensure their collaboration in this field, subject to the understanding that each society remains master of its own internal organization.
- 4. To constitute an international center of study and information.

It is impossible to list all that CISAC has achieved since 1926 in the field of copyright.

On the other hand, we think it would be appropriate to mention its plans and hopes at the present moment:

- 1. To pursue the efforts it has initiated in all those countries where copyright is not granted any legal protection or in which it is inadequately protected.
- 2. To ensure as smooth a transition as possible in countries which have recently acquired independence.
- 3. To bring about accession to CISAC of the authors' organizations of certain countries which have so far remained outside it.
- 4. To continue, to the fullest possible extent, the task of unifying the methods of collection and distribution systems of the various authors' societies.
- 5. To ensure that recognition and exercise of certain so-called "neighboring" rights, either nationally or internationally, does not prejudice the moral and material interests of authors.
- 6. To follow closely the evolution of new methods of communicating works of the mind in order to ensure in all circumstances respect for authors' rights.
- 7. To maintain close contacts with international governmental and non-governmental organizations concerned with copyright problems.
- 8. To promote at the international level relations with



Jean-Alexis Ziegler  
Secretary General, CISAC

international organizations of users for the purpose of studying certain common problems.

As will be appreciated, authors still have a tremendous task to accomplish.

They should be in a position to carry it out successfully, thanks not only to the energy of the Confederation that they have had the wisdom to create but also to the extraordinary potentiality of their productions, which are constantly renewed, and to the power they represent, that intellectual force which, despite the excessive materialism and violence of our age, retains its lustre.

The essential principles which have been and continue to be at the basis of the authors' objectives, and to which they are deeply committed, constitute CISAC's "Charter Of The Author's Right."

Despite the diversity of national cultures and of historical, judicial and economic traditions which are the heritage of the member societies and notwithstanding the conflict of ideologies which have created agitation in the world in the course of the last 60 years, CISAC has been able to resist all those elements which inevitably tend to divide the members of an international organization and has maintained a remarkable unity of endeavor in the service of authors and the protection of their rights.

This is a remarkable achievement when one considers that so many international institutions, though born in a great spirit of enthusiasm and generosity on the part of their founders, have not been able to withstand the pressures of time and the upheavals of history.

CISAC, while adapting itself to the exigencies of contemporary life, has been able to maintain its role and to conserve its dynamism—and this is essentially due to the wisdom of its member societies and to all the members of these societies who are more concerned with finding common ground among the member organizations than to look for things which tend to create division and disunity:

Algeria, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Cameroun, Canada, Chile, Colombia, Czechoslovakia, Denmark, Ecuador, Egypt, Finland, France, Germany (Democratic Republic), Germany (Federal Republic), Greece, Guinea, Hong Kong, Hungary, Iceland, India, Israel, Italy, Ivory Coast, Japan, Kenya, Madagascar, Mali, Malta, Mauritius, Mexico, Morocco, Netherlands, New Zealand, Norway, Paraguay, Peru, Philippines, Poland, Portugal, Romania, Senegal, South Africa, Spain, Sweden, Switzerland, Tunisia, U.K., U.S., Uruguay, U.S.S.R., Vatican City, Venezuela, Yugoslavia, Zaire, Zimbabwe.





# The Challenge To The Creative Community

By **MORTON GOULD**  
President, ASCAP

**A**SCAP was founded and continues to function today so that writers and publishers may be compensated for the performance of their copyrighted musical works. The single greatest obstacle faced by ASCAP throughout its existence has been the notion held by music users that music should be gotten for as little as possible and preferably for free.

Today, as always, ASCAP is a leader in the fight to establish and preserve copyright protection. The threat we now face is perhaps the most serious ever. Under assault is the time-honored copyright principle of royalties: continuing payment for continuous use. The source licensing legislation (S. 1980 in the Senate and H.R. 3521 in the House of Representatives), introduced at the urging of the local television industry, strikes at the very heart of the television composers' income, and ultimately at the creative incentive for all composers.

As a composer and conductor myself, I am alarmed and pained by the implications of this latest attack on the creative community. It is difficult to understand why the creators, who have contributed so much to the cultural enrichment of America and of the world, are constantly put in the position of having to defend our creations and fight for our rights. Yet, historically, this has been the case.

Back in 1915, ASCAP brought a landmark case in the name of founding member Victor Herbert. The works of this prominent composer were being infringed upon by Shanley's Restaurant in New York City. The case of Herbert versus Shanley reached the Supreme Court in 1917.

The Court's unanimous opinion, written by Justice Oliver Wendell Holmes, disposed of the defense that the performances were not for profit: "If music did not pay it would be given up. Whether it pays or not, the purpose of employing it is profit, and that is enough." The Supreme Court decision in favor of Herbert and ASCAP was a great victory for the creative community, and enable the Society to begin in

earnest its task of licensing music.

Since then, ASCAP has been in the courts time and again with users who have been imaginative in finding reasons not to pay for the use of copyrighted music. In an early radio infringement case it was argued that musical broadcasts were not public performances because the listeners could not communicate with one another! The excuse of dance hall operators was that performers were "independent contractors" with authority to play whatever they wanted. In both cases, the courts decided in favor of ASCAP members.

Frontal attacks on the rights of copyright holders in the courts occurred with the recent CBS and Buffalo Broadcasting cases, where network and local television broadcasters demanded that the blanket license be declared illegal. Sixteen years of litigation ended in 1985 with the blanket license being held lawful by the U.S. courts. Having been defeated in court, the local television broadcasters have now pinned their hopes on Congress to pass legislation requiring producers to deliver performance rights to stations for syndicated programs and commercials.

In short, if the source licensing bills were to pass, the obligation broadcasters now have under the Copyright Law to pay license fees for their performances would be shifted to

the program producers. The result would be a forced buy-out: a one time payment to composers before the value of their music is determined in the marketplace.

Can the creative community afford to sit by and watch its rights eroded by unjust legislation that serves only the special narrow broadcaster interests? I think not.

For our part, we are working at full steam mobilizing opposition at the grassroots level all over the country to make our membership and all music lovers aware of the dangers of the legislation. Many have responded by writing to and meeting with their representatives in Congress to express their opposition to S.1980 and H.R.3521.

In addition, we have called upon many of the most prominent members of America's musical community to join the effort to defeat this legislation. Quincy Jones, Henry Mancini, Dolly Parton, Lionel Richie, Smokey Robinson, and Stevie Wonder have each videotaped special messages to Congress expressing their views on the negative impact of the source licensing bill. Members of the ASCAP Board of Directors and such well known musical personalities as Marvin Hamlisch, Donny Osmond, T.G. Sheppard, Donna Summer, and Paul Williams walked the halls of Congress and effectively communicated their concerns.



Several of ASCAP's country writers visited Washington, D.C. in July to urge legislators to oppose S.1980/H.R.3521. From left are: ASCAP members Richard Leigh and Peter McCann; Sen. Albert Gore (D-Tenn.); ASCAP member Archie Jordan; and Rep. William Boner (D-Tenn). Both Gore and Boner testified against source licensing bills before a Congressional subcommittee.



ASCAP writers held a press conference in Washington, D.C. to publicize their opposition to source licensing bills prior to a Congressional hearing on the legislation. Pictured foreground, from left, are: former ASCAP president Hal David; Donny Osmond; T.G. Sheppard; and Paul Williams.



ASCAP held a reception in June in Washington, D.C. saluting members of Congress who have demonstrated an ongoing commitment to the arts. Pictured clockwise from left: ASCAP members Jerry Leiber, Marilyn Bergman; Alan Bergman; Congressman Thomas J. Downey (D-N.Y.); ASCAP member Mike Stoller; Sammy Cahn; Cy Coleman; Congressman Jim Jeffords (R-Vt.); ASCAP president Morton Gould; and Sammy Fain.



Sen. Edward M. Kennedy (D-Mass.), left, congratulates ASCAP composer and Congressional Arts Caucus award winner Henry Mancini.



ASCAP president Morton Gould

## About ASCAP

**A**SCAP, the American Society of Composers, Authors and Publishers, is America's oldest and foremost performing right organization. Established by a handful of pioneering composers, lyricists and music publishers in 1914, ASCAP has expanded dramatically over the 72 years of its existence to number nearly 40,000 members in 1986.

Today's ASCAP repertory encompasses the best in pop, rock, country, jazz, symphonic, rhythm & blues, Latin, gospel, theatre, and film music. ASCAP's members include the most prominent in every musical genre—Irving Berlin, Stevie Wonder, Aaron Copland, Bruce Springsteen, Lionel Richie, Bob Dylan, Leonard Bernstein, Neil Diamond, Johnny Cash, Madonna, Kenny Rogers, George Michael, Stephen Sondheim, Prince, Wynton Marsalis, and Carole King—to name a few.

As ASCAP President Morton Gould has observed, "ASCAP is a true 'American mix' of musical sounds reflecting the vitality and diversity of creativity that is America." The vast majority of foreign composers and lyricists also license their works through ASCAP in the U.S. including Paul McCartney, Mick Jagger, Elton John, David Bowie, Michel LeGrand, Phil Collins, Julio Iglesias, Charles Aznavour, Keith Richards, Billy Ocean, Gilbert Becaud, and Van-gelis.

ASCAP is a performing right organization which licenses the right to perform publicly the non-dramatic copyrighted

musical compositions of its members and members of affiliated foreign societies. It is the only performing right organization in the U.S. run by its writer and publisher members.

ASCAP licenses over 8,000 radio stations, 800 television stations and over 150,000 other music users including nightclubs, restaurants, retail stores, background music operators and subscribers, concert promoters, symphony orchestras, colleges and universities. Over the years, ASCAP has kept pace with the changes that have dramatically altered the music industry and has licensed every new medium that performs music publicly.

After license fees are collected, operating expenses and payments to foreign societies deducted, royalties are distributed to ASCAP members based on performances. In fact, ASCAP leads in the worldwide collection and distribution of performing right royalties.

The U.S. Copyright Law specifies that copyrighted musical works may not be performed without the permission of the copyright owner. ASCAP acts as a clearinghouse for both the creators and music users, providing a practical and economical system of licensing music for the ultimate benefit of the public.

In addition, ASCAP and the ASCAP Foundation offer a program of awards, scholarships, workshops and commissions to encourage new writers, reward excellence, and ensure the continuing replenishment of its creative repertory.

# ASCAP

(Continued from page C-3)



# BMI On The World Scene

ASCAP, of course, is not alone in its opposition to S.1980 and H.R.3521. To date, we have been joined by a cross section of important American music organizations including BMI, SESAC, the Songwriters' Guild of America, the National Music Publishers Assn., the American Federation of Musicians, the National Music Council, the National Federation of Music Clubs, and numerous state and local songwriter associations.

In addition, a most important ally is the Motion Picture Assn. of America. Our efforts are also supported by the American Intellectual Property Law Assn. and the Copyright, Patent and Trademark Section of the American Bar Assn. Most significant has been the stand taken by the Administration reflected in statements by the Commissioner of Patents against the bills. The Register of Copyrights has also testified against the legislation in both the House and Senate hearings. Moreover, the government of Great Britain and the Commission of the European Economic Community have also voiced their strong opposition.

The reason for the opposition by so many comes down to a question of who will benefit by the legislation and who will suffer. The only ones who can benefit are the broadcasters—a highly profitable 12 billion dollar industry. Those who will suffer if source licensing becomes law are:

a) American composers, lyricists and music publishers who stand to lose tens of millions of dollars annually;

b) New writers and publishers of music for television who will not have the chance to succeed or incentive to create as they presently do under the current system;

c) Foreign writers and publishers whose royalties from the U.S. will diminish because the American performing right organizations will no longer be collecting for them on local television performances;

d) Television producers—because they are risk-takers who invest large amounts of up-front money to put together all of the elements of a television program without knowing whether the program will succeed; in fact, only 3% do succeed. If source licensing becomes law, producers will be forced to pay for the right to perform music—even though it is the broadcasters who perform the music. The likelihood is that producers will be unwilling or unable to bear this additional production cost and will use less original music and more public domain or library music. Ultimately, it is the public who will be deprived of the great music that may never be written.

And there's another important consideration. In a recent message to the U.S. Senate, President Reagan urged this country to join the Berne Convention. Signed one hundred years ago this month, it sets the highest international standard for copyright protection. The U.S. is the only major western nation which is not a signatory.

Traditional opposition to the convention has largely dissipated, and there is a strong movement toward bringing protection for authors' rights in the U.S. into step with the rest of the world. In this pro-Berne atmosphere, the source licensing bills run counter to the Berne spirit which champions a creator's freedom to license copyrighted works as he or she sees fit.

However you look at it, the source licensing legislation constitutes a giant step backwards, an anachronism in both the philosophic and pragmatic sense.

It is up to each of us in the creative community to rally support for our cause from all quarters. We must aggressively spread the word to our colleagues, families, friends and to the public about the disastrous impact of these bills on the future of our music.

We must keep emphasizing to our legislators the value of our music and the great joy it has brought to people everywhere. And, finally, we must join together in a hands-across-the-world effort to ensure the survival and growth of one of our greatest international treasures.

**A**s BMI rapidly approaches its 50th anniversary, the time is clearly upon us to begin looking back over a half century worth of innovations. For nearly five decades BMI has devoted itself to not only the active protection of writer, composer and publisher rights, but also—and perhaps even more significant—to opening new areas of opportunity for this remarkable group of creators as well as developing new, faster and more efficient ways of making sure they are properly compensated.

Space—and more important issues that need discussion—allow us to touch on only a few of the past half century's highlights. Among them were the following:

- BMI was the first U.S. performing rights organization to establish an Open Door policy for the creators of music.

- BMI was the first to establish a broad-based system of logging performances throughout the entire nation instead of just three major cities.

- BMI was the first and, we believe, is still the only U.S. performing rights organization to have a computerized, on-line database system so sophisticated that any writer, publisher, title, performance or royalty information for well over a million titles is available in any of our offices at the mere blink of an eye.

- BMI is the only performing rights organization to have an agreement with TV Guide magazine whereby, in effect, their computers talk to ours and supply us with weekly television program information from their more than 100 regional editions. The agreement allows us to log television series and films on a census rather than a sample basis.

- BMI is the only performing rights organization to regularly account to its sister societies abroad at the same time its own writers, composers and publishers receive their statements of account. Foreign societies, therefore, are able to greatly expedite U.S. BMI payments to their members.

These are only a few of the most outstanding highlights because, as also mentioned earlier, we feel that the bulk of the space allotted us should be devoted to a single subject of extreme importance to us all.

Perhaps the most troublesome phrase in the U.S. copyright world today, is the term "source licensing." Unlike their international counterparts, the major U.S. performing rights organizations do not receive exclusive rights from writers and publishers. BMI and ASCAP, under the terms of their respective consent decrees, can acquire only non-exclusive copyrights. Copyright holders, therefore are free to make direct grants of performing rights to users. To understand the present impact of this, one must look back some twenty years.

So much has been written and spoken on the subject of the various attacks against blanket licensing over the last two decades, it is necessary here to touch only lightly on two major U.S. legal cases—CBS and Buffalo Broadcasting. Both cases attempted to have the courts declare that blanket licensing was a violation of the U.S. anti-trust laws.

The CBS case, which went to the Supreme Court, ended in a victory for the performing rights organizations. The blanket license was declared lawful based, at least in part, on the fact that there were other alternate ways of licensing available to the network. The following were mentioned:

#### Per Program License

The network would pay music license fees based only on income derived from programs containing music licensed by the performing rights organization(s).

#### Direct Licenses

The network would acquire performing rights directly from the copyright holder who had given only "non-exclusive" rights to a performing rights organization.

#### Source Licensing

The program producer would, for all practical purposes, acquire the rights directly from the creator and, presumably, assign them to the network as part of the program sale

package.

While the CBS case ended by vindicating the blanket license, there was one point in the litigation where a Federal Court of Appeals had ruled against the blanket license concept. This decision was subsequently overturned by the Supreme Court. During that interim period, however, between ruling and reversal, a group of local television broadcasters brought a class action attempting to establish that, so far as local broadcasters were concerned, the blanket license was unlawful. This class action became generally known as the Buffalo Broadcasting case.

Following the Supreme Court's CBS decision, the plaintiffs in the Buffalo case continued their action. They theorized that the power of the TV networks, as distinguished from the power of the local broadcasters, made the blanket license unlawful vis-a-vis local TV stations even though it had been upheld by the Supreme Court insofar as television networks were concerned. This case also ended in victory for the performing rights organizations and the overall lawfulness of the blanket license was confirmed.

Since the performing rights organizations had now finally established—at great expense in terms of both time and money—the legality of the blanket license, one might have naively believed that the road ahead had been cleared of all obstacles to its continued use. Unfortunately for the blanket license, this turned out not to be true!

Within a very short time after our Buffalo Broadcasting victory, bills were introduced into both the U.S. House and Senate seeking amendments to the copyright law. These were designed to make it mandatory for a producer or distributor of programming sold or leased to local television stations to deliver all performing rights as a part of the overall package. Clearly, if this proposal becomes law, the blanket license—at least insofar as television users are concerned—will become a thing of the past.

The interest of the bills' proponents—local television broadcasters—is obvious. If performing rights for films and syndicated programming can be delivered directly, via the producer, then local stations will have to deal with performing rights organizations only for a minimal amount of music—only that which is contained in their local programming such as news shows.

In hearings before a subcommittee of the U.S. House of Representatives, one television broadcaster, speaking in favor of the bills, testified that music for these local programs could generally be obtained without any direct performing rights negotiations. The local stations would simply restrict their use of music to that which could be provided by one of the many library services who grant performing rights along with the theme and background music they lease or sell.

Producing films or series for television in the U.S. is a highly speculative business. Perhaps as few as one out of every 400 pilot films ever make network broadcast stage and then are sufficiently successful to go into syndication. As a matter of fact, even while a series is being produced for television network, the producer is usually not in a profit making position since the amount paid by the network often does not cover the cost of the individual episodes.

A recent article in the U.S. communications journal, Channels, showed graphically that the short-fall often ranges from a low of \$30,000 per episode to as much as \$400,000 per episode produced. In many instances, therefore, the producer never really makes a profit until the program has been sufficiently successful in network showings to become a desired commodity for local television syndication where each already produced episode can be sold again and again.

Given these economic realities, it is impossible for a producer, as suggested by proponents of the bill, to make sufficient payment "up front" to the creator as compensation for a program that may turn out to be a successful series with a

vast number of repeat performances.

The initial payments made to composers at this time amount to only about \$3,000 for scoring, arranging and conducting the music for a one-hour program. Most of this payment is made pursuant to musicians' union requirements in connection with the recording of the music.

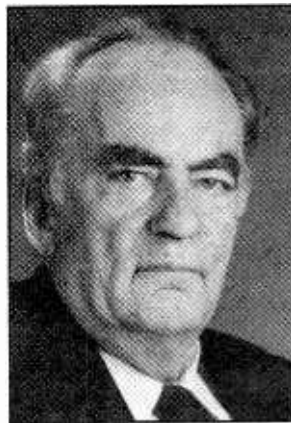
The creator therefore, currently shares the risk with the producer of the film. If the film is unsuccessful the composer may see no additional compensation. On the other hand, if a program is sufficiently successful to have continuing performances over a period of years the composer, via his or her performing rights organization, may receive substantial performance royalties.

While the bills described talk in terms of only local television broadcasting, it is obvious, as pointed out by the Hon. Ralph Oman, U.S. Register of Copyright, who opposed the amendments, that the principle will quickly proliferate. In his testimony before both the U.S. House and Senate, Mr. Oman said that there was no logical reason why the same anti-blanket license theory would not soon be extended to other broadcast users. Logically, it might be equally applicable to network, cable, Public Broadcasting or even syndicated radio programs. Some events have already occurred to support this prophecy.

Shortly after the conclusion of the CBS case, one major television network began insisting that all music for a show to be aired on that network be acquired on what might be described as a "conditional direct license" provision. This specified that, if at any time the network did not have an agreement with BMI or ASCAP, as the case might be, the creator would issue a direct license for the performance on the network for a fee to be determined either by negotiation or arbitration. While this particular network currently has blanket agreements with both organizations, considerable music may have already been stockpiled on these terms.



Frances Preston,  
BMI president and CEO



Helmut Guttenberg, BMI vice  
president, foreign department

More recently, another network has announced it would require all music used in commercials be delivered to them with performing rights. However, in view of the fact that music used in commercials constitutes only a small proportion of the overall music used, it may be assumed that the network views this as a beginning of a more broadly based source licensing effort.

In another recent event, a third network has begun asking publishers if they would be interested in making a direct grant of performing rights for their entire catalog when that network's current agreements with the performing rights organizations end.

Proponents of the bill have begun increasingly to talk in terms of the possibility of creators receiving "residual royalties" similar to those received by certain other groups such as actors, directors and script writers. These proponents, unfortunately, ignore completely the fact that such residual payments resulted from the recipients all being members of strong unions which were able to negotiate the residual rights for them. Composers, on the other hand, are not considered employees and the National Labor Relations Board has refused to certify composers as a union.

BMI, along with the other performing rights organizations has been actively fighting the proposed legislation. We are particularly grateful for the support of CISAC and the resolution it passed recently in Montreal condemning these proposals and its strong communications to the House and

Senate committees studying these bills.

In addition to testifying before Congressional committees we have rallied our writers and publishers. They are now not only writing their congressmen and senators but have been going to Washington to visit them and to explain, personally, the impact of the proposed legislation.

Unfortunately, many Senators and Congressmen still do not understand the impact of the bill. We discovered that some have been told that the present situation is akin to buying an automobile and then being forced to pay separately for the carburetor. As you know, and as we have quickly pointed out to them, this is not an apt analogy. A better one would be that when one buys a car one does not acquire with it a free pass to the gas pumps, nor, in fact, even the right to use it without paying annual registration fees.

As of this writing, it seems unlikely that the proposed bills will come to a vote in the present session of Congress. It is highly probable however, that they will be reintroduced into the next session with some modifications such as a declaration that authors and composers of music may form a union for the purpose of collective bargaining for residual royalties. At best, this would mean the establishment of a system for tracking local television performances and collecting and distributing royalties for them—in effect a cloning of a performing rights organization.

It would appear therefore that even, as we hope and anticipate that the bills currently pending in Congress will be defeated, the concept of source licensing may continue in other ways to be a major battle area for creators in the U.S.

In our view, creators have nothing to gain and much to lose by the proposed legislation with or without the rumored modifications. BMI will continue to serve all creators, domestic and foreign with the same vigor, concern and success which has characterized us for nearly a half century.



## Dutch Answers To World Questions Affecting Music Industry And Copyright

### *The Twin Authors' Societies: BUMA/STEMRA*

**A**mstelveen, a suburb of Amsterdam, Holland. It is the finest business area, and we're in the Jan Van Gilse conference room of the modern, well-designed and well-equipped BUMA/STEMRA House.

We've been watching the film "Why Copyright?," a promotional/educational presentation commissioned by the twin Dutch authors' societies BUMA/STEMRA.

My hosts today are Jan Verhagen and Ger Willemsen, sole members of the Board of Management of BUMA as well as STEMRA. They've been on the board, I learn, for more than 15 years.

BUMA/STEMRA House, a creation of outstanding architect Professor Quist, was completed around 1972. The walls are sound insulated but even so the hum of a 747 jet approaching nearby Schiphol airport makes itself just audible as Jan Verhagen takes up my first question.

He says: "Schiphol airport and the Rotterdam harbor serve admirably to sell the Netherlands as the gateway to Europe. But speaking in terms of music consumption, Hol-

land, with its almost bilingual population and internationally-oriented trade traditions, certainly provides the leading Continental European market for the Anglo-American music product.

"So we really feel our societies are in the very heart of the music industry. And the world music business is geared to copyright. We had this film 'Why Copyright?' produced some years ago to stimulate the public into an understanding and appreciation of what copyright is all about. The consumer of art and entertainment seems to be interested in the product only. It should be in abundant supply and should come easy and cheap.

"The consumer couldn't care less about the material and immaterial conditions that have to be fulfilled, be it on the part of authors or producers or distributors, to satisfy his needs and requirements. But a healthy music industry, and that goes for all art and entertainment, can only be based on appropriate copyright law systems, and fundamental respect for the creative talent engaged in the provision of arts and culture. That's why we made 'Why Copyright?'"

This statement comes more or less as a surprise to me. It's not what I had expected. What's wrong with copyright protection, or with the state of the music industry, in Holland? Having noted the BUMA/STEMRA annual report for 1985, I'd have expected the societies' management to be rather pleased and satisfied with the results. Here is a breakdown of data from that report:

- BUMA's performing right royalties show a steep increase of 18% up to Dfl 58 million (Note: 1 Dfl is roughly 43 U.S. cents) and the net distributable income grew to Dfl 47 million, a 32% improvement on the 1984 figure.

- STEMRA's domestically-earned mechanical right royalties after a few years of decline were in excess of Dfl 80 million, or five million guilders over 1984 results.

- BUMA apparently is able to make available for distribution more than 80% of its gross collection; STEMRA provides net pay-out of 93% of its domestic collection for its authors and publishers.

Little knowledge of mathematics is needed to deduce that the BUMA/STEMRA combined 1985 collections amount

On Oct. 28-29, 1985, an extraordinary assembly of BIEM convened in Amsterdam. Third from right is chairman Ger Willemsen, president of BIEM and general manager of BUMA/STEMRA.



The World Music Concours at Kerkrade is visited by more than 400,000 people who enjoy brass band music.



On May 29, 1985, the cable license agreements were signed at the Ministry of Justice in Holland. Mr. Deelman, right, signed for the cable operators' syndicate; and Jan Verhagen, general manager, BUMA/STEMRA, represented the copyright owners.

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(Continued from page C-5)

to some 138 million guilders, which in per capita terms means that the average Dutch household has contributed some 30 guilders to these results.

"Quite correct," says Ger Willemsen. "It's true that our mechanical right collections are quite substantial and improving again after some years of marketplace decline for the record industry. But Holland is not a small country in terms of record production. Philips/PolyGram, CBS, EMI and others have major production facilities which supply not only the Dutch market but the entire world with product.

"The compact disk is now, of course, the new carrier, replacing the LP and fortunately two or more CD production plants will be established in the Netherlands in the next few years, so our high level of collection is likely to be continued.

"Additionally, we've completed a cost-cutting scheme during 1983/84 which has resulted in a very favorable cost/revenue ratio. In fact, whereas the STEMRA collections rose by 48% from 1981, our costs increase went up by no more than 18%.

"In the meantime, we've heavily invested—some Dfl 10

million for BUMA and STEMRA together—in an advanced and sophisticated fully-automated information system, designed to meet any and all possible administrative requirements probably until the end of the century. The system has become operational this year, and start-up problems are being met and the organization generally restructured and adapted to cope with the new procedures involved.

"However all this doesn't imply that we are truly satisfied. The Dutch music publishing and industry doesn't really prosper in these times. As soundcarrier sales pick up, product of Dutch origin loses ground, which is a pity as a strong publishing industry cannot be maintained on the strength of imported product only. Dutch pop music deserves and merits being promoted and sold worldwide. It has much more to offer than Robby van Leeuwen's 'Venus,' which recently topped the Billboard Hot 100 for the second time—probably the only non-American song to have achieved such a thing."

Jan Verhagen takes over the chat: "It remains to be seen if compact disk is to save the record and music industry from a crisis. Private copying is affecting record and audiocassette sales. What will it do with devices like DAT, or Digital Audio Tape, to the CD market? We strongly urge the phonographic industry either to ban DAT entirely as a consumer item or allow its marketing solely as a play-only device. Private copying and, by the way, piracy, are phenomena I had in mind when I referred to the necessity of adequate copyright protection. This is where the national legislator should step in. Effective legislation to introduce a levy on private copying for the benefit of authors, performers and the industry; to fight piracy effectively by penal sanctions in proportion to the huge profits to the counterfeiters and the multimillion damage done to rights owners; to allow a public rental right . . . all this has been put off, postponed, by successive governments and neglected by politicians.

"That's where the vital threat to all the music business can be spotted. That's why, two years ago, we took a very deliberate initiative and invited all organizations involved with copyright—authors, performers, phonographic and publishing industries, broadcasters and film producers—to join forces.

"Thanks to the overwhelming support we obtained, we formed the copyright lobby Stichting Auteursrechtbelanger, or institute for copyright interests, which is already actively and positively influencing governmental bodies and political parties. Jointly, we may succeed where separately we have failed. The copyright lobby has succeeded in convincing the authorities involved of the huge economic impact of the copyright-based industries.

"A recent survey, commissioned by the lobby and carried out by the Economic Institute of the Amsterdam Univ., revealed that 2.4% of the national gross income is attributable to copyright. More than insurance or banking—and we say such a figure can't be ignored."

Tea is served, offering time for reflection. The BUMA/STEMRA management's lack of contentment seems genuine enough, I gather. A real concern for the future is driving them on. "But is it really all that bad?" I ask. "Take piracy.

Don't you have your own investigation department, with special officers armed with police powers?"

Willemsen agrees. "Together with the music industry, we've been fighting audio-piracy for over a decade. And not without success: pirated cassettes take less than 5% of the audio market now. But video piracy causes us more concern. It took us years to convince the principal film rights owners and the like that piracy should be attacked or the entire Dutch video market would become illegal.

"Their common sense prevailed. Forces were joined and our services sought. Now our investigation department, which cooperates smoothly and effectively with the ordinary police and expertise of our officers, is rapidly reducing video piracy to less detrimental proportions. In a couple of years, pirates will have only a marginal share of the market. But at present, inadequate law, with maximum fines of just Dfl 25,000 is no help at all. And right owners costs are quite high, in excess of one million guilders per annum."

I further test the disenchantment of my hosts. "Apparently you have got some problems in the field of mechanical rights. What, though, is wrong with performing rights? You succeeded last year in covering the cable market—I see from your report that cable licensing contributed more than Dfl 10 million to the BUMA royalties. You even state that the cable income is nearly as high as the total or royalties obtained from traditional domestic broadcast, radio and television, together."

Says Verhagen: "Of course we're happy that finally we've solved the problem of cable licensing, but it took us, and other rights owners, over 10 years. In the famous case of film rights owners against the Amstelveen cable operator, the Supreme Court had to rule twice to establish copyright liability of cable operations for the re-transmission of broadcasts. The opposition on the part of municipal bodies, eager to continue the cable service at minimal costs to local voters, was almost unsurmountable. We were convinced that only a joint blanket licensing scheme, covering all copyrights in the broadcasts involved, at reasonable terms, would be acceptable to the cable market.

"Fortunately, film rights owners, through their collecting society AGICOA, and the various broadcaster whose programs were at stake, linked hands with us. Then the national government made up its mind. It declared itself to be in favor of a contractual solution and said it would consider a statutory license only in the last resort. In May, 1985, we came to terms with the cable operators' syndicate—at the end of the year we had licensed virtually all cable operators with a total of 3.5 million connected homes.

"So, eventually, the free market principle prevailed, in Holland and Belgium, too, where rights owners cooperated on the same footing. In Europe's most densely cabled countries, statutory cable licenses have not been imposed, at least for the time being. A lot of other European countries go for non-voluntary licensing schemes which eventually might affect us."

It seems to me that copyright licensing is indeed a complex trade. I ask: "Are these all typical Dutch-national problems?"

Says Willemsen: "In a sense, yes. Probably authors' societies all over the globe are facing similar basic problems. Copyright, particularly in the field of music, is of highly international nature. We play our part in the international scene as well. Jan Verhagen presently serves as president of CI-SAC's European Committee. Until recently I served as president of BIEM for a couple of years. But national economies and cultures differ. We seek answers to what might be world questions to fit our national environment.

"Where we do so successfully, we contribute to the well-being of the world's music right owners' community. We feel we are well equipped and staffed with dedicated and highly trained people to meet the threats and the challenge of the future."

I make my farewells and leave the two managing directors of the twin societies BUMA/STEMRA. On my way down in the elevator there is music. The Dutch National Hit Parade, the leading chart, supplied by BUMA/STEMRA, is on the national network again.





# Traditional Sources Of Diffusion: Stabilization And, Sometimes, Decline— The Coming Of New Media And The Home-Taping Fee

## Copyright In France

By **JEAN-LOUP TOURNIER**  
General Manager of SACEM-SDRM

### A Healthy Situation Overall

In 1985, SACEM and SDRM, the mechanical fees protection society which merged their services within SACEM 12 years ago, collected 1,609,300,000 French Francs, a 5% increase over 1984.

The diagram (Chart A) displayed here shows that the two main sources of collections were audiovisual medias and public diffusion of recorded music.

### The Coming Of New Media

The audiovisual media (which already represent 25.57% of the total fees collected) are bound to increase in the future:

- As a result of the government's decision in August, 1985, to privatize TF1, one of the French national public channels. The income so far allocated to TF1, derived from the television license paid by the public, will be distributed to the other public channels and, at the same time, TF1 will generate its total income from advertising which, till now, has been under exploited by the French audiovisual channels. Thus, it will probably increase the total authors' revenue accruing from television channels.

- And mainly because of the new media developments within the French audiovisual structures. At the present time, they do not account for much more than 1% of the total amount of the money collected by SACEM-SDRM, but much more can be expected from:

Private local FM radio stations which have come up since 1981. Today, 900 stations out of the 1,400 already broadcasting have a contract with SACEM.

Private television channels. Three of them were created in France in little over a year: "Canal Plus," a thriving pay-TV operation (with more than 1.2 million subscribers); "La Cinq," which should become a success; and "TV 6," a music channel similar to MTV in the U.S.

Wide potential for the satellites which extend the audiovisual programs supply. Agreements have already been concluded for TV 5 and Sky Channel, and negotiations are in progress for Music Box and Europa.

Cable, which will create new sources of music use by developing the "pay per view" practice; in the cable revolution this technical aspect is probably most likely to favor creation. The French performing and mechanical fees societies are

about to sign a first contract with the various cable operators.

### Recorded Music Threatens Live Music

In 1985, the public diffusion of recorded music accounted for 27.7% of the SACEM-SDRM collections. This ratio will not decrease as it is based on the actual use of recorded music in public places and also on the success of discotheques which are still one of the most popular French "spare time" activities, in spite of the periodic fluctuations of their turnover for various technical or artistic changes.

On the other hand, cabarets and dance halls are declining, whereas symphonic and pop concerts, especially with French artists are doing rather well.

### The Decline Of Vinyl

The audiovisual media, especially the 1,400 radio stations born during the past five years, and the diffusion of recorded music consume more and more needle time.

This, obviously, is one of the major reasons why authors' revenue generated by the sale of records and tapes is continually falling off in relative value (22% of the distribution in 1985, as against 28% in 1976). The increase of all these various sources of diffusion of recorded music, which most of the time are free of charge to the public, doesn't help to promote the selling of these products in the same proportions as before. The figures here speak for themselves.

Evolution of the number of records (singles, LPs cassettes) sold in France in the last 10 years (Chart B).

The 1985 sales of records (singles, LPs, cassettes) reproducing protected music fell back to the 1975 figures. The recent appearance of the compact disk is promising but, so far, it hardly meant more than 1% of the mechanical fees.

### The Home Taping Cancer

The stagnation and further slump of record sales in France, as well as in all the industrialized countries, is mainly due to the heavy damage caused by home taping. In France, several surveys have revealed that in recent years tape recorder owners have bought more than 350 million blank audiocassettes or tapes, a figure which continues to increase by some 50 million annually. Appreciating that the annual rotation of musical duplication on a tape is around 2.3 times, it is realized that thousands of millions of hours of taping are made each year of which almost 90% are purely for reproduction of music.

Private audiovisual reproductions are no comfort, since more than 20 million blank videotapes are in French



The SACEM building in Paris.



In the foreground of the SACEM building, a group of budding young authors run toward success.



Jean-Loup Tournier, general manager of SACEM-SDRM.

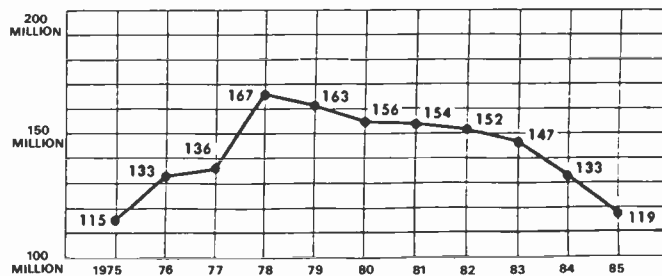
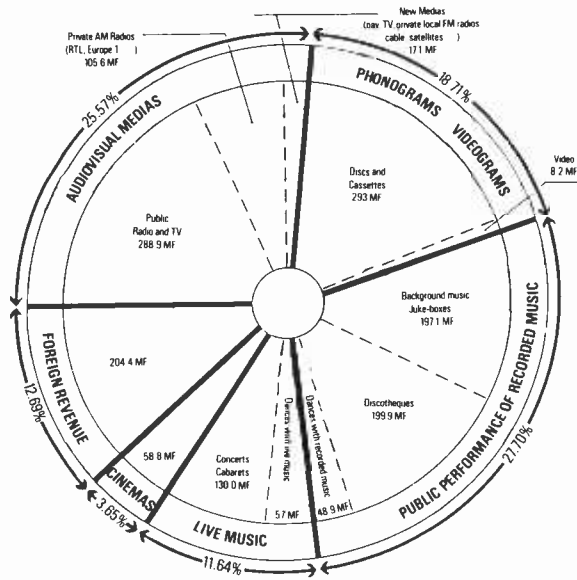


CHART B: Evolution of the number of records (singles, LPs, cassettes, compact disks) sold in France over the past 10 years.



## SACEM—SDRM

(Continued from page C-7)

homes.

### July 3, 1985: An Important Date

Twenty years of effort on the part of all interested parties have finally resulted in the French Parliament unanimously voting in favor of a right for authors, composers, publishers, artists, interpreters, actors, records, film and television producers to be paid for the private reproduction of their works. As provided by the law, the fees should be paid by the manufacturers of importers of the blank tapes when distributed in France.

Other provisions in this law introduce neighboring rights, which call for the development of new partnerships between creators, artists and producers.

### Home Taping: The New Fees

Two special structures have been created in order to link all the beneficiaries in the administration of the new fees: Sorecop (for audiotapes), founded in September, 1985; and Copie France (for videotapes), set up in July this year.

The rate of 1.50 French francs per hour for audio and 2.25 FF per hour for video were fixed by a special committee provided by law.

In accordance with the law, these fees will be distributed as follows:

- For audiotapes, 50% to authors, composers and publishers; 25% to artists; 25% to producers.
- For videotapes, one-third to authors, composers and publishers; one-third to artists; one-third to producers.

Very precise public samplings are under way: as a result of these samplings from tape and video owners, sources of reproductions (records, radio, TV etc.) and the types of recorded works involved will be determined. Operating costs should be low because of the well-tested organization and operations of SACEM-SDRM.

### SACEM-SDRM: Main Statistics

- 55,000 members, including more than 5,000 foreigners.
- 500,000 music users.
- Public and private radio and television stations, including 900 private FM radio stations;
- 52 record companies which signed the BIEM-IFPI standard agreement, and 6,500 other record producers;
- 30,000 jukeboxes; 70,000 cafes, restaurants and hotels; 100,000 shops, factories and so using various background music systems;
- 3,500 discotheques;
- 184,000 public dances (using live or recorded music);
- 56,000 popular music live concerts;
- 8,000 contemporary music concerts;
- 35,000 various diffusions of recorded music;
- 5,000 cinemas, etc.

• Total turnover: 1,609,300,000 French francs

SACEM: 1,070,900,000 FF

SDRM: 538,400,000 FF

Staff: 1,263 employees, including 652 in the head office in Neuilly-sur-Seine and 611 in 110 regional agencies.

Address: 225, Ave. Charles de Gaulle, 92200 Neuilly-sur-Seine.

Telephone: (1) 47 47 56 50.

Telex: Musica 630 312 F

Note: In late September the exchange rate 6.7 French francs to the U.S. dollar.



## A SESAC View Of The Berne Convention

### Submitted By The Office Of The President, SESAC Inc.

In 1987, the celebration begins to mark the 200th anniversary of the promulgation of the Constitution of the United States. No greater document was ever written than the U.S. Constitution, no greater example of the power of ideas can be found and no better time than the present for the U.S. to be asking itself the necessary questions about adherence to the Berne Convention. America prepares to celebrate authorship of the Constitution for it was authorship, the fixing of a set of ideas in a document, that gave birth to the greatest present example of democratic government.

SESAC is a unique organization from which a viewpoint can be formulated about copyright protection, in general, and the Berne Convention, in particular, as it relates to the present attacks on the scope of that protection. SESAC was founded in 1930 by Paul Heinecke, a then American citizen born in Halle, Germany, in 1885, just about the time the original draft of the Berne Convention was emerging.

Paul Heinecke was the 32nd member of the American Society of Composers, Authors and Publishers (ASCAP), a source of great pride to the then American manager of Breitkopf and Hartel, only one of a prestigious list of publishers for whom Heinecke performed invaluable services as a manager, musicologist and promoter of composers. It was his fascination with, and dedication to, the creative individual that led him to form the Society of European Stage Authors & Composers which is now only a simple corporate name—SESAC—to protect, in the U.S., the many works composed by Sibelius, Ponce and Provost, to name but a few. SESAC was the alternate force in American performing rights licensing in the 1930s.

With its roots in the great European tradition of the recognition of the rights of creators, SESAC has experienced tremendous growth and expansion in recent years in representing works of major American composers, authors and publishers covering every type of music performed in every medium in our contemporary society. SESAC has kept pace with the technological explosion of our times: It is moving into modern new headquarters in New York, has expanded its Nashville-based operations, relocating its offices in California, streamlining its corporate structure and is continuing to achieve greater productivity and service for its affiliates through the most advanced computer systems.

SESAC is unique among all performing rights organizations throughout the world. It is privately owned, therefore, able to act on behalf of its writers, composers and publishers in ways which would otherwise be proscribed.

Today it represents approximately 800 publishers and more than 1,200 writers and composers. Its repertory is as diverse as the genius of creativity may allow. At first, it represented music which was predominately European in origin. Later on, it was noted primarily for its activity in the religious, country, polka and marching band fields. Beginning in 1973 and continuing to the present, it rapidly expanded its representation in the areas of pop, rock, rhythm and blues, jazz, Latin and classical music.

Most significantly, it is the *one* organization that promotes the performance activity of its writers, composers and publishers, charges no membership fee and has an incentive program for its affiliates. It provides its affiliates with a&r consultation, advice on copyrights and placement assistance with publishers and record labels.

All of this has been the natural result of SESAC's more than half-century adherence to the basic course first charted by its founder, Paul Heinecke. Under the leadership of his daughter, A.H. Prager, SESAC continues to pursue its original objectives, giving full recognition to the need to adapt to changing conditions. As a result, SESAC has broadened its



Paul Heinecke, (1885-1972), founder of SESAC Inc., the U.S.'s second oldest performing rights organization. He founded SESAC in 1930 because, "Music is the common denominator... a communications instrument international in scope that knows no language barrier. Man's creative melodies provide the ideal setting for improved international understanding."

horizons, entered into agreements with other performing rights organizations throughout the world, and been the leader in achieving universal recognition of the principle that music is both an international language and an instrument of peace.

It is fitting, indeed, that SESAC should choose to comment on the Berne Convention. What better subject in remembrance of a man whose lifetime interest in music began as an apprentice learning book binding, printing and music publishing at the world-famous Handelshochschule in Germany? SESAC is the continuation of a hands-across-the-seas outreach of that humble apprenticeship.

How does the U.S. join Berne? That basic question probably enjoys equal interest inside and outside America. The Berne Convention is, in the first instance, a treaty. The U.S. Constitution controls the procedures by which a treaty is joined, or ratified. The Executive Branch of our government, which encompasses the State Department, examines a treaty and if it is determined to be in the interests of the U.S. to accede—join—to such a treaty, then, the Secretary of State recommends to the President that the advice and consent of the Senate of the U.S. be sought to gain accession to the treaty in question. Berne is a treaty which the State Department believes is not self-executing, that is to say, it requires statutory enactment.

Those very basic statements relative to the American process for treaty accession demonstrate immediately that the President, a majority vote in the Senate favoring ratification and further positive statutes are necessary before an instrument of accession can be sent to the World Intellectual Property Organization, the depository for such instruments in the case of the Berne Convention.

In order to secure such approval, there must be a considerable force applied to the natural inertia of the status quo. It is interesting to note here that, in 1935, the Senate actually approved U.S. adherence to Berne, came to work the next morning and immediately rescinded its approval.

The popular media now identify the U.S. as foremost among nations in the development of a service oriented society and economy. It must follow, therefore, that the U.S. finds itself in the vanguard of information societies. If one pursues that thought backward through American history, eventually one reaches the First Amendment to the Constitution, and then Article I, section VIII of the Constitution itself, the section which articulates the basis for American statutory Copyright Law. The juxtaposition of the free speech theories of the First Amendment and the exclusive rights provisions of the copyright law is not unlike the debate that has characterized America's flirtations with the Berne Convention.

As noted before, the U.S. Senate voted accession to Berne once, in 1935. Accession was recommended on at least two other occasions, in 1931 by President Hoover, and again in 1939 by President Roosevelt. Omnibus revision of the Copyright Law in 1976 in which SESAC was actively engaged has certainly removed many of the impediments to Berne membership which were deeply embedded in the 1909 statute in place during the last period of real momentum for Berne membership during the 1930s.

Should the U.S. now do those acts necessary to become a





## SGAE: Moving Toward A 21st Century Authors' Association

*Sociedad General De Autores De España*

member of the Berne Convention? The answer is unequivocally, YES!

Having put the question and stated the answer, it is appropriate to make the argument. The U.S. should accede to Berne because it is the right thing to do. The Berne Convention is THE international law of intellectual property.

It is not reasonable for the people who create an enormous number of books, motion pictures, periodicals and musical works each year to be denied the advantages of membership in Berne in the international marketplace.

American copyright history proves that every instance of expansion of the rights of authors produces a proliferation of expanded economic opportunities.

What of the problem of the moral rights of authors? Berne—in Article 6bis(1)—requires a minimum standard of moral rights protection among member states. It is argued in some quarters, that a collage of American laws, federal and state, provide the “equivalent” of moral rights protection. It should be stated here that, in the opinion of several commentators, there are serious flaws in the theory regarding federal issues of pre-emption.

Among those who still oppose American accession to Berne, there is another argument that copyright is solely a statutory creation of Congress, under powers granted it by the Constitution, and without such a statute there would be no protection of any nature for intellectual property.

Obviously, there is little room in that thesis for moral rights, by equivalency or in plain language form. We question this argument.

Americans hold nothing more dearly than their guarantee of free speech embodied in the First Amendment to the American Constitution. It is reasonable to assert that the ultimate expression of free speech is the unfettered international dissemination of information, for information is free speech.

The Universal Declaration of Human Rights, which the U.S. fully supports, provides in Article 27 that:

(a) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and share in the scientific advancements and its benefits; and

(b) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary, or artistic production of which *he is the author*.

These principles are consistent restatements of the authors of the American Constitution.

The founding fathers recognized not only the basis in natural law of the concept of moral rights of authors, but expressed their recognition in a quite predictable way. Only in Article I, Section VIII did the framers grant an express right of property!

To promote the Progress of Science and useful Arts, by securing for limited times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries;

Those articles of the Berne Convention which secure to authors the minimum standards of protection which are afforded to nationals of member countries set forth, without exception, the proviso:

Authors . . . shall enjoy the exclusive right of . . . There already exists, under this analysis, a perfect symmetry between the American Constitution and the Berne Convention as instruments of declaration of a positive law made in recognition of the natural law of the moral right of authorship.

It is, perhaps, idealistic to suggest that the process of accession to Berne should begin with a statutory declaration of the moral right of authors even while giving due recognition to the tradition of reasonable compromise so firmly fixed in our legislative process. However, it is equally realistic to suggest that the greatest long term benefit to American authors is the ultimate result of this approach. An ever-widening circle of economic benefits is the historic proof of the value of expanded author's rights.

It is unnecessary to detail the relatively less important aspects of American copyright law which will require some degree of amendatory language before accession can be accomplished. If the primary principle of moral rights is given

**T**he second half of the 20th century has been witness to the technological revolution. We believe that this phenomenon is as important as the industrial revolution was in the 18th century.

The new technology truly involved social changes for mankind in all fields, and naturally in the world of culture. This is because its communication media have led to millions of people enjoying the fruits of creation who, precisely due to these technological miracles, can form a part of this world of culture.

Authors' associations find themselves faced with a true challenge. Sources of authors' rights are multiplying all the time. It is no longer a question of individual small businessmen who once utilized intellectual property at their work, available to a limited public and serving only an urban population, with little opportunity or repercussions in the rural community.

On the one hand, radio, then television, and satellite transmissions, have placed cultural resources within the reach of the entire population. And on the other hand, there is the fact that all cultures have been brought closer together, creating the opportunity to become aware of all events in the world simultaneously and at the very moment they occur.

Proof of this situation can be witnessed in the meetings held in recent years by organizations charged with overseeing intellectual property. The same controversial topics are repeated over and over: cable television satellite television, etc. etc. They are difficult subjects to handle, because technological changes are so rapid that laws, no matter how advanced they may be, always lag behind.

Moreover, the new systems are by necessity in the hands of large groups, with the small entrepreneur having virtually disappeared. These large groups undeniable and unquestionably exercise economic and social pressures. Faced with these groups, it is necessary, indeed obligatory, for authors to join together and work out a common strategy so that they will not see their legitimate rights decimated or watered down.

The challenge we have referred to has been, and remains, the most critical in Spain. Within just a few years, we have come to be a pluralistic and autonomous system, with significant advances in information processing and technology, as well as having joined the European Economic Community.

It is therefore necessary to have a new law of intellectual property. The ministry of culture has now completed a first draft, a preliminary project, which deals with the new types of rights. It is also necessary for our authors' association to undergo change in order to keep abreast of the times—and this we are in the process of doing.

Increasing strength is being given to international ties. Delegations are being established abroad: we must not forget that our culture has an extremely strong and direct influ-

reasonable recognition, the remaining elements of conformity can be more easily recognized.

In the 21st century, it would be deeply gratifying to look back on the remainder of the 20th as that point in time when America joined the Berne Union and became a leading and driving force in expanding the information of man. A force ultimately to include the peoples of the Soviet Union and the People's Republic of China. For SESAC and Paul Heinecke's memory, such a future result would be a completion of the circle.

Nothing equals nor can restrain without limitation the power of ideas. That power asserts itself through the physical expression of ideas in the form of intellectual property. We believe such power to be the foundation of order, an



*Sociedad General De Autores De España, interior*



*Sociedad General De Autores De España, exterior*

ence on the American continent. All administrative systems involving repertory, accounting and so on are being converted to data processing in order to reduce costs and streamline administrative procedures.

The Spanish society has initiated a policy of constant cultural activity. With regard to both the general public and government authorities, we are attempting to deal with what we feel is of the greatest priority and importance, namely making society in general aware of the author. The absence of social evaluation of creation is an evident fact. It is necessary for the audience, when it is watching or listening to a work from the heart, to realize that behind it stands an author—not some abstract being, but a living person.

This October, in Madrid, Spain, the 35th Congress of CISAC, the international authors' and composers' associations group, was staged. It was attended by all associations worldwide, with representatives of every element of culture. Everyone was in unanimous agreement as to the need to strengthen the relationship between all authors' organizations in order to meet the challenge of new technologies with real hopes of success. A strengthened relationship can also increase the activities intended to make public officials and legislators, who cannot remain neutral, aware that the creator must be protected—and that the creator is the one who has actually made all the technological advances.

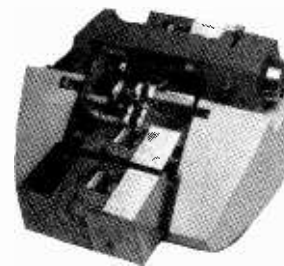
international language, and a language of peace.

SESAC's commitment to the cause of creators and those who disseminate their works, the cause of copyright and the future growth of the international recognition of intellectual property rights is both idealistic and realistic. We have been a leading participant in the U.S. Congressional hearings in the past to prevent the dismantling of our copyright system. The most constructive direction we can take to achieve our goals is to support adherence to the Berne Convention consistent with proper recognition of the rights of all involved.

SESAC accepts a role of leadership in attaining that reality so that the United States of America can join in the true spirit of global interrelationship and cooperation in the international copyright community.



## SIAE's Commitment To The Fight Against Record And Tape Piracy



*SIAE's totemeter authenticating machine, which can handle 500 special labels a minute, inking the stamps with counterfeit-proof chemical additives.*

**D**uring the 15 years (1971-1985) of antipiracy activity by Italian copyright society SIAE in the field of recorded music, 6,789 police operations were successfully carried out, with the confiscation of 5,493,302 illegal music cassettes and the discovery and closure of 216 pirate duplicating plants. Market value of the confiscated material and of the equipment was some 24 billion liras (the U.S. dollar equals roughly 1,400 lira).

In the period January-August, 1986, 420 police operations were carried out (an average of 13 a week), with the confiscation of 234,797 illegal cassettes and closure of nine pirate plants. Some 30,000 illegal records were also seized.

It is difficult to assess what percentage of the phonographic market is taken up by pirate products. While the number of pirated records in Italy is now negligible, illegal tapes are a matter of grave concern, though they are mostly of second-rate quality. But even the music cassette problem has been reduced, mainly because of Law 406 (1981), which provides for more severe punishment of offenders.

### VIDEOGRAM PIRACY

This more recent phenomenon has suddenly exploded. SIAE could not get into the antipiracy battle until the system of authenticating labels on videocassettes was introduced through an agreement with UNIVIDEO in 1985.

Yet in spite of difficulties arising from the complex situation of U.S. film product, SIAE carried out 145 video antipiracy operations in the first half of this year, leading to the confiscation of 55,929 videocassettes and raids on 116 duplication plants. Police arrested eight people, all charged with various offenses of criminal conspiracy.

### SIAE COMMITMENT

SIAE, which in 1970 started dealing with protection of mechanical rights (previously handled by another private society, at that time constituted by music publishers), immediately undertook to fight record piracy, working closely with AFI (Assn. of the Italian Record Industry), the national IFPI branch.

SIAE's activity is organized along various lines:

- At legislative level, consolidating and improving penal law against pirates;
- At technical level, using technology to identify illegal product;
- At control action level, confiscating illegal product which appears on the market;
- At investigative level, seeking out illegal recording plants;
- And on a regulatory and negotiating level, acquiring necessary mandates and evidence needed for a more successful fight against piracy.

This action, which began in the record/tape field, has now been extended to the video market.

### LEGISLATION AGAINST PIRACY

Having established that legislation existing up to the 1970s was inadequate in contesting criminal activities, the question of more severe penal regulations, aimed at repressing and discouraging piracy, was raised. After years of pressure, collaboration within the Italian record industry led to the passing of Law No. 406 in 1981.

It provides for tougher penalties, including imprisonment from a minimum three months to a maximum three years for anyone who illegally reproduces, for profit, records, tapes or similar product, or who markets them, holds them for sale or introduces them within the State territory. Even if it has not proved entirely satisfactory, this law has certainly contributed to cutting back record piracy.

More recently, Law No. 400 of 1985 has ratified similar penalties for those who illegally reproduce, for profit, cinematographic works destined for the cinema or television, and this is expected to reap similar rewards in video piracy.

### TECHNICAL INSTRUMENTS IN THE PIRACY BATTLE

One original and key contribution from SIAE in the anti-



*The headquarters of Italian copyright society SIAE in Rome, where more than 700 employees work.*

piracy fight is the system of label "authentication."

Since 1970, when the society started handling mechanical rights for works in its repertoire, it devised and introduced a simple system for the identification of legitimate records. Through contractual means, it ensures that all records produced with its permission carry a special identification mark on the label in the form of an ink stamp, punched on by special machines.

The inks used vary from time to time and give specific chemical reactions when checked. The printing machines used are equipped with unit counters. Printing is carried out in SIAE offices in different Italian cities, though the larger record producers are assigned their own sealed machines which they use under systematic control by SIAE.

This system, upgraded over the years, has been a great help in the identification of counterfeit products. No stamp shows the product is unauthorized. A forged stamp is easily picked up by the chemical reagents. Attempted forgery of the SIAE stamp in itself constitutes an additional offense, as it is the seal of a public agency.

Authentication at the start enables SIAE to ascertain the quantities produced and then to check unsold record stocks in warehouse. In some cases, when technical requirements prevent printing of labels, special adhesive seals, also authenticated, are issued by the society. This is often done with imports.

Authentication has been introduced into the videocassette sector.

### MARKET CONTROL

SIAE's vast network of branch offices has enabled the society to organize a system of market control at points of sale to the customer, entrusted to specialist personnel from the regional headquarters. The simplest form of control is, as seen earlier, the SIAE authentication.

SIAE personnel alone cannot decisively intervene at points of sale, but the society has a long tradition of collaboration with the police and the Customs and Excise Office. Indeed, since 1921 the society has been empowered by the Ministry of Finance to handle the collection of entertainment tax. It has close and constant relationships with the police authorities. A major reason for the success achieved in instigating confiscations of illegal product is the detailed reports compiled by SIAE for law officers.

### INVESTIGATIVE ACTIVITY

The origins of record and video piracy lie in technical development which has made copying so easy via low-cost modern equipment. The equipment is small; its production capacity very considerable. It eases the business of setting up illicit production centers and equipping them.

The first problem in battling piracy is in pinpointing the premises in which the pirates operate, and then hitting them with surprise police raids. Therefore a highly specialized organization is required for systematic and detailed collection of data and evidence. Much of the work is undercover and success depends on accuracy and smooth organization.

It is obviously virtually impossible to get complex and full-time police activity of this kind, so SIAE set up its own Special Investigative Group during the early 1970s. The group has gained in know-how over the years and has achieved important results. Operating at the society's general management offices, the group works in conjunction with input from the record industry and constant contact with the police.

Once an illegal pressing plant has been identified, group officers contact the appropriate magistrates and request search warrants. Searches are carried out by police departments with technical assistance from the SIAE group.

If, in the early days, it was fairly difficult to get the police and magistrates involved in this antipiracy action, SIAE has since won support through its reliability and professionalism in following these operations right through to the application of criminal sanctions against offenders.

### CRIMINAL JUDICIARY ACTION

Once the police are involved, with full reports made to the legal authorities, it is important to see offenders are punished. To this end, SIAE is engaged on three fronts.

The legal authorities entrust SIAE with the safe keeping of confiscated materials, so the society has to maintain premises and administration for the storage of many thousands of items, including cassettes, records, videotapes, preprinted labels and duplication equipment.

Then court actions at various legal offices through Italy have to be prepared via the most comprehensive documentation about each case. And the society acts in the criminal trial, rebutting and contesting defence arguments. Spin-off offenses, such as fraud, conspiracy, forgery of public seals and so on are handled by SIAE Legal Service lawyers.

### SIAE'S FORMAL ANTIPIRACY INVOLVEMENT

The society is also formally involved in the fight against record piracy in that it has been handling copyright for works which are illegally reproduced. It may, therefore, act in court in defense of composers and publishers it represents. The society may back claims for damages by showing statements and documents from its that it has been handling copyright for works which are illegally reproduced. It may, therefore, act in court in defense of composers and publishers it represents. The society may back claims for damages by showing statements and documents from its archives and relating to its repertoire.

On the video piracy front, SIAE initially found itself without formal involvement in that it had never handled copyright for films, nor rights to synchronization or reproduction of music in film soundtracks. But the composers and publishers of cinema music, seeing an upsurge in video piracy, requested SIAE to join in the fight and devote itself to combatting this blight in addition to that of record piracy.

The first provision was a modification of the society's general regulations adopted in 1981, under which SIAE also took on the handling of cinema reproduction rights, limited to recording, reproduction and marketing of copies destined for private use. This way, it was possible to issue permits to those reproducing films for private use. It was also able to transfer to foreign sister societies the legal right to issue similar permits relative to their own musical repertoire.

Next step was an agreement with UNIVIDEO (the Italian Assn. of Video Producers) over printing labels with the chemically reactive inks, in addition to determining payments due for the musical section.

But this solution, putting SIAE in the front line of the video piracy battle, did not include films from the U.S. so that the society does not handle the musical rights of them. In fact, the rights are directly controlled by the U.S. cinema producer, who refrains from transferring them to the film music publishers and therefore to the Italian sub-publisher SIAE member.

Considering the importance of American cinema in the

European and Italian videocassette market, this situation obviously affects SIAE's chances of acting in this field.

But for some months now, the U.S. MPEAA, representing film producers, has been in contact with SIAE with a view to establishing a form of reciprocal collaboration which would give SIAE the chance to act. The positive attitude of meetings held so far holds out real optimism that there will be successful operations geared towards eradicating an activity which has already caused great damage to the cinema world, crushing creativity in the process and reducing industrial investment.

SOCIETA ITALIANA DEGLI AUTORI ED EDITORI  
Rome (Italy)—Viale Della Letteratura, 30

Tel: (06) 5991—Telex 611423—telex 906) 5923351

SIAE is the Italian organization for the collective administration of authors' rights.

It is governed by the Italian Copyright Act. No.633, of

1941, as a public body to which is reserved, exclusively, the activity of mediator for the management of different authors' rights (performing, broadcast and mechanical).

SIAE has some 32,000 members, authors and publishers. The management of their works is carried out by the following sections, according to the type of protected work: Lyric (operatic works, ballets, oratorios); Music (musical compositions of all kinds); Drama, Operetta & Revue (theatrical works); Literary Works and Figurative Arts.

There is also a cinema section that has an important role in the cinematographic protection field and which, among other duties, keeps the Public Cinematographic Register.

SIAE is also active in the cultural field as well as in that of entertainment in general. In particular, it is charged by the Ministry of Finance with the assessment and collection of entertainment tax and of the connected fiscal impositions.

President: Luigi Conte

General Manager: Lucio Capograssi  
SIAE is organized into central and regional offices as follows:

Head office in Rome, 722 employees;  
Regional offices, 14, with a total 520 employees;  
Branch offices, 44 in the main Italian towns, with 204 staffers;  
Agents, 877 throughout Italy.

SIAE'S COLLECTIONS (thousands of liras)		
	1984	1985
Authors rights sector	229,304,147	255,518,830
Fiscal impositions	315,181,215	361,739,252
Other services	21,322,333	20,532,483
	565,807,695	637,790,565

Note: Late September, the exchange rate was roughly 1,400 lire to the U.S. dollar.



## The Future Of Copyright

By PEKKA KALLIO  
Managing Director of TEOSTO

In Finland, as well as in the majority of the Western countries, the models of copyright control and administration have been developed by the various performing right societies. In Europe, this development has continued for 100 years on average.

These organizations have in many cases possessed good financial resources so that they have been able to adopt the latest technology and administrative designs. It is obvious that in many respects the performing right societies are still in the lead with this development.

But equally obvious is that political and economic changes will gradually and increasingly affect the administrative patterns. The increasing international cooperation in the field of economy, the legislative regulation relating to it and above all the immense progress within the field of communications technology will have similar effects. Under these circumstances, it may be reasonable to question whether the existing models and strategies can guarantee brighter future prospects for copyright protection. Or will progress take a declining turn?

### TEOSTO'S RESPONSE

The future development of musical and other copyright protection is seriously endangered if the copyright organizations do not in time adjust their policies so that copyright holders' rights and interests within all artistic and scientific sectors can be secured. The most important thing is not to know how to cut the cake but how to bake it. It is most unfortunate that those to whom the dividing of the cake is more important create much more noise about themselves.

The aim of all planning should be to secure the further development in the copyright field whatever the copyright sector might be. The methods of cooperation are not of primary importance. More important is to keep the idea about it alive in thoughts, speech and action. Joint administrative models are often the most advantageous ones also from the users' point of view. It has long been known that an individual copyright owner is not alone able to attend to his copyrights.



The TEOSTO headquarters in Helsinki, where the society has been based since 1973.

We believe that we have now come to the point where an organization with a very narrow copyright sector under its control is no longer alone able to secure its rights. In any case, its possibilities to influence legislative development are not sufficient. The key word is cooperation. Staking heavily on cooperation is justified not only on the basis of those earlier-mentioned strategic factors, but also the practical, economic and technical facts drive us to that. In Finland, the inevitability of cooperation was realized soon after the mid-1970s.

### FORMS OF COLLECTIVE ADMINISTRATION

The form of cooperation is not of greatest importance. However, if an appropriate form is not found, no cooperation can be started. That the most advanced models of copyright control have been designed by organizations working within the musical sector is probably the reason why the established and effectively operating organizations are reluctant to see that representatives from other sectors would participate in their own decision-making process.

The existing status must not be changed, and even the thought of that must be rejected. Therefore, the above-mentioned participating efforts cannot become generally accepted forms of cooperation within the decades to come, unless the government sees it necessary to intervene in some cases. For this reason, the remaining cooperative alternatives are simply these two: On the basis of civil law, the performing right organizations would make agreements on cooperation concerning control over certain limited sectors. Cooperation would then be concentrated on practical affairs, and the organizations involved would make their decisions independently and voluntarily. The second alternative is that new organizations with adequate cover of control would be established on the national basis.

An interesting notion is that in socialist countries, where the existing models of copyright control date from later years, and where the grounds for legislation are in many ways different, the copyright control is taken care of by such organizations which have taken on activities in several copyright sectors. This may be due to the fact that these organizations have undertaken various activities within the cultural field and cultural exchange.



Prof. Joonas Kokkonen, chairman of TEOSTO board, hosting the banquet during the BIEM/CISAC technical committee meetings in Helsinki, June 16-18, 1986.



Pekka Kallio, TEOSTO managing director, welcomes guests to TEOSTO House, during the BIEM/CISAC technical committee summit earlier this year.



Pekka Kallio presents a report on the structure and methodology of the Finnish society during the BIEM/CISAC meetings in Helsinki this year.



Jaakko Numminen, Secretary-General, Finnish Ministry of Education, right, and Luigi Conte, SIAE president, Government Banquet Hall in Helsinki, BIEM/CISAC confab.

### FINNISH PATTERNS

The basis for Teosto's administrative design is that its status as an administrative organization, which works for the copyright protection of composers, text-writers, arrangers and publishers, has been maintained unchanged. Thus, the new administrative models have not had any effect on Teosto's decision-making processes.

Although Teosto's starting point is conventional, the society has made numerous cooperation agreements, for example, with musicians, actors and phonogram and videotape producers, and its experiences from the cooperation with them have been quite positive.

More significant, however, has been Kopiosto's contribution to the Finnish copyright cooperation. Kopiosto is a joint organization combining all the Finnish copyright owner, performer and publisher organizations as its members. It was established on Teosto's initiative to control all such copyright areas which were not yet attended to by any other organization. Kopiosto, started some five years ago, has 40 member organizations. Today this system is working fairly satisfactorily. It covers photocopying in schools, governmental and municipal offices, religious communions and in business life. Kopiosto's field of activities is continuously expanded along with the new communications media. Today,



It is not allowed in Finland to write a new text to a composition without the consent of the composer.



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You must pay to TEOSTO even if the concert is free for the public.



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Do I really need a license from TEOSTO just for performing a little song? Yes, if the performance is public.



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its most demanding task is to control retransmissions of radio/TV programs.

The third copyright organization in Finland is Gramex, which works for the copyright protection of musicians, vocalists and phonogram producers. Both Gramex and Teosto are Kopiosto members. All three also cooperate closely within the field of data technology and all are independent organizations.

#### FIGHT AGAINST PIRACY

Ten years ago, Teosto and the Finnish IFPI established a unit to plan counter-measures against illegal imports of phonograms. Later various other organizations joined this unit. Today we have in Finland an antipiracy center with its own staff and office. The operations of this center are financed by the Finnish copyright organizations, by NCB and by the Motion Picture Assn. of America (MPAA). The State has its representative on the center's administrative body.

The Antipiracy Center investigates all piracy cases, takes care of required preparatory work and juridical proceedings, collects compensation for damages caused by piracy and keeps the media and authorities well informed.

The center has worked very effectively and various forms of piracy have been put under effective control. This is why the center has been able to develop comprehensive information services and to create good cooperative relations with police and prosecutor authorities. Because of the significance of public opinion, its information services have now been directed to the general public on a wider scale. With good reason we can say that in Finland the situation is well in hand.

#### HOME TAPING

Ten years ago Teosto suggested that a survey should be made about hometaping. Later this survey was extended to videotaping and was carried out also in the other Nordic countries. Because of these surveys and the cooperation between the Ministry of Education and the copyright organizations the law on the "blank tape levy," the Act amending the Copyright Act, was put through in 1984.

According to the law, those entitled to receive the compensation are such copyright holders whose works have been broadcast by radio/TV or recorded on an audio or video tape. The total amount of compensation raised in 1985 exceeded \$5 million, and this year the tally is nearly \$7 million, considerably more than that raised by mechanical rights in Finland in 1985.

Finland is thus among the first states in which a system of collection, the levy on blank tapes, has been provided for by copyright legislation. The remuneration is a flat rate, calculated on the playing time of the cassette.

The Ministry of Education entrusted Teosto to carry out the levy. As this assignment fell outside the sphere of Teosto's normal activities, a separate administrative unit had to be established for this purpose. This is regarded as a total success because the law obliges the customs authorities to give full information about cassette imports to Teosto.

That most of the private recordings were musical ones was the reason Teosto was asked to carry out the levy. The Ministry of Education is responsible for supervising the levy and the distribution. A considerable part of the assets is distributed as an indirect compensation to foundations promoting arts.

#### RETRANSMISSIONS

In Finland, the supervision of retransmissions falls within the sphere of Kopiosto's activities. This is due to the legislation but also to the fact that no other than the collective administration model would work adequately when difficult problems of this sector are being solved in practice. This year Kopiosto and corresponding Swedish organizations have agreed to the licensing of retransmissions of Swedish television programs in Finland and of Finnish programs in Sweden. It is obvious that within the next few years Kopiosto has to expand the range of its activities in the field of electronic communications.

#### TAPING OF RADIO & TELEVISION PROGRAMS

The taping of radio and television programs for special purposes similarly calls for a system of collective administration. This fall Kopiosto started negotiations about a project which will be socially important. It deals with recordings of TV programs made for hospitals and homes for old people and children. Further, Kopiosto is negotiating about the possibly of making such recordings for the Finnish embassies and work-sites abroad and for the Finnish Unifil troops.

#### COLLECTIVE ADMINISTRATION

From the Finnish point of view, this collective administration train of thought is the most adaptable one. Antipiracy activities, or the systems planned for the control of hometaping, of retransmissions of TV programs or of recordings made for special purposes cannot be realized without advanced collective administration. In Finland, effective legislation would not have been accomplished without these collective models, which here have been applied to the controlling of photocopying, to the blank tape levy and to the controlling of retransmissions. These ideas also offer a possibility to rationalize operations and to minimize the costs.

#### CONCLUSIONS

Teosto's view is that the performing rights societies are in the first place responsible for the future of copyright protection and thus for the future of the copyright owners. This responsibility is more extensive than, for example, the responsibility for the composers' rights. Copyright protection is as weak as its weakest point. The responsibility for maintaining the copyright protection can be seen as a global entity within which every contributing factor must work.

Before long, this cooperation will lead to collective administration models, which are justified for the reason that

otherwise the future prospects for copyright protection would be gloomy. Collective administration does not imply collective distribution. On the contrary, individual distributions should be carried out whenever they are economically or technically justified.

So far, one of the main tasks of the copyright organizations has been to develop copyright legislation further. This view is correct even today, but it is obvious that we will have difficulties when confronted with the modern challenges, unless our organization patterns are remodelled and cooperative possibilities investigated. This should lead to a new strategy which would better protect the interests of those involved.

Even a good law is meaningless if it does not work adequately and the users are not interested in, or willing to pay for, not one single right but for the whole entity of rights.

*Pekka Kallio, Bachelor of Laws, is chairman of Nordic Copyright Bureau, chairman of Kopiosto and a member of the Finnish Copyright Committee as well as managing director of Teosto.*

CREDITS: *International Editor, Peter Jones; All stories by CISAC members; Design, Miriam King.*

## Facts About TEOSTO

### Copyright Legislation And Teosto

- the first independent copyright legislation was enacted in 1927
- Teosto was founded soon thereafter, in 1928
- the present copyright legislation was enacted in 1961
- after 1961 several amendments have been added to the copyright law
- especially in recent years the Finnish legislation has been actively developed further.

### Teosto's Structure And Members

- Teosto is a non-profit society
- the supreme decision-making body is the Annual General Meeting
- the Board of Directors consists of nine members
- the number of Finnish composers, authors and music publishers which have affiliated themselves to Teosto in 6,000
- the rights of Teosto's foreign members are administered in accordance with the reciprocal representation agreements concluded with the foreign societies

### Performing and Mechanical Rights

- Teosto controls the performing and mechanical rights which have been conveyed to it by its Finnish members
- Teosto participates in the cooperation within the Nordisk Copyright Bureau (NCB, Copenhagen) in the sector of mechanical rights
- NCB administrates the mechanical rights jointly on behalf of all the Nordic societies

### Total Collection in 1985

- the total collection in 1985 was approximately USD 15,5 million
- the major part, ca. 60% of the total amount collected in Finland comes from the mechanical rights fees
- the division of the cake is shown in picture 1

### Performing Rights Collection

- in 1985 the performing rights fees totalled USD 9.3 million

### DIVISION BY THE MAJOR FIELDS

radio, television, satellite and cable	49%
restaurants	22%
entertainments	10%
films and concerts	6%
others/the rest	13%

### Performing Rights Distribution

- the efficiency of a copyright society can be measured and illustrated by various percentages
- the major concern of the copyright owners is how each dollar collected will be distributed
- the attached table illustrates the recent development in Finland, which has been fairly favorable for copyright owners

• in 1985 the performing rights distribution amounted to USD 8.2 million, which was more than 88% of the collected performing right fees

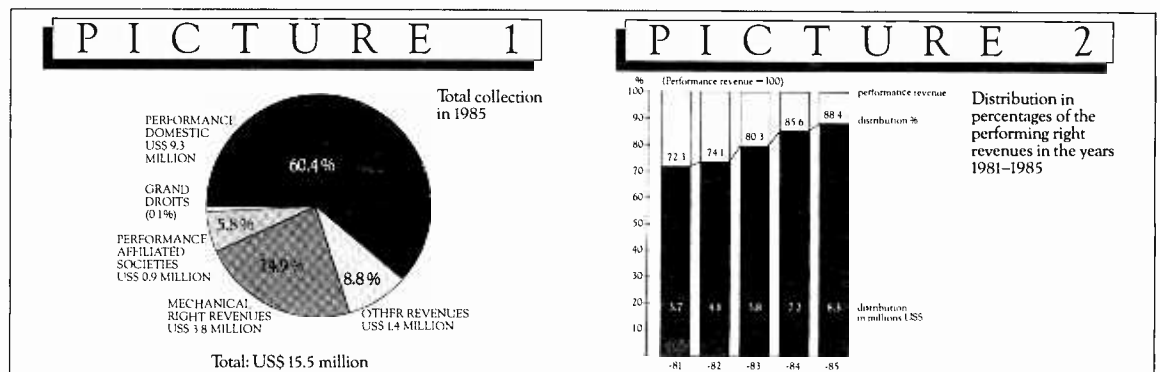
### Blank Tape Levy In Finland

- the stipulation entered into force on 15 June 1984
- Teosto was entrusted by the Ministry of Education to carry out the levy
- in 1985 the compensations levied amounted to USD 5.3 million exceeding the total amount of compensations collected here in 1985 for mechanization rights

• 42% of the collected compensation came from blank audio tapes, 58% from video tapes

### Cooperation In Copyright Administration

- the Joint Copyright Organization Kopiosto was established in 1978 by Teosto and other Finnish copyright organizations
- today Kopiosto represents with an adequate cover of control various copyright owner, performer and publisher organizations. The number of these member organizations is 40.
- cooperation concerning collection was started at the beginning of 1982 between Teosto and Gramex, which is a copyright organization for performing artists and phonogram producers.



## CBS/Sony Drops 3,600 Analog Titles In Japan

BY SHIG FUJITA

TOKYO Other record producers are expected to follow the lead of CBS/Sony, which has started the process of withdrawing some 3,600 analog titles from the marketplace.

Mikio Tanimura, a sales division executive for the group, which has the biggest share of the record market here, says the withdrawals are aimed at reducing heavy dealer inventories of analog recordings that have not been selling well and are also intended to promote a change-over from LPs to compact disks. Some titles, he says, will disappear completely from the market, while others will become available in the CD format.

He says the company has received no complaints as yet from consumers about the cutback on titles. After the planned 3,600 titles have been pulled from the market, the CBS/Sony analog catalog will contain 7,900 titles; Epic/Sony's catalog will contain 1,300.

The group had 1,388 titles in the CD format at the end of October on the CBS/Sony label; there were 206 titles on CD for Epic/Sony. There are now a total of more than 120,000 CD titles on the Japanese market as compared with an overall total of 43,000 LP titles.

Sales of CD players in Japan are expected to total 2 million this year, bringing the total in domestic use to an estimated 3.4 million, indicating a 10% household penetration ratio.

Low-end CD players are now available in Japan for \$260. Japan Phonograph Record Assn. statistics show that in the first half of this year, CD production, at \$229 million, surpassed analog record production, at \$227 million.

CD production was up 114% from last year during January-June, while record production was down 23%.

## CD Sales In U.K. Exceed Forecast Retailers May Move 6 Million In 1986

BY PETER JONES

LONDON Compact disk sales in the U.K. this year are likely to top the 6 million mark, with a monetary value of just under \$100 million, according to trade projections recently released here. And it is projected that the 1987 tally will at least double that figure.

The number of CD players—estimated last year to grow from 100,000 to 600,000 during 1986—seems set to reach the 700,000 unit mark by the end of the Christmas season. The 1987 figure should take the total to at least 1.5 million ma-

chines.

The monetary value for CD sales this year compares with a value of \$3.65 million for the 1983 launch year. The British Phonographic Industry points out that CD sales are growing at three or four times the rate that prerecorded cassette sales grew following the launch of the tape format in the 1960s.

In the cassette launch of 1968, U.K. trade deliveries amounted to 200,000 units, and the figure reached 300,000 in 1969. In 1970, the total was 600,000.

But there were 300,000 CD deliveries to the trade in launch year

1983, and 900,000 in the following year. Then, 1985 confirmed the startling upturn in sales action with 3.1 million units delivered to retailers.

On the CD hardware side, it seems certain that the rate of

**PolyGram says sales of CDs will equal LPs and prerecorded cassettes by 1990**

growth will be continued beyond 1987 because prices are still being lowered, with several machines now costing around \$275 in the U.K. and new lines being readied that will sell for half that figure.

PolyGram says the sales of CDs will equal those of LPs and prerecorded cassettes by 1990.

This is seen by many industry insiders as a conservative estimate. There are now five factories for CD software manufacture on line or about to start production. Nimbus, pioneer in the field, is planning to make 50 million CDs in 1987.

Around 70% of U.K. CD production is currently going overseas.

## Japan: CD Dictionary To Bow In '87

TOKYO A Japanese-language dictionary in compact disk format is to go on sale in spring 1987, opening up a new use for the CD format originally developed as a music soundcarrier.

It is an electronic version of the Kotjen, Japan's most representative language dictionary, which was first published in 1955 and has since sold more than 7.5 million copies. It is published by the

Iwanami Shoten group.

Iwanami Shoten technicians worked with Dainippon Printing (data processing), Fujitsu (software) and Sony Corp. (CD drive) to place the Kotjen dictionary on a CD memory disk, which is expected to retail at between \$95 and \$130.

However, a Fujitsu word processor, which costs around \$12,900, has to be used for the dic-

tionary, and the disk drive is set to cost around \$650. Main use for the dictionary will be in institutions and colleges and schools.

Instead of turning pages, a keyboard is used to enter words, and the meaning appears on the screen. Proper nouns and Chinese character compounds can be entered word for word to meanings.

## Seek To Offset Effects Of Home Taping

### Japanese Consider Blank Tape Levy

BY SHIG FUJITA

TOKYO The Japanese government is considering whether to introduce a levy on blank audio and video software and, possibly, hardware to compensate for the effects of home taping.

Officials from the Cultural Affairs Agency's copyright division say Japan may be preparing to follow the international trend begun by major markets, including West Germany and France.

Representations over a number of years by IFPI and local trade body JPRA have encouraged government concern, but the most recent catalyst appears to have been an appeal made in Vienna on Oct. 22 by the International Federation of Musicians, whose president is John Morton, head of the U.K. Musicians' Union.

The dominant position of Japanese audio and video hardware manufacturers in world recording markets could make them vulnerable to international pressure to accept the levy so as to avoid charges of unfair marketing in overseas territories.

But the Electronic Industries Assn. of Japan (EIAJ), a group of manufacturers, is strongly opposed to such a home taping levy, as is the government's powerful Ministry of International Trade and Industry. Major Japanese record companies are subsidiaries of hardware firms and are therefore unlikely to support the prolevy case with enthusiasm despite the considerable losses they suffer from home taping.

IFPI has described reports that a levy is now under serious consideration as "heartening." The organization notes a similar softening of the Japanese line during recent weeks in respect to digital audio-tape (DAT). But the organization stresses that a levy must be accommodated by amendment of Japan's copyright law to ensure that foreign

copyright owners receive their fair share.

In the case of the royalty paid here on record rentals, no payments are made to overseas rights owners, IFPI says, regardless of the amount of international repertoire rented. That situation must not be carried over to a future home taping levy, it adds.

## IFPI Vs. Hong Kong's TVB Copyright Infringement Alleged

BY HANS EBERT

HONG KONG Record company executives here have decided to adopt new tactics against Hong Kong's most popular television station, Television Broadcasts (TVB) and its marketing arm, Hong Kong TB International, for alleged infringement of copyright.

IFPI, the international record label association, is reported to be preparing for new legal moves in which specific cases of alleged copyright infringement would be cited.

In an early stage of the dispute (Billboard, Aug. 9), TVB banned the use of all artists and recordings represented by IFPI. Program producers were told not to feature IFPI artists performing or being interviewed and not to use their songs as background music. That move was triggered by a high court writ filed by IFPI claiming copyright infringement.

Then, in September, the high court decided not to allow IFPI to bring a representative action against TVB. Nicholas Garnett, IFPI regional director, says the group had decided not to appeal that decision because it was a preliminary issue. "We are now gathering specific examples of TVB infringing the copyright of sound recordings produced by our members."

IFPI investigators are now examining the involvement of TVB's licensees and distributors overseas. The probe extends to major cities in North America, four European capitals, Australia, and throughout Southeast Asia, says Garnett, though he adds: "We won't give details because we expect to bring forward our new proceedings in a matter of weeks."

The IFPI director, based here, says IFPI had hoped to settle the (Continued on next page)

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## U.K. Label Towerbell Goes Into Liquidation Roster Includes Lofgren, Bassegy

LONDON British independent label Towerbell has gone into liquidation, with debts of more than \$3 million. According to liquidator Martin Spencer, the company's decision to embark on TV advertising was "disastrous," and its expenditure in this area was "violently disproportionate" to likely sales.

Towerbell was founded by Bob

England; its roster included Nils Lofgren, Justin Hayward, and Shirley Bassey. When it was publicly floated in March 1985, the label was already "to some degree insolvent," a creditors' meeting here was told.

Subsequent lack of singles success, a period of full sale or return, and TV advertising expenditure

unjustified by the status of the artists promoted all contributed to the eventual financial collapse.

Among the chief creditors is

### TV advertising campaign was 'disastrous'

EMI, which is owed \$700,000; PRT, \$520,000; and the Mechanical Copyright Protection Society, \$160,000. Spencer, who says a full financial investigation of Towerbell's affairs is planned, says its assets have been shifted to a "new, clean" company, a move intended to encourage a sale.



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## But Tape Rentals Decline W. Germany: VCR Use Up

HAMBURG VCR use among West Germans is up 40% on last year's levels, but interest in prerecorded videocassettes is declining. That is the mixed picture that emerges from a new survey of viewing habits conducted here by the Federal Video Assn.

Some 27% of the nearly 50 million West Germans who are over 14 years old use VCRs, the survey shows, but only 38% rent videos more than once a month, and 34% of all users have never rented prerecorded software. Among intensive users, 47% say they now rent video movies less frequently than they once did; only 8% rent more often.

Recording off the air is cited by

86% of users as the main motive for VCR use. Only 65% cite the opportunity to watch movies at home, compared with 70% in the last survey, and 62% admit to a general weariness with films, compared with 55% last year.

However, reasons given for not using video libraries extensively seem less film-related than before. Thirty-four percent say they are tired of the product available, compared with 42% in 1985; 32% cite long waiting periods for movies (39% last year); 30% name the poor quality of the movies (36% last year); and 26% cite the ready availability of movies through friends (30% last year).

## IFPI MOVES AGAINST HONG KONG TV STATION

(Continued from preceding page)

matter quickly through negotiations with TVB. "But we still disagree on the fundamental issues. We've been unable to reach common ground on an amicable basis, though we've made every attempt to get closer."

Meanwhile, the TVB ban on IFPI recording artists is still operative,

he says.

IFPI is waiting for the outcome of a Television Advisory Board investigation of its complaint on the structure that ties TVB to its sister company, the record company Capital Artists.

Garnett, a lawyer specializing in copyright law, says IFPI members

are concerned about what the group claims is "preferential treatment given to songs and singers from Capital Artists."

The Television Advisory Board was ordered by the high court in February to investigate IFPI's complaints," says Garnett.

1986

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1



# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 11/8/86

This Week	Last Week	SINGLES
1	7	TAKE MY BREATH AWAY BERLIN CBS
2	1	EVERY LOSER WINS NICK BERRY BBC
3	2	IN THE ARMY NOW STATUS QUO VERTIGO
4	4	WALK LIKE AN EGYPTIAN BANGLES CBS
5	3	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
6	15	YOU KEEP ME HANGIN ON KIM WILDE MCA
7	14	NOTORIOUS DURAN DURAN EMI
8	24	SHOWING OUT MEL & KIM SUPREME
9	8	MIDAS TOUCH MIDNIGHT STAR SOLAR
10	10	DON'T GET ME WRONG PRETENDERS WEA
11	5	TRUE BLUE MADONNA SIRE
12	26	SOMETHING OUT OF NOTHING LETITIA DEAN & PAUL MEDFORD BBC
13	6	YOU CAN CALL ME AL PAUL SIMON WARNER
14	16	ASK SMITHS ROUGH TRADE
15	27	LIVIN' ON A PRAYER BON JOVI VERTIGO
16	31	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
17	36	BREAKOUT SWING OUT SISTER MERCURY
18	9	SUBURBIA PET SHOP BOYS PARLOPHONE
19	12	TRUE COLOURS CYNDI LAUPER PORTRAIT
20	NEW	THROUGH THE BARRICADES SPANAU BALLET CBS
21	11	YOU'RE EVERYTHING TO ME BORIS GARDINER REVUE
22	33	FOR AMERICA RED BOX WEA
23	22	TO BE A LOVER BILLY IDOL CHRYSALIS
24	39	BECAUSE I LOVE YOU SHAKIN' STEVENS EPIC
25	34	THIS IS THE WORLD CALLING BOB GELDOF MERCURY
26	25	CLOSE TO YOU GWEN GUTHRIE BOILING POINT
27	13	RAIN OR SHINE FIVE STAR TENT
28	18	THINK FOR A MINUTE HOUSEMARTINS GO! DISCS
29	17	TO HAVE AND TO HOLD CATHERINE STOCK SIERRA
30	23	GIRLS AIN'T NOTHING BUT TROUBLE DJ JAZZY JEFF & FRESH PRINCE CHAMPION
31	21	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
32	19	THE WIZARD PAUL HARCASLE CHRYSLIS
33	NEW	THE GHOST TRAIN MADNESS ZARJAZZ
34	20	ALWAYS THERE MARTI WEBB BBC
35	NEW	THE FINAL COUNTDOWN EUROPE EPIC
36	40	ANOTHER LOVER PRINCE & THE REVOLUTION PAISLEY PARK
37	30	ALWAYS THE SUN STRANGLERS EPIC
38	NEW	DON'T FORGET ME GLASS TIGER MANHATTAN
39	35	WORD UP CAMEO CLUB
40	NEW	EXPERIMENT IV KATE BUSH EMI
		<b>ALBUMS</b>
1	NEW	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
2	1	PAUL SIMON GRACELAND WARNER
3	NEW	VARIOUS NOW DANCE 2 EMI/VIRGIN
4	2	MADONNA TRUE BLUE SIRE/WEA
5	3	FIVE STAR SILK AND STEEL TENT
6	8	ORIGINAL SOUNDTRACK TOP GUN CBS
7	6	A-HA SCOUNDREL DAYS WARNER
8	9	BILLY IDOL WHIPLASH SMILE CHRYSALIS
9	10	EURHYTHMICS REVENGE RCA
10	11	PRETENDERS GET CLOSE WEA
11	NEW	BIG AUDIO DYNAMITE NO. 10 UPPING ST CBS
12	5	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT
13	4	PAUL YOUNG BETWEEN TWO FIRES CBS
14	7	VARIOUS THE CHART TELSTAR
15	16	HUEY LEWIS & THE NEWS FORE CHRYSALIS
16	NEW	STRANGLERS DREAMTIME EPIC
17	22	QUEEN A KIND OF MAGIC EMI
18	12	HOUSEMARTINS LONDON O'HULL 4 GO! DISCS
19	29	FOSTER & ALLEN REMINISCING STYLUS
20	32	BON JOVI SLIPPERY WHEN WET VERTIGO
21	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
22	15	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
23	20	CAMEO WORD UP CLUB
24	14	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
25	23	STATUS QUO IN THE ARMY NOW VERTIGO
26	13	LUTHER VANDROSS GIVE ME THE REASON EPIC
27	19	PET SHOP BOYS PLEASE PARLOPHONE
28	34	PETER GABRIEL SO VIRGIN
29	21	WHITNEY HOUSTON ARISTA
30	NEW	FREDDIE JACKSON JUST LIKE THE FIRST TIME CAPITOL
31	NEW	VARIOUS TOGETHER K TEL
32	27	WHAM THE FINAL EPIC
33	25	CYNDI LAUPER TRUE COLOURS PORTRAIT
34	33	TINA TURNER BREAK EVERY RULE CAPITOL
35	NEW	VARIOUS GREATEST HITS OF 1986 TELSTAR
36	24	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
37	NEW	VARIOUS UPFRONT 3 SERIOUS
38	26	COMMUNARDS LONDON
39	18	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M
40	38	A-HA HUNTING HIGH AND LOW WARNER

## CANADA (Courtesy The Record) As of 10/30/86

		SINGLES
1	3	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
2	2	RUMORS TIMEX SOCIAL CLUB A&M
3	1	TAKE MY BREATH AWAY BERLIN CBS
4	4	WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
5	5	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
6	10	THE LADY IN RED CHRIS DE BURGH A&M
7	14	TRUE BLUE MADONNA SIRE/WEA
8	18	TWO OF HEARTS STACEY Q WARNER BROS./WEA
9	11	FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON CBS
10	NEW	AMANDA BOSTON MCA
11	17	HUMAN HUMAN LEAGUE VIRGIN/A&M
12	12	A MATTER OF TRUST BILLY JOEL COLUMBIA/CBS
13	13	HEARTBEAT DON JOHNSON EPIC/CBS
14	8	I AM BY YOUR SIDE COREY HART AQUARIUS/CAPITOL
15	15	WHEN I THINK OF YOU JANET JACKSON A&M
16	7	VENUS BANANARAMA LONDON/POLYGRAM
17	9	TYPICAL MALE TINA TURNER CAPITOL
18	NEW	SOMEDAY GLASS TIGER CAPITOL
19	19	YOU CAN CALL ME AL PAUL SIMON WARNER BROS./WEA
20	NEW	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
		<b>ALBUMS</b>
1	2	MADONNA TRUE BLUE SIRE/WEA
2	1	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
3	3	SOUNDTRACK TOP GUN COLUMBIA/CBS
4	5	BOSTON THIRD STAGE MCA
5	6	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
6	4	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
7	17	BILLY JOEL THE BRIDGE COLUMBIA/CBS
8	7	TINA TURNER BREAK EVERY RULE CAPITOL
9	9	PAUL SIMON GRACELAND WARNER BROS./WEA
10	NEW	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
11	8	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
12	10	EURHYTHMICS REVENGE RCA
13	15	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
14	11	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
15	14	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
16	12	IRON MAIDEN SOMEWHERE IN TIME CAPITOL
17	19	CHRIS DE BURGH INTO THE LIGHT A&M
18	18	DON JOHNSON HEARTBEAT CBS
19	NEW	A-HA SCOUNDREL DAYS WARNER BROS./WEA
20	NEW	JOHN FOGERTY EYE OF THE ZOMBIE WARNER BROS./WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/3/86

		SINGLES
1	1	THE FINAL COUNTDOWN EUROPE EPIC/CBS
2	2	COMING HOME (JEANNY PART II) FALCO TELDEC
3	11	GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
4	3	TAKE MY BREATH AWAY BERLIN CBS
5	4	RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
6	5	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
7	6	TRUE BLUE MADONNA SIRE/WEA
8	7	HI HI HI SANDRA VIRGIN/ARIOLA
9	18	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
10	8	(FOREVER) LIVE AND DIE OMD VIRGIN/ARIOLA
11	NEW	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
12	16	EASY LADY SPAGNA CBS
13	9	TYPICAL MALE TINA TURNER CAPITOL/EMI
14	NEW	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
15	NEW	WORD UP CAMEO MERCURY/PHONOGRAM
17	13	WALK THIS WAY RUN DMC LONDON/METRONOME/PMV
18	12	HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
19	14	SOME HEARTS ARE DIAMONDS CHRIS NORMAN HANSA/ARIOLA
20	NEW	I'VE BEEN LOSING YOU A-HA WARNER
		<b>ALBUMS</b>
1	1	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
2	2	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
3	3	SOUNDTRACK TOP GUN CBS
4	4	MADONNA TRUE BLUE SIRE/WEA
5	11	A-HA SCOUNDREL DAYS WARNER/WEA
6	6	EUROPE THE FINAL COUNTDOWN EPIC/CBS
7	NEW	FALCO EMOTION TELDEC
8	5	CHRIS REA HERZKLOPFEN POLYSTAR/PMV
9	7	EURHYTHMICS REVENGE RCA
10	9	HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
11	13	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
12	8	IRON MAIDEN SOMEWHERE IN TIME EMI
13	NEW	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
14	16	DIE FLIPPERS NUR WER DIE SEHNSUCHT KENNT BELLAPHON
15	10	AL JARREAU LIS FOR LOVER WEA
16	NEW	SANDRA MIRRORS VIRGIN/ARIOLA
17	NEW	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
18	12	STEPHANIE CARRERE/TELDEC
19	18	CHRIS NORMAN SOME HEARTS ARE DIAMONDS HANSA/ARIOLA
20	15	OMD THE PACIFIC AGE VIRGIN/ARIOLA

## FRANCE (Courtesy of Europe 1) As of 11/2/86

		SINGLES
1	2	EVE LEVE TOI JULIE PIETRI CBS
2	8	THE FINAL COUNTDOWN EUROPE CBS
3	1	HOLIDAY RAP MC MIKE 'G' & DJ SVEN CARRERE
4	3	LES DEMONS DE MINUIT IMAGES FLAR/WEA
5	NEW	L'ENFANT JEANNÉ MAS PATHE
6	5	FLASH STEPHANIE CARRERE
7	7	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX CARRERE/JIVE
8	9	BRICK FAKE CBS
9	4	VILLE DE LUMIERE GOLD WEA
10	6	J'VEUX PAS L'SAVOIR BIBIE CBS
		<b>ALBUMS</b>
1	3	JEAN MICHEL JARRE RENDEZ-VOUS DREYFUS/POLYGRAM
2	2	MADONNA TRUE BLUE WEA
3	4	JEAN MAS FEMMES D'AUJOURD'HUI PATHE
4	1	VARIOUS LE DISQUE DES RECORDS DE SLOWS LEDERMAN/EMI
5	5	THE CURE STANDING ON A BEACH POLYDOR
6	NEW	STEPHANIE BESOIN CARRERE
7	NEW	A-HA HUNTING HIGH AND LOW WEA
8	6	INDOCHINE INDOCHINE III ARIOLA
9	9	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
10	8	COCK ROBIN WHEN YOUR HEART IS WEAK CBS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/8/86

		HOT 100 SINGLES
1	6	TAKE MY BREATH AWAY BERLIN CBS
2	3	THE FINAL COUNTDOWN EUROPE EPIC
3	1	TRUE BLUE MADONNA SIRE
4	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	2	HOLIDAY RAP MC MIKE 'G' & DEEJAY SVEN DURECO
6	5	EASY LADY SPAGNA CBS
7	10	TYPICAL MALE TINA TURNER CAPITOL
8	11	TRUE COLOURS CYNDI LAUPER PORTRAIT
9	9	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
10	12	FLASH/ONE LOVE TO GIVE STEPHANIE JULISA/CARRERE
11	7	I'VE BEEN LOSING YOU A-HA WARNER
12	8	(FOREVER) LIVE AND DIE OMD VIRGIN
13	18	IN THE ARMY NOW STATUS QUO VERTIGO
14	15	WORD UP CAMEO CLUB/PHONOGRAM
15	13	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
16	NEW	SUBURBIA PET SHOP BOYS PARLOPHONE
17	14	WALK THIS WAY RUN-D.M.C. LONDON
18	NEW	TO BE A LOVER BILLY IDOL CHRYSALIS
19	20	PAPA DON'T PREACH MADONNA SIRE
20	NEW	YOU CAN CALL ME AL PAUL SIMON WARNER
		<b>HOT 100 ALBUMS</b>
1	1	MADONNA TRUE BLUE SIRE
2	2	TINA TURNER BREAK EVERY RULE CAPITOL
3	5	SOUNDTRACK TOP GUN CBS
4	3	IRON MAIDEN SOMEWHERE IN TIME EMI
5	4	EURHYTHMICS REVENGE RCA
6	6	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
7	9	CHRIS DE BURGH INTO THE LIGHT A&M
8	7	WHAM THE FINAL EPIC
9	11	PAUL SIMON GRACELAND WARNER
10	8	DIRE STRAITS BROTHERS IN ARMS VERTIGO
11	17	HUEY LEWIS & THE NEWS FORE CHRYSALIS
12	14	A-HA SCOUNDREL DAYS WARNER
13	12	QUEEN A KIND OF MAGIC EMI
14	10	TALKING HEADS TRUE STORIES EMI
15	13	PETER GABRIEL SO VIRGIN
16	15	THE COMMUNARDS LONDON
17	NEW	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
18	16	ROD STEWART EVERY BEAT OF MY HEART WARNER
19	19	CYNDI LAUPER TRUE COLORS PORTRAIT
20	18	GENESIS INVISIBLE TOUCH VIRGIN

## AUSTRALIA (Courtesy Kent Music Report) As of 11/10/86

		SINGLES
1	1	YOUR'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	3	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
3	4	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
4	2	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
5	9	TRUE BLUE MADONNA SIRE/WEA
6	7	MATTER OF TRUST BILLY JOEL CBS
7	8	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
8	6	YOU TAKE MY BREATH AWAY BERLIN CBS
9	5	VENUS BANANARAMA LIBERATION/EMI
10	10	WALK THIS WAY RUN DMC LONDON/POLYGRAM
11	11	TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
12	18	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
13	13	BAD MOON RISING THE REELS REGULAR/FESTIVAL
14	12	MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
15	19	EMOTION IN MOTION RICO CASEK GEFFEN/WEA
16	15	WILD WILD LIFE TALKING HEADS EMI
17	NEW	FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
18	NEW	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
19	NEW	TWO OF HEARTS STACEY Q ATLANTIC/WEA
20	20	TYPICAL MALE TINA TURNER INTERFUSION/FESTIVAL
		<b>ALBUMS</b>
1	1	PAUL SIMON GRACELAND WARNER/WEA
2	2	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
3	8	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
4	6	EURHYTHMICS REVENGE RCA
5	3	TALKING HEADS TRUE STORIES EMI
6	4	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
7	12	ELTON JOHN LEATHER JACKET ROCKET/POLYGRAM
8	7	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
9	5	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
10	9	JOE COCKER LIBERATION/EMI
11	10	WHITNEY HOUSTON ARISTA/RCA
12	13	MADONNA TRUE BLUE SIRE/WEA
13	14	KEVIN BLOODY WILSON KEV'S BACK CBS
14	NEW	TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL
15	16	CHRIS DE BURGH INTO THE LIGHT A&M/FESTIVAL
16	11	GENESIS INVISIBLE TOUCH VIRGIN/EMI
17	15	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
18	17	PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL
19	NEW	UNCANNY X MEN WHAT YOU GIVE IS WHAT YOU GET CBS
20	NEW	COMMUNARDS LONDON/POLYGRAM

## JAPAN (Courtesy Music Labo) As of 11/10/86

		SINGLES
1	NEW	ROPPONGI JUNJOHA YOKO OGINOME VICTOR/JCM/NICHION/RISING P
2	2	BELIEVE MISATO WATANABE EPIC/SONY/NICHION/THUNDER
3	NEW	KOI WA QUESTION ONYANKO CLUB CANYON/FUJI/PACIFIC
4	5	COSMIC LOVE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
5	6	NANA CHECKERS CANYON/THREE STAR
6	8	CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
7	7	FRIEND ANZEN CHITAI KITTY/KITTY M
8	NEW	KIMI WA NAGAREBOSHI TOMOMI NISHIMURA TOSHIBA/EMI/GEIE/NTV M
9	9	FIN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
10	1	NINJO MISAKI TUNNELS CANYON/FUJI/PACIFIC/A TO Z
		<b>ALBUMS</b>
1	1	REBECCA TIME CBS/SONY
2	NEW	YOKO MINAMINO VIRGINAL CBS/SONY
3	2	YUKI SAITO CHIME CANYON
4	3	TSUYOSHI NAGABUCHI STAY DREAM TOSHIBA/EMI
5	5	HUEY LEWIS & THE NEWS FORE TOSHIBA/EMI
6	4	NAOKO KAWAI SCARLET COLUMBIA
7	7	MASASHI SADA KIKYO FREE FLIGHT
8	6	SHOGO HAMADA JBOY CBS/SONY
9	8	BAKUFU SLUMP RAKU CBS/SONY
10	NEW	TAKAKO SHIRAI NEXT GATE LIVE CBS/SONY

## Led Successful '60s Group The Savages Indian Rocker Returns With Song-Fest Win

BY JERRY D'SOUZA

BOMBAY Remo Fernandes, a top Indian rock singer back in the '60s, when his band, the Savages, was the first—and last—Indian rock band to have a release on Polydor, has garnered another first in Indian pop history by winning major prizes in an international song contest.

Luis Remo de Maria Bernardo Fernandes became the first Indian to participate in the Dresden International Schlager Festival in East Germany. In the 15th such event, he took second prize. What was more satisfying, he says, was collecting the special audience award and also the international press critics award.

The rules for the event call for each participant to perform two songs, one original and a German cover. Fernandes, who received his entry forms late, did not have time to get an orchestral arrangement for his own song and had to solo on his raga-rock composition, into which he interwove a German nursery rhyme. His German cover was "So Wie Du," originally recorded by Lipi.

This year's Dresden festival drew participants from such countries as Poland, the Soviet Union, Hungary, Nicaragua, and Cuba, whose Xiomara Laugart took first prize.

After Fernandes' stint with the Savages, rock lost popularity in India. Fernandes returned to Goa, where

he sang mainly at beach parties and in an occasional rock event.

Then, two years ago, he released a cassette called "Goan Crazy," handling all the writing, arrangements, production, and instrumental work himself. The songs ranged from ballads to political satire. One of the songs, "Hello Rajiv Gandhi," stirred controversy. In it, he asked Gandhi to visit Goa more often because the government would make necessary repairs every time he visited.

For his second release, Fernandes featured updated versions of songs in Portuguese and in Konkani, the language of Goa. His third will feature antidrug songs. He has also moved into the Indian film industry, writing and performing songs for films.

## Jazz Boosted In U.S.S.R.

MOSCOW Russian jazz fans are set to get a better deal both in terms of visits from international artists and from record release schedules. This follows the outstanding success of the 1986 Tbilisi National Jazz Festival earlier this year.

Now, the Ministry of Culture plans to stage the event every other year, turning it into an official international jazz showcase. The 1988 festival will be called Interjazz '88, with many West European jazz out-

fits invited to play alongside the East European artists who played the gig this year, according to Gaioz Kandelski, Tbilisi regional director of the Soviet state record company, Melodiya.

There are plans, too, to step up Melodiya's international jazz activities. The company plans to add international jazz product to its standard catalog. Until now, Melodiya has issued foreign jazz product only on a license basis.

### INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

### INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.

Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.

Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.

Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.

Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.

Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.

Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.

France—MICHAEL ZWERIN, 11 rue Jean Mace, 75011 Paris. 01-4356 6277.

—PHILLIPE CROCCO, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.

Greece—JOHN CARR, Kaisarias 26-28, Athens 610.

Holland—WILLEM HOOS, Bilderdijklaan 28, Hilversum. 035-43137.

Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.

Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.

India—Jerry D'Souza, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.

Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.

Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.

Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.

Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.

Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.

Philippines—CES RODRIGUEZ, 18 Anonas, Project 2, Quezon City 3001.

Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.

Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.

Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr. 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.

South Africa—JOHN MILLER, 305 Buckingham Court, Leyds St., Joubet Park, Johannesburg, 2000.

Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.

Sweden—MAGNUS JANSON, Markeares Gatan 10, 11353 Stockholm.

Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.

U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.

West Germany—WOLFGANG SPAHR, Postbox 1150, Kellingstrasse 18, 2360 Bad Segeberg. 04551-81428.

Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

## 4 Felixes Go To St-Clair; Seguin, Butler Also Honored

MONTREAL Martine St-Clair, a proud symbol of the Quebec music industry and perhaps the key to its acceptance outside the province, walked off with four Felix Awards Oct. 26 at the annual Assn. du Disque et l'Industrie du Spectacle Quebecois awards ceremony.

St-Clair, was named best female singer. Her "Ce Soir L'Amour Est Dans Tes Yeux" was voted best pop album, while its title track won as best-selling single and most popular song of the year.

The singer struck a chord with the audience by saying she remains fiercely proud to sing in French. Usually, a bit of success prompts a French-Canadian artist to record an English-language record. Historically, they've been nothing but failures, unconvincing to the new audience and disloyal to the old audience. But St-Clair's success, although by no means nationwide, is slowly gaining her some attention outside the province. If she sticks to her guns, she may yet become a hit in other parts of the country. Certainly, she is Canada's most popular domestic female artist.

Luba, who is St-Clair's principal retail competition in the country, was named best Anglophone artist. Her "Between The Earth And The Sky" album, already platinum in Canada, was named best English-language album.

Other prominent winners included Richard Seguin and Edith Butler. Seguin's "Double Vie" was named best rock album, and he was named best songwriter, while Butler was acclaimed as the most distinguished

Francophone artist outside of the province and given another Felix for "Le Party d'Edith," which was the best-selling album of the year.

The special Felix went to Andre Perry, principal owner of Le Studio in Morin Heights, Quebec, whose facility has played host to a wide range of domestic and foreign stars, including Corey Hart, the Police, David Bowie, and Supertramp.

Claude Dubois, a veteran Felix recipient, was named top male singer. UZEB was given an award for best jazz album for "Between The Lines"; Madam was picked as the favorite Francophone group; and Nuance was named best newcomer.

Andre-Phillippe Gagnon, who garnered immense publicity in Canada as an impressionist, received the award for foremost comedy show, while the now-defunct band Offenbach won the award for the best rock show.

The Felix for best video went to Rock & Belles Oeilles for "Feu Sauvage De L'Amour." The award for best country album went to "Un Jour A La Fois" by Andre Breton. Best children's record was "Noel De Canelle Et Pruneau."

The award for most distinguished non-Quebec Francophone artist went to French singer France Cabrel.

Comedy duo Ding & Dong, show hosts for the evening, offered a solution to the Quebec music industry's woes under English domination: Put French-language records inside the sleeves of Bruce Springsteen albums. **KIRK LaPOINTE**

## MusiquePlus Is In Flux Owner CHUM May Sell Half

MONTREAL Only weeks after it was launched, the MusiquePlus music video cable service may get a new part owner.

CHUM Ltd. of Toronto has announced it would be willing to sell the studio and equipment to Radio Mutuelle Canada Ltd. of Montreal and form an "equal partnership" with the broadcaster. The aim would be to move MusiquePlus from a pay TV service to a free service on cable in eastern Canada and from an eight-hour-daily to a 24-hour service.

The partnership is still a proposal and must be approved by the Canadian Radio-television and Telecommunications Commission (CRTC), the federal broadcast regulator.

Allan Waters, CHUM president, says the move would create an "important association" that would, in essence, create a new French-language television service.

MusiquePlus is the French equivalent of the MuchMusic Network, also owned by CHUM and headquartered at CITY-TV in Toronto. The French service was launched on Labor Day. While its distribution is roughly 250,000 subscribers in Quebec, it is not ex-

pected to be a money-maker for the CHUM group. As it stands, however, the move to basic cable would widen its subscriber base and allow advertising to be sold at a higher rate.

MuchMusic and other pay TV services were invited by the CRTC in mid-August to submit plans to move to free cable. Although some media reports indicate MuchMusic wants to move to basic cable, MuchMusic executives confirm an earlier Billboard report that the service's first choice is to stay on pay TV, where it is a profitable enterprise.

However, should the CRTC opt to move pay TV channels to basic cable, MuchMusic has submitted an alternate proposal that would see it offered for free on cable. Its bottom line is that it doesn't want to be left alone as pay TV if the commission decides to shift such services as The Sports Network and The Life Channel to basic cable.

Waters says the "entire creative team" operating in Montreal with MusiquePlus would be retained under the new partnership. But the company's headquarters, origination center, and editorial services would be located in Montreal.

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# HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	4	10	<b>★★ NO. 1 ★★</b> WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM 1 week at No. One	◆ CAMEO
2	2	3	9	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
3	6	7	7	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
4	7	10	6	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
5	3	2	9	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
6	5	6	8	ONE STEP (REMIX) MERCURY 888 160-1/POLYGRAM	◆ K.T.P.
7	8	13	6	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
8	1	1	7	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
9	10	8	6	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
10	13	15	7	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
11	11	12	8	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
12	16	28	4	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
13	14	19	5	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
14	17	22	4	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	◆ MADONNA
15	9	9	8	JODY (REMIX)/DANCEFLOOR ARISTA AD1-9476	◆ JERMAINE STEWART
16	15	18	6	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
17	18	26	4	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
18	12	5	12	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	◆ FIVE STAR
19	22	31	3	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
20	20	23	6	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
21	19	20	7	THE SOUND OF MUSIK (REMIX) SIRE 0-20529/WARNER BROS.	◆ FALCO
22	23	30	4	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
23	33	—	2	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
24	27	33	3	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
25	34	43	3	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
26	<b>NEW</b>	1	1	EVERY LOVER'S SIGN (REMIX) A&M SP-12208	THE LOVER SPEAKS
27	31	42	3	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
28	<b>NEW</b>	1	1	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
29	32	39	4	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
30	30	35	4	DON'T HOLD BACK JUMP STREET JS 1005/4TH & B'WAY	BUMPER TO BUMPER
31	25	27	7	HEARTACHE GEFEN 0-20519/WARNER BROS.	◆ GENE LOVES JEZEBEL
32	35	41	4	SET ME FREE (REMIX) CAPITOL V-15252	JAKI GRAHAM
33	<b>NEW</b>	1	1	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
34	39	—	2	HUNT YOU DOWN (REMIX) SELECT FMS 62275	THE SHAKES
35	44	—	2	FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) ISLAND 0-20537/WARNER BROS.	◆ STEVE WINWOOD
36	49	—	2	JUMPIN' JACK FLASH (REMIX) ARISTA AD1-9529	◆ ARETHA FRANKLIN
37	<b>NEW</b>	1	1	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
38	40	45	3	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	◆ CLUB NOUVEAU
39	36	44	3	ROOM WITH A VIEW (REMIX) A&M SP-12199	JEFFREY OSBORNE
40	24	21	8	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05923	MENTAL AS ANYTHING
41	21	11	10	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
42	38	40	4	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
43	45	—	2	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
44	50	—	2	I'M A MAN ORPHAN OR-004	JIMMY LIFTON
45	48	—	2	SECOND TO NONE KMA 12-001/MACOLA	KOPPER
46	<b>NEW</b>	1	1	TOO MUCH OR NOTHING (REMIX) I.R.S. 23683/MCA	◆ GENERAL PUBLIC
47	<b>NEW</b>	1	1	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
48	<b>NEW</b>	1	1	THIS TIME 4TH & B'WAY BWAY-426/ISLAND PRIVATE POSSESSION FEATURING HUNTER HAYES	
49	<b>NEW</b>	1	1	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	THE POINTER SISTERS
50	26	14	13	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week. <ol style="list-style-type: none"> <li>CONTROL (REMIX) JANET JACKSON A&amp;M</li> <li>TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE</li> <li>C'MON EVERY BEATBOX/BADROCK CITY BIG AUDIO DYNAMITE COLUMBIA</li> <li>MEMORIES CAROLYN HARDING EMERGENCY</li> <li>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) GRACE JONES MANHATTAN</li> <li>FREAK IN THE STREET (REMIX) THE UNTOUCHABLES MCA</li> <li>IN THE HEAT OF THE BEAT CHARMAINE NIGHT WAVE</li> <li>VICTORY (REMIX) KOOL &amp; THE GANG MERCURY</li> <li>GOOD THINGS COME TO THOSE WHO WAIT NAYOBE FEVER</li> </ol>				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>★★ NO. 1 ★★</b> HUMAN A&M SP-12197 4 weeks at No. One	◆ THE HUMAN LEAGUE
2	2	2	10	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	5	6	8	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
4	4	4	5	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	◆ MADONNA
5	3	8	10	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
6	6	3	12	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
7	9	42	3	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
8	7	7	9	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX 22	NOCERA
9	12	19	7	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
10	13	14	6	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
11	11	10	12	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
12	15	15	8	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	◆ CLUB NOUVEAU
13	14	16	7	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
14	17	23	4	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
15	10	12	5	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
16	19	22	4	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
17	16	21	5	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
18	25	37	4	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
19	28	30	5	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
20	23	25	7	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
21	18	18	4	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
22	35	—	2	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
23	36	—	2	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
24	8	5	13	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
25	24	9	13	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
26	42	—	2	MUSIQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
27	29	39	4	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
28	<b>NEW</b>	1	1	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
29	21	13	14	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
30	22	17	19	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
31	37	35	7	DON'T BREAK MY HEART CUTTING CR-209	SA-FIRE
32	33	—	2	DON'T HOLD BACK JUMP STREET JS 1005/4TH & B'WAY	BUMPER TO BUMPER
33	27	27	4	JUMPIN' JACK FLASH (REMIX) ARISTA AD1 9529	◆ ARETHA FRANKLIN
34	46	—	2	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
35	45	48	3	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
36	<b>NEW</b>	1	1	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
37	40	45	4	(FOREVER) LIVE AND DIE A&M SP-12202	◆ ORCHESTRAL MANOEUVRES IN THE DARK
38	<b>NEW</b>	1	1	CRAZAY A&M SP-12204	◆ JESSE JOHNSON (FEATURING SLY STONE)
39	31	28	13	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
40	49	—	2	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
41	<b>NEW</b>	1	1	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
42	<b>RE-ENTRY</b>			ERIC B. IS PRESIDENT/MY MELODY 4TH & B'WAY BWAY-431/ISLAND	ERIC B. FEATURING RAKIM
43	32	29	8	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
44	48	—	2	TO BE A LOVER (REMIX) CHRYSALIS 4V9-43025	◆ BILLY IDOL
45	39	34	7	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
46	30	26	12	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
47	<b>NEW</b>	1	1	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
48	20	11	22	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
49	41	—	2	TASTY LOVE CAPITOL V-15254	◆ FREDDIE JACKSON
50	43	47	3	CRACK KILLED APPLEJACK GORDY 4568GG/MOTOWN	GENERAL KANE
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week. <ol style="list-style-type: none"> <li>VICTORY (REMIX) KOOL &amp; THE GANG MERCURY</li> <li>SEXY (REMIX) KLYMAXX CONSTELLATION</li> <li>SAVE ME (REMIX) LADY PEACHENA COTILLION</li> <li>EVERY LOVER'S SIGN (REMIX) THE LOVER SPEAKS A&amp;M</li> <li>TIGHT FIT (REMIX) CHAKA KHAN WARNER BROS.</li> <li>HEAVEN (REMIX)/BELA LUGOSI'S DEAD UNTIL DECEMBER 415/COLUMBIA</li> <li>MISUNDERSTANDING JAMES (D TRAIN) WILLIAMS COLUMBIA</li> <li>NOTORIOUS (REMIX) DURAN DURAN CAPITOL</li> </ol>				

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

# dance TRAX



by Brian Chin

IN POSSIBLY the most hurried Dance Trax yet, we'll make our first dent into the mountain of new records that had filled three large drawers upon our return from nearly a month away. If anything, it creates an object lesson in the incredible breadth of pop now classified as dance music. **General Public's** "Too Much Or Nothing" (I.R.S./MCA) is already a rock club breaker; it's a

real funk number, even more in the pocket rhythmically than "C'Mon Every Beatbox," which has become a confirmed hit for Big Audio Dynamite during the last couple of weeks.

The inevitably numerous house releases are highlighted by "Amour Puerto Riqueño (Puerto Rican Lover)" by **Raz** (not to be confused with Raze) on Underground, reportedly

the biggest sales mover in Chicago at the moment; it's particularly suited to the market because of its obvious Latino leanings, crossing Latin rap, hustle-beat disco, and the raw house energy, as did the recent "Electric Baile." The flip, "Baile," is an even more radical fusion of new wave disco and Latin.

**Exposé's** "Come Go With Me" (Arista), out of Miami, is another strong Latin-disco hip-hop number from a group that has already broken significantly: This one has a pronounced Madonna sound, which shouldn't hurt... **Exposé producer Lewis Martinee** is also the force behind the **Voice In Fashion's** "Only In The Night" (HR/Pantera), which was the top-selling 12-inch in Miami at the time of our recent visit: It's at once rock, Latin, hip-hop, and pop.

In the more traditional New York groove: **Affinity's** "Pick Me Up (Rock Me Non-Stop)" (Pow Wow) is electronic soul, speedier in tempo than usual, with edits by New York DJs **Louie Vega** and **Gail King**... **Stimulation's** "Shattered" (Infuture) features some rather inexact vocals, like a street Bananarama, but sports a very good keyboard production, played by **Boyd Jarvis**, which really takes off in the instrumental versions... **Original Concept's** "Bite'n My Stylee" (Def Jam/Columbia) pays tribute to Jamaican toasting styles that have been influencing latter-day raps (though it's basically an oversimplification to say that it was the source of American rap itself). "Pump That Base," on the flip, is more effortless B-beat.

Some big pop names: **Stacey Q's** eclectic but mainly pop "We Connect" (Atlantic), remixed from an extremely strong album, changes the disco, with a guitar solo and a floating bridge section... **Kool & the Gang's** "Victory" (Mercury) just seems the most comfortable sound in the world, combining easy-going rhythms and **James Taylor's** skillful vocals.

**Jenny Burton's** "Do You Want It Bad Enough" (Atlantic) is equally good mainstream radio r&b, co-produced by **Preston** and **Alan Glass**; mixed by **John Luongo** and **Merlin**

**Bobb**... The **Pointer Sisters'** "Goldmine" (RCA) is a relatively laid-back Tina-style cut, with **Shep Pettibone** remix and edit by **Albert Cabrera**, best in its last, looser stretch... **Grace Jones'** "I'm Not Perfect (But I'm Perfect For You)" (Manhattan) is all but trademarked by **Nile Rodgers'** production; it takes some time getting started.

**REMIXES:** **Janet Jackson's** "Control" (A&M) is thoroughly re-elaborated at either end and will certainly notch up another top 10 hit for her... **J.M. Silk's** "Love Can't Turn Around" (RCA) is available promotionally in a symphonic/jazzy/percussive "House In E-Flat Minor" instrumental mix, with lots of surprises; very worthwhile, especially if you thought the first mix was too restrained.

**BRIEFLY:** (Really briefly!) **Vesta Williams'** "Once Bitten, Twice Shy" (A&M) is an engaging, midtempo debut from a name we've seen in backup liner credits... **Private Sector's** "Finder's Keepers" (Sea Bright) is pop disco with style... **Jeff Young's** "In The Life" (Jump Street) is a good vocal-led track for radio... **Yarbrough & Peoples'** "Don't Stop The Feeling" (Total Experience) goes to the well again for a sound they arguably originated; co-producer **Lonnie Simmons** mixed and Los Angeles DJ **Michael Moore** edited.

**NOTES:** Some of the records noted here in the past are becoming more generally available: **Sharon Dee Clarke's** "Dance Your Way Out Of The Door" has already been released here on Achievement; "On The House" by **Midnight Sunrise** has been picked up by Warner Bros; and **Mel & Kim's** "Showing Out (Get Fresh For The Weekend)" has gone to Atlantic. **Courtney Pine's** classy jazz ballad "Children Of The Ghetto," a personal fave of ours, will be released by Island; the label will also release the **Chris Paul** remake of **Lonnie Liston Smith's** "Expansions," which was in on import last summer.

Lastly, on **Aretha Franklin's** Arista album: Don't delay giving a listen to "Jimmy Lee," a powerful contemporary track, and to her own production of "He'll Come Along," a fabulous revival of the Ashford & Simpson Motown-era production style.

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Let Your Body—Raze  
Emerald Lady—Don Diego  
Love In Siberia—Laban  
Slay—Jan Darby  
Jungle—Tandi  
Everybody Do It—House Rockers  
If You Only Knew—Chip E  
The Path—Fingers Inc.  
Oh La La—Princess Day  
Shattered—Stimulation  
The Calling—Ken Heaven  
One Of Those Days—Jazzy J  
Beat Of The Drum—Wired  
Mind Games—Culture Vibe  
Breathless—Gina Desire  
Let's Have Some Fun—Merge  
Whisper To A Scream  
(Rmx)—Bobby O

People Say (Remix)—Herreys  
South Bronx—Scott La Rock  
Lonely Too Long—Banana Rep.  
Love Attack—Tony Caso  
Time Keeps Movin' On—Calvin  
Starting Over—Cyndi Cee  
Don't Pretend—Tapps  
Back To You—Crystal & Pink  
Fire—Linda  
Sally Boy—Scott Yahney  
Movement—Movement  
Time After Time—Paul Parker

#### EUROPEAN 12'S

I'm A Winner—Kinky go  
Electric Salsa—Off  
Wanna Hear—Bad Boys Blue  
Love At First—Joe Yellow  
Fire On The Moon—Aleph  
Moonlight Affair—C. Turner

Magc—Gino Soccio  
Sandra (LP)  
Italo Double (LP) ZYX  
What Have You Got—Astaire  
Love Hangover—Tracy Ackerman  
Deliverance—People Like Us  
Give Me Your Love—Sisley Ferre  
Catch The Fox—Den Harrow  
Eye Contact—Linda Lusardi

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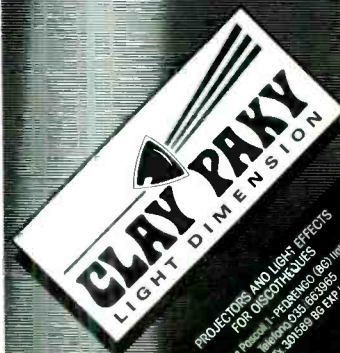


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**Marshall Plan.** RCA vice president of black promotion Basil Marshall, at the center of his label's efforts in the black music market, is surrounded at a party by some of RCA's other key players, including, from left, black a&r director Tony Wells, RCA signee Glenn Jones, RCA signee Genobia Jeter, and RCA promotion vice president Eddie Mascolo.

## Duke Covers All Bases As Artist, Producer Work With Many Acts Requires Diverse Talents

BY STEVEN IVORY

LOS ANGELES There may be others with higher profiles, but George Duke is without question one of the busiest artist/producers in the music business. As a producer, he participated in charted albums by Howard Hewett, Jeffrey Osborne, and Miles Davis and also contributed to a gospel release by Philip Bailey. Duke also produced tracks on the upcoming albums of saxophonist George Howard for MCA and Brazilian jazz star Tania Maria for Manhattan and is supervising a live Anita Baker release, recorded at the Montreux Jazz Festival. He has also cut a Christmas single for Gladys Knight & the Pips for MCA. It is titled

"When You Love Someone (It's Christmas Every Day)" and was written by, of all people, the comedian Redd Foxx.

In addition, Duke is doing work with three television stars: Cybill

**'There's nothing like just going into the studio for yourself'**

Shepherd of "Moonlighting" for MCA, Philip Michael Thomas of "Miami Vice" for Atlantic, and Troy Beyer of "Dynasty," whom he is trying to hook up with a label.

Meanwhile, Duke is working as an artist on a jazz album and a classical album, both produced entirely on Synclavier for Elektra's Nonesuch subsidiary. The new single, "My Good Friend," from his self-titled second Elektra album, features the voices of Osborne, Deniece Williams, and Stephanie Mills.

Is Duke an artist or producer? "I'm both," says Duke. "I sell more records as a producer, but I'm determined to do both. I enjoy working with many different acts, but there's nothing like just going into the studio for yourself without the restrictions of a concept or image." Duke says he gets particular satisfaction out of producing progressive projects, such as the Baker album. It was Atlantic's Neshui Ertegun who suggested that Baker record this jazz album to give a sense of history and depth to her career, "since her voice already suggests that," says Duke. "With Al Jarreau's band we recorded things like 'Midnight Sun,' 'You've Changed'—Billie Holiday

stuff. The album will be released maybe two albums from now and probably be released in Europe first."

Regarding his contribution to "Backyard Ritual," the track he produced on the Davis "Tutu" album, Duke says, "I'm real proud of that. People talk about the hard time they have in working with Miles, but I have no problems with him. I did the track, turned it over to producer Tommy LiPuma, and they took it from there. I'm convinced Miles is back for good." Regarding the Shepherd production, Duke says, "I asked [MCA Records president Irving Azoff] if she could sing and he said, 'Just go over to the set, meet her, and then go from there.' She's a real nice lady, very down-to-earth. She wants to do r&b—said she sees Aretha when thinking about her voice. Howard Hewett and I are writing some songs for her; I think we'll end up with some danceable pop-r&b things." Duke will produce three tracks for the album under the direction of executive producer Richard Rudolph. As for the Thomas project, Duke says, "He's not a bad singer, he just needs some strong tracks behind him."

Duke partially credits his constant work schedule to Le Gonks, the recording studio installed at his Hollywood home 10 years ago. "I can record inexpensively here, and I don't rent it out. I let Yellow-jackets record some things here, but basically, it's just me. I have an engineer on salary, and I can just leave my keyboards up and out anytime I want. That makes it easy to handle the influx of projects." Duke is nearing his goal of having his own label. "I know it's a lot of hard work, but I'm working toward some kind of pressing and distribution deal. I'd like to over-

(Continued on page 86)

## THE RHYTHM & THE BLUES

by Nelson George



REISSUES ARE GREAT FOR music historians, old fans, music publishers, and the bottom line of record labels. But are they always beneficial to the original artists? It is a question raised by a letter David Lopatin, a Los Angeles-based publicist, recently sent to Billboard. Lopatin has worked with a variety of black artists, including the late Esther Phillips in the years immediately preceding her death.

Lopatin writes, "Atlantic Records is to be complimented on the magnificent double album they recently released on Esther Phillips, titled 'Set Me Free.' All aspects of the audio production, album art work, and biographical liner notes were exceptional, but once again we see a classic example of waiting until the artist dies before their recorded work is released to the public. Having been extremely

close with Esther during the last few years of her life, I must state that all the people who claimed to have loved her so much (after she died) were nowhere to be found during those last two troubled years.

"Had Atlantic Records released this album while she was alive, perhaps Esther could have profited from some royalties and managed to save her house, furs, and other personal items that she had to give up just to stay alive. Granted, she was no angel when it came to having a good time, but an incredible album like 'Set Me Free' could have provided Esther with the badly needed inspiration to pull herself up from the depths of despair and truly realize that her fans loved her, would buy her records and pay top dollar to see her in concert.

"The record industry needs to begin releasing classic music while the artists are still alive, especially those that are not in the public eye or older in years. I miss Esther a great deal, and the new Atlantic album makes it seem that she is here again, singing four sides of exceptional material. Perhaps some of the money that Atlantic makes off the sale of the album can be used to set up a jazz scholarship in her name at a major university. How about it, Mr. Ertegun?"

**SHORT STUFF:** Disco diva Fonda Rae and ex-GQ guitarist/vocalist Rahiem LeBlanc have been signed to Fila Records by owners Bill Cherry and Henri Phipps. Fila Records is located at 1755 York Ave. in New York... Doug E. Fresh's "Lovin' Every Minute"

on Reality Records is a little too close to the masterful "All The Way To Heaven" for comfort, but still, be on the lookout for his upcoming album. With his on-stage charisma and beat-box versatility, Fresh could be the next big rap star... Black musician/businessman James Cannings has a single, "As Time Goes By We Remember Ourselves," on his J.C. Records. It was co-produced by Tyrone Downie of Bob Marley & the Wailers and was recorded at black-owned Bronese Recording in St. Maarten. J.C. Records can be reached at Suite 6, 22 E. 31st St., New York, N.Y. 10016... "Urban Music Magazine," a syndicated radio show produced by Syndicate It of Los Angeles and hosted by Frankie Crocker, will profile Luther Vandross the weekend of Nov. 22-23. The hourlong show is carried in 80 markets in the U.S. and the Caribbe-

an. Vandross just completed taping his part in an HBO special on pop-gospel. He'll be seen performing Sam Cooke's "A Change Is Gonna Come" and, with Jennifer Holliday and Paul Simon, "Bridge Over Troubled Water"... O'Bryan's new Capitol single, "Tenderoni," was produced by the team of Jerry Knight & Aaron Zigman. His new album, "Surrender," is due soon. His manager, Don Cornelius, and Capitol a&r man Wayne Edwards served as executive producers... New Edition's about-to-be-released MCA album of oldies, "Under The Blue Moon," includes updates of "Duke Of Earl," "Blue Moon," "Tears On My Pillow," and the hit "Earth Angel." Little Anthony of the Imperials, who originally had a hit with the song, contributes backing vocals on "Pillow"... Tashan Rashad, a performer who models himself after another Howard Univ. grad, Donny Hathaway, makes his debut on Def Jam/Columbia with "Chasin' A Dream"... The Boogie Boys are back with a new 12-inch, "Share My World," from their "Survival Of The Freshest" album on Capitol. They'll be on tour with Cameo and Jesse Johnson starting at Thanksgiving time... Another package worth watching for is Freddie Jackson, Levert, and Meli'sa Morgan, on the road now... James Anthony Carmichael is best known for his stellar work with the Commodores and now Lionel Richie. But some of his most inspired production/arranging ideas were used in service of Atlantic Starr. The proof can be found on "Secret Lov-

(Continued on page 86)

### Can reissues be used more effectively?

FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

97 REPORTERS				NEW	TOTAL
				ADDS	ON
LUTHER VANDROSS	STOP TO LOVE	EPIC		37	74
THE POINTER SISTERS	GOLDMINE	RCA		33	61
JAMES (D TRAIN) WILLIAMS	MISUNDERSTANDING	COLUMBIA		24	48
EL DEBARGE	SOMEONE	GORDY		18	54
JANET JACKSON	CONTROL	A&M		18	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

125 REPORTERS				NUMBER REPORTING	
KOOL & THE GANG	VICTORY	MERCURY		27	
KRYSTOL	PRECIOUS	PRECIOUS	EPIC	25	
VESTA WILLIAMS	ONCE BITTEN TWICE SHY	A&M		21	
BOBBY BROWN	GIRLFRIEND	MCA		21	
JANET JACKSON	CONTROL	A&M		21	

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# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	2
2	3	TASTY LOVE	FREDDIE JACKSON	1
3	6	HUMAN	THE HUMAN LEAGUE	3
4	1	SHAKE YOU DOWN	GREGORY ABBOTT	4
5	4	WORD UP	CAMEO	11
6	10	NAIL IT TO THE WALL	STACY LATTISAW	5
7	8	JEALOUSY	CLUB NOUVEAU	13
8	15	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	7
9	18	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	9
10	14	LOVE WILL CONQUER ALL	LIONEL RICHIE	6
11	12	CRACK KILLED APPLEJACK	GENERAL KANE	14
12	13	JUMPIN' JACK FLASH	ARETHA FRANKLIN	20
13	5	I'M FOR REAL	HOWARD HEWETT	19
14	21	DON'T THINK ABOUT IT	ONE WAY	8
15	7	TYPICAL MALE	TINA TURNER	21
16	9	LADY SOUL	THE TEMPTATIONS	25
17	16	OLD FRIEND	PHYLLIS HYMAN	17
18	23	GOIN' TO THE BANK	COMMODORES	10
19	24	LOVE YOU DOWN	READY FOR THE WORLD	12
20	11	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	32
21	28	TALK TO ME	CHICO DEBARGE	15
22	26	I'M CHILLIN'	KURTIS BLOW	24
23	32	KISS AWAY THE PAIN	PATTI LABELLE	16
24	—	YOU BE ILLIN'	RUN-D.M.C.	27
25	17	JODY	JERMAINE STEWART	42
26	33	GRAVITY	JAMES BROWN	26
27	—	CAUGHT UP IN THE RAPTURE	ANITA BAKER	18
28	25	FLAME OF LOVE	JEAN CARNE	23
29	22	THE RAIN	ORAN "JUICE" JONES	46
30	—	LET'S GO OUT TONIGHT	LEVERT	22
31	36	ROOM WITH A VIEW	JEFFREY OSBORNE	35
32	19	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	43
33	20	WHEN I THINK OF YOU	JANET JACKSON	55
34	—	IKE'S RAP/HEY GIRL	ISAAC HAYES	30
35	29	THE MIDAS TOUCH	MIDNIGHT STAR	56
36	40	ERIC B. IS PRESIDENT	ERIC B. FEATURING RAKIM	48
37	34	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	74
38	39	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36
39	—	UNFAITHFUL SO MUCH	FULL FORCE	28
40	—	LOVE IS FOREVER	BILLY OCEAN	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	TASTY LOVE	FREDDIE JACKSON	1
2	7	LOVE WILL CONQUER ALL	LIONEL RICHIE	6
3	6	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	7
4	5	NAIL IT TO THE WALL	STACY LATTISAW	5
5	8	DON'T THINK ABOUT IT	ONE WAY	8
6	4	HUMAN	THE HUMAN LEAGUE	3
7	11	GOIN' TO THE BANK	COMMODORES	10
8	13	LOVE YOU DOWN	READY FOR THE WORLD	12
9	9	TALK TO ME	CHICO DEBARGE	15
10	1	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	2
11	10	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	9
12	2	SHAKE YOU DOWN	GREGORY ABBOTT	4
13	17	KISS AWAY THE PAIN	PATTI LABELLE	16
14	18	CAUGHT UP IN THE RAPTURE	ANITA BAKER	18
15	26	VICTORY	KOOL & THE GANG	29
16	19	LET'S GO OUT TONIGHT	LEVERT	22
17	25	GIRLFRIEND	BOBBY BROWN	31
18	20	UNFAITHFUL SO MUCH	FULL FORCE	28
19	15	FLAME OF LOVE	JEAN CARNE	23
20	30	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	33
21	28	IKE'S RAP/HEY GIRL	ISAAC HAYES	30
22	29	EVEN WHEN YOU SLEEP	THE S.O.S. BAND	40
23	—	CONTROL	JANET JACKSON	37
24	12	CRACK KILLED APPLEJACK	GENERAL KANE	14
25	34	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	38
26	—	ONCE IN A LIFETIME GROOVE	NEW EDITION	39
27	—	STOP TO LOVE	LUTHER VANDROSS	45
28	24	GRAVITY	JAMES BROWN	26
29	37	LOVE IS FOREVER	BILLY OCEAN	34
30	36	TIGHT FIT	CHAKA KHAN	44
31	33	I'M CHILLIN'	KURTIS BLOW	24
32	14	OLD FRIEND	PHYLLIS HYMAN	17
33	31	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36
34	—	SEXY	KLYMAXX	47
35	38	YOU BE ILLIN'	RUN-D.M.C.	27
36	—	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	52
37	—	COME SHARE MY LOVE	MIKI HOWARD	51
38	—	YOU'RE MY FIRST, MY LAST, MY EVERYTHING	O.C. SMITH	53
39	—	AS WE LAY	SHIRLEY MURDOCK	41
40	23	ROOM WITH A VIEW	JEFFREY OSBORNE	35

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	10
Def Jam (1)	
Def Jam/Columbia (1)	
RCA (5)	9
Jive (2)	
Total Experience (2)	
ATLANTIC (4)	7
Omni (2)	
21 Records (1)	
MCA (6)	7
Constellation (1)	
MOTOWN (3)	7
Gordy (4)	
WARNER BROS.	7
A&M (5)	6
Virgin/A&M (1)	
CAPITOL	6
ELEKTRA (5)	6
Solar (1)	
EPIC (4)	6
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	6
Mercury (3)	
Polydor (2)	
Atlanta Artists (1)	
ARISTA (3)	5
Jive (2)	
MANHATTAN (3)	5
P.I.R. (2)	
MACOLA	2
Catawba (1)	
Tuxedo (1)	
SELECT	2
CRITIQUE	1
FAST FIRE	1
After Five (1)	
ISLAND	1
4th & B'Way/Island (1)	
MALACO	1
POW WOW	1
PROFILE	1
RENDEZVOUS	1
SLEEPING BAG	1
TOMMY BOY	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
89 2 THE LIMIT	(Baby Beck, ASCAP)	
74 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	
98 ALL OF MY LOVE	(Fuss, ASCAP)	
41 AS WE LAY	(Trountman's, BMI/Saja, BMI)	
71 BIG FUN	(Temp Co., BMI)	
32 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
18 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
67 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	
51 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufalo Factory, BMI)	
37 CONTROL	(Flyte Tyme, ASCAP)	
75 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
14 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	
91 CRACKIN' UP	(Fanny Mac, BMI)	
7 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
96 DESIRE	(Likasa, BMI)	
8 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	
73 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	
48 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	
40 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
33 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
23 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
31 GIRLFRIEND	(Kamalar Music/Let's Shine Music/Clinton St. Publishing)	
95 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
10 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
60 GOLDMINE	(Nonpareil, ASCAP/Broozertoones, BMI)	
50 GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM	
90 GOTTA SEE YOU TONIGHT	(Paul Simpson, BMI)	
26 GRAVITY	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
70 GROWING UP	(Zomba, ASCAP)	
43 HEAVEN IN YOUR ARMS	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
9 HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)	
3 HUMAN	(Flyte Tyme, ASCAP)	
93 IF YOU'RE READY (COME GO WITH ME)	(Irving, BMI) CPP/ALM	
30 IKE'S RAP/HEY GIRL	(Super Blue, BMI)	
24 I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)	
19 I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarke, BMI)	
52 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/Deshuffin, ASCAP)	
87 IT'S THE NEW STYLE	(Def Jam, ASCAP)	
13 JEALOUSY	(Jay King IV, BMI)	
42 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
65 JOYRIOE	(Mchoma, BMI)	
20 JUMPIN' JACK FLASH	(Abkco, BMI) CPP	
72 JUST FOR FUN	(ADRA, BMI/Guinea Farm, BMI)	
16 KISS AWAY THE PAIN	(Mercey Kersey, BMI/L'il Mama, BMI)	
85 KISSES IN THE MOONLIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)	
25 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
36 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	
22 LET'S GO OUT TONIGHT	(Trycet, BMI/Fercliff, BMI)	
80 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
2 A LITTLE BIT MORE	(Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP	
99 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP	
34 LOVE IS FOREVER	(Zomba, ASCAP)	
6 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
12 LOVE YOU OWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
100 MAGIC IN THE AIR	(Temp Co., BMI)	
56 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
63 MISUNDERSTANDING	(Hemar, BMI/Blackwood, BMI)	
5 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
66 A NIGHT TO REMEMBER	(Sloopus, BMI/Golden Horizon, BMI) CPP	
78 NO HOW, NO WAY	(A La Mode, ASCAP/WB, ASCAP)	
17 OLD FRIEND	(Bellboy, BMI/De Creed, BMI)	
38 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM	
39 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP	
62 OUTSIDE IN THE RAIN	(Colgems-EMI, ASCAP/Lem-Thom, ASCAP)	
97 (POP POP POP POP) GOES MY MIND	(Trycet, BMI/Fercliff, BMI)	
57 P.O.P. (PURSUITS OF PLEASURE) GENERATION	(Mtume, ASCAP)	
58 PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Aujourd'Hui, BMI)	
86 PROVE ME RIGHT	(Rashida, BMI/Nelana, BMI/Write By The Sea, ASCAP/Yellowbrick Road, ASCAP)	
46 THE RAIN	(Def Jam, ASCAP)	
84 REACTION	(Colgems-EMI, ASCAP)	
35 ROOM WITH A VIEW	(ATV Of Canada Ltd./Mussel Schwartz, BMI)	
79 SERIOUS	(Triage, BMI/Living Disc, BMI)	
47 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP)	
4 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
82 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	
59 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	
49 S.O.S.	(Critique, BMI/EMI, BMI)	
54 SPLIT PERSONALITY	(ADRA, BMI/Kadoc/Mokojumbi, BMI/Willesden, BMI)	
69 STAY	(Little Tanya, BMI/MCA, ASCAP)	
45 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	
64 SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)	
88 SUNSHINE LADY	(Malaco, BMI/Backlog, BMI)	
92 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
15 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)	
1 TASTY LOVE	(Bush Burnin', ASCAP)	
77 TELL ME WHAT I GOTTA DO	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)	
76 THERE'S JUST SOMETHING ABOUT YOU	(Beau Williams, BMI/Ensign, BMI) CPP	
94 THUNDER AND LIGHTNING	(T-Boy, ASCAP/Fly Girl, ASCAP)	
44 TIGHT FIT	(April, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP	
81 TOO MUCH IS NEVER ENOUGH	(Little Ebony Sam, BMI/Spider Daddy, BMI)	
21 TYPICAL MALE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM	
28 UNFAITHFUL SO MUCH	(Forcelful, BMI/Willesden, BMI)	
29 VICTORY	(Delightful, BMI)	
83 WHAT DOES IT TAKE (TO WIN YOUR LOVE)	(Jobete, ASCAP/Stone, BMI) CPP	
55 WHEN I THINK OF YOU	(Flyte Tyme, ASCAP)	
61 WHEN YOU LOVE SOMEONE	(Amazement, BMI)	
68 WHERE DID WE GO WRONG?	(Abkco, BMI/Ashtray, BMI)	
11 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
27 YOU BE ILLIN'	(Protoons, ASCAP/Rush Groove, ASCAP)	
53 YOU'RE MY FIRST, MY LAST, MY EVERYTHING	(Sa-vette, BMI/Six Continents, BMI/Unichappell, BMI)	

### SHEET MUSIC AGENTS

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

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

## DUKE COVERS ALL BASES

(Continued from page 82)

progressive music, which I really see making a big comeback in '87. I wouldn't mind overseeing a line of progressive projects for Elektra if they'd let me."

Nevertheless, there is still another side Duke says he'd like to nurture, that of stage performer. He recently finished an East Coast tour package with singers Bailey and Patti Austin and wants to do more.

**O.B. McClinton, the black country performer, is ill . . . see page 34**



**Anticrack Heads.** Rapper Doug E. Fresh of Reality Records and Robert "Kool" Bell of Kool & the Gang talk backstage at an anticrack concert sponsored by New York's WRKS.

## RHYTHM & BLUES

(Continued from page 82)

ers: The Best Of Atlantic Starr," the self-contained band's last effort for A&M. Songs from the Carmichael-produced 1980 album "Radiant" ("Send For Me," "When Love Calls," "Am I Dreaming"), 1982 album "Brilliance" ("Circles," "Love Me Down"), and 1983 album "Yours Forever" ("Touch A Four Leaf Clover") testify to his talent. Also on the best-of collection are the hits from the "As The Band Turns" album, such as "Silver Shadow," "Freak-A-Ristic," and the crossover ballad "Secret Lovers." Those tracks were cut by David & Wayne Lewis.

FOR WEEK ENDING NOVEMBER 15, 1986

Billboard

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	8	<b>CAMEO</b> ATLANTA ARTISTS 830-265-1/POLYGRAM 4 weeks at No. One	WORD UP
2	3	9	4	<b>LUTHER VANDROSS</b> EPIC 40415	GIVE ME THE REASON
3	2	2	32	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
4	6	6	17	<b>THE TEMPTATIONS</b> GORDY/MOTOWN 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
5	4	4	10	<b>LIONEL RICHIE</b> MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
6	9	11	7	<b>GREGORY ABBOTT</b> COLUMBIA BFC 40437	SHAKE YOU DOWN
7	5	5	23	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
8	8	3	15	<b>ORAN "JUICE" JONES</b> DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
9	7	8	6	<b>TINA TURNER</b> CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
10	11	7	38	<b>JANET JACKSON</b> ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)	CONTROL
11	42	—	2	<b>FREDDIE JACKSON</b> CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
12	10	10	13	<b>LEVERT</b> ATLANTIC 81669-1 (8.98)	BLOODLINE
13	13	12	8	<b>ASHFORD &amp; SIMPSON</b> CAPITOL ST 12469 (9.98)	REAL LOVE
14	12	13	8	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
15	16	16	9	<b>HOWARD HEWETT</b> ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
16	14	14	26	<b>BILLY OCEAN</b> ▲ JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
17	18	22	10	<b>PHYLLIS HYMAN</b> P.I.R. ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
18	15	15	26	<b>WHODINI</b> ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
19	22	27	4	<b>JESSE JOHNSON</b> A&M SP-5122 (8.98)	SHOCKADELICA
20	19	17	10	<b>KENNY G.</b> ARISTA AL8-8427 (8.98) (CD)	DUOTONES
21	17	18	49	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
22	27	44	4	<b>KURTIS BLOW</b> MERCURY/POLYGRAM 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
23	20	29	12	<b>MELBA MOORE</b> CAPITOL ST 12471 (9.98)	A LOT OF LOVE
24	24	32	5	<b>WHISTLE</b> SELECT SEL 21615 (8.98)	WHISTLE
25	25	25	16	<b>UTFO</b> SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
26	21	21	9	<b>GEORGE BENSON</b> WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS . . .
27	23	20	26	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
28	28	24	20	<b>JEFFREY OSBORNE</b> ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
29	26	19	16	<b>JEAN CARNE</b> OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
30	29	23	16	<b>SHIRLEY JONES</b> P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
31	30	26	9	<b>FIVE STAR</b> RCA AFL1-9501 (8.98)	SILK & STEEL
32	33	46	4	<b>LOOSE ENDS</b> MCA 5745 (8.98)	THE ZAGORA
33	32	33	24	<b>MIDNIGHT STAR</b> ● SOLAR/ELEKTRA 60454/ELEKTRA (8.98) (CD)	HEADLINES
34	44	51	5	<b>BOBBY JIMMY &amp; THE CRITTERS</b> MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
35	37	43	5	<b>THE HUMAN LEAGUE</b> VIRGIN/A&M SP 5129/A&M (8.98) (CD)	CRASH
36	43	47	5	<b>STACY LATTISAW</b> MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
37	31	30	5	<b>AL JARREAU</b> WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
38	NEW	▶	1	<b>ARETHA FRANKLIN</b> ARISTA AL-8442 (8.98)	ARETHA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	36	14	<b>FULL FORCE</b> COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
40	47	67	3	<b>CHICO DEBARGE</b> MOTOWN 6214MLA (8.98)	CHICO DEBARGE
41	36	35	73	<b>RENE &amp; ANGELA</b> ● MERCURY/POLYGRAM 824607-1M1/POLYGRAM (CD)	STREET CALLED DESIRE
42	34	28	10	<b>GWEN GUTHRIE</b> MERCURY/POLYGRAM 829-532/POLYGRAM	GOOD TO GO LOVER
43	39	42	19	<b>CLARENCE CARTER</b> ICHIBAN 1003 (8.98)	DR. C.C.
44	38	34	85	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
45	46	31	20	<b>JERMAINE STEWART</b> 10/ARISTA AL8-8395/ARISTA (8.98) (CD)	FRANTIC ROMANTIC
46	48	58	4	<b>JAMES BROWN</b> SCOTTI BROS./EPIC FZ 40380/EPIC	GRAVITY
47	49	39	23	<b>EL DEBARGE</b> ● GORDY/MOTOWN 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
48	51	68	3	<b>PEABO BRYSON</b> ELEKTRA 60484 (8.98)	QUIET STORM
49	40	37	20	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
50	NEW	▶	1	<b>COMMODORES</b> POLYDOR 831-194-1/POLYGRAM	UNITED
51	53	55	6	<b>FATBURGER</b> GOLDEN BOY/OPTIMISM 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
52	41	45	17	<b>PIECES OF A DREAM</b> MANHATTAN ST-53023 (8.98)	JOYRIDE
53	52	40	40	<b>MELI'SA MORGAN</b> CAPITOL ST-12434 (8.98)	DO ME BABY
54	NEW	▶	1	<b>MILLIE JACKSON</b> JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
55	45	41	12	<b>L.A. DREAM TEAM</b> MCA 5779 (8.98)	KINGS OF THE WEST COAST
56	56	57	6	<b>BEAU WILLIAMS</b> CAPITOL ST-12486 (9.98)	NO MORE TEARS
57	57	53	16	<b>BOOGIE BOYS</b> CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
58	50	48	27	<b>THE S.O.S. BAND</b> TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
59	55	49	9	<b>JAMES INGRAM</b> QWEST/WARNER BROS. 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
60	60	50	12	<b>CHAKA KHAN</b> WARNER BROS. 25425 (8.98) (CD)	DESTINY
61	61	66	8	<b>GEORGE DUKE</b> ELEKTRA 960480-1 (8.98)	GEORGE DUKE
62	59	52	8	<b>R.J.'S LATEST ARRIVAL</b> MANHATTAN ST-53037 (9.98)	HOLD ON
63	NEW	▶	1	<b>GENERAL KANE</b> GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL
64	54	54	4	<b>REBBIE JACKSON</b> COLUMBIA BFC 40364	REACTION
65	62	56	9	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 1-25442/WARNER BROS. (8.98) (CD)	TRUE BLUE
66	64	65	47	<b>L.L. COOL J</b> ● COLUMBIA BFC 42039 (CD)	RADIO
67	67	64	5	<b>STACEY Q</b> ATLANTIC 81676 (8.98)	BETTER THAN HEAVEN
68	74	59	9	<b>GLENN JONES</b> RCA AFL1-5807 (8.98)	TAKE IT FROM ME
69	RE-ENTRY			<b>SHIRLEY MURDOCK</b> ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!
70	71	61	10	<b>EARL KLUGH</b> WARNER BROS. 25478 (8.98)	LIFE STORIES
71	58	38	12	<b>THE DAZZ BAND</b> GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
72	NEW	▶	1	<b>JEFF LORBER</b> WARNER BROS. 1-25492 (8.98)	PRIVATE PASSION
73	66	69	11	<b>STEVE WINWOOD</b> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
74	NEW	▶	1	<b>ONE WAY</b> MCA 5823 (8.98)	ONE WAY XI
75	70	74	27	<b>WILLIAM BELL</b> WILBE WIL 3001 (8.98)	PASSION

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for its product.



**BLACK**

**CHART RESEARCH PACKAGES**

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

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Listings include Billboard issue date, title, artist and label of the number one record of each week.

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Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

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The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

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Overseas air mail rates available upon request.

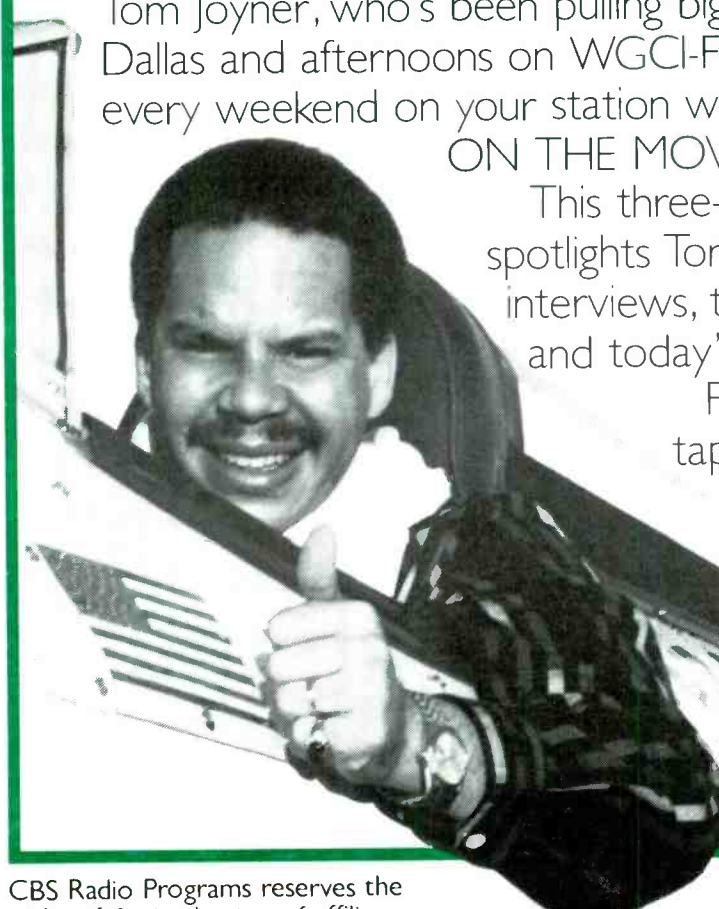
**All sales are final.**

**THAT SUPER-COMMUTER DJ IS**



**— AND HEADED YOUR WAY.**

Tom Joyner, who's been pulling big numbers mornings at KKDA-FM, Dallas and afternoons on WGCI-FM, Chicago, is now ready to explode every weekend on your station with his new national show . . . **ON THE MOVE.**



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For more information and a demo tape, call Bob Leeder in New York at (212) 975-6085 or Steve Epstein in Los Angeles at (213) 460-3547.

**PROGRAMS**

CBS Radio Programs reserves the right of final selection of affiliates.

Produced and Created by Ron Cutler Productions.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

or Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

### PICKS

#### LONE JUSTICE

Shelter  
PRODUCERS: Little Steven, Jimmy Iovine & Lone Justice  
Geffen GHS 24122

Mainstream-oriented sequel to L.A. band's praised debut may tee off early fans of the group's country-inflected rock. Producer-manager Iovine, Stevie Nicks' Svengali, is clearly shaping Justice's potent vocalist Maria McKee in a similar mold. Still, strong tracks (rocking "I Found Love" stands out) will broaden band's audience.

#### DAVID BYRNE

Sounds From True Stories  
PRODUCER: David Byrne  
Sire 25515-1

Incidental music from Talking Heads leader's movie ranges through a variety of styles, from Tex-Mex border music and lounge jazz to string and woodwind quartets. Collaborators include Meredith Monk, the Kronos Quartet, Texas art-rockers Terry Allen, and Heads members. Off-the-wall album will benefit from success of the film and the Heads' top 20 "True Stories" album.

#### VARIOUS ARTISTS

Miami Vice II  
PRODUCERS: Various  
MCA 6192

Follow-up to the vastly successful television soundtrack album features Andy Taylor, Phil Collins, Roxy Music, Jackson Browne, Patti LaBelle, and Jan Hammer.

### RECOMMENDED

#### FALCO

Emotional  
PRODUCERS: Rob Bolland & Ferdi Bolland  
Sire 25521-1

First album since the German popster's label hop from A&M finds Falco taking himself a bit too seriously. No "Rock Me Amadeus" here, and without novelty appeal, this one's dead in the water.

#### ZEBRA

3.V  
PRODUCERS: Randy Jackson, Zebra  
Atlantic 7 81692-1

Lightweight rock outfit unveils a diverse collection of cuts out of the Survivor/Loverboy mold. Distinctive vocals front this well-produced project, which should be a welcome addition to album rock radio. Best tracks: "Time," "Can't Live Without," and "About To Make The Time."

#### KRAFTWERK

Electric Cafe  
PRODUCERS: Kraftwerk  
Warner Bros. 25525-1

Latest from pioneer mechanopop group may be music to a factory worker's ears, but monotonous minimalist electronic grooves will probably madden programmers and listeners alike.

#### TANIA MARIA

The Lady From Brazil  
PRODUCER: George Duke  
Manhattan/EMI ST53045

Brazilian pianist/vocalist continues to meld pop, jazz, and samba for her own amalgam of commercial exotica. Results are light and breezy.

#### RON LEVY'S WILD KINGDOM

PRODUCERS: Hammond Scott & Ron Levy  
Black Top BT-1023

Keyboardist for Roomful Of Blues brings several of his bandmates together with three-fourths of the Fabulous Thunderbirds for one of the most enjoyable blues sessions in recent memory. Independent New Orleans-based label is widely available through regional distributors.

#### WALTER "WOLFMAN" WASHINGTON

Wolf Tracks  
PRODUCER: Scott Billington  
Rounder 2048

Latest addition to Rounder's growing New Orleans Modern Masters series introduces the rest of the world to guitarist Washington, a Crescent City regular whose credits include backing Lee Dorsey and Johnny Adams. Album is r&b-oriented but with a definite blues flavor.

#### CHRIS EATON

Vision  
PRODUCERS: Brown Bannister & Jack Joseph Puig  
Reunion/A&M WR-8349

Soft rocker and songwriter Eaton crafts his tunes for adult contemporary with pleasant if faceless results.

## BLACK

### PICKS

#### CRUSADERS

The Good And Bad Times  
PRODUCERS: Joe Sample & Wilton Felder  
MCA 5781

Veteran outfit, now stripped down to just keyboardist Joe Sample and saxophonist Wilton Felder, has been out of circulation for some time. But "The Good And Bad Times," with its guest vocal shot by Nancy Wilson on "The Way It Goes," gives every indication of returning the group to the commercial zenith it achieved with "Street Life."

#### ATLANTIC STARR

Secret Lovers...The Best Of Atlantic Starr  
PRODUCERS: James Anthony Carmichael, David and Wayne Lewis  
A&M SP-5141

Hits package runs the gamut from "When Love Calls" to "Freak-A-Ristic," offering a fine sampling of this outstanding group's work.

### RECOMMENDED

#### JENNY BURTON

Souvenirs  
PRODUCERS: Various  
Atlantic 81690

Club singer tries a little of everything, from dance

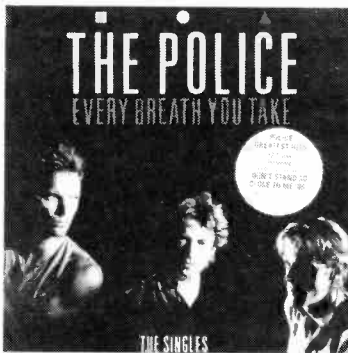
## SPOTLIGHTS



#### ELTON JOHN

Leather Jackets  
PRODUCER: Gus Dudgeon  
Geffen GHS 24114

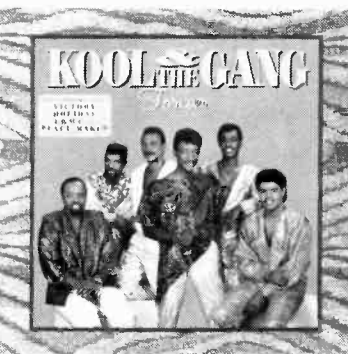
John's product usually arrives ready for platinum plating, and "Jackets" probably won't be an exception. There's a nice mix of sprightly rockers and ballads here, with John and Bernie Taupin giving the best in their familiar style. Title cut, up-tempo "Heartache All Over the World," and ballads "Gypsy Heart" and "Slow Rivers" sound chart-ready. If this proves to be John's Geffen swan song, label will bid adieu smiling all the way to the bank.



#### THE POLICE

Every Breath You Take: The Singles  
PRODUCERS: Nigel Gray, Hugh Padgham & the Police  
A&M SP-3902

Greatest-hits package offers an even dozen of the trio's best-known songs. The compendium is a fine, telescopic view of the band's commercial high points, from "Roxanne" to "Wrapped Around Your Finger" and "Every Breath You Take." Additional selling point is a newly recorded version of "Don't Stand So Close To Me," released as the album's single. A strong contender for Christmas gift givers.



#### KOOL & THE GANG

Forever  
PRODUCERS: Khalis Bayan, I.B.M.C., Kool & the Gang

The reigning champs of pop crossover return in time for Christmas. Lead single, "Victory," is already garnering strong airplay in black, pop, and adult formats, and there appears to be plenty of depth for follow-ups via "Peace Maker," "Holiday," and "I.B.M.C." A safe bet to extend the band's string of hits.

("Anticipation") to Minneapolis funk ("Love Me Mechanically") to pop ("Do You Want It Bad Enough"). Despite diversity of styles, results are uniformly strong, and black airplay looks good.

#### CURTIS HAIRSTON

PRODUCERS: Greg Radford & Kae Williams  
Atlantic 81693

Strong vocalist works out on mostly undistinguished material. However, "(You're My) Shining Star" and "All We Have Is Love" could prove enough to break the album.

## COUNTRY

### RECOMMENDED

#### THE OSBORNE BROTHERS

Once More With The Osborne Brothers  
PRODUCERS: The Osborne Brothers  
Sugar Hill SH-3754

This is a newly recorded collection of many of the Osborne Brothers favorites, including "Once More," "The Cuckoo Bird," "Bluegrass Express," and such bluegrass standards as "Blue Moon Of Kentucky," "Each Season Changes You," and "Listening To The Rain." Energetic and ingratiating.

#### VARIOUS ARTISTS

Trade Secrets, Volume I  
PRODUCERS: Various  
Smash 830 408-1-M-1

A real musical sampler—ranging from hard country to rockabilly to polka. The album showcases the talents of Georgia Brown, Chas & Dave, Hilka Maria Cornelius, Steve Alaimo, Eddie Blazonczyk, Bonnie Gallie, Frankie Staton, and the D.J. Fontana Band.

#### JEFF STEVENS & THE BULLETS

Bolt Out Of The Blue  
PRODUCERS: Nelson Larkin  
Atlantic America 90556-1

This new group from West Virginia follows the same rock-embedded country road that has been so successful for Sawyer Brown, Restless Heart, and Southern Pacific. Happily for country fans, the instrumentation, as rocking as it is, takes a back seat to the strong vocals.

## JAZZ

### RECOMMENDED

#### WORLD SAXOPHONE QUARTET

Plays Duke Ellington  
PRODUCER: Robert Hurwitz  
Nonesuch 9 79137-1 F

Reed foursome's astonishing U.S. label debut simultaneously probes the Ellington-Billy Strayhorn catalog for fresh ideas and illuminates orchestral roots of the group's radical saxes-only format. Brilliant and essential.

#### ORNETTE COLEMAN & PRIME TIME

Opening The Caravan Of Dreams  
PRODUCER: Kathelin Hoffman  
Caravan of Dreams Productions CDP85001

The saxophone innovator and his band, a doubled guitar-bass-drum unit, tear into harmolodic funk with a dissonant vengeance in live set recorded at Fort Worth's performing arts complex. Contact: 312 Houston St., Fort Worth, Texas 76102.

#### COLEMAN HAWKINS

Body And Soul  
REISSUE PRODUCER: Bob Porter  
Bluebird 5658-1-RB

Superb collection of 1939-1956 sides by the father of the jazz tenor sax. The title track, Hawk's signature tune, is only the best known of a brace of masterpieces collated here.

## NEW AND NOTEWORTHY

#### JENNIFER WARNES

Famous Blue Raincoat  
PRODUCERS: Roscoe C. Beck & Jennifer Warnes  
Cypress/PolyGram S61 111

Outstanding pop vocalist with roots in the folk scene gives this new label a notable debut. Warnes, whose chart success has largely been predicated on soundtrack material, takes an unexpected turn with this album of songs by Leonard Cohen. Arrangements are sensitive and intelligent, and Warnes proves herself to be one of the finest singers on the pop scene.

#### SONNY ROLLINS

The Quartet Featuring Jim Hall  
REISSUE PRODUCER: Ed Michel  
Bluebird 5634-1-RB

Rollins' raw-voiced tenor and Hall's muted guitar gel beautifully on this anthology of great sides from the early '60s albums "The Bridge," "What's New?" and "The Standard Sonny Rollins."

#### CHARLES MINGUS

New Tijuana Moods  
PRODUCER: Bob Rolontz  
Bluebird 5635-1-RB

Mingus' jazz exploration of Latin sounds, the bassist's favorite of his own albums, gets a welcome reissue with a second album's worth of longer alternate takes.

## GOSPEL

### PICKS

#### DeGARMO & KEY

Street Light  
PRODUCERS: DeGarmo & Key, John Hampton  
Power Discs PWR01087

There's an obvious Bruce Springsteen influence in some of the lyrics here, while the music continues to keep a rock edge and remain palatable for radio. DeGarmo & Key have become one of the major acts in Christian music through great records and great shows. There are no signs in this release of them slowing down.

#### BILLY SPRAGUE

Serious Fun  
PRODUCER: Reed Arvin  
Reunion 7 01-001512-0

Sprague has all the tools to strike large—a hot label, plenty of talent, and a new album with good songs on the cutting edge of rock. There's plenty of energy in the tracks and a unique, catchy album cover. Perfect for contemporary Christian radio.

## CLASSICAL

### RECOMMENDED

#### SHOSTAKOVICH: SYMPHONY NO. 5

Saint Louis Symphony, Slatkin  
RCA 5608-RC

Slatkin draws superb playing from his crack orchestra. Climaxes build inevitably, and the wide dynamic range tests the limits of home playback. An impressive sonic and interpretive achievement.

#### JANACEK: GLAGOLITIC MASS

Soloists, Czech Philharmonic, Mackerras  
Supraphon C37-7448 (Denon)

This Slavonic treatment of the mass is no stranger to disk, but here receives its first CD exposure. The expert chorus and orchestra, with Janacek specialist Mackerras at the helm, guarantee and here deliver a strong performance that will delight connoisseurs.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**"AMANDA"** BY BOSTON (MCA) is still gaining points—although not as many as in previous weeks—and holds on solidly to the No. 1 spot. "Human" by the **Human League** (A&M) and "True Blue" by **Madonna** (Sire) are closing in on the champ, with Human League ahead of Madonna—especially in sales—and more likely to supplant Boston.

**THE FOUR-PLACE CHART** jump for the **Bangles'** "Walk Like An Egyptian" (Columbia), from 25 to 21, is deceptively small. It is gaining both sales and airplay points so quickly that it is a double winner this week: Power Pick/Sales and Airplay. (If it had moved to No. 20 or higher, it would not have been eligible for the Power Picks.) Only two records have previously scored the double Power Pick, and both hit No. 1!

**ONE OF THE MOST** positive developments this year in pop music has been the re-emergence of indie labels, with six indies charting product on the Hot 100. This week, Profile's **Run-D.M.C.** has "You Be Illin'" at No. 54, with big moves at WAVA Washington, D.C. (29-19), KZZP Phoenix, Ariz. (23-14), and KZOU Little Rock, Ark. (15-7). Critique Records has "Love In Siberia" by Danish group **Laban** moving from 94 to 88. Rhino Records makes a big move, from 96 to 80, with **Billy Vera & the Beaters'** 4-year-old record "At This Moment." The record is No. 1 at KMAI Honolulu, where PD **Jay Stone** says, "It really struck me" after several plays on TV's "Family Ties." "We were the very first station to play it. It's huge in sales, and it has been the No. 1 phone record and still is with adults."

**SPOTLIGHT ON NEW ARTISTS:** "Touch Me (I Want Your Body)" by **Samantha Fox** (Jive) jumps from 80 to 68 nationally, with early sales and good radio adds, including KKBQ Houston. **Robbie Nevil's** "C'est La Vie" (Manhattan) enters the top 40 this week; it's already top 10 at WNNK Harrisburg, Pa. "Welcome To The Boomtown" by **David + David** (A&M) also hits the top 40. It's top 15 in Atlanta; Toledo, Ohio; Cleveland; and Chicago. "For Tonight" by **Nancy Martinez** (Atlantic) regains its bullet at No. 60 with adds at Z-100 New York and WXKS Boston and strong upward moves, including KMEL San Francisco (4-2), KEZB El Paso, Texas (6-5), and WPOW Miami (2-1).

**QUICK CUTS:** As the holiday season approaches, the pace of new releases quickens. As a result, 21 new singles have entered the Hot 100 in the last two weeks. This week's nine debuts are led by **Billy Joel's** "This Is The Time" (Columbia), coming in at No. 78 with about 20% of the pop panel adding the record. . . . "Midas Touch" by **Midnight Star** (Solar) continues to move up the chart steadily, from 46 to 42 this week. Although it did not gain enough points for a bullet, it is a major hit in markets where it is being played: KLUC Las Vegas, Nev., moves it 23-16; WCZY Detroit, 10-9; KGGI Riverside, Calif., 11-9; and it is at No. 5 at KSFM Sacramento, Calif., . . . The **Temptations'** "Lady Soul" (Gordy) loses its bullet at No. 47, but the record is top 10 in five markets.

FOR WEEK ENDING NOVEMBER 15, 1986

## Billboard® HOT 100 SINGLES ACTION

### RADIO MOST ADDED

222 REPORTERS

	NEW ADDS	TOTAL ON
JANET JACKSON CONTROL A&M	44	150
BILLY JOEL THIS IS THE TIME COLUMBIA	44	44
GLASS TIGER SOMEDAY MANHATTAN	35	129
BOB SEGER & THE SILVER BULLET BAND MIAMI CAPITOL	34	34
GENESIS LAND OF CONFUSION ATLANTIC	32	177

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 radio 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

172 REPORTERS

	NUMBER REPORTING
KANSAS ALL I WANTED MCA	28
GENESIS LAND OF CONFUSION ATLANTIC	26
DURAN DURAN NOTORIOUS CAPITOL	23
THE POLICE DON'T STAND SO CLOSE TO ME '86 A&M	21
KOOL & THE GANG VICTORY MERCURY	19

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# LISTEN UP!

"I hear a heart beat  
It's ringing out across the universe"



## "THIS IS THE WORLD CALLING"

7-89341 and the 12" PR 967

the first single from the forthcoming solo LP by

# BOB GELDOLF

A Product of Doom  
Produced by the Brothers of Doom  
with special thanks to Jimmy Iovine

Already on:

WMMS	WPST	WYDD	WILK
WSTW	WPFM	WQID	KISR
	KSEL	WGRD	



On Atlantic Records, Cassettes and Compact Discs.

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# Panel Predicts Home Video Growth

## High Prices, Piracy Will Be Obstacles

BY STEVE DUPLER

**NEW YORK** An entertainment business symposium sponsored here by accounting firm Arthur Young found retailers, manufacturers, and financial analysts bullish on home video's future. But participants in the Oct. 29 panel—which featured two retailers, a major producer, and a representative of the Motion Picture Assn. of America (MPAA)—also enumerated the obstacles the industry must face in order for it to continue the phenomenal growth pattern it has thus far exhibited.

Fred Atchity, chairman of Stars To Go Inc.—a public company that provides turnkey video centers to convenience stores and is the largest home video operation in the U.S.—made optimistic projections as to the industry's future growth.

Twenty-eight million VCRs, representing a household penetration factor of 30%, have already been sold in the U.S., said Atchity. By the end of this year, that figure is expected to rise to 47% and is predicted to jump to 70%-80% by 1988-1989, he said.

Further, said Atchity, the home video industry should, by the end of this year, break the \$5 billion revenue mark, finally surpassing theatrical films in total revenues.

According to Atchity, the indus-

try's future depends mainly on rental, not sell-through, and most of the business will come through neighborhood convenience stores and "super-video-stores." This development, he said, will occur at the expense of both chain and mom-and-pop video specialty outlets.

### 'There's enough business out there for all of us'

Between 1984 and 1985, the convenience store share of the video rental market grew from 5% to 11%, according to Atchity. He predicted the share will jump to 20% by the end of 1986.

Said Atchity: "Convenience stores are open 24 hours a day, seven days a week. They have neighborhood locations, heavy consumer traffic, and with their fast turnaround, they are primarily selling the most valuable consumer commodity—time."

Barrie Bergman, president and CEO of Record Bar, the North Carolina-based 127-store music and video retail chain, did not dispute Atchity's depiction of the rising role of the convenience store. But, he said, "A lot of people have pre-

dicted a mass shake-out of mom-and-pops. It simply hasn't happened. There's enough business out there for all of us."

While the mom-and-pop stores "don't do very well, compared to the dedicated video outlet, there's so many people who want to rent, they'll stay in business," said Bergman.

Bergman said that his stores, which are located in shopping malls and do not rent videos, are doing "all right" sell-through business, but he expressed a desire to see more product coming through with lower price points to stimulate stronger sales. "Under \$15 would be ideal for us," he said. "With prices as they are now, consumers really haven't been given the chance to choose between sale and rental."

Austin Furst, chairman of Vestron Video, compared the rental vs. sale home video situation to the development of the book industry. Early in the '50s, he pointed out, commercial rental book libraries were common and coexisted with bookstores until they were gradually phased out. The key, said Furst, is getting the price points lower.

"At \$29.95 for a cassette, which is considered a low price, you're still going to have trouble when you look at 99 cents or even \$3 for a rental," he said. "But, get the cassette to \$9.95, and . . ."

Furst said sale activity for the industry represented 19% of total revenues last year, but 28% this year.

The panelists discussed problems that loom on the horizon for home video. None said they were afraid of infringement on their business by pay-per-view cable services, which are still in their infancy.

"Pay-per-view will have to compete with 99 cent rentals, not \$5 theater admissions," said Furst. "The cable operator will have to be able to maintain extremely low costs in order to compete."

The problem of piracy, which could be a long-term time bomb, was addressed by William Nix, director of the MPAA antipiracy division.

"Pirates are the innovators and pioneers in this business, and institutions are struggling to keep up with them," he said. While the problem of pirated videocassettes is at its most extreme in Japan, where it "represents a loss of \$200 million to the American business community every year," Nix cited the rest of the Far East, the Middle East, and much of Latin America as also being hot spots.

One way of combating piracy is to shorten the exclusivity windows before a movie gets from the theater to home video release. "Longer windows are an invitation to piracy," said Nix. "In effect, the pirates have forced the windows to close sooner."

He conceded that this could produce the effect of "making the industry grow faster" by getting more product into video stores sooner.

# ...newslines...

**EVERYBODY'S IN SHOW BUSINESS:** Big 8 accounting firm Touche Ross is the latest outfit to take advantage of two of the decade's major trends: home video and tax reform. The company's forthcoming "Touche Ross Video Tax Guide 1987" is the latest title to get into the growing home video tax guide market. Billed as a "step-by-step, easy-to-reference financial planning tool," the title will be distributed by MasterVision Inc. in VHS and Beta formats, with a laser disk edition to follow. Suggested list price in \$29.95. And yes, the company's accountants appear on camera.

**FORBES FINGERS WESTWOOD ONE:** Forbes magazine, which has made the compiling of lists into a biweekly art form, recently picked Westwood One as one of the "200 best small companies in America." The Los Angeles-based radio firm, the largest producer and distributor of nationally sponsored radio programs and parent company of the Mutual Broadcasting System, was 39th on the magazine's Nov. 3 list and the only broadcast group included. The magazine's parameters included a minimum five-year average return on equity of just under 11% and at least a 10% return on equity for the last year. Companies also needed an average annual gain in earnings per share of at least 9% and a five-year average annual sales growth of 8% or better. Westwood One had a five-year return on equity of 27.9% and an 19% return on equity during the past 12 months. Its earnings-per-share growth rate during the last five years has been 73%.

## Color Systems Sees Green With \$35 Million Raised

BY FRED GOODMAN

**NEW YORK** Film buffs may have mixed emotions about the new technologies that allow computer colorization of existing black-and-white film libraries, but Wall Street is sold: In the last few months Color Systems Technology Inc. (NASDAQ/CLST), has raised more than \$35 million via a combination of stock offerings and convertible subordinated notes, even though the company has never made money.

Based in Marina Del Rey, Calif., Color Systems owns and operates a computer process for color-converting black-and-white feature films and television episodes to broadcast-quality color videotape.

Much of Color Systems' capital-raising revolves around moving the company from a work-for-hire to film market participation position. In the prospectus for an August offering, Color Systems noted that historically almost all of its contracts for color-conversion services have been on a fixed-payment basis. But in the future, the company "intends to seek a participatory interest in the revenues generated by the movies and television series it color-converts for others," according to the prospectus.

In October, Color Systems took a big step in that direction: A private placement of \$15 million worth of 9% convertible subordinated notes with General Electric Pension Trust was completed, with proceeds to be used for the acquisition of a small film library.

The library, formerly owned by Alan Enterprises Inc., includes 72 black-and-white and 29 color feature films, the 52-episode Abbott & Costello black-and-white television series, and other items. The company will color-convert the TV series and several of the films for

distribution.

Although the exact nature of the distribution plans has yet to be made public, Color Systems said it will either organize its own marketing division or hire an outside distribution company to license its

### 'Company seeks movie revenues'

properties.

Additionally, Color Systems says it will license its color-conversion process to companies outside the U.S.

Color Systems, which began in 1967 as an equipment-leasing company named Federal Data Processing Corp., only moved into its present business area in 1983. As of its August prospectus, the company had yet to show a profit, and predicted it would "continue to incur substantial additional losses at least through the quarter ended Dec. 31, 1986."

Calling itself still in the "development stage," Color Systems says its ability to generate future profits is reliant on its ability to expand its facilities enough to handle conversion on a commercial scale. The August offering, which raised nearly \$16 million for the company, is to be applied largely toward expanding the company's production facilities.

With a history devoid of profits, the success of Color Systems' stock appears to be based solely on the perceived future viability of the company's owned technology. And although the net tangible book value of the company in June was \$87,912, or 2 cents per share, the recent public offering was made at \$26 per share. Since then, Color Systems has traded as high as 29½ and closed Nov. 4 at 22¼, up ¾.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
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Company	Sale/ 1000's	Close 10/28	Close 11/3	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	564.1	87 1/4	88 3/4	+1 1/4
John Blair & Co.	68.8	14 3/4	15	+1/4
CBS Inc.	281.2	133 3/4	132 3/4	-1 3/4
Cannon Group	280.5	28 1/4	31 1/2	+3 3/4
Capital Cities Communications	145.6	263 1/2	271	+7 1/2
Coca Cola	2608.5	37 1/4	37 1/4	.....
Walt Disney	1358.1	43 3/4	43 3/4	+1/2
Eastman Kodak	8925.2	59 3/4	64	+4 1/2
General Electric	2990.1	76	77 3/4	+1 3/4
Gulf & Western	774.5	64 3/4	66 1/2	+2 1/4
Handleman	125.5	28 3/4	30 3/4	+2
MCA Inc.	1604.4	43	42 1/4	-1/4
MGM/UA	548.6	10 1/4	10 1/4	.....
Orion Pictures Corp.	387.8	12 3/4	13 3/4	+1 1/4
Sony Corp.	444.3	22 1/4	22 1/4	-1/4
Taft Broadcasting	72	114	116 1/2	+2 1/2
Vestron Inc.	83.7	6 1/4	5 3/4	-3/4
Viacom	1128.9	43 3/4	43 3/4	-1/4
Warner Communications Inc.	4163.8	23 3/4	24 1/4	+1 1/4
Westinghouse	2492.9	56	57 1/4	+1 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	71.9	9 3/4	9 3/4	-1/4
Lorimar/Teletel	1048.9	19 3/4	19 3/4	-3/4
New World Pictures	80.1	14 1/4	14 1/2	+1/4
Price Communications	61.2	10 3/4	10 3/4	-3/4
Turner Broadcasting System	12.7	16	15 3/4	-1/4
Unitel Video	6.1	9 1/4	9 3/4	+1/4
Wherehouse Entertainment	116.9	19	20 1/4	+1 1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie		15	15	.....
Infinity Broadcasting		12	12	.....
Josephson Inc.		11 1/4	11 3/4	+1/4
LIN Broadcasting		51 1/4	51 3/4	+1/4
Lieberman Enterprises		17 3/4	17 1/4	-1/4
Mairite Communications Group		11 3/4	11 3/4	.....
Prism Entertainment Corp.		5	5	.....
Recoton Corporation		7 1/2	8 1/2	+1
Reeves Communications		9 1/4	9	-1/4
Satellite Music Network, Inc.		5 1/4	5 1/4	.....
Scripps Howard Broadcasting		80 1/2	80	-1/2
Sound Warehouse		19 1/2	19 3/4	+1/4
Specs Music		8 3/4	8 3/4	-1/4
Trans World Music Corp.		17 3/4	17 3/4	.....
Tri-Star Pictures		12 1/4	12 1/4	-1/4
Wall To Wall Sound & Video Inc.		5 1/4	5 3/4	+1/4
Westwood One		27 1/4	28 1/2	+1 1/4

# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	AMANDA	BOSTON	1
2	4	HUMAN	THE HUMAN LEAGUE	2
3	2	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	6
4	5	TRUE BLUE	MADONNA	3
5	6	TAKE ME HOME TONIGHT	EDDIE MONEY	4
6	7	YOU GIVE LOVE A BAD NAME	BON JOVI	5
7	9	WORD UP	CAMEO	7
8	11	THE RAIN	ORAN "JUICE" JONES	9
9	3	TRUE COLORS	CYNDI LAUPER	10
10	12	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	8
11	15	I'LL BE OVER YOU	TOTO	12
12	13	LOVE WILL CONQUER ALL	LIONEL RICHIE	13
13	18	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	11
14	17	I AM BY YOUR SIDE	COREY HART	18
15	19	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	14
16	16	EMOTION IN MOTION	RIC OCASEK	15
17	8	SWEET LOVE	ANITA BAKER	19
18	14	JUMPIN' JACK FLASH	ARETHA FRANKLIN	22
19	22	TO BE A LOVER	BILLY IDOL	16
20	26	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	17
21	10	TYPICAL MALE	TINA TURNER	20
22	31	STAND BY ME	BEN E. KING	23
23	33	WALK LIKE AN EGYPTIAN	BANGLES	21
24	30	FREEDOM OVERSPILL	STEVE WINWOOD	24
25	20	SOMEBODY'S OUT THERE	TRIUMPH	32
26	21	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	25
27	35	WHAT ABOUT LOVE	'TIL TUESDAY	28
28	36	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	26
29	40	DON'T GET ME WRONG	THE PRETENDERS	27
30	23	WHEN I THINK OF YOU	JANET JACKSON	29
31	—	SHAKE YOU DOWN	GREGORY ABBOTT	31
32	39	WILD WILD LIFE	TALKING HEADS	33
33	28	TWO OF HEARTS	STACEY Q	45
34	—	WELCOME TO THE BOOMTOWN	DAVID & DAVID	40
35	37	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	43
36	—	NOTORIOUS	DURAN DURAN	30
37	—	LADY SOUL	THE TEMPTATIONS	47
38	24	HEARTBEAT	DON JOHNSON	50
39	—	C'EST LA VIE	ROBBIE NEVIL	35
40	—	MIDAS TOUCH	MIDNIGHT STAR	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
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3	3	TRUE BLUE	MADONNA	3
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5	7	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	8
6	9	YOU GIVE LOVE A BAD NAME	BON JOVI	5
7	5	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	6
8	11	WORD UP	CAMEO	7
9	13	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	11
10	4	TRUE COLORS	CYNDI LAUPER	10
11	12	I'LL BE OVER YOU	TOTO	12
12	10	THE RAIN	ORAN "JUICE" JONES	9
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22	24	FREEDOM OVERSPILL	STEVE WINWOOD	24
23	22	I AM BY YOUR SIDE	COREY HART	18
24	32	NOTORIOUS	DURAN DURAN	30
25	28	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	34
26	31	DON'T GET ME WRONG	THE PRETENDERS	27
27	33	STAND BY ME	BEN E. KING	23
28	29	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	26
29	18	WHEN I THINK OF YOU	JANET JACKSON	29
30	34	IS THIS LOVE	SURVIVOR	36
31	30	WHAT ABOUT LOVE	'TIL TUESDAY	28
32	—	LAND OF CONFUSION	GENESIS	37
33	35	WILD WILD LIFE	TALKING HEADS	33
34	37	C'EST LA VIE	ROBBIE NEVIL	35
35	40	SHAKE YOU DOWN	GREGORY ABBOTT	31
36	39	FOOLISH PRIDE	DARYL HALL	39
37	—	LOVE IS FOREVER	BILLY OCEAN	38
38	—	CONTROL	JANET JACKSON	41
39	—	VICTORY	KOOL & THE GANG	49
40	27	GIRL CAN'T HELP IT	JOURNEY	44

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## HOT 100 SINGLES BY LABEL

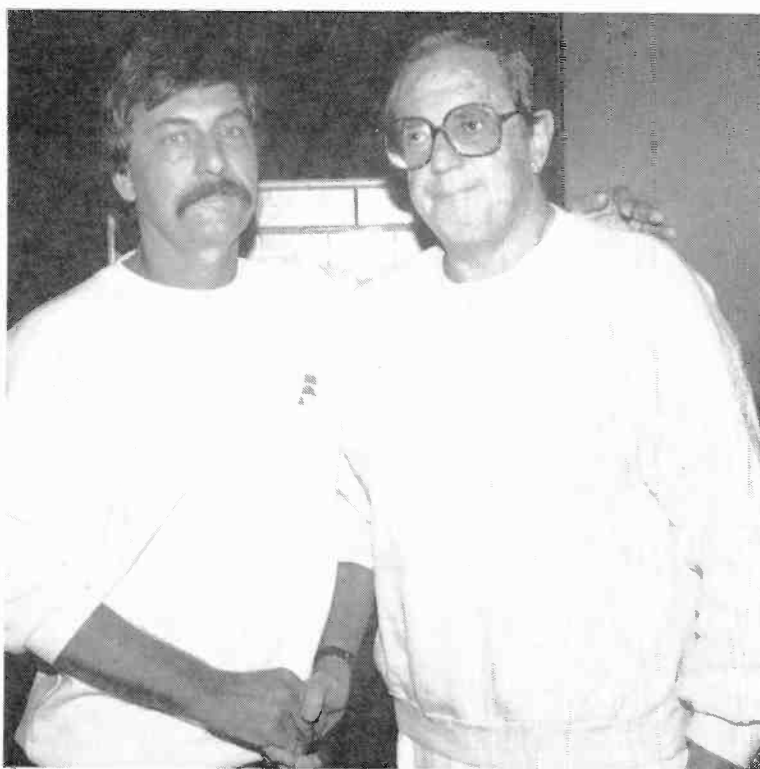
A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (12)	13
Def Jam (1)	
WARNER BROS. (3)	12
Geffen (5)	
Sire (3)	
Island (1)	
EPIC (5)	9
Blackheart/CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
ATLANTIC (7)	8
Island (1)	
CAPITOL	8
A&M (5)	7
A&M/Virgin (2)	
MCA (6)	7
I.R.S. (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
RCA (5)	6
Jive (1)	
ARISTA (3)	5
10 (1)	
Jive (1)	
ELEKTRA (4)	5
Solar (1)	
EMI-AMERICA (1)	4
Manhattan (3)	
MOTOWN (3)	4
Gordy (1)	
CHRYSALIS	3
CRITIQUE	1
PROFILE	1
RHINO	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
25 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	ASCAP) CPP/ABP/WBM
61 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM
1 AMANDA	(Hideaway Hits, ASCAP)	46 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES (Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)
80 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	44 GIRL CAN'T HELP IT (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
71 CALIFORNIA DREAMIN'	(MCA, ASCAP) MCA/HL	76 GOIN' TO THE BANK (Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightson, BMI/Nonpareil, ASCAP) CPP
43 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	62 GOLDMINE (Nonpareil, ASCAP/Broozertoones, BMI)
35 C'EST LA VIE	(MCA, ASCAP/Alg, ASCAP/Bug, BMI) WBM/MCA/HL	93 GOOD MUSIC (Lagunatic, BMI/Filmworks, BMI)
66 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	58 HEARTACHE ALL OVER THE WORLD (Intersong, ASCAP) CHA/HL
41 CONTROL	(Flyte Tyme, ASCAP) WBM	50 HEARTBEAT (Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP
70 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	69 HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP
79 DAYDREAM BELIEVER	(Screen Gems-EMI, BMI) WBM	11 HIP TO BE SQUARE (Hulex, ASCAP) CLM
52 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyso Toonz, PROC) WBM/ALM	2 HUMAN (Flyte Tyme, ASCAP) WBM
27 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	18 I AM BY YOUR SIDE (Lesse, ASCAP) CPP
53 DON'T STAND SO CLOSE TO ME '86	(Virgin, ASCAP) CPP	6 I DIDN'T MEAN TO TURN YOU ON (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
72 EARTH ANGEL (FROM "THE KARATE KID PART II")	(Dootsie Williams, BMI) HL	98 I WANT TO MAKE THE WORLD TURN AROUND (Sailor, ASCAP)
15 EMOTION IN MOTION	(Lido, ASCAP) WBM	12 I'LL BE OVER YOU (Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM
17 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	90 I'M FOR REAL (Lakiva, BMI/Nominee, ASCAP/Clarkee, BMI)
84 EVERYTIME YOU CRY	(Warning Tracks, ASCAP)	59 IN YOUR EYES (Chofine, BMI/Hidden Pun, BMI)
65 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP	36 IS THIS LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
39 FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	83 JODY (Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP
60 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	22 JUMPIN' JACK FLASH (Abkco, BMI) CPP
26 (FOREVER) LIVE AND DIE	(Virgin, ASCAP) CPP	47 LADY SOUL
24 FREEDOM OVERSPILL	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers,	
		(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
		37 LAND OF CONFUSION (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		82 LIKE FLAMES (Machine Age, ASCAP) WBM
		88 LOVE IN SIBERIA (Solid Smash, ASCAP)
		38 LOVE IS FOREVER (Zomba, ASCAP) HL
		91 LOVE WALKS IN (Yessup, ASCAP) WBM
		13 LOVE WILL CONQUER ALL (Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM
		48 A MATTER OF TRUST (Joel, BMI) CPP/ABP
		87 MIAMI (Gear, ASCAP)
		42 MIDAS TOUCH (Hip Trip, BMI/Midstar, BMI) CPP
		92 MORE THAN PHYSICAL (In A Bunch, PRS/Warner-Tamerlane, BMI/Terrance, ASCAP) CPP/WBM
		56 NAIL IT TO THE WALL (Jobete, ASCAP/Perfect Punch, BMI) CPP
		8 THE NEXT TIME I FALL (Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL
		89 NOBODY'S FOOL (Chappell, ASCAP/Eve, ASCAP) CHA/HL
		30 NOTORIOUS (Copyright Control)
		67 POINT OF NO RETURN (Poolside, BMI) WBM
		9 THE RAIN (Del Jam, ASCAP)
		31 SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabitt, BMI) HL
		96 SOME PEOPLE (April, ASCAP/I.Q., PRS)
		32 SOMEBODY'S OUT THERE (Triumph, ASCAP) WBM
		55 SOMEDAY (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyso Toonz, BMI) WBM/ALM
		23 STAND BY ME (Rightson, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL
		75 STAY THE NIGHT (Orange Village, ASCAP)
		86 STOP TO LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)
		97 STRANGLEHOLD (MPL, ASCAP)
		64 STUCK WITH YOU (Hulex, ASCAP) CPP/CLM
		19 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
		4 TAKE ME HOME TONIGHT (C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL
		74 TALK TO ME (Music Corp. Of America, BMI/Franne Gee, BMI/Rightson, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL
		77 TASTY LOVE (Bush Burnin', ASCAP)
		78 THIS IS THE TIME (Joel, BMI)
		100 THIS LOVE (Not Listed)
		94 THORN IN MY SIDE (RCA, BMI/Red Network, BMI)
		51 THROWING IT ALL AWAY (Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		16 TO BE A LOVER (East Memphis, BMI/Irving, BMI) CPP/ALM
		68 TOUCH ME (I WANT YOUR BODY) (Zomba, ASCAP)
		3 TRUE BLUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
		10 TRUE COLORS (Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM
		99 TWIST AND SHOUT (Screen Gems-EMI, BMI/Unchappell, BMI) WBM
		45 TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)
		20 TYPICAL MALE (Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/ALM
		49 VICTORY (Delightful, BMI)
		21 WALK LIKE AN EGYPTIAN (Peer International, BMI) CPP
		14 THE WAY IT IS (Zappo, ASCAP/Bob-A-Lew, ASCAP) CPP/CLM

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.



**MCA Meet.** MCA Records' top brass gathers at the company's recent five-day sales and promotion convention in La Quinta, Calif. Above, MCA executives pose with members of newly signed band the Breakfast Club at a breakfast hosted by the band. Attired in nightshirts for the occasion are, from left, group members Gary Burke and Stephen Bray; MCA senior vice president of black music Jheryl Busby; group member Dan Gilroy; MCA national vice president of a&r Steve Moir; group member Eddie Gilroy; and MCA executive vice president of marketing and promotion Richard Palmese. At center, John Burns, left, senior vice president for MCA Distributing, chats with Motown Records president Jay Lasker. Below, forecasting a happy future for MCA and I.R.S. are, from left, MCA executive vice president of marketing and promotion Richard Palmese, MCA Music Entertainment Group president Irving Azoff, MCA president Myron Roth, and I.R.S. chairman Miles Copeland. The phrase was borrowed from I.R.S. recording act Timbuk 3.



**Top Talent.** Industry notables gather for the annual a&r/producers luncheon sponsored by the New York chapter of NARAS. At top, Martin Bookspan, left, presents a special plaque to Billboard executive editor Is Horowitz in recognition of the many classical recordings he has produced during his career. At center, honorees Jerry Leiber, Jerry Wexler, and Mike Stoller, from left, pose with Atlantic Records chairman Ahmet Ertegun. Bottom, singer Arthur Prysock, center, and master of ceremonies Milt Gabler, right, present an award to veteran producer Henry Glover. A posthumous award went to the late musicologist and BMI executive Russ Sanjek.

# Lifelines

## BIRTHS

Boy, William Brendan, to **Paul and Kay-Cee Dunn**, Oct. 4 in Nashville. He is a guitarist. She is professional manager for Southwing Music.

Boy, Kyle Jay Heinrich, to **Roger and Janine Prillaman**, Oct. 5 in Champaign, Ill. He is an entertainment attorney and keyboardist with Pogo Records' Captain Rat & the Blind Rivets. She is a songwriter, dancer, and cellist.

Boy, Lucas Andrew, to **Terry and Peggy McMillan**, Oct. 19 in Nashville. He is a recording artist and session musician.

Boy, Austin Stewart, to **Rod and Lisa Huff**, Oct. 21 in Los Angeles. He is director of national fulfillment and operations administration for Capitol Records Inc.

Girl, Sarah Lynn, to **Mark and Mary Vidulich**, Oct. 25 in Sacramento, Calif. He is warehouse operations for MTS/Tower Records. She is advertising production coordinator for Tower Records.

## MARRIAGES

**Jerry Greenberg** to **Joanna Poncia**, Oct. 24 in Los Angeles. He is president MGM/UA Music Group.

## DEATHS

**Ronald S. Kass**, 51, of cancer Oct. 17 in Los Angeles. He was a television and motion picture producer and founding president of the Bea-

ties' Apple Records company. In his earlier years, he served as European head of Riverside Records in Switzerland, president of MGM Records in the U.S., and chairman of Warner Bros. Records in the U.K. Kass is survived by three sons, a daughter, his parents, a sister, and a brother.

**Thorger Stubo**, 42, of cancer Oct. 22 in Narvik, Norway. He was a jazz guitarist whose work and recording with such greats as Lee Konitz, Doug Raney, Art Farmer, and Bernt Rosengren received critical praise throughout the U.S. and Europe. Stubo had recently signed with Cadence Jazz Records in New York, and his first American product, "Rhythm-A-Ning," was to be released Nov. 1. A second recording with Doug Raney and Art Farmer is set for 1987 release. Stubo—whose debut recording, "Notice," won the 1981 Spelleman Prize for the best Norwegian jazz record of the year—was committed to the art of creative improvised music. He is survived by his wife, Grete, and a son.

**Sippie Wallace**, 88, Nov. 1 in Detroit. She was an early and best-selling blues singer who recorded for Okeh Records in the '20s and '30s. Despite her early success, Wallace had a checkered career: She left blues for gospel in the '30s, returned to the idiom in the '60s, and enjoyed a revival of her music when Bonnie Raitt recorded her songs and toured with her in the '70s. With the aid of Raitt, she made her return as a recording artist in 1983, with an album for Atlantic Records. She is survived by a granddaughter.

**Eddie "Lockjaw" Davis**, 65, of kidney failure Nov. 3 in Culver City,

Calif. He was a tenor saxophonist best known for his work with the Count Basie band, an on-and-off association that lasted from 1952 to 1973. Born in New York, Davis was a leading practitioner of the hard-blowing sound influenced by Coleman Hawkins. Although he emerged in the big band era, working with Cootie Williams, Louis Armstrong, Andy Kirk, and Lucky Millander, many of Davis' finest recordings were made in the small-band setting of the 50s. His most recent recordings as a leader were for Pablo Records.

## 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.*

### NOVEMBER

Nov. 12-16, **81st Audio Engineering Society (AES) Convention**, Los Angeles Hilton and the Los Angeles Convention Center, Los Angeles, Calif. 212-661-2355.

Nov. 20-22, **Billboard's Eighth Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. Jim McCullaugh, 213-273-7040.

Nov. 21, **Platinum Factory Seminar Series VII—The Emergence Of The Independent Label And Production Company As Hit-makers**, Billie Holiday Theatre, Brooklyn, New York. Ed Adams, 718-636-1401.

Nov. 25, **International Radio And Television Society (IRTS) News-maker Luncheon**, Waldorf-Astoria, New York, N.Y. 212-867-6650.

Nov. 29, **The Broadcast Entertainment Seminar**, Hyatt Regency, Kansas City, Mo. Greg Schaeffer, 913-829-6600.

### JANUARY

Jan. 5, **Dynasty Records' Rapper's Rap-Off Finals**, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

Jan. 21, **Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner**, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

### FEBRUARY

Feb. 10-13, **Performance Magazine's 7th Annual Summit Conference**, Fairmont Hotel, New Orleans, La. Shelly Brimacombe, 817-338-9444.

## FOR THE RECORD

A photo in last week's issue on the signing of Toby Redd to RCA Records should have identified Nat Weiss as president of Nipper Records and Ron Geddis as the band's manager.

In a photo caption in the Nov. 8 issue, Sylvester was misidentified. Billboard regrets the error.



**Taking It On The Road.** WEA international chairman and co-chief executive officer Nesuhi Ertegun, center, and company spokesman Pele, second left, congratulate Al Jarreau on his recent performance for some 400 delegates at the company's 1986 Roadshow stop in Montreux, Switzerland. Pele's lifetime coach, Professor Julio Mazzei, looks on.

## WARNERS PLATINUM CERTIFICATIONS

(Continued from page 5)

1972, 2 million.

**Doobie Brothers**, "The Captain & Me," 1973, 2 million.

**Jimi Hendrix**, "Are You Experienced," Reprise, 1967, 2 million.

**Jimi Hendrix**, "Smash Hits," Reprise, 1969, 2 million.

**Peter, Paul & Mary**, 1962, 2 million.

**Seals & Crofts**, "Greatest Hits," 1975, 2 million.

**Neil Young**, "After The Gold Rush," Reprise, 1970, 2 million.

### Platinum Albums

**Black Sabbath**, "Black Sabbath," 1970, its third.

**Black Sabbath**, "Paranoid," 1971, its fourth.

**Black Sabbath**, "Master Of Reality," 1971, its fifth.

**Black Sabbath**, "Volume 4," 1972, its sixth.

**Black Sabbath**, "Sabbath Bloody Sabbath," 1974, its seventh.

**Bill Cosby** Is A Very Funny Fellow, Right!" 1964, his first.

**Bill Cosby**, "I Started Out As A Child," 1964, his second.

**Bill Cosby**, "Wonderfulness," 1966, his third.

**Bill Cosby**, "The Best Of Bill Cosby," 1969, his fourth.

**Jimi Hendrix**, "Are You Experienced," Reprise, 1967, his first.

**Jimi Hendrix**, "Axis: Bold As Love," Reprise, 1968, his second.

**Jimi Hendrix**, "Electric Ladyland," Reprise, 1968, his third.

**Jimi Hendrix**, "Smash Hits," Reprise, 1969, his fourth.

**Alice Cooper**, "Killer," 1971, his first.

**Alice Cooper**, "Billion Dollar Babies," 1973, his second.

**Alice Cooper**, "Greatest Hits," 1974, his third.

**Doobie Brothers**, "Toulouse Street," 1972, their fifth.

**Doobie Brothers**, "The Captain & Me," 1973, their sixth.

**Doobie Brothers**, "What Were Once Vices Are Now Habits," 1974, their seventh.

**Neil Young**, "Everybody Knows This Is Nowhere," Reprise, 1969, his second.

**Neil Young**, "After The Gold Rush," Reprise, 1970, his third.

**Neil Young**, "Harvest," Reprise, 1972, his fourth.

**America**, "America," 1972, its first.

**America**, "History," 1975, its second.

**Deep Purple**, "Machine Head," 1972, its second.

**Deep Purple**, "Made In Machine," 1973, its third.

**Grateful Dead**, "Workingman's Dead," 1970, their first.

**Grateful Dead**, "American Beauty," 1970, their second.

**Gordon Lightfoot**, "Sundown," 1974, his second.

**Gordon Lightfoot**, "Gord's Gold," 1975, his third.

**Joni Mitchell**, "Ladies Of The Canyon," Reprise, 1970, her first.

**Joni Mitchell**, "Blue," Reprise, 1971, her second.

**Peter, Paul & Mary**, "The Best Of Peter, Paul & Mary," 1970, their second.

**Peter, Paul & Mary**, 1962, their first.

**James Taylor**, "Sweet Baby James," 1970, his third.

**James Taylor**, "Mud Slide Slim And The Blue Horizon," 1971, his fourth.

**Association**, "Greatest Hits," 1968, its first.

**Fleetwood Mac**, Reprise, 1975, its fourth.

**Foghat**, "Fool For The City," Bearsville, 1975, its second.

**Arlo Guthrie**, "Alice's Restaurant," Reprise, 1967, his first.

**Montrose**, 1974, its first.

**Van Morrison**, "Moondance," 1970, his first.

**Richard Pryor**, "Is It Something I Said?" Reprise, 1975, his second.

**Seals & Crofts**, "Greatest Hits," 1975, their first.

**Frank Sinatra**, "Greatest Hits!" Reprise, 1968, his first.

**Gary Wright**, "The Dream Weaver," 1975, his first.

"Camelot" soundtrack, 1967.

PAUL GREIN

**Panel is bullish on the future of home video, see page 92**

## New Companies

**Stephen Priest Enterprises**, formed by Stephen Priest. A company geared to servicing a broad range of clients who need creative input. 9-11 Grosvenor St., Neutral Bay 2089, Australia; 02-953-8055.

**Cut-Up! Records**, a division of Charger International, formed by Todd Brown. A new rap label handling street music. First release is "Casper The Friendly Rapper" by Todd-1 and Frank Cash-D. P.O. Box 17590, Philadelphia, Pa. 19105; 215-467-4037.

**Mighty Boy Records**, formed by Moira Bennett. Company will serve as both a custom pressing operation

for independent bands and labels as well as a venture for Bennett to develop artists and product in Australia and overseas. 82 Myrtle St., First Floor, Chippendale 2008 NSW Australia; 02-698-3877.

**Carey Promotional Products Co.**, formed by Joe Carey. Company will specialize in custom imprinted merchandise for promotional and giveaway campaigns. 24-60 Crescent St., Astoria, N.Y. 11102; 718-726-5242.

**Bly, Bly & Mason**, a music publishing and production company, formed by Mel Bly, Stan Bly, and Jeanie Mason. 9111 Sunset Blvd., Los Angeles, Calif. 90069; 213-274-2597.

## EXECUTIVE TURNTABLE

(Continued from page 6)

for VCA Teletronics' video production facility in New York. He joined the company earlier this year.

**RELATED FIELDS.** **James A. McManus** is promoted to president and chief executive officer of Radio City Music Hall Productions in New York. He was chief operating officer.

Michael Levine Public Relations in Los Angeles appoints **Jim Sliman** senior account executive in the television and film division.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	5	BOSTON MCA 6188 (9.98) (CD)	THIRD STAGE 3 weeks at No. One
2	2	2	10	BON JOVI ● MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	3	10	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)	FORE!
4	5	8	7	CYNDI LAUPER PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
5	4	5	8	TINA TURNER CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
6	6	7	12	LIONEL RICHIE ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
7	8	6	18	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
8	7	4	24	SOUNDTRACK ▲ <sup>2</sup> COLUMBIA SC 40323 (CD)	TOP GUN
9	9	11	14	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
10	11	10	18	MADONNA ▲ <sup>2</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
11	12	13	10	PAUL SIMON WARNER BROS. 25447 (9.98) (CD)	GRACELAND
12	10	9	23	RUN-D.M.C. ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
13	14	15	6	IRON MAIDEN CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
14	13	12	37	JANET JACKSON ▲ <sup>2</sup> A&M SP-5106 (9.98) (CD)	CONTROL
15	20	21	8	CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
16	18	19	31	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
17	17	18	7	TALKING HEADS SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
18	15	14	21	GENESIS ▲ <sup>2</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
19	39	—	2	BILLY IDOL CHRYSALIS OV 41514	WHIPLASH SMILE
20	16	16	18	CINDERELLA ● MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
21	24	27	22	BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
22	23	25	12	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
23	19	17	17	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
24	22	22	52	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
25	25	35	7	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
26	31	33	4	RATT ATLANTIC 81633 (9.98)	DANCIN' UNDERCOVER
27	32	48	5	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
28	28	23	23	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
29	21	20	10	DON JOHNSON EPIC FE 40366 (CD)	HEARTBEAT
30	27	24	15	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
31	37	38	6	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
32	26	26	6	JOHN FOGERTY WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
33	33	36	11	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
34	34	31	27	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
35	30	30	18	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
36	29	29	13	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
37	35	28	32	VAN HALEN ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
38	41	41	17	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
39	NEW ►	1	1	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98)	GET CLOSE
40	40	40	28	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
41	36	32	52	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
42	46	49	9	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
43	43	47	5	CHICAGO WARNER BROS. 25509 (9.98)	18
44	53	53	9	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
45	64	76	4	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
46	50	51	19	PETER CETERA WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
47	54	58	10	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
48	48	56	14	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
49	51	52	6	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
50	42	37	31	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
51	59	63	5	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
52	38	42	16	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
53	52	39	86	WHITNEY HOUSTON ▲ <sup>7</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
54	70	100	3	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98)	MOSAIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	60	5	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
56	72	107	3	HOWARD JONES ELEKTRA 60499 (8.98)	ONE TO ONE
57	62	65	4	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
58	44	44	6	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
59	47	34	14	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
60	67	73	5	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
61	61	64	5	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
62	49	43	11	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
63	79	—	2	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
64	65	66	9	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
65	60	61	14	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
66	NEW ►	1	1	ARETHA FRANKLIN ARISTA AL-8442 (9.98)	ARETHA
67	66	67	49	LISA LISA & CULT JAM WITH FULL FORCE ● COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
68	56	55	13	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
69	85	99	42	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
70	71	87	5	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
71	45	46	50	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
72	57	50	36	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BF2 40304/EPIC (CD)	TUFF ENUFF
73	121	—	2	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
74	76	85	3	A-HA WARNER BROS. 25501 (8.98)	SCOUNDREL DAYS
75	78	98	5	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
76	55	45	10	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
77	100	119	3	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
78	NEW ►	1	1	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
79	86	90	7	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
80	73	72	16	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
81	87	91	4	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
82	63	54	27	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
83	69	57	31	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
84	68	59	8	STACEY Q ATLANTIC ATL 81676 (8.98)	BETTER THAN HEAVEN
85	90	114	4	GENERAL PUBLIC I.R.S. 5782/MCA (8.98)	HAND TO MOUTH
86	74	74	16	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
87	83	78	22	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
88	92	79	9	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
89	104	110	4	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
90	101	101	10	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
91	131	—	2	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC	WHEN SECONDS COUNT
92	80	80	7	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
93	98	102	23	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
94	93	75	11	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
95	84	84	6	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
96	99	94	9	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
97	82	82	25	NU SHOOSZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
98	107	115	4	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
99	97	92	14	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
100	103	105	89	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
101	94	86	53	ZZ TOP ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
102	77	70	14	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
103	129	133	13	STRYPER ENIGMA ST 73217/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
104	NEW ►	1	1	BOSTON EPIC JE 34188 (CD)	BOSTON
105	81	69	18	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
106	106	108	4	BAD COMPANY ATLANTIC 81684 (CD) (9.98)	FAME & FORTUNE
107	119	123	4	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BF2 40544/EPIC	GOOD MUSIC
108	NEW ►	1	1	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98)	LIVERPOOL
109	112	112	16	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records and PolyGram Records do not issue a suggested list price for its product.



**A NEW LABEL...  
A NEW ARTIST...  
A NEW SONG...**



**CAN-AM Records**

*is proud to present*

*Jalen*

*singing*

# **“The Forgotten Man”** *by Ron Miller*

THE WAR NO ONE WANTED  
HAS LEFT HIM WITH MEM'RIES  
OF THINGS YOUNG MEN AIN'T 'SPOSED TO SEE  
FOR TOO MANY YEARS, HE'S BEEN REACHING  
FOR YOU AND ME

I SAW A HERO  
HOLDING OUT HIS HAND  
IT'S TIME WE TOOK A MOMENT  
TO REMEMBER THE FORGOTTEN MAN

HE SAW ARMAGEDDON  
EACH MORNING AT SUNRISE  
AND NEVER KNEW WHY HE WAS THERE  
HE CAME HOME WITH LESS TO BELIEVE IN  
AND NOBODY CARED

I SAW A HERO  
TRY'N TO UNDERSTAND  
A NATION WITHOUT PITY  
THAT CREATED THE FORGOTTEN MAN

WE GAVE HIM A BASEBALL  
SOME LOVE AND A BIBLE  
AND SAID THAT WE'RE MEN OF GOODWILL  
THE MOMENT HE GREW INTO MANHOOD  
WE TAUGHT HIM TO KILL

I SAW A HERO  
HOLDING OUT HIS HAND  
IT'S TIME WE TOOK A MOMENT  
TO REMEMBER THE FORGOTTEN MAN

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## **A Record You'll Remember**

President:  
Michael Crosby

National Promotion:  
Paul Gellis (312) 827-6414

National Distribution:  
Sol Greenburg (818) 906-3131



**CAN-AM Records, Inc.**

Headquarters  
9701 Wilshire Blvd.  
Suite 823  
Beverly Hills, CA 90212  
(213) 278-7727

920 Northland Plaza  
3200 W 87th Street  
Minneapolis, MN 55431  
(612) 853-6655  
1-800-826-7529

10 Four Seasons Place, Suite 300  
Toronto, Ontario M9B 6H7  
Canada  
(416) 621-0671  
Telex: 06-218-361

# CREEDENCE CLEARWATER REVIVAL



## NEW! CHRONICLE, VOL. 2

TWO-RECORD SET.

Finally released! A much-requested companion volume to *Chronicle*, which has been an incredible seller since its release. *Chronicle, Vol. 2* contains 20 more great CCR classics in chronological order, including "Born on the Bayou," "Good Golly Miss Molly," "Tombstone Shadow," "Night Time Is the Right Time," "Cotton Fields," "The Midnight Special," "Hideaway," "It's Just a Thought," and "Hello Mary Lou." Over 70 minutes of music. (Also available on Compact Disc.)

CCR-3  
FCD-703-CCR-3



## NEW! THE CONCERT CD!

This could have been titled "Greatest Hits Live" since it contains almost 50 minutes of CCR Greatest Hits, including "Proud Mary," "Green River," "Bad Moon Rising," "Down on the Corner." The album has just been certified gold and is now available on Compact Disc.

(LP and cassette 4501/54501)  
FCD-704-4501

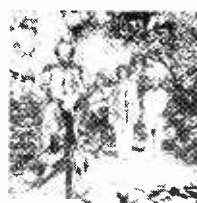


## CHRONICLE

TWO-RECORD SET.

The quintessential Creedence package keeps selling better and better! Contains 20 of the all-time Greatest Hits and every CCR single that hit the Billboard pop charts! Over 70 minutes of music. The CD has been a Billboard chart fixture since its release! (The album has been certified platinum.)

CCR-2  
FCD-623-CCR-2



**CREEDENCE CLEARWATER REVIVAL**  
I Put a Spell on You, The Working Man, Susie Q, Ninety-Nine and a Half, Get Down Woman, Porterville, Gloomy, Walk on the Water (ORC-4512)

**BAYOU COUNTRY**  
Born on the Bayou, Bootleg, Graveyard Train, Good Golly Miss Molly, Penthouse Pauper, Proud Mary, Keep on Chooglin' (ORC-4513, FCD-658-8387)  
(Also available on Compact Disc.)

**GREEN RIVER**  
Green River, Commotion, Tombstone Shadow, Wrote a Song for Everyone, Bad Moon Rising, Lodi, Cross-Tie Walker, Sinister Purpose, Night Time Is the Right Time (ORC-4514, FCD-612-8393)  
(Also available on Compact Disc.)

**WILLY AND THE POOR BOYS**  
Down on the Corner, It Came Out of the Sky, Cotton Fields, Poorboy Shuffle, Feelin' Blue, Fortunate Son, Don't Look Now, The Midnight Special, Side o' the Road, Effigy (ORC-4515, FCD-613-8397)  
(Also available on Compact Disc.)

**COSMO'S FACTORY**  
Ramble Tamble, Before You Accuse Me, Travelin' Band, Ooby Dooby, Lookin' Out My Back Door, Run Through the Jungle, Up Around the Bend, My Baby Left Me, Who'll Stop the Rain, I Heard It Through the Grapevine, Long as I Can See the Light (ORC-4516, FCD-608-8402)  
(Also available on Compact Disc.)

**PENDULUM**  
Pagan Baby, Sailor's Lament, Chameleon, Have You Ever Seen the Rain, (Wish I Could) Hideaway, Born to Move, Hey Tonight, It's Just a Thought, Molina, Rude Awakening #2 (ORC-4517)

**MARDI GRAS**  
Lookin' for a Reason, Take It Like a Friend, Need Someone to Hold, Tearin' Up the Country, Someday Never Comes, What Are You Gonna Do, Sail Away, Hello Mary Lou, Door to Door, Sweet Hitch-Hiker (ORC-4518)

**CREEDENCE GOLD**  
Proud Mary, Down on the Corner, Bad Moon Rising, I Heard It Through the Grapevine, The Midnight Special, Have You Ever Seen the Rain, Born on the Bayou, Susie Q (F-9418)

**MORE CREEDENCE GOLD**  
Hey Tonight, Run Through the Jungle, Fortunate Son, Bootleg, Lookin' Out My Back Door, Molina, Who'll Stop the Rain, Sweet Hitch-Hiker, Good Golly Miss Molly, I Put a Spell on You, Don't Look Now (It Ain't You or Me), Lodi, Porterville, Up Around the Bend (F-9430)

ALL ALBUMS AVAILABLE ON CASSETTE.



# Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	105	96	14	<b>THE MONKEES</b> RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
(111)	116	118	4	<b>BLACK 'N BLUE</b> GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
112	88	68	24	<b>BELINDA CARLISLE</b> I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
113	91	77	12	<b>UB40</b> A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
(114)	135	—	2	<b>KBC BAND</b> ARISTA AL 8440 (8.98)	KBC BAND
115	115	117	5	<b>CHEAP TRICK</b> EPIC FE 40405	THE DOCTOR
116	102	106	11	<b>ASHFORD &amp; SIMPSON</b> CAPITOL ST 12469 (8.98)	REAL LOVE
117	89	71	27	<b>38 SPECIAL</b> ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
118	118	120	4	<b>NEW ORDER</b> QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
(119)	132	155	3	<b>THE TONIGHT SHOW BAND/DOC SEVERINSEN</b> AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
(120)	123	141	18	<b>RANDY TRAVIS</b> WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
121	113	81	7	<b>AL JARREAU</b> WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
122	95	89	7	<b>THE B-52'S</b> WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
(123)	<b>NEW ▶</b>	1		<b>KANSAS</b> MCA 5838 (8.98)	POWER
(124)	141	188	3	<b>GEORGIA SATELLITES</b> ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
125	110	88	23	<b>JERMAINE STEWART</b> 10/ARISTA AL-8395/ARISTA (8.98)	FRANTIC ROMANTIC
126	108	95	27	<b>WHODINI</b> ● JIVE JL-8407/ARISTA (8.98)	BACK IN BLACK
(127)	<b>NEW ▶</b>	1		<b>SLAYER</b> DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
128	109	93	23	<b>EMERSON, LAKE &amp; POWELL</b> POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL
(129)	133	147	3	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
130	96	83	26	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
(131)	140	—	2	<b>METAL CHURCH</b> ELEKTRA 60493 (8.98)	THE DARK
132	120	113	23	<b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
133	122	111	18	<b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
134	117	103	29	<b>THE ART OF NOISE</b> CHINA/CHRYSALIS BFV4152/CHRYSALIS (CD)	IN VISIBLE SILENCE
135	124	124	6	<b>LINDA RONSTADT</b> ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
(136)	152	165	3	<b>LOVE &amp; ROCKETS</b> BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
(137)	139	154	6	<b>STACY LATTISAW</b> MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
138	128	109	62	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
139	125	132	76	<b>DIRE STRAITS</b> ▲ <sup>5</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
140	114	104	11	<b>GLORIA LORING</b> ATLANTIC 81679 (8.98)	GLORIA LORING
(141)	144	146	4	<b>MILES DAVIS</b> WARNER BROS. 25490 (9.98)	TUTU
142	142	150	4	<b>RICHARD THOMPSON</b> POLYDOR 829 728-1/POLYGRAM	DARING ADVENTURES
143	75	62	17	<b>DOUBLE</b> A&M SP 5133 (8.98) (CD)	BLUE
144	111	97	21	<b>JEFFREY OSBORNE</b> ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
(145)	146	137	48	<b>DOKKEN</b> ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
(146)	<b>NEW ▶</b>	1		<b>SOUNDTRACK</b> MCA 6189 (9.98)	THE COLOR OF MONEY
147	130	134	34	<b>METALLICA</b> ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
148	137	136	31	<b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
149	155	166	58	<b>BON JOVI</b> ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
(150)	<b>NEW ▶</b>	1		<b>JEFF LORBER</b> WARNER BROS. 25492 (8.98)	PRIVATE PASSION
151	143	142	14	<b>THE MONKEES</b> RHINO RNLP 70143 (8.98)	HEADQUARTERS
152	138	121	23	<b>MIDNIGHT STAR</b> ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
(153)	163	179	3	<b>LIZZY BORDEN</b> METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
(154)	174	—	2	<b>THE MONKEES</b> RHINO RNLP 70148/CAPITOL (8.98)	CHANGES
(155)	162	168	3	<b>EUROPE</b> EPIC BFE 40241	THE FINAL COUNTDOWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	172	—	2	<b>BENJAMIN ORR</b> ELEKTRA 60460 (8.98)	THE LACE
(157)	<b>NEW ▶</b>	1		<b>SOUNDTRACK</b> A&M SP 3903 (9.98) (CD)	SOUL MAN
158	160	178	40	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
(159)	169	162	132	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ <sup>6</sup> CHRYSALIS FV 41412 (CD)	SPORTS
160	158	148	10	<b>THE MONKEES</b> RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
161	156	156	5	<b>JAMES BROWN</b> SCOTTI BROS. FZ 40380/EPIC	GRAVITY
162	127	116	17	<b>QUEENSRYCHE</b> EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
163	147	145	14	<b>THE MONKEES</b> RHINO RNLP 70141/CAPITOL (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
164	136	125	52	<b>MIKE &amp; THE MECHANICS</b> ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
(165)	181	186	3	<b>HOWARD HEWETT</b> ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
(166)	189	—	2	<b>VARIOUS ARTISTS</b> PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
(167)	186	192	113	<b>TALKING HEADS</b> ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
168	149	138	71	<b>HEART</b> ▲ <sup>4</sup> CAPITOL ST-12410 (9.98) (CD)	HEART
(169)	194	—	2	<b>THE OUTLAWS</b> PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
170	175	181	44	<b>STRYPYER</b> ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
171	148	128	31	<b>PET SHOP BOYS</b> ▲ EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
(172)	<b>NEW ▶</b>	1		<b>STEVE MILLER</b> CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
173	150	139	35	<b>LEVEL 42</b> POLYDOR 827 487-1/POLYGRAM (CD)	WORLD MACHINE
174	168	171	126	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
175	159	143	19	<b>SPYRO GYRA</b> MCA 5753 (8.98) (CD)	BREAKOUT
(176)	182	182	3	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY CCR2 (11.98) (CD)	CHRONICLES
177	145	129	12	<b>GWEN GUTHRIE</b> POLYDOR 829532-1/POLYGRAM (CD)	GOOD TO GO LOVER
178	126	122	7	<b>REGINA</b> ATLANTIC 81671 (8.98)	CURIOSITY
179	167	176	5	<b>GENE LOVES JEZEBEL</b> GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
180	195	175	650	<b>PINK FLOYD</b> ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
181	164	167	55	<b>INXS</b> ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
182	176	169	12	<b>FULL FORCE</b> COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
183	166	152	161	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
184	187	194	72	<b>TALKING HEADS</b> ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
185	185	196	3	<b>WYNTON MARSALIS</b> COLUMBIA FC 40308	J MOOD
186	157	151	154	<b>U2</b> ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
187	154	149	9	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
(188)	<b>NEW ▶</b>	1		<b>"WEIRD AL" YANKOVIC</b> SCOTTI BROS./CBS ASSOCIATED FZ 40520/EPIC	POLKA PARTY
(189)	<b>NEW ▶</b>	1		<b>BOSTON</b> EPIC FE 35050 (CD)	DON'T LOOK BACK
(190)	<b>NEW ▶</b>	1		<b>CHICO DEBARGE</b> MOTOWN 6214 ML (8.98)	TALK TO ME
191	134	126	23	<b>EL DEBARGE</b> ● GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
(192)	196	—	2	<b>SAM KINISON</b> WARNER BROS. 25503 (8.98)	LOUDER THAN HELL
193	171	164	18	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
(194)	<b>NEW ▶</b>	1		<b>VARIOUS ARTISTS</b> TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
195	151	130	19	<b>ROD STEWART</b> WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
196	153	135	6	<b>PHYLLIS HYMAN</b> P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
197	177	158	32	<b>JUDAS PRIEST</b> ● COLUMBIA OC 40158 (CD)	TURBO
198	173	177	18	<b>ISLE OF MAN</b> PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
199	191	191	109	<b>U2</b> ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
200	193	195	38	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 117	Phil Collins 100	Peter Gabriel 28	Blackhearts 107	Wynton Marsalis 185	Robert Palmer 24	The Color Of Money 146	U2 186, 199
A-Ha 74	Alice Cooper 60	Gene Loves Jezebel 179	Billy Joel 9	Maze Featuring Frankie Beverly 187	Pet Shop Boys 171	Soul Man 157	UB40 113
AC/DC 87	Elvis Costello & The Attractions 95	General Public 85	Don Johnson 29	Beverly 187	Pink Floyd 180	Stand By Me 42	
Gregory Abbott 77	Creedence Clearwater Revival 176	Genesis 18	Don Johnson's Revue 70	Paul McCartney 76	Poison 109	Top Gun 8	Van Halen 37
Alabama 200, 45	The Cure 93	Georgia Satellites 124	Howard Jones 56	John Cougar Mellencamp 138	Iggy Pop 75	Bruce Springsteen 174	Luther Vandross 27
The Art Of Noise 134	David & David 48	Glass Tiger 35	Oran "Juice" Jones 44	Metallica 147	The Pretenders 39	Spyro Gyra 175	VARIOUS ARTISTS
Ashford & Simpson 116	Miles Davis 141	Amy Grant 88	Journey 40	Miami Sound Machine 41	Queensryche 162	Billy Squier 61	Rap's Greatest Hits 166
The B-52's 122	El DeBarge 191	Gwen Guthrie 177	Judas Priest 197	Midnight Star 152	Quiet Riot 52	Stacey Q 84	Television's Greatest Hits Volume II 194
Bad Company 106	Chico DeBarge 190	Daryl Hall 62	KBC Band 114	Mike & The Mechanics 164	R.E.M. 36	Jermaine Stewart 125	Vinnie Vincent Invasion 64
Anita Baker 16	Dire Straits 139	Corey Hart 55	Kansas 123	Steve Miller 172	The Rainmakers 90	Rod Stewart 195	Andreas Vollenweider 80
Bananarama 59	Dokken 145	Heart 168	Sam Kinison 192	Eddie Money 22	Ratt 26	Stryper 170, 103	Survivor 91
Bangles 69	Double 143	Howard Hewett 165	Patti LaBelle 130	The Monkees 160, 154, 151, 99, 110, 163, 38	Regina 178	Timbuk 3 79	W.A.S.P. 73
George Benson 96	Steve Earle 89	Bruce Hornsby & The Range 21	Stacy Lattisaw 137	The Moody Blues 82	Lionel Richie 6	The Tonight Show Band/Dox Severinsen 119	Wang Chung 54
Berlin 63	Emerson, Lake & Powell 128	Whitney Houston 53	Cyndi Lauper 4	New Order 118	Linda Ronstadt 49, 135	Toto 47	Wham! 105
Big Audio Dynamite 129	Europe 155	The Human League 25	Level 42 173	Nu Shooz 97	David Lee Roth 23	Toto 47	Whodini 126
Black 'N Blue 111	Eurythmics 30	Phyllis Hyman 196	Huey Lewis & The News 3, 159	Ric Ocasek 31	Run-D.M.C. 12	Tina Turner 5	"Weird Al" Yankovic 188
Bon Jovi 149, 158, 2	The Fabulous Thunderbirds 72	INXS 181	Lisa Lisa & Cult Jam With Full Force 67	Ric Ocasek 31	Bob Seger & The Silver Bullet Band 50		Dwight Yoakam 148
Boston 104, 189, 1	Five Star 92	Billy Idol 19	Lizzy Borden 153	Orchestral Manoeuvres In The Dark 51	Paul Simon 11		Neil Young 102
James Brown 161	John Fogerty 32	Iron Maiden 13	Jeff Lorber 150	Benjamin Orr 156	Simply Red 83		ZZ Top 101
Cameo 15	Aretha Franklin 66	Isle Of Man 198	Gloria Loring 140	The Outfield 71	Slayer 127		
Belinda Carlisle 112	Frankie Goes To Hollywood 108	Janet Jackson 14	Love & Rockets 136	The Outlaws 169	The Smithereens 65		
Peter Cetera 46	Full Force 182	Freddie Jackson 78	Madonna 10		Jeffrey Osborne 144		
Cheap Trick 115	Kenny G. 94	Bob James/David Sanborn 132	Megadeth 81		The Smiths 133		
Chicago 43		Al Jarreau 121	Yngwie J. Malmsteen 58		SOUNDTRACKS		
Cinderella 20		Joan Jett And The			The Big Chill 183		

## RICHIE SETS MULTIPLATINUM CERTS RECORD

(Continued from page 5)

tober, is the band's fourth album—out of just seven releases—to reach triple platinum.

Genesis' "Invisible Touch," which topped the 2-million-unit mark, is the group's first multiplatinum album in a career that dates back 20 years.

Here is the complete list of October certifications:

### Multiplatinum Albums

- "Boston," Epic, 9 million.
  - Boston's "Don't Look Back," Epic, 4 million.
  - Lionel Richie's "Dancing On The Ceiling," Motown, 3 million.
  - Van Halen's "5150," Warner Bros., 3 million.
  - Genesis' "Invisible Touch," Atlantic, 2 million.
- ### Platinum Albums
- Billy Joel's "The Bridge," Columbia, his eighth.
  - Dolly Parton's "Greatest Hits," RCA, her third.
  - Lionel Richie's "Dancing On The

Ceiling," Motown, his third.

The Judds' "Rockin' With The Rhythm," RCA, their second.

Wham!'s "Music From The Edge Of Heaven," Columbia, its second.

Steve Winwood's "Back In The High Life," Island/Warner Bros., his second.

Anita Baker's "Rapture," Elektra, her first.

Bon Jovi's "Slippery When Wet," Mercury/PolyGram, his first.

Iron Maiden's "The Number Of The Beast," Capitol, its first.

Miami Sound Machine's "Primitive Love," Epic, its first.

"Evita," Premier American Recording, MCA.

Various Artists, "Disney's Children's Favorites, Vol. 2," Disneyland/Vista.

### Gold Albums

- Billy Joel's "The Bridge," Columbia, his 11th.
- Bill Cosby's "The Best Of Bill Cosby," Warner Bros., his ninth.

Cameo's "Word Up," Atlanta Artists/PolyGram, its eighth.

Emmylou Harris' "Pieces Of The Sky," Reprise/Warner Bros., her seventh.

Paul Simon's "Graceland," Warner Bros., his seventh.

Richard Pryor's "That Nigger's Crazy," Partee/Warner Bros., his fifth.

Bananarama's "True Confessions," London/PolyGram, its first.

Bellamy Brothers' "Greatest Hits," Warner Bros., their first.

Cinderella's "Night Songs," Mercury/PolyGram, its first.

"Lisa Lisa & Cult Jam With Full Force," Columbia, their first.

Nu Shooz's "Poolside," Atlantic, its first.

Randy Travis' "Storms Of Life," Warner Bros., his first.

Yaz's "Upstairs At Eric's," Sire/Warner Bros., its first.

## NARM & NAIRD Get To Know Each Other

### Warm Words Expressed At Scottsdale Meet

BY EARL PAIGE

SCOTTSDALE, Ariz. The National Assn. of Recording Merchandisers (NARM) Wholesalers Conference here Oct. 28-Nov. 1 welcomed for the first time the separate trade group National Assn. of Independent Record Distributors (NAIRD).

NAIRD held its regular interim board meeting at the NARM event—providing some behind-the-scenes gossip for those who recall early elements of rivalry. NAIRD is 13 years old and was embracing independent distributors and labels long before NARM initiated its yearly indie gathering four years ago.

In Scottsdale, no mention was made of any rivalry by NAIRD board chairman Jerry Richman, operating chief of Richman Bros. Records, Pennsauken, N.J. Referring to NARM executive vice president Mickey Granberg, Richman said, "Mickey extended every courtesy so that many of our directors could attend events."

Richman, NAIRD veteran George Hocutt, owner of California Record Distributors, Los Angeles, and other insiders extolled NARM for fashioning a major industry event here that included indie distributors as part of the mix.

NAIRD held an interim meeting at the New Music Seminar last year and will hold its 1987 convention at the Holiday Inn Golden Gate, San Francisco, April 28-May 3.

The current administrative head of NAIRD is Holly Cass, office and computer manager at Richman Bros.

NAIRD's 12 directors, elected for two-year terms, are split between distributors and manufacturers.

### 'Today some of the smaller labels are as big as some of the former bigger labels'

Distributor directors, in addition to Richman and Hocutt, are Duncan Browne, manager, Rounder Records, Cambridge, Mass.; Clay Pasternack, buyer, Action Music Sales, Cleveland; Joan Pelton, president, Silo/Alcazar, Waterbury, Vt.; and Chuck Nessa, president, Master Takes, Whitehall, Mich.

Manufacturers on the board are Barry Poss, president, Sugar Hill Records, Durham, N.C.; Pat Martin,

executive director, Turquoise Records, Whitesburg, Ky.; Bruce Iglaier, Alligator Records, Chicago; Wendy Newton, president, Green Linnet Records, New Canaan, Conn.; Tommy Silverman, president, Tommy Boy Music, New York; and album fabricator executive Robert Miller, president, Lee-Myles & Associates, New York.

Tracing NAIRD's historical role, Richman said, "In previous years, when the larger distributors had major size labels, they wouldn't dream of taking on some smaller [brands]. There was a void. That's changed. Today, some of the smaller labels are as big as some of the former bigger labels, though by and large our members still don't sell tonnage. But many are sophisticated; we can and do have big records."

## ELECTIONS MAY INFLUENCE TRADE LEGISLATION

(Continued from page 8)

who is retiring, sponsored S. 1739, the audio-only home taping bill, which was favored by the music industry and opposed by the consumer electronics industry. Leahy was a co-sponsor of that bill.

• **Commerce Committee.** Outgoing chairman, John Danforth, R-Mo.; likely successor, Ernest Hollings, R-S.C. Danforth, an ally of copyright owner interests, co-sponsored S. 2842, an unsuccessful 11th-hour attempt to halt the importation of digital audiotape (DAT) machines until Congress can look more closely at the problem of home copying.

On consumer issues affecting the music industry, Hollings doesn't have a big track record but is best remembered for his remarks at the so-called porn-rock hearings in September 1985, where he said he would ban offensive lyrics "if I could find a constitutionally satisfactory means to do something about it."

• **Finance Committee.** Outgoing chairman, Bob Packwood, R-Ore.; likely successor, Lloyd Bentsen, D-Texas. Packwood, along with Danforth, has been helpful to broadcasters and assisted the record industry with problems of overseas piracy

## Chapin Estate Makes Humanitarian Grants

NEW YORK The humanitarian work of the late performer/writer Harry Chapin will continue under a new funding program.

Sandy Chapin, his widow, announced here Oct. 30 that funding will be accomplished by assigning the ownership of Chapin's recordings and writings to three causes particularly close to Chapin. The value of these assets is placed at \$3 million. Also, the Chapin family will make a cash contribution of \$1 million.

The total figure represents more than half of a \$7.2 million award to Sandy Chapin and her five children as a result of an out-of-court settlement of a lawsuit that sought damages for the death of Chapin in an auto mishap July 16, 1981, on the Long Is-

land Expressway.

The Harry Chapin Foundation was created after his death to help fund two antihunger organizations—World Hunger Year and Long Island Cares—in addition to a "contextual" educational program on world hunger to be given through a college that is yet to be named. Also, a portion of the award will be used to fund the publication of unfinished Chapin musical projects.

Sandy Chapin, speaking at a press gathering at the Dag Hammarskjöld Auditorium in the United Nations Building, where a Chapin retrospective took place, said that a major retrospective is being planned for Dec. 7, 1987, in a New York City theater.

## RACKS OK 4-BY-12 PACKAGE

(Continued from page 8)

customer what they're looking for?"

"To get 100% approval from the rack community was just mind-boggling," says Russ Bach, WEA executive vice president of marketing development and an eager advocate of the 4-by-12.

"We're going to do the best we can to help them by developing as secure a package as we possibly can. They've taken a big step and now we're going to support them," he says.

Sal Licata, president of RCA/A&M/Arista Distribution, whose company will have 51 long-box tapes on the market by the end of November, is also enthusiastic about the committee's approval. He says the racks "know we're not giv-

ing up on it, and they know that the merchandising [of 4-by-12s] works very well."

Prior to drafting the resolution, the long box received attention during NARM's Wholesalers Conference Oct. 28-Nov. 1. John Burns, senior vice president of sales for MCA Distribution, said there is still not enough support for the 4-by-12, although his company is marketing Narada and MCA Classics tapes in 4-by-12 only (Billboard, Nov. 1).

Paul Smith, senior vice president and general manager of marketing for CBS, restated the position he expressed at the September meeting of NARM's retail advisory committee in San Diego, saying, "We see the benefits, but we're also concerned about the cost factors."

## NARM CONFAB URGES RE-EVALUATION OF BLACK VINYL

(Continued from page 6)

we are going, and it's coming a lot faster than we think. The major outlets are going to be laying down the law, and they're not going to stock product without it."

Hocutt said that effective Nov. 1 Tower Records in Phoenix became the first store requiring bar coding and that the Warehouse chain in Los Angeles "also informed us we need it."

Addressing one-stops, Bruce Ogilvie, of Abbey Road Distributors, said that bar coding "would cut return costs by 90%" and that more pressure should be put on independent distributors to participate in bar coding.

In a dramatic statement, retailer

John Ridgeway, of Tustin, Calif.-based Ridgeway Records, called for better service and functional discounts on CDs from one-stops to enable retailers to be more competitive with specialty outlets.

Acknowledging that "CDs are the wave of the future," Ridgeway said that CDs "have many positive attributes," but questioned just how much retailers really make on the format.

"We work on a gross profit of less than 20%," he said. "Everyone is benefiting from CD except the retailer. The independent store will close within a year, at best, and the CD-only store will win out... We need to band together."

## URBANS HIT THE STREETS

(Continued from page 1)

nonblack audience," says Lee Michaels, PD of WGCI-AM-FM Chicago, the Gannett simulcast combo that drew a 9.1 overall 12-plus this summer.

"It wasn't a conscious effort to go after nonblacks," says Michaels. "We did the right research—focus groups and perceptual call-outs—to find music that appeals to those that like urban radio. We talked to anyone qualified as someone who prefers urban radio in Chicago, and I think our sample [audience] could be as high as 25% nonblack."

"Sure, we have a fair percentage of nonblack listeners," says KKDA Dallas programmer Terri Avery. "But that's not really important to us. It's not like we're going to play pop tunes to keep them. We've got a strong enough black base, and if we deviate from that at all, that's losing our black base."

Avery calls KKDA's success "more of a commitment [to the community] than growth. We strive to be a full-service station for the black community, and that's helped us grow as far as the ratings are concerned."

KKDA positions itself as a station to "live with and listen to," she says. Typical of KKDA promotion strategy was a recent mother-daughter fashion show, the Beauty Affair. "The clothes weren't from Neiman-Marcus, but Sears, J.C. Penney's—places our listeners can afford," Avery says.

## VIDEO MUSIC CONFERENCE

(Continued from page 5)

Industries/Music Plus president (and VSDA vice president); Russ Bach, WEA senior vice president; Ken Ross, director of CBS/Fox Video Music; Giles Ashford, co-producer of "Night Tracks"; and Peter Baron, associate director/video production and promotion for Arista Records.

- "Making The Deals 1986/87: A Simulation," with Jim Gianopulos, vice president of business and legal affairs for the video division of the Paramount Television Group; David Altschul, vice president, legal affairs, Warner Bros. Records; and Len Eband, senior vice president and general manager, PolyGram Music Video U.S.

- "Future Tech: Creative Uses & Business Applications When?" with

KKDA spends little on outdoor or TV promotion, but many of its events generate valuable exposure. An anticrack campaign and morning man Tom Joyner's daily commute to Chicago to do afternoons on WGCI attracted plenty of attention, Avery says.

Like many programmers, Avery credits her station's success to "staying out in the street" via concert and festival sponsorships, block parties, and club appearances by air talents.

WGCI's Michaels says his station has spent between \$100,000 and \$150,000 on a cume-building bus-board, billboard, and TV campaign. "And we must be doing the right thing because they've stayed with us." Another \$100,000 was spent hosting beach parties and neighborhood festivals, he says.

"Traditionally, WGCI had not been a big participant in community activities," says Michaels, who joined WGCI from former Chicago urban leader WBMX. "That was a major part of WBMX's success, and that was one of the first things I worked on when I arrived."

WJLB Detroit PD James Alexander uses "balance" to describe his station's success. "Our biggest growth is in adults, and we were strong in teens anyway," he says. Reaching across age groups "is not really tricky," Alexander says. "You play the best music available by selecting good, strong adult

Ron Rich, president, Pioneer Artists; director Zbigniew Rybczynski, Zbig Vision; John O'Donnell, president, Sony Video Software; Mike Watts, managing director of Virgin Vision; and Gary Gutierrez, co-founder of Colossal Pictures.

- "Artists On Video," a forum for artists, producers, directors, and labels to express their thoughts on music video's creative process, with producer/director Jon Small, Picture Vision Inc.; Simon Fields, Limelight; Jeff Gold, vice president, creative services, A&M.

The evening of Nov. 20 will be highlighted by an opening cocktail party featuring special programming. Theme lunches are planned for Nov. 21 and 22.

songs that will have a teen spillover and strong teen songs that will have adult spillover."

Noting the difficulty of researching new music, Alexander says, "You've got to have a feel for your market and for the direction you want your station to go in." WJLB's market awareness is achieved via such station events as sending personalities to three clubs a week and several high schools. WJLB has 24-hour-a-day "listener input" lines in addition to its request lines.

Alexander says WJLB's non-ethnic audience has grown along with its core. "What we've proven in Detroit is that good radio will be listened to by all."

WJLB's cume promotions are a mix of billboards and outdoor-event sponsorships. One of the station's most successful events is the annual talent contest and show, Alexander says. "It's always tightly focused. One year it was a break dancing competition, then mixing, and this year, it was an original song

contest." The song contest resulted in the release of a compilation album of the winners, which the PD says is selling briskly in the market.

"We are not a black station per se," says WLUM Milwaukee PD Bernie Miller. "We are black-oriented in terms of base but more general market in our approach. It's like building a house. The black music is our foundation, but the walls and windows are jazz and pop artists, which complete the house."

Miller estimates that his daytime audience is 70% white and 30% black. He says he maintains that mix with the music played and the air talents used. "I'm playing Bruce Hornsby, Billy Idol, the Talking Heads—some songs that other urbans wouldn't touch." The approach, Miller says, is all the more effective because Milwaukee only has one top 40 (WKTI). WLUM uses three black personalities and four white.

Miller relies on market awareness to assemble his playlist. "We fre-

quent taverns, stores, [clubs with] jukeboxes. We do call retail [for reports] on records we're already playing."

WTMP Tampa, Fla., is not in the market's top five, but the outlet is logging steady and impressive growth, especially for an AM. In the summer-book, WTMP jumped from a 2.5 to a 3.9 overall share.

Says PD Chris Turner, "I attribute that to making the station FM-ish by computer programming. Hopefully, we've got the best music and jazz cuts a couple of times per hour, which makes it difficult for the competition to counterprogram us."

In addition to a strong AC outlet (WUSA), one of WTMP's competitors is, of course, top 40 juggernaut WRBQ. In the promotion war, Turner says, "we can't compete with them dollarwise, but we stay very visible. We do a lot of small contests and give away small prizes on a consistent basis."

## TELDEC DEBUTS NEW CD PROCESS

(Continued from page 1)

impediments for many smaller firms looking to get into CD mastering.

Hamm says the DMM system, priced at \$500,000, is a less expensive alternative that could open the door to CD mastering for facilities that now master only vinyl records.

"Only the biggest companies can afford the Sony/Philips mastering equipment," says Hamm. "Thus, smaller guys are excluded from the game right off the bat. We're looking to interest some of the mastering facilities now using DMM for black vinyl—such as Sterling Sound and Masterdisk—in this new technology and bring a lot more mastering capacity on line in the process."

The difference between the Teldec system and the Sony/Philips system lies in the new system's use of a diamond cutting stylus, rather than a laser beam, to produce data pits in the disk.

The Sony/Philips system for pre-

paring a CD master involves coating a glass master with a photoresist layer, which is then exposed by a laser modulated by the digital audio signal. The data pits, which represent the audio data in the signal, are created during the development of the photoresist layer. Then the master is etched, silvered, and electroplated.

The DMM CD system, says Hamm, uses a metal surface as the recording medium (as does the DMM process for black vinyl). The pits are embossed in real time with a diamond stylus on a disk that is composed of glass thinly coated with a layer of copper.

"When you take the master off the lathe," says Hamm, "it has physical pits cut into it, and it can actually be played back right then and there."

While a clean room will still be required for the actual production of the CDs, the elimination of the clean

room at the mastering stage is potentially an enormous money and time saver.

In addition to the considerably lower initial plant investment required, Hamm claims other financial advantages to the DMM system. One is speed. The metal stampers used by the system can be ready for pressing less than two hours after mastering, he says. According to Hamm, the finished DMM masters can be used to press disks at any CD manufacturing facility.

On hand for the AES introduction will be Teldec president Dr. Jack Dimenstein as well as Horst Redlich, technical director of Teldec, who will deliver the paper describing the system. The presentation will take place at 9 a.m. on Thursday (13) at the Pacific Ballroom in the Los Angeles Hilton. It will be followed by a press conference at Gotham Audio's hospitality suite in the Hilton.

## SOURCE LICENSING UNDER FIRE

(Continued from page 1)

because they feel they need us."

In contrast, he says, U.S. users want to destroy the performance rights groups.

Tournier claims he was recently told by the general counsel for a major U.S. music user that his clients were intent on abolishing the societies. "They bother us, they cost us too much money, so we want to eliminate them," Tournier says in quoting the unnamed lawyer.

"And when I asked how they would continue to get musical works if the collecting societies were abolished, the counsel said that ways would be found," Tournier says.

Tournier also criticizes the U.S. Justice Department for taking too harsh a position on antitrust. "We would like the people responsible for the antitrust laws and their administration to recognize that works of the mind cannot be administered in the same way as goods and objects. The antitrust laws were not drafted with copyright in mind—they were made, generally

speaking, for trade.

"We accept that we should be subject to antitrust legislation because, for the most part, our societies are monopolies, but it has to be done in a totally different way from that which is applied to industrial companies."

At a time when the demand for music throughout the world is greater than ever before, it is ironic, Tournier says, that the creator of intellectual property is facing increasing impoverishment and exploitation. He also cites as a major threat to music creators the advent of digital audiotape, which, he says, could have a hugely adverse effect on the sale of compact disks.

Says Tournier: "Can you imagine the response in any other field of human activity if a product in which an industry had invested millions of dollars could be copied perfectly at very minimal cost? Can you imagine how an automobile manufacturer would feel if, having invested a vast sum in developing his latest highly expensive model, a system was

found to reproduce the model at very low cost?"

He says that unless governments become alerted to the need to deal with the private copying problem, the music business will be damaged irreparably within 10 years.

## First Foreign Writers Nominated Song Hall Adds Intl Flavor

NEW YORK The Songwriters Hall of Fame, previously limited to Americans, has changed its rules to allow for foreign songwriters to be inducted.

The first nominees under the new rules are Paul Anka, Lionel Bart, the late Noel Coward, and the teams of Leslie Bricusse & Anthony Newley, Mick Jagger & Keith Richards, and Paul McCartney & the late John Lennon.

Voting is underway among dues-paying members of the National Academy of Popular Music, custodian of the Songwriters Hall of Fame, as well as by key members of the music press. Results

will be announced Nov. 17, with induction at the awards banquet March 9 in the Grand Ballroom of the Plaza Hotel in New York.

According to Sammy Cahn, president of the 17-year-old Songwriters Hall of Fame, the shift in eligibility reflects the thinking that "many, many songwriters from other countries have contributed lasting music to the American popular music genre, and as long as the songs have achieved major popularity in the American mainstream, it matters not at all that their source may be the creativity of another nation's songwriting talent."

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# Paramount Slaps Racks For Jumping 'Jones'

BY GEOFF MAYFIELD

NEW YORK Paramount Home Video has served notice that it takes street dates seriously by issuing penalties against rackjobbers Handleman and Lieberman for violating the release date on "Indiana Jones And The Temple Of Doom" and other titles in its fourth-quarter promotion.

In a statement dated Nov. 4, Tim Clott, senior vice president and general manager of Paramount, announced twofold action against the two racks, which shipped the promotion's titles prior to the vendor's Oct. 31 street date (Billboard, Nov. 8).

As a consequence of the violation, Handleman and Lieberman reorders on "Indiana Jones And The Temple Of Doom" and titles from the studio's 20 Great Video Gifts Under \$20 series will not be shipped until after Dec. 1.

Furthermore, Paramount says it will withhold shipment of all new releases during the next six months until two days after each title's street date. Other distributors will continue to receive product two days ahead of street date.

"It was, in a sense, an attempt to equalize things," says Clott of the penalty against the racks. "They had a jump on everybody else with this promotion, so we felt this might give our other customers a chance to catch up."

The early arrival of the much anticipated "Jones" and Video Gifts titles at racked accounts K mart, Wal-Mart, and Bradlee's outraged many video distributors and retailers. K mart is serviced by Handleman; the other two department store chains are Lieberman accounts.

Clott says Paramount has already started receiving reorders from some of its customers on the fourth-quarter program. He thinks the delay on those reorders—coupled with the lat-

er shipment of new releases during the next half year—will have "some economic impact" on the offending companies. He adds, "I hope we can have a significant sell-through program without the racks."

Louis Kircos, treasurer for the Handleman Co., says that because of the rack's large software inventory, including music and video product, he does not think Paramount's action will have a major impact on the company's overall business and that it "will not impact the for-sale video market. We'd prefer not to operate under any restrictions, but obviously, Paramount has to do what they think is best."

As for the infraction, Kircos explains, "Handleman, in the normal course of our business, does honor street dates. However, with the Paramount promotion, one of our 16 branches inadvertently shipped product to accounts early."

Sources say the effect of the six-month new-title delay will depend on the strength of Paramount's release schedule. Although release dates have not been set, box-office hits like "Top Gun," "Ferris Bueller's Day Off," and "Crocodile Dundee" loom in the company's future.

Clott says the "Jones" violation may make Paramount wary of street dates for future major promotions: "We may be forced into a timed release again, which is very costly. I'm not very optimistic about street dates right now."

Meanwhile, news of Paramount's penalties against the racks met with the approval of video distributors who had earlier cried foul, including Brian Woods, vice president of sales and marketing for Ingram Video.

"I think it will help a lot," says Woods of the vendor's corrective action. "I think they had to do something to save face."

# INSIDE TRACK

**A MATTER OF MECHANICALS:** Record companies, via the Recording Industry Assn. of America, have received a proposal from the National Music Publishers Assn. and the Songwriters Guild of America on how they envision the mechanical royalty rate structure for the decade starting in 1987. Nobody's letting on to details of the terms, listed in a letter to the RIAA, but it's known that songwriters and publishers want mechanical royalties to continue to be expressed in cents rather than a percentage of dealer cost, as is the case in Europe (known as PPD or Purchase Price To Dealers). The issue of the controlled composition clause, whereby labels, in the publishers' view, demand discounts of at least 75% of statutory rate as a condition of signing artists/writers, is also addressed. That rate is now 5 cents per composition, after a round of increases over the past decade. A new 10-year rate structure starts on Jan. 1, which could be met if a new agreement is reached before then, thus avoiding the need for hearings by the three-person governmental body, the Copyright Royalty Tribunal, set up under the revised Copyright Act to deal with mechanicals.

**AND ON THE MATTER OF PERFORMANCE FEES,** the All-Industry Television Music Licensing Committee and ASCAP met twice in October in an attempt to resolve their licensing difficulties out of court. Another meeting is scheduled this month. Local TV is still paying ASCAP at 1980 rates, an interim formula that awaits revision by the U.S. District Court in New York.

**VSDA: MAXIPROBLEM WITH MINIMEETS?** The increasing number of local chapters of the Video Software Dealers Assn. holding minitrade events with exhibitors being charged varying rates is a big concern to the national group. Track hears the topic is a tough call for many board members, several of whom have come up in the ranks from chapter positions. One VSDA veteran says, "We know the exhibits bring in new members and are exciting. It's not easy to keep a chapter running. There are about four or five in each [chapter] who do all the work; the others are followers." One growing concern is whether chapters will go on limiting exhibit events to once a year since most of VSDA's 35 active groups meet every other month. "Even if it is once a year, they can't be charging more than we do for our own [national VSDA] convention," another source volunteers.

**JIM URIE,** former Long Island branch manager for Columbia Records, moves over to PolyGram as vice president of marketing and sales. RCA Records has added two vice presidents to its public relations staff in New York: Dennis Fine, formerly at Arista and more recently an indie, and Ria Lewerk from the label's West Coast staff. Iris Dillon to head Virgin Records' dance/contemporary division. The late Moses Asch's Folkways label is being sold by family members to the Smithsonian Institution. Asch died last month at the age of 81.

**TOUCHING ALL BASES:** Not only is a six-hour miniserie (through Telecom Entertainment) in the works for the music industry novel "Sweetie Baby Cookie Honey" by lawyer/former Robert Stigwood Organization chief Freddie Gershon, but there's also talk of a soundtrack of '60s and '70s oldies via CBS, including some new material by Neil Diamond, Neil Sedaka, Peter Allen, and Elton John. And look for a longform music video, with involvement by CBS, too. Details are sketchy, but it appears that a truck carrying as many as 10,000 copies of the new Bruce Springsteen live box set was hijacked somewhere in northern Italy.

**ONE STOP TO REMEMBER:** A "grand" NARM is the way Randall Davidson of Central South is touting the trade group's Feb. 13-17 annual convention at the Fountainbleau in Miami Beach. The reason is that he's inviting the association's one-stop group to his Grand Cayman resort following the convention. Davidson put together the deal that resulted in a luxury hotel on the Caribbean atoll. Among the hotel's other investors are Conway Twitty, Earl Thomas Conley, Debra Allen, Larry Gatlin, Jerry Reed, David Rowland, Helen Cornelius, and Ronnie Milsap. Davidson made the announcement at the recent annual conclave of NARM one-stops in Phoenix, Ariz. Theme of the NARM convention, by the way, is "Music... The beat goes on."

**THE SPIRIT OF SCOTTSDALE?** While nothing official developed, there was a buzz at the NARM conclave in Scottsdale, Ariz., that a long meeting resulted in the creation of a more cooperative atmosphere between the Jerry Richman-headed independent distributor group,

NAIRD, and NARM. NAIRD, which met during the NARM event, still plans to host its yearly convention, which many see as tending more toward catalog and specialty labels, as opposed to major and pop labels that embrace NARM.

**THEY'RE PLAYING OUR SONGS:** Looking on as CBS Songs and related companies picked up a number of new million-performance awards at BMI's Million-Airs luncheon in New York Oct. 30 were none other than Charlie Koppelman and Marty Bandier, who, along with businessman Steve Swid, are about to become owners of the music publishing giant. A friendship between Bandier and Swid goes back to high school days in New York.

**TRACKING SOUNDS:** Gaylon J. Horton, a top soundtrack supervisor and consultant since leaving Welk Tele-video International three years ago, has formed a label, TNP Records, in Los Angeles. The label, planning both soundtrack and studio releases, is negotiating a branch distribution deal. Label chief is former Chrysalis staffer and talent agent Jim McCarthy. Major Bill Smith has made a deal with Harold Lipsius of Universal Distributing, Philadelphia, and Hutch Carlock of Music City Distributors, Nashville, for national distribution of his LeCam single, "I Love A Rainy Night" b/w "Blue Christmas" by the King & Kelli. An ordinary single it's not, since Smith contends that the King voice on the "Rainy" session is that of Elvis Presley, recorded after his death in 1977.

**HE'D RATHER DO IT HIMSELF:** Be-bop disciple Richie Cole says he's buying back the four albums he cut for the Palo Alto Jazz label. The "Alto Madness" sax man feels those works never got the marketing push they deserved—particularly his joint crossover venture with the venerable reed vet Boots Randolph. In the meantime, he has signed a one-album deal with Concord and is set for a tour of Japan.

**COMMON GROUND:** Blind pianist Henry Butler, with a big MCA/Impulse! album debut, "Fivin' Around," is back from a 10-day visit to the Soviet Union. He says that while he was jamming with Soviet counterparts in the city of Riga a young Latvian woman got hold of a mike and began to sing "The Man I Love." Some of his experiences and those of others on the trip were aired Sunday (9) on CBS' "Sunday Morning."

**THE PRODUCER** of group the Dig for Atlantic Records is Mark Ross, who is the son of Steve Ross, the chairman of Warner Communications Inc. The younger Ross, who is recording at A&M's studios in Los Angeles, has assisted Quincy Jones in production work. Exec producer on the Dig sessions is Arif Mardin, arranger is Cengiz Yaltkaya, and engineer is Eddie Garcia.

**WEAR OUR RING:** The Rock Ring is a new ornament that allows a fan to applaud and, while doing so, also send a lighted signal to the attraction on stage. Made to sell for \$2.95, it's marketed by Audience Dynamics at 8 W. 37th St., New York (212-594-5788). Close to \$700,000 will benefit the United Jewish Appeal as a result of the dinner in honor of Willie Nelson Nov. 1 at the Sheraton Center in New York, reports dinner chairman Phil Kahl. Seven hundred sixty attendees heard the crooning of Julio Iglesias. Steve Wynn, owner of the Golden Nugget in Atlantic City, was MC. Speaking of contributions to good causes, NARM has made a \$22,800 donation to RIAA to fight recording piracy. Chubby "the Twist" Checker, who knows something about successful dance records, has completed his first modern-era dance session, "Read You Like A Book," on Sea Bright Records, distributed by Profile Records. Mort Hillman, the veteran marketing/sales exec, easily won election Nov. 4 as New York State assemblyman in the 26th District in Queens, N.Y. He's a Democrat. Bonnie Sanders Shimkin, wife of veteran music man Arthur Shimkin, is showcasing the musical "The Ballad Of Sam Grey" in New York, for which she's written the score and book. It's about a songwriter trying to get his material recorded.

**WASHINGTON, D.C., MUSICIANS** and restaurant and club owners are fuming over a proposed local bill that would ban amplified music of any sort and dancing in their establishments. Proposal revises old D.C. alcohol laws and creates new classes of licenses, some with fees jumping from about \$1,200 to \$10,000. A coalition is planning a Nov. 11 "no music" night as protest.

Edited By IRV LIGHTMAN

## Here's Complete Song List

### Boss Live-Set Lineup Out

NEW YORK Bruce Springsteen & the E Street Band's live box set, widely touted as the blockbuster sales package of the holiday season, finally ships to stores Monday (10).

Columbia is releasing the package in three configurations—five-record, three-compact-disk, and three-cassette sets—each with an accompanying full-color booklet featuring lyrics and photographs.

The complete track listing is as follows:

- "Thunder Road" [acoustic piano version]
- "Adam Raised A Cain"
- "Spirit In The Night"
- "4th Of July, Asbury Park (Sandy)"
- "Paradise By The C"
- "Fire"
- "Growin' Up"
- "It's Hard To Be A Saint In The City"
- "Backstreets"
- "Rosalita (Come Out Tonight)"
- "Raise Your Hand"
- "Hungry Heart"
- "Two Hearts"
- "Cadillac Ranch"

- "You Can Look (But You Better Not Touch)"
- "Independence Day"
- "Badlands"
- "Because The Night"
- "Candy's Room"
- "Darkness On The Edge Of Town"
- "Racing In The Street"
- "This Land Is Your Land"
- "Nebraska"
- "Johnny 99"
- "Reason To Believe"
- "Born In The U.S.A."
- "Seeds"
- "The River"
- "War" [the initial single]
- "Darlington County"
- "Working On The Highway"
- "The Promised Land"
- "Cover Me"
- "I'm On Fire"
- "Bobby Jean"
- "My Hometown"
- "Born To Run"
- "No Surrender" [acoustic version]
- "Tenth Avenue Freeze-Out"
- "Jersey Girl"

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