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PolyGram
 We Give Our Artists The World
 Follows page 52

VOLUME 98 NO. 39 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT September 27, 1986/\$3.95 (U.S.), \$5 (CAN.)

NARM Confab Attempts To Heal Rift With RIAA

This story prepared by Geoff Mayfield and Earl Paige.

SAN DIEGO An earnest effort to mend fences on the part of music dealers and labels set the tone for the sixth annual meeting here of the National Assn. of Recording Merchandisers (NARM) advisory committees, Sept. 15-19.

Ongoing concerns such as audio-cassette packaging, compact disk production, and bar coding dominated the meeting's agenda. But comments by NARM president Roy Imber and retail advisory chairman Jim Bonk revealed that behind-the-scenes maneuvering in the spring and summer between NARM and key figures from the Recording Industry Assn. of America (RIAA)

made a cooling off of adversarial posturing between the two factions a primary goal for this forum.

Using MCA Records chief Irving Azoff's keynote address at the winter NARM convention as a reference point (Billboard, March 22), Imber said at a brief dinner meeting that he was "surprised" by the adversarial gap that separated NARM and RIAA at the time he assumed the NARM presidency. He said Azoff's blistering remarks left "none unscathed. He attacked with equanimity wholesalers, NARM, and the RIAA. Fortunately, he omitted the American Cancer Assn. and Mother Theresa.

"After his speech, I realized that one of my goals would be to mend some fences and open some lines of
 (Continued on page 83)

Richie Has No. 1 Album, Tina Top Debut HERE COME THE SUPERSTARS

BY STEVE GETT

NEW YORK Platinum acts are taking charge of the Top Pop Albums chart, with a bumper crop of superstar product hitting the marketplace. Leading the field is Lionel Richie, whose latest Motown album, "Dancing On The Ceiling," climbs to No. 1 on this week's chart.

New albums from Huey Lewis and Billy Joel are already in the top 10, and a number of other major acts will be vying for key chart positions in the coming weeks.

The highest debut on this week's chart is Tina Turner's second Capitol album, "Break Every Rule," which enters at No. 62. Just out are eagerly anticipated releases from Cyndi Lauper and Talking Heads.

Several potentially strong-selling artists, including Billy Idol, Luther Vandross, Willie Nelson, Alabama, and Boston (see stories, page 3), have new product due early next

Boston, Alabama map return, p. 3

month. But a survey of major labels indicates that most of the superstar releases are already in stores, well in advance of the Christmas trading period.

The only late starter is Bruce Springsteen. "Bruce Springsteen And The E Street Band Live 1975-1985," due from Columbia in November, is expected to be the sales

blockbuster of the holiday season. Following is a label-by-label list of preseason front-line product.

• **A&M:** A soundtrack for the movie "Soul Man," featuring Lou Reed, Sly Stone, and Nu Shooz, is due in October. Coming in November is a greatest-hits compilation from the Police, "Every Breath You Take: The Singles," along with the new Herb Alpert album, "Hot Shot," and a best-of Atlantic Starr package.

• **ATLANTIC:** Late September releases include albums by Ratt, Bad Company, Shannon, and a Pete Townshend live set. Zebra, John Entwistle, and John Parr head the October schedule. Due in November
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Drugs, AM Spark Discussion At NAB/NRBA Meet

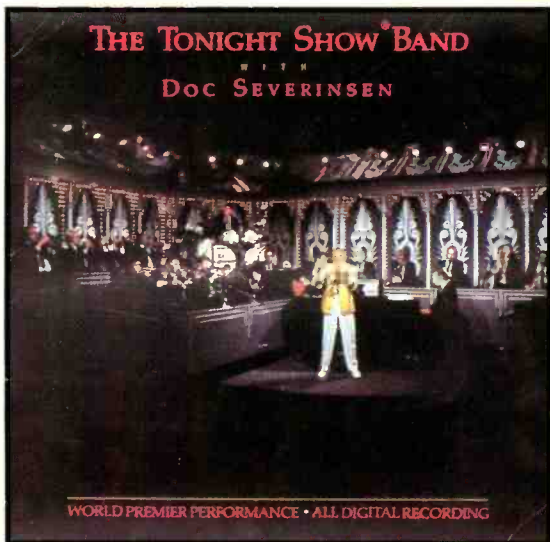
BY BILL HOLLAND

NEW ORLEANS The need to revive AM and radio's role in the national war against drugs were among the key topics at this year's NAB/NRBA convention. Held in New Orleans Sept. 10-13, the Radio '86 meet drew 5,500 attendees.

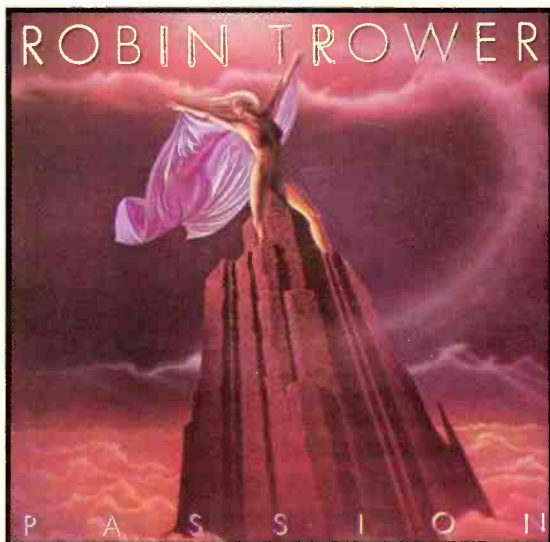
[Detailed coverage of Radio '86 programming panels begins on page 10 and will continue in future issues.]

Much of the meeting focused on AM radio, which has declined to the point that the band only accounts for 22% of the total listening audience. To underline its commitment to AM, NAB announced a joint ef-
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PolyGram, In Pub Comeback, To Buy DJM

BY MIKE HENNESSEY

LONDON PolyGram International, looking to restore its standing on the global music publishing scene, is expected to conclude a \$15 million deal shortly for the acquisition of the Dick James Music group, an independent U.K.-based music pub-
 (Continued on page 83)

Black Music
 Follows page 60



miles davis TUTU
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Boston Back Strong After 8 Years MCA Album Here; CBS Suit Unresolved

BY FRED GOODMAN

NEW YORK Despite an eight-year gap between releases and a still undecided breach-of-contract suit by CBS Records, time—and tastes—have apparently stood still for megaplatinum group Boston. The long-dormant band is being greeted warmly by both radio and retail.

"Amanda," the lead single from its debut album for MCA, "Third Stage," is the most-added single at radio this week, garnering reports from 144 of Billboard's 225 radio panelists and debuting at No. 51 on this week's Hot 100 Singles chart.

With the album slated for a Sept. 26 release, Boston is also being received with open arms at retail. "You'd think they were coming off a No. 1 album based on the calls we've been getting from stores," says Norman Hunter, album buyer for the 127-store Record Bar chain, based in Durham, N.C. A spokesman for MCA characterized initial sales as "far exceeding our expectations."

The feeling of optimism is shared by the band's management.

"Radio has received the single like we never left," says Jeff Dorenfeld, manager for the group. "We feel like we're coming off our first album."

That self-titled Epic release is generally considered the best-selling debut album of all time, with sales reportedly topping 8 million.

The band's second album, "Don't Look Back," registered about 3 million units. Both albums have continued to sell steadily, with sources saying that annual sales for each of those titles approach the 100,000-unit level.

Dorenfeld says group leader Tom Scholz spent as much as 10,000 hours on "Third Stage," and it was that laborious and meticulous approach that led to the rift with Epic.

In 1983, five years after the delivery of "Don't Look Back," CBS brought suit against Scholz and Boston for breach of contract, seeking \$20 million in damages for failing to honor a five-year, 10-album contract. The suit, which remains unsettled, is slated to be heard in January.

In the interim, Boston lawyer Don Engel signed the group to
(Continued on page 83)

BMI Hosts PRS Writer/Pub Luncheon Beatles Pair Honored

NEW YORK Paul McCartney and the late John Lennon are the authors of five songs honored at an annual most-performed luncheon Sept. 18 in London. The event was hosted by BMI to award Performing Right Society (PRS) songwriters and publishers.

The event, held at London's Inn On The Park, saw three Lennon & McCartney copyrights—"And I Love Her," "Eleanor Rigby" and "Long And Winding Road"—honored for 2 million broadcast performances in the U.S. The other two Lennon & McCartney songs, "Day Tripper" and "Lady Madonna," have been broadcast at least 1 million times.

Frances Preston, BMI president and CEO, presented awards to a total of 22 writers and 18 publishers.

Along with the five Lennon & McCartney copyrights, eight other songs qualified for what BMI terms "million-air" status, determined from the reports of some 500,000 hours submitted annually by local and network U.S. radio and TV stations.

The luncheon also paid tribute to the PRS writers with the most-performed BMI-licensed songs from 1985. Among those honored were Duran Duran, Sting, and Tears For Fears.
(Continued on page 82)

Big Bang Brewing For Alabama's Next Promotional Blitz Includes TV Special, Sweepstakes

BY EDWARD MORRIS

NASHVILLE Alabama will debut its first studio album in 18 months Sept. 29 amid a promotional flurry that includes a monthlong VH-1 sweepstakes, a CBS-TV special, a national rack spotlight as "album of the month," and a live appearance with Lionel Richie on the Country Music Assn. Awards program Oct. 13.

"The Touch," Alabama's ninth album for RCA, is the focus of the promotion. "Touch Me When We're Dancing," the first of four planned

singles from the album, made its entry on the country charts last week bulleted at No. 40 and rose to No. 34 with a bullet on the current chart. Each of the group's previous albums has been certified double platinum or more, confirming Alabama as the best-selling recording act in country music.

"Touch Me When We're Dancing" was sent to radio stations with an insert alerting music directors and DJs to the forthcoming media blitz.

The VH-1 promotion began Sept. 8 and runs through Sept. 28. Retail-

ers giving chainwide cooperation in the sweepstakes include Camelot, Hastings, Licorice Pizza, Musicland, Record Bar, Record World, and Sam Goody. Each store will display entry blanks for the contest as part of its Alabama point-of-purchase material.

The grand prize of the event will be a trip to the CMA Awards show and a Sony entertainment center. Sony, American Airlines, and Marriott are joint sponsors of the contest with RCA and VH-1.

To build interest in the album, there will be 250 60-second spots on VH-1 during the promotion. The video of "Touch Me When We're Dancing" will air on the channel in heavy rotation throughout the month.

Listening parties for the album were held in Atlanta; Chicago; Richmond, Va.; Indianapolis; St. Louis; Minneapolis; and Kansas City, Mo., through the first part of September for radio, retail, and media personnel.

"My Home's In Alabama," a CBS-TV special, will air in late October or early November. Footage for the special, produced by Dick Clark, was taken from this year's June Jam, an annual Alabama-sponsored benefit concert, and will include appearances by the Judds, Restless Heart, Willie Nelson, and the Charlie Daniels Band.

RCA will buy local spots promoting the album in key markets.

Alabama is completing its Chevy-sponsored tour (Billboard, Feb. 15) and will headline a Marlboro tour beginning early next year.

Exile Greatest-Hits Medley Meets Resistance At Radio

BY ANDREW ROBLIN

NASHVILLE A promotional four-song hits medley by the country act Exile is meeting with stiff resistance from primary-market country radio stations. Officials at Epic Records, Exile's label, report an enthusiastic response from secondary and tertiary stations, however.

The medley, which shipped Sept. 1 as a 12-inch single, is taken from one of two Exile greatest-hit videoclips now in service. Epic is billing the 12-inch version of the medley as a "radio video." It is not intended for sale.

The 12-inch medley includes live versions of Exile's "I Got Love (Super Duper Love)," "Kiss You All Over," "Woke Up In Love," and "I Could Get Used To You." Each song on the 12-inch was a substantial hit when released on its own. "Kiss You All Over" hit No. 1 on the Hot 100 pop singles chart in 1978. Of the other songs, only "I Got Love (Super Duper Love)" failed to reach No. 1 on the Hot Country Singles chart.

But of eight Billboard reporting stations surveyed, only one is now playing the Exile medley. Don Roberts, music director of KFGO-
(Continued on page 82)

Star Has Fresh Material In Disney's 'Captain EO' Michael Jackson Film Makes Debut

BY CHRIS MORRIS

LOS ANGELES Patrons, celebrity guests, and some 200 press representatives were neck-deep in the hoopla at Disneyland on Sept. 13 as the Anaheim theme park hosted the premiere of its latest attraction—Michael Jackson's 3-D film, "Captain EO."

Disneyland ballyhooed the exclusive Sept. 19 public bow of the film at Disneyland and Epcot Center in Orlando, Fla., with a daylong media event, which was taped by NBC for a network special, scheduled to air Sept. 20.

The unveiling of the 17-minute short was preceded by a parade down the park's Main Street featuring some 125 celebrities in chauffeur-driven antique autos, a private party, and a ribbon-cutting ceremony at Tomorrowland's new Magic

Eye Theater.

"Captain EO," described by Disney as "a 3-D musical motion picture space adventure," was produced by George Lucas and directed by Francis Ford Coppola at an estimated cost of \$15 million-\$20 million.

It is the first public project involving Jackson since USA For Africa's "We Are the World" session last year.

The two Jackson songs heard in the film, "We Are Here to Change The World" and "Another Part Of Me," are the artist's first solo work, save two tracks on the Jacksons' 1984 album, "Victory," since 1982's "Thriller." That album has tallied worldwide sales of 37 million copies.

At present, it appears doubtful that Jackson's label, Epic Records, will issue any of the "EO" music on disk.

"I don't know of any plans to re-

lease a single, and it is unlikely that any 'Captain EO' music will be on Michael's forthcoming album," an Epic spokesman says.

He adds that the label is hoping to issue a new Jackson album before the end of the year.

The Disney Channel is getting into the promotional act with an hourlong special, "The Making Of Disney's 'Captain EO,'" scheduled to air on cable Nov. 18. Actress Whoopi Goldberg will host the show.

Walt Disney Home Video is, typically, mum on plans for any forthcoming videocassette release of either the film or a video similar to Vestron's "The Making Of 'Thriller.'"

"We haven't announced anything yet," says Disney Home Video public relations manager Tania Steele. "When we're ready to announce something, we'll let you know."

However, Steele does not dismiss out of hand the possibility of an "EO" home video feature.

At the Disneyland premiere event, Robert Palmer, Belinda Carlisle, the Moody Blues, and Starship entertained with short live sets.

The biggest letdown for the assembled multitudes was the absence of the film's star; although Janet Jackson and several Jackson siblings were on hand at the ribbon-cutting with Lucas, Coppola, and "EO" co-star Anjelica Huston, the elusive Michael remained unseen.

One Disney representative says the star was spotted being smuggled onto the grounds by security, but his presence on the site remains unconfirmed.

The appearance of a Jackson look-alike at the end of the parade created a brief near-stampede among the assembled press.



Listening Bash. Nick Ashford, left, and Valerie Simpson chat with Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, during a reception in Los Angeles celebrating the couple's Capitol release, "Real Love."

Vestron Bows Record Arm Mets Are Up First

NEW YORK Vestron Video, via RCA/A&M/Arista Distribution, is trying out the music business with the release of a 12-inch single, "Let's Go Mets."

In a probable home video first, Vestron has formed its own audio division, Vestron Records, to handle the single, performed by members of the New York Mets. RCA/A&M/Arista will be handling distribution and promotion of the title to audio outlets, says Vestron chief Jon Peisinger.

The audiocassette of "Let's Go Mets" will be sold in 4- by 12-inch

packaging. List price on the single will be \$5.98.

RCA/A&M/Arista was chosen as distributor for two reasons, Peisinger says: The company saw the product's potential and the need for speed in getting the program out, and it was willing to handle "Let's Go Mets" without entering into a licensing agreement.

Vestron Records faces an uncertain future. "In terms of Vestron Records as an ongoing operation, there are no plans for a followup at this point," Peisinger says.

TONY SEIDEMAN

North And South Zones Created CBS Restructures Latin Operations

NEW YORK The eight Latin American companies of CBS Records' Latin American operations have been restructured into two regional zones, North and South.

As part of the revamped setup, which CBS Records International president Bob Summer says will provide more effective coordination among the companies, the Latin American operations office in Coral Gables, Fla., has been closed. The staff functions of that office will be handled at CBS International's headquarters in New York. Nicholas Cirillo, senior vice president of Latin American operations, assumes full responsibility for Discos, the Miami-based arm for Latin American product marketed to Spanish-speaking people in the U.S.

The North zone will be directed by Armando de Llano, managing director of CBS Mexico, who also assumes the title of vice president and general manager of Latin American operations, North zone. Based in Mexico City, he oversees CBS labels in Colombia, Costa Rica, Mexico, and Venezuela as well as licensees in Jamaica, Ecuador, and the Dominican Republic.

The South zone will be supervised by Hans Beugger, vice president

and general manager out of Rio de Janeiro, where he continues to serve as managing director, CBS Brazil. He is responsible for activities in Argentina, Brazil, Chile, and Peru as well as licensees in Bolivia, Paraguay, and Uruguay.

In another appointment, Tomas Munoz, vice president of a&r and artist development for Latin American product, will expand his a&r activities and advise on marketing efforts for all of CBS' Latin artists.

De Llano, Beugger, Munoz, and Cirillo report directly to Summer.

According to CBS, the closing of the Coral Gables office will result in the loss of about 20 jobs. CBS is giving severance pay to those employees leaving the company and is providing extended medical insurance benefits. In addition, the CBS personnel department will offer job counseling to assist the employees in obtaining new positions elsewhere.

McClendon Dead At 65

NEW YORK Radio programming innovator Gordon McClendon died of cancer Sept. 14 at his home in Lake Dallas, Texas. He was 65.

Among his many contributions to the broadcasting industry, McClendon is credited with creating the beautiful music format, the first to draw large audiences to the FM band after it came on air in 1961. All-news was another McClendon innovation, developed at XETRA San Diego/Tijuana and WNUS Chicago. He became famous for his pseudolive sports broadcasts, which

used sound effects and commentary based on wire reports.

He is also credited with developing the top 40 format, which he first fine-tuned at KLIF Dallas. McClendon started his radio career there in 1947, later bought the station, then established the Liberty Broadcasting System. By 1952, his network was the second largest in the country, with 458 affiliates.

In the '70s, McClendon got out of the ownership business, selling his last 14 stations for more than \$100 million.

Executive Turntable

RECORD COMPANIES. CBS Records International makes the following appointments: Armando de Llano, vice president and general manager, Latin American operations, Northern zone; Hans Beugger, vice president and general manager, Latin American operations, Southern zone; Tomas Munoz, vice president of a&r and artist development; and Nicholas Cirillo, senior vice president, Latin American operations. De Llano will continue as managing director of CBS Mexico. Beugger will continue as managing director of CBS Brazil. (See story this page.)

Windham Hill in Palo Alto, Calif., appoints Anne Robinson chief executive officer and Will Ackerman chairman. Robinson will retain her title as president of the label. Ackerman will continue as head of a&r. Also, Dawn Atkinson is promoted to director of a&r.

Jive Records makes the following promotions in New York: Barry Weiss, vice president of marketing/operations; Paul Katz, vice president of business affairs; and Ann Carli, director of artist development. Weiss was director of artist development. Katz was in the company's London office as director of business affairs. Carli was associate director of publicity and artist relations.

Patrick Clifford and Michael Caplan are named directors of talent acquisition, East Coast, for Epic/Portrait Records in New York. Clifford was director of talent acquisition, West Coast. Caplan was associate director of national album promotion.

RCA/Ariola in New York appoints Daniel Hoffman vice president and general counsel. He was a partner in the Los Angeles entertainment firm Ziffren, Brittenham & Branca.

Edward Strait joins RCA Records as product director for the Jive label in New York. He was with Jive as director of artist development.

Arista Records in New York makes the following appointments for district managers in its r&b promotion department: Connie Johnson, Northeast region; Roland Lewis, Southeast region; and Al Wallace, Southwest region. Johnson worked for the label in the Southeast. Lewis was in independent promotion. Wallace was operations manager for WXOK Baton Rouge, La.

Jean Taylor is elevated to manager of mechanical royalties for Atlantic Records in New York. She was bookkeeper/mechanical royalties.

Millie Walker joins Sleeping Bag/Fresh Records in New York. She will handle regional promotion and marketing for the Mid-Atlantic, Southeastern, and West Coast areas.

Bambi Moe is named video production manager for Rhino Video, a division of Rhino Records in Santa Monica, Calif.

HOME VIDEO. Andrew Shaddock is named president of Video Associates in Hollywood, Calif. He was vice president and chief financial officer for the company.

PRO AUDIO/VIDEO. Joel Moss becomes executive director and chief operating officer of Record Plant Scoring in Los Angeles. He was an independent audio engineer/producer.

Reeves Teletape in New York elevates Joe Wolf to chief engineer. He will continue as a technical director for the television show "Kate & Allie."

Christopher Emery is promoted to video products manager for the Magnetic Tape Division of Agfa-Gevaert in Teterboro, N.J. He was a technical sales representative for the division.

BASF Corp. Information Systems in Bedford, Mass., appoints Jeffrey Brown to product manager for its professional audio/video products. He was with Arnold & Co.

Bill Denahy joins Editel New York's animatics department as editor. He was with Napoleon Video Graphics.

PUBLISHING. Jonathan Haft is named vice president of business affairs at Almo/Irving Music Publishing and Rondor International in Hollywood, Calif. He was senior director of legal affairs at Chrysalis Records.

Island Music in Los Angeles appoints Alison Witlin professional manager. She served in a similar capacity for Unicity Music.

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Scotti Brothers

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Moroder Forms Soundtrack House

Star-Studded Production Staff On Board

BY JIM McCULLAUGH

LOS ANGELES Got a movie? Need a soundtrack? Call Giorgio Moroder at The MusicTeam, what may be the music industry's first "turnkey" operation of its kind.

Moroder burst onto the record industry scene more than 10 years ago when he fashioned Donna Summer's distinctive disco sound. Thereafter, he shaped the "Flashdance" soundtrack and recently enjoyed No. 1 status on the Hot 100 Singles chart as producer and co-writer of Berlin's "Take My Breath Away," the theme from Paramount's sum-

mer blockbuster "Top Gun."

"So many soundtracks and even albums these days have multiple producers," he says. "The logistics can be nightmarish. Why not have a team to do some projects together?"

"The basic idea will be to provide film companies with complete soundtracks. At the same time, we'll be sensitive to the needs of movie producers about the type of music they are looking for in their projects."

Moroder has inked—"on a nonexclusive basis"—the well-known producers Harold Faltermeyer, Keith Forsey, Mack, Tom Whitlock, and

Richie Zito. He will add others over time.

Says Moroder, "If a director wants me to do the score, I'll do it. If they want Harold to do it, he can. We'll have seven or eight talents they can work with."

The "team" will have headquarters in Moroder's own three-room Oasis Studios in North Hollywood, which will soon expand to a five-room complex featuring state-of-the-art digital equipment.

Sylvester Stallone's new Cannon film, "Over The Top," a feature about a truck driver attempting to win an arm-wrestling contest in Las Vegas for his son, is the first project for The MusicTeam.

Beyond that, Moroder indicates that he has discussed a possible soundtrack with Cannon for "Superman IV." The group may also be involved with writing songs for Paramount's "Beverly Hills Cop II."



Pitching In. Top label executives gather at a reception at New York's St. Regis Hotel to kick off this year's AMC Cancer Research Center Music Industry Campaign. Pictured are, from left, 1986 AMC honoree Elliot Goldman, president and chief executive officer of RCA/Ariola; Dr. Marvin Rich, president of the AMC Cancer Research Center; Sal Licata, president of RCA/A&M/Arista Distribution and executive chairman of this year's campaign; and Bob Buziak, president of RCA Records, U.S.

New Sanyo Division To Run CD Plant In Richmond, Ind.

BY IS HOROWITZ

NEW YORK Sanyo, which has been manufacturing compact disks in Japan for the past three years, will be producing CDs in the U.S. by mid-1987.

A new company subsidiary, Sanyo Laser Products Corp. (SLPC), is being established to operate a manufacturing facility in Richmond, Ind., where the parent company already produces consumer electronics products.

First CDs are expected off the production line by next June, says

Sanyo spokesman Hideo Nakai, with more than 5 million units due before the end of 1987. This number is slated to double the following year and to reach 15 million in 1989.

The formal establishment of SLPC will take place on Oct. 1, at which time the new company will begin converting half the existing Sanyo plant for CD production. Creation of "clean-room" facilities will come first, says Nakai, with specialized equipment moved in next January. Six presses are anticipated.

Glass masters will be brought in (Continued on page 82)

French Facility To Bow In Mid '87 PolyGram Plant Goes CD

NEW YORK PolyGram's record-pressing and tape-duplicating plant in Louviers, France, will be converted into a compact disk manufacturing facility under the ownership of Philips & Du Pont Optical Co. (PDO).

CD production is expected to begin by mid-1987, with a full-capacity target of 30 million units annually achieved by the end of 1988. Much of this production will be earmarked for export worldwide.

The current factory employment roster of about 400 people will be increased to 500, says a PDO spokesman. Total investment in the joint enterprise was given as "almost" 250 million French francs (about \$37

million).

The undertaking will substantially extend PDO's manufacturing holdings in the new technology, headed by its flagship factory in Hanover, Germany. In addition to a plant in Blackburn, U.K., the company has a U.S. plant in Kings Mountain, N.C., due to start production by the end of this year. It also has an interest in a joint venture in Rome.

While the new French facility will concentrate initially on audio CDs, future production plans call for related product lines such as CD-ROM (read-only memory) and CD-I (interactive).

IS HOROWITZ

EEC In Label Probe

LONDON Representatives of the European Economic Community Commission have reportedly entered the premises of most of the major record companies here as well as those of the British Phonographic Industry with warrants authorizing them to see "certain documents."

Though details were not available at presstime, it is understood the investigation comes under the complex competition rules of the EEC.

The investigation is believed to

have been triggered by a complaint from a record distributor here when the company was refused the specially favorable record/tape supply terms granted Record Merchandisers, the leading rackjobber in the U.K.

The original complaint was said to have been registered under the section of EEC law that covers "abuse of a dominant position," though the various EEC visits are understood to have been investigations into the record industry in general.

CHART BEAT



by Paul Grein

LIONEL RICHIE's single "Dancing On The Ceiling" may have fallen short of the No. 1 spot on the Hot 100, but his album of the same name leaps to No. 1 on this week's Top Pop Albums chart. It's Richie's second album in a row to reach the top spot: "Can't Slow Down" did the trick in December 1983.

This makes Richie one of only four artists to hit No. 1 with back-to-back studio albums so far in the '80s. He follows the Rolling Stones ("Emotional Rescue" and "Tattoo You"), Prince & the New Power Generation ("Purple Rain" and "Around The World In A Day"), and Madonna ("Like A Virgin" and "True Blue").

"Dancing On The Ceiling" is the fifth album by a black artist to hit No. 1 so far this year. It follows Sade's "Promise," Whitney Houston's "Control," and Patti LaBelle's "Winner In You." That sets a new record for No. 1 pop albums by black artists in any one year. The old record was set in 1976, when albums by Earth, Wind & Fire, George Benson, and Stevie Wonder topped the chart.

Finally, Richie's album shot to No. 1 from No. 5, the biggest surge to the top since Dire Straits' "Brothers In Arms" made a similar move in August 1985.

FAST FACTS: Boston has the highest-debating single of the week with "Amanda," which crashes onto the Hot 100 at No. 51. It's the first single from Boston's first album for MCA, "Third Stage." It's an especially impressive debut because the group's last album, "Don't Look Back," was re-

leased more than eight years ago.

The welcome mat must surely be out at A&M Records for producers Jimmy Jam & Terry Lewis. The red-hot team did the honors on two of the hottest singles on this week's Hot 100: Janet Jackson's

Richie LP races to No. 1

"When I Think Of You," which jumps seven notches to No. 7, becoming her third top 10 pop hit in a row, and Human League's "Human," which leaps 15 notches to No. 36.

Huey Lewis & the News' "Stuck With You" and Gloria Loring & Carl Anderson's "Friends And Lovers" are No. 1 and No. 2, respectively, on both the Hot 100 and the Hot Adult Contemporary singles charts this week, underscoring the increased interaction between those two formats.

And while Madonna has been out of the top 10 on the Hot 100 for the past three weeks, the Madonna sound hasn't budged from the winner's circle. After two weeks in the top 10, Regina's "Baby Love" gives way to Stacey Q's "Two Of Hearts," which jumps seven spots to No. 8.

WE GET LETTERS: Jamie K. Branson of Dorchester, Mass., notes that Run-D.M.C.'s "Walk This Way," which jumps to No. 4 on this week's Hot 100, is the second top five hit in less than two years that is a remake of an earlier top 10 hit and that features backup participation by members of the group that did the original. Two

members of Aerosmith are featured on "Walk This Way," which that band took to No. 10 in 1977: Steven Tyler on vocals and Joe Perry on guitar. In the same manner, Carl Wilson of the Beach Boys sang backup vocals on David Lee Roth's 1985 remake of "California Girls." Both the Beach Boys original and the Roth remake reached No. 3.

James Schecter of Lakewood, Colo., notes that Simply Red's "Money's Too Tight (To Mention)," which climbs a notch this week to No. 30, is the second top 30 hit so far this year to mention Ronald Reagan. It follows Sting's "Russians," which peaked at No. 16 in March. Schecter points out that it's a dubious distinction for Reagan, since the Simply Red record assails his economic policy and the Sting hit challenged his position on nuclear arms.

Kent Parks of Raleigh, N.C., notes that Bananarama's "Venus" was only the fifth song with a one-word title by an artist with a one-word name to reach No. 1. It follows Styx's "Babe," Blondie's "Rapture," Toto's "Africa," and Starship's "Sara." Adds Parks: "A debatable inclusion on this list is Cher's 'Half-Breed,' which I hesitate to include because of its hyphenated status."

Robert Dolan of Santa Barbara, Calif., posed a question that stumped us, so we'll throw it over to you. "Have you noticed that the only two acts to hit the top 10 that have initials in their names (Run-D.M.C. and Force M.D.'s) are black/soul groups? By the way, just what does D.M.C. and M.D. stand for?"

Two readers wrote in with lists of acts that have topped the Hot 100 whose names refer to a well-known city. Hooman Hekmat of Chula Vista, Calif., lists Laurie London, the Jackson Five, Michael Jackson, John Denver, Chicago, Thelma Houston, Whitney Houston, and Patti Austin. And K.H. of Allentown, Pa., (we guess he's shy) adds Rick Springfield, the Bay City Rollers, the Buckingham's, the Hollywood Argyles, and the Manhattans.

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Wanted: 'Family' Versions

EDITING FILMS FOR HOME VIDEO

BY MARTIN D. EHMAN

At Adventureland International we have taken an active stand against X-rated video material from the very inception of our company. We were pioneers in this regard back in 1981.

Many people told us we would never make it in this business if we didn't get involved in X-rated material. Those same people are pulling their hair out now because we are No. 1 in the video industry and have never had anything to do with that type of product in our stores.

Our uniform franchise-offering circular states that our stores are not permitted to stock any offensive materials. If they do, we can close them down.

We are not trying to create the impression that we are better than anyone else. We don't walk on water, nor do we really have the right to tell anyone what they should do.

We just believe good people in this country have a true concern for their children. And children are exposed to so much smut, trash, and bad language daily, even at school, that we would like to see good, wholesome materials brought into their homes.

Parents who have a true concern for their children do not want them exposed to negative influences of any kind. We have a responsibility in the business we run to try to honor and respect their needs.

We have met with several of the major studios in an effort to have them edit certain movies for home entertainment. After all, if they can edit films for television and the airlines, then we feel they can also edit them for home viewing.

It only makes sense. They would not only sell an R-rated version of a movie but an edited version as well. There are many good movies that

people just will not bring into their homes because of language, violence, or sexual content. If the studios would clean up this material, it is obvious their sales would increase. People are tired of having the junk jammed down their throats, and they are not going to stand for it.

We took this stand from day one. Recently many other video outlets

(VSDA) convention in Las Vegas. Our Adventureland people and others we had the opportunity to speak with were totally disappointed with the manner in which the association handled the meeting.

It was rather apparent that the VSDA condoned X-rated material and even seemed to have fun with it at their banquet on the final night. They gave an award for the best

make and distribute "family" versions of R-rated titles.

As we stated in a recent press release, the number of signatures gathered so far shows "there is a substantial contingent that would purchase the product if it didn't have that one 30-second scene."

There are so many great movies that patrons would like to purchase or have their children enjoy, but they are stopped by two or three words or a single scene, any of which can easily and inexpensively be eliminated.

Our executives turned their attention to R-rated fare last November. At that time, we began distributing petitions to our stores in all 50 states and Canada that read as follows: "Many excellent movies cannot be brought into the home because of scenes they contain. Therefore, we, the undersigned, support Adventureland Video in their efforts to have motion picture studios produce and distribute, for family viewing, edited versions of existing R-rated movies."

Store owners have responded enthusiastically. They are quite excited about it because they realize that is what their customers are looking for.

Our request for edited R tapes for home video is not unreasonable—especially for studios that own all film rights—in part because editing of numerous movies for certain audiences already takes place.

In many cases, the work is already done. We'd like to see it done on a larger scale and the edited versions made available to our franchisees and others to buy.

As the largest franchiser, we are the McDonald's of the video industry. Our name is synonymous with family entertainment, and we want to keep it that way.

'You don't make the problem go away by hiding X-rated material under the counter'



Martin Ehman is president and chief executive officer of Adventureland International, whose franchise holders operate more than 1,300 stores in the U.S. and Canada.

seem to be taking the same approach. We feel the aggressive approach we have taken this past year is having an effect on video dealers throughout the U.S. We receive many calls from independent stores complimenting us on our stand and wanting to join us.

You don't make the problem go away by just hiding X-rated materials under the counter. You need to take them out of the stores completely. I have difficulty with the double standard shown by some stores. Contrary to what some people say, we feel that this material has a direct effect on sex-related offenses and violence in the world today.

We recently returned from the Video Software Dealers Assn.

adult movie of the year, and the majority of the people in that room felt half-sick at the manner in which it was presented.

That kind of presentation could have been made at the city dump, and certainly the individual making the presentation had little or no class. And from her opening remarks at the convention, keynote speaker Christie Hefner beat the drum loud and clear for questionable material. That seemed to set the stage for what followed.

Adventureland seeks the soft R movies for our stores. In perhaps the most notable example of a video dealer deciding to police its own business, about 20,000 people have signed an Adventureland Video-sponsored petition urging studios to

Letters to the Editor

TOMORROW'S ELEVATOR MUSIC

Erik Rogers' letter (Sept. 13) states that heavy metal music has a bad effect on teen-agers, but he doesn't describe what this effect might be or how it can be attributed to the music.

I happen to love heavy metal, and it disturbs me that many people seem determined to take it away. Weren't they ever kids? Don't they remember that their parents said the same thing about Elvis?

I remember an article in 1964 which claimed that the Beatles synchronized their percussion with the recording of a baby's heartbeat in order to hypnotize their fans. That was no more nonsensical than today's stories about backward masking and Satanic messages.

Remember, the songs which frightened so many adults in the '60s make up the bulk of today's elevator music.

Joan Manners
Encino, Calif.

HARMLESS REBELLION

It was upsetting to read Erik Rogers' letter voicing his all-encompass-

ing opposition to heavy metal. While it is undeniable that there are negative aspects to heavy metal (as in all musical genres), why will no one recognize the positive aspects of heavy metal. "Hear'N'Aid" is just one example.

For the most part, heavy metal is a harmless form of rebellion that teen-agers can identify with. Doesn't the older generation remember Elvis and the Beatles?

Tracy Fisher
Budget Tapes & Records
Longmont, Colo.

REVERSE INTOLERANCE

I sincerely hope that Howard Bloom feels better now that he's had an opportunity to vent his feelings in his "Time To Fight Back" commentary (Sept. 13).

I've always found it interesting that those individuals who claim to be so "liberal" in their lifestyles are also unbelievably intolerant of any individual or organization that does not happen to hold the same view. Thus, we have an article filled with exquisite prejudice.

It is not censorship that Mr.

Bloom is against; it is the fundamental Christian sect of this country. Let's stamp out fundamental Christians; that way we can all have a country free of repression.

C'mon, Howard. I'd much rather hear what your organization is proposing to do about this issue of censorship in music. I don't think anyone can deny that rock has had, in a number of instances, a detrimental effect on the lifestyles of many people. What, if anything, do you suggest be done about it?

David Malmberg
Operations Director, K102/WDGY
Minneapolis-St. Paul

COUNTRY CROSSOVER

As of the Aug. 30 issue, Billboard's Top Classical Albums chart was modified, separating traditional and crossover. This was done to provide a more accurate picture between traditional classical and its pop-oriented cousins.

I think the same modification needs to be done on the Hot Country Singles chart. Pop-oriented artists like Ronnie Milsap, Eddie Rabbitt, Juice Newton, Rosanne Cash,

Exile, Restless Heart, Southern Pacific, etc., would be categorized better on a country crossover chart.

The regular Hot Country chart should feature old pros like George, Merle, and Conway; people who have kept country "country" in the '80s like Ricky Skaggs, Reba McEntire, and George Strait; and country's brightest new stars—Randy Travis, the Forester Sisters, and Dwight Yoakam.

It is not fair to these artists when great songs like "The One I Loved Back Then," "Only In My Mind," and "Honky Tonk Man" fail to hit No. 1 because they're competing with pop-oriented artists for chart placement.

Barney Piper
Oldtown, Md.

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.

Panel: Top 40's Sounding Good Format Excitement Is Called Key

BY KIM FREEMAN

NEW ORLEANS Top 40 panelists at Radio '86, held here Sept. 10-13, told attendees that adventurous pop stations will be in a strong position to take advantage of a predicted burnout of their oldies-based competitors. Format excitement will be another key in fending off urban and hybrid challengers, the panelists said.

"I don't think there has ever been a better environment for CHR to really prove itself," said consultant Jeff Pollack at a session on the top 40 format during the NAB/NRBA convention.

Pollack based his comments on the current crowded crop of "library-based" formats. He warned against reacting to the oldies trend by playing more gold, adding that when the "classic hits" format starts to burn out—"as it's already starting to do"—more listeners will be ready to come back to top 40. Pollack said the most adventurous programmers will do the best when that happens.

KSFM Sacramento's PD Rick Gillette also encouraged programmers to take chances. "The music is becoming more homogenized. You hear the same record all over the place, and fewer songs are format-exclusive. So, we have to look hard-

er and harder for the hits."

For dominant top 40s facing new competition, Dan Vallie, EZ Communications vice president of programming, said, "As long as you're positioned right, you should stick

'Never take your success for granted'

with your [original] niche. We all know that, but we don't always use it."

One panelist suggested that KIIS Los Angeles had not used this theory when KPWR came on air in January. "KIIS took its eyes off their own station," the speaker said.

Pollack's "don'ts" included paying too much attention to the competition in add decisions. Gillette added, "If [a competitor] wants to make a hit for you that wouldn't normally have been an add for you, that's okay."

"Never take your success for granted. Arbitron data is historical and dated for the last four weeks. We compete against ourselves every day by keeping in touch with trends. Reeboks are hot now, but will Adidas replace them?" Gillette said.

Timely promotions and properly targeted nonmusic elements were two moves panelists said would enable top 40s to continue leading their packs.

The best promotions are "station events that seize the moment," said Pollack. As an example, Pollack pointed to KKBQ-AM-FM Houston, which recently passed out sunglasses to 19,000 attendees at a Houston Rockets/Los Angeles Lakers basketball game. Tying into the fact that the ever-shaded avid Lakers fan Jack Nicholson was sure to attend, KKBQ instructed listeners to don the glasses at key moments during the game. The subsequent scene at the stadium made front-page news twice in Houston's local papers.

While top 40's toughest challenge is getting adults, panelists said that coveted demographic could be drawn through nonmusic programming elements without sacrificing any youth-oriented hits. Gillette suggested "altering the way you do your promotion. Remember that all kids have parents. Child-safety promos will get you parents."

KDWB Minneapolis PD Dave Anthony emphasized adding constant excitement through sounders and highly produced legal IDs and by positioning statements that "really sell the station."

12 Stations Up For Grabs

FCC Rules RKO Can Unload Properties

BY BILL HOLLAND

WASHINGTON The FCC, in a long-awaited decision, ruled Sept.

10 that RKO may try to sell or arrange settlements with competitors for its remaining radio and television licenses.

RKO owns 12 major-market radio outlets: WOR and WRKS New York; KFRC San Francisco; WRKO and WROR Boston; WGMS-AM-FM Washington, D.C.; WAXY Fort Lauderdale, Fla.; WFYR Chicago, WHBQ-AM Memphis, and KRTH-AM-FM Los Angeles. Guesstimates on the worth of the radio properties run as high as \$230 million.

RKO has been under fire at the commission for more than 20 years for actions committed by its parent company in overseas business dealings that raised questions about its qualifications to hold broadcast properties. There are 69 competitors for the 12 challenged radio licenses.

RKO has proposed to settle its license battle with Fidelity Television for KHJ-TV in Los Angeles by selling the station to Westinghouse Broadcasting for \$310 million, \$98 million of which would go to Fidelity as a buyout settlement.

The new action takes the case out of the hands of an FCC administrative law judge who had refused to approve the RKO-Westinghouse transfer, and, according to a source, seemed likely to rule that RKO was unqualified, thus opening the way for a litigation nightmare.

...newslines...

AMERICAN MEDIA agrees to purchase KCEE/KWFM Tucson, Ariz., from the Sun-Com Ltd. partnership for \$10 million.

KQKT Seattle is sold by Behan Broadcasting to Shamrock Broadcasting for \$7.5 million.

NORM EPSTEIN, general manager of Malrite KLAC/KZLA Los Angeles, takes on extra duties as vice president of that country combo. A 25-year radio veteran, Epstein joined Malrite when it bought the Los Angeles pair in January.

TM COMMUNICATIONS of Dallas hires two regional directors. Ron Knowles comes on board as central division director. Knowles had been operations manager at KOAX Dallas since 1975. Charles Johnson joins as Western division manager. Most recently, he was an account executive at KDLZ Dallas.

ROBYN ROSS is appointed corporate research director for Century Broadcasting. Most recently, Ross held the same title for Century's WCZE/WLOO Chicago. Previously, she owned her own consultancy. Century also owns KMEL San Francisco, WLFF Tampa, and KLSC Denver.

COMMONWEALTH COMMUNICATIONS Services of Harrisburg, Pa., agrees to buy WLQR/WSPD Toledo for an undisclosed sum. The seller is WSPD Inc. The oldies-based album rock and AC combo will retain its basic formats, says a Commonwealth spokesman. The company also owns WHP-AM-FM Harrisburg, Pa.



Dressed For Keeps. While in Boston for two shows at the Metro, Jermaine Stewart stopped by top hit outlet WXKS "Kiss 108" to make sure the staff had kept clad while his Arista single "We Don't Have To Take Our Clothes Off" outstripped other hits in the city. Standing, from left, are Arista's Dave Jurman and Jeff Backer, Stewart, Kiss 108 music director Susan O'Connell, midday man J.J. Wright, and assistant M.D. Jerry McKenna.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

KSFM "FM 102" Sacramento assistant PD Chris Collins is on the case for Oran "Juice" Jones' "The Rain" (Def Jam/Columbia). "It's sad that a lot of programmers think this is just a black rap," he says. "Nothing could be further from the truth. This is an across-the-board hit." Having recently topped the Hot Black Singles chart, "The Rain" is in the top five on FM 102 as it just starts jumping on the Hot 100. Another single not to be ignored, says Collins, is Midnight Star's "The Midas Touch" (Solar/Elektra). "We get continuous hits from this band," he notes. Continuing a steady but slow national success trek, Anita Baker's "Sweet Love" (Elektra) is now hitting it big in Sacramento. And, Cameo's "Word Up" (Atlanta Artists/PolyGram) recently popped on FM 102's chart at No. 19. From a different camp comes Robert Palmer's "I Didn't Mean To Turn You On" (Island/Atlantic). Says Collins, "I don't know what it is about him, but I'm amazed by his attraction to females, even the upper demos."

BLACK/URBAN

"Well, it's no surprise about Aretha [Franklin]," says WLUM Milwaukee PD Bernie Miller, referring to the Queen of Soul's take on the Rolling Stones' "Jumpin' Jack Flash" (Arista). The single, however, "is a little too rockish," says Miller. "The way it is now it just sounds like Aretha singing with the Stones." Fortunately, Miller was rushed a copy of the 12-inch remix, on which he says "the heavy guitar is de-emphasized, and the dance/r&b flavor emphasized." Sleeper of Miller's week is "What A Woman Needs" (Atlantic), from former Manfred Mann vocalist Chris Thompson. "The hooks are so infectious," Miller enthuses. "In the first 30-40 seconds, he's telling you exactly what a woman needs. I can see women saying 'Let me play this for my man right away.'" Miller describes WLUM as walking the border between top 40 and urban and says the Thompson track is particularly good for the station because it is drawing requests from both blacks and whites. An instant phoner that Miller says "needs to be played" is "Crack Killed Applejack" (Gordy) by General Kane. As strong and timely as the message is here, Miller says the dance factor is also very high.

ALBUM ROCK

WNEW-FM New York music director Mark Chernoff says the week's best up-and-coming release is Timbuk 3's "The Future's So Bright, I've Gotta Wear Shades" (I.R.S.). "The staff is really high on it, and it's just a catchy tune," he says. Iggy Pop's "Cry For Love" (A&M) puts Pop back in a strong situation. "David Bowie's production adds immensely to the commercial sound on this," Chernoff notes. Creedence Clearwater Revival fans are getting a big kick out of John Fogerty's "Change In The Weather" (Warner Bros.), says Chernoff. The MD particularly enjoys two tracks from the Talking Heads' latest album, "True Stories" (Sire/Warner Bros.): "Radio Head" and "Love For Sale." "They always seem to break new ground, while remaining somewhat commercial," Chernoff says of the Heads. An exclusive sleeper at WNEW is Bricklin doing the Beatles' "I Am The Walrus." That track was excerpted from a live concert broadcast with the A&M band. Chernoff is also enthusiastic about two tracks from Huey Lewis' "Fore": "Hip To Be Square" and "Jacobs Ladder," the latter having been written by another WNEW favorite, Bruce Hornsby.

KIM FREEMAN

NOW PLAYING



COREY HART

Fields of Fire

FEATURES I AM BY YOUR SIDE



PRODUCED BY PHIL CHAPMAN AND COREY HART

AN AQUARIUS RECORDS PRODUCTION

Air Personalities Share Ideas At Radio '86

BY PAT MARTIN

NEW ORLEANS A star-studded panel of personalities shared show-preparation secrets with a packed house at the NAB/NRBA convention here Sept. 10-13.

Jeff Elliott and Jerry St. James of WFYR Chicago said personalities should keep their eyes and ears open for new events. "It's a 24-hour-a-day job," Elliott said, suggesting that talents use a pocket cassette recorder to record ideas. "I even came up with an idea for a bit last week at church."

"Steal everything. If you hear a bit that works on someone else's tape and they aren't in your market, use it," said KIIS Los Angeles morning man Rick Dees. "There's no difference between Los Angeles and Butte, Mont. The audience is much hipper than you can imagine. Use the phones. People are compelled to listen to phone conversations. Care about people. Talk about things that interest them. Weather is something that everyone thinks about. People's birthdays are important. Everyone has a birthday and you can talk about who else shares your birth date."

Cajun Ken Cooper, morning man at WEZB "B-97" New Orleans, said, "The biggest thing in radio is consistency. You need to do the same quality show every day. When I first came back to B-97, the morning show phones never rang. We began giving away prizes at random to anyone who called. This made the phones hot so that we could use callers on air. Watch the local news. When you go through the joke sheets, try to match local events with them and then localize the material for your market."

Cooper also stressed using station salespeople to find out what is hot on the street. "They're out there every day and they know what's happening in the market," he said. "Ask them what really upsets them right now about the city. They'll tell you. Nine times out of 10 they're right on target with the listeners."

Cooper suggested that morning jockeys trade tapes with personalities in other cities and get two or three tapes a week from other U.S. shows.

Gary Owens, KFI Los Angeles personality and Gannett Broadcasting executive, said, "The station should sound like a family. Even if the other jocks are not personalities, give them a persona. Talk about them. Go through all the commercials and find the opening and closing lines of the spot. Then use the 'Jeopardy' or 'Carnack' approach. Ask a silly question and let the commercial answer with a straight statement."

Dees added that he has hired writers in Los Angeles for as little as \$3 per joke used on air. "I may only use 10 jokes a month from that writer—\$30 is nothing." Dees also said he has a taped collection of laughs.

WHN New York's Lee Arnold said his secret is getting to know country music artists. "People are interested in other people. That's why People magazine is such a great success," he noted. Arnold said he has driven as far as 150 miles away to meet an up-and-coming artist.



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"A great presentation of music from jazz to blues to contemporary. Definitely a program that fills a void."
Fred Mills P.D. WNJR Newark, N.J.

"It's helped increase our audience already! Kareem is drawing the curious and adult listeners... an excellent idea!"
Charles Green P.D. WEBB Baltimore MD

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Joe Mason, G.M. WFNE Macon, GA

"HIGHLIGHTS is the best syndicated program out today."
Lynn Tolliver,
Operations Manager WZAK, Cleveland, OH



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Maniacs At The Mike. MCA artist Steve Wariner, left, and KLAC Los Angeles morning man Gerry House warm up their vocal chords at the country station before sharing the bill at a free KLAC concert. At the show, House opened for Wariner with a repertoire that included "Little Rock," the hit the personality co-wrote for Reba McEntire.



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Broadcasting Museum Plans Spring Opening

CHICAGO The Museum of Broadcast Communications here is celebrating its spring 1987 opening with a black-tie gala dubbed "You Can Come Home Again." According to museum founder and president Richard DuMont, the Oct. 25 celebration will reunite radio and television figures now in Chicago as well as those who "nurtured their careers" here.

The \$250-a-plate dinner will be held at the museum, which is in the downtown River City complex.

DuMont says the following radio personalities are expected to attend: former WIND-AM DJ Howard Miller; veteran top 40 talent Clark Weber; radio's Fibber McGee, Jim Jordan; "Breakfast Club" host Don McNeill; commentator Paul Harvey; former WJJD-AMer Eddie Hubbard; WBBM-AM vice president and general manager Gregg Peterson; and oral historian Studs Terkel.

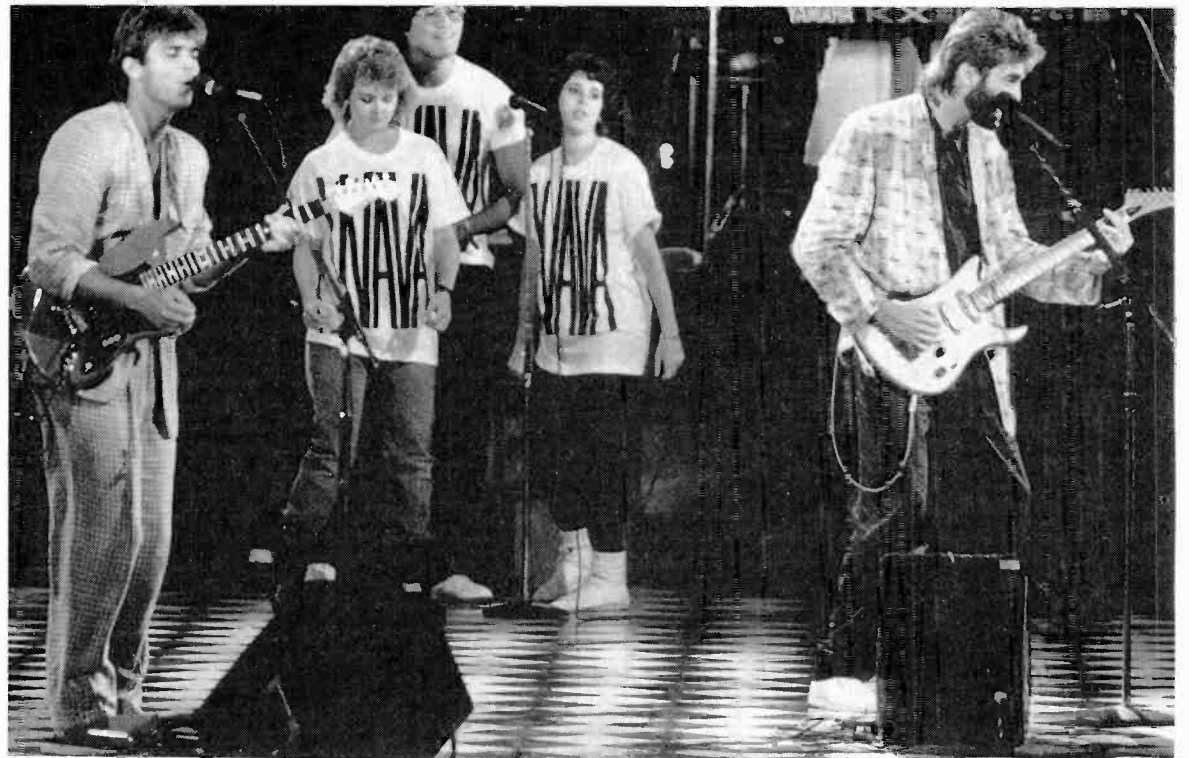
TV talents who cut their teeth in the Windy City—including Hugh Downs, Lee Phillip, Fran Allison, Bob Sirott, and Mike Wallace—are also expected to attend the gala.

According to DuMont, the gala is "not a salute to any one person. It is a homecoming celebrating the contributions of great broadcasters." DuMont asks any media figures with a Chicago history whom he has not contacted to get in touch with the Museum of Broadcast Communications.

MOIRA MC CORMICK



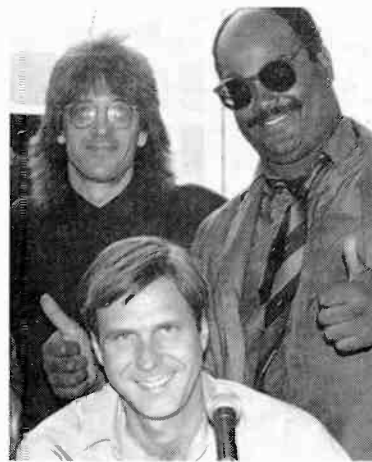
Clive's Notes. KKDA Dallas keys in on Arista Records president Clive Davis to interview the keynote speaker at the Black Radio Exclusive Convention in Los Angeles. Pictured, from left, are Arista r&b director Tracy Jordan, KKDA PD Terry Avery, Davis, KKDA air talent Mike Hernandez, and Arista r&b VP/promotion Tony Anderson.



Dream Come True. WAVA Washington, D.C., makes every rock fan's fantasy come true as it sends three listeners into the danger zone: on-stage with Kenny Loggins at the Wolf Trap. Pictured, from left, are guitarist Guy Thomas; WAVA winners Jane Wakefield, Stuart Sheck, and Shari Bierman; and Loggins.



Winning Doubles. It's over the net and on to the Bahamas for these two WSSH Boston contest winners at the U.S. Tennis Championships in Longwood, Mass. Standing, from left, are WSSH chairman Arnold Lerner, station manager Steve Charland, contest winners Linda Field and Loretta Packard, and WSSH personality Jordan Rich. WSSH was a sponsor of the event.



Memphis Rock Breakfast. Rocker Rob Jungklas sounds Memphis-style reveille for WNEW-FM New York's listeners. The live wake-up for WNEW's "Breakfast Club" was broadcast from New York's Automat. Standing are Jungklas, left, and morning personality Mark McEwen, with WNEW's Richard Neer seated.



Out Of The Woodwork. It's out of the past and onto the air as WOOD Grand Rapids, Mich., celebrates its Baby Boomers Birthday Bash. The station's original group of top 40 personalities was flown in to handle the day's on-air duties, complete with old jingles, hits from the era, and even a hint of reverb. Standing, from left, are Ron White, PD of KKYK Little Rock; Skip Essick, WOOD program manager; and original jock Tom Quain. Seated, from left, are more early station talents—Bill Merchant, Skip Bell, and Jim Francis.



Walk Softly And . . . The team at NBC/The Source has 12 new people onboard. The affiliate advisory board consists of GMs representing a cross-section of the network's affiliates and will play an active role in advising The Source during biannual meetings. Shown, from left, at their first meeting are board members Tom Sherman, WVIN Bath, N.Y.; Peter Cavanaugh, Reams Broadcasting; Gale Johnson, KJET/KZOK Seattle, Wash.; The Source VP/GM Willard Lochridge; Paul Rogers, WFYV Jacksonville, Fla.; Tom Thon, WLQV Columbus, Ohio; John Fullam, WRKI Danbury, Conn.; Tony Salvatore, KFOG San Francisco; and William Smith, WMMS Cleveland, Ohio.



Gold Plate Special. Bobby Rydell brings a touch of the real thing with him to a party hosted by WJMK Chicago. Solid gold WJMK held the preconcert bash for its listeners going to the Golden Boys concert, where Rydell performed with Fabian and Frankie Avalon. Pictured with Rydell, center, are WMJK GM Harvey Pearlman, left, and PD Gary Price.

VOX JOX

by
Kim
Freeman



WE HEAR THAT KIIS Los Angeles morning star **Rick Dees** may have another front to battle on as **Jay Thomas** is rumored to be arriving in his market soon. Thomas was last heard as morning man at the former **WKTU** New York and was shut up—then shut out—shortly after **WKTU** changed to **WXRK** and began airing album rock fare in July 1985.

STEVE WEED is indeed the new PD at recent Gannett acquisition **KHIT** Seattle (Billboard, Sept. 6). While ink dried on the transaction papers, Weed relocated from the same position at Gannett's **WCZY** "Z-95." He replaces **Andy Barber**.

Barber can now be found anchoring the morning show on Gilmore AC outlet **WIVY** Jacksonville, Fla. He joins news anchor **Jay Moore** and sports man **Mel Arthur** on the morning team. Barber replaces sportscaster **Dave Scott** at **WIVY**. Scott moved to the morning slot at **WNIC** Detroit, where he's now known on air as **Mike Murphy**.

Following up on **EZ** Communications' agreement to sell **WBMW** "B-106" Washington, D.C., last week, **EZ** president **Alan Box** says Infinity's \$13 million offer came "out of the blue." **EZ** is in the process of taking over the nine Affiliated group stations, but **Box** says the B-106 sale was not a move to finance that deal. **Box** says, "B-106 takes a good bit of management time, and Infinity made a great offer."

Infinity's surprise offer lends weight to speculation that **Howard Stern** may add B-106 to his morning simulcast mininetwork (Billboard, Sept. 20). Infinity president **Mel Karmazin** told D.C. reporters that **Stern** may return to the market if B-106 does not improve its ratings soon.

KSRR HOUSTON has a new ID and a new morning man. The ID is "97 FM" instead of "97 Rock," and that change reflects an ongoing shift from a straight album rocker to a "contemporary hit station with a subtle rock edge," says PD **Andy Beaubien**. "We've been working on this transition for quite a while, but we have no intention of being a top 40."

To reflect this new direction, **Bobby Mitchell** comes on board as morning man. He replaces **Moby** (Billboard, Sept. 13) and arrives with a strong track record. A Billboard personality-of-the-year winner, **Mitchell** comes from two years as early driver at **WHYT** Detroit, and his résumé includes stints with **KBEQ** Kansas City, Mo., and **WIVY** Jacksonville, Fla.

Congratulations to **WRQC**

Cleveland, which did indeed make the 1986 Guinness Book of World Records. The volume comes out next month and will credit the top 40 station with sponsoring the longest rock performance in recorded history. The record was earned after **WRQC's** 100-hour-and-25-minute rock marathon in April.

KIIS Los Angeles' Dees may soon have competitor

JON QUICK takes over the programming reins at legendary **WCCO** Minneapolis. Quick has been with **WCCO** since 1977 and moves up from the marketing director post. He replaces **Byron Napier**, who opted for early retirement. Filling in for Quick in the marketing slot is **Ginger Sisco**, a newcomer to the outlet after 10 years with the Minnesota Department of Tourism.

JHOM CHOMMIE is safely installed as PD at top 40 **WGBB** Freeport/Long Island, N.Y., and is ready to make some big audio dynamite. **Chommie** says, "It's funny, the station has been kind of hard to put a tab on. I'm just going to tighten things up and put a big emphasis on personalities." Happily, **Chommie** was hired under the auspices of new owner **Noble Broadcasting**, and the PD says **WGBB's** existing air staff has the talent to withstand the rigors of getting a higher profile. The PD also says **WGBB** will be boosting its promotional image, so keep your eyes and ears open.

Chommie arrives from the operations manager post at **KHTZ** Reno, Nev. Another big change just came down in Reno: **Sherman Cohen** leaves his stellar ratings track record at hit outlet **KKLZ** to move across town to **KENO/KOMP** as operations/program director. The latter is an adult rocker, and **Cohen** says he is anxious to experiment in this format.

SCOTT MUNI returns to his on-air home, **WNEW-FM** New York, Tuesday (23) after a lengthy sick leave. Kudos to weekender **Dennis Elsas**, who did a great job filling the radio legend's afternoon shoes... Gotham kudos also go to **WRKS** "Kiss," which packed the Palladium to the gills during a fund-raising concert to fuel drug-awareness campaigns.

URBAN OUTLET **WTLC** Indianapolis is looking for a full-time production manager/director fol-

lowing the loss of **Johnny George** to hit outlet **WZPL** across town. Requirements include "superior production and mixing skills, two to four years' experience, and a degree in any area," says **WTLC** PD **Jay Johnson**.

RADIO '86 REVELATIONS: The big talk at the NAB/NRBA convention centered around the Federal Communications Commission's decision to allow **RKO** to sell or negotiate itself out of broadcasting (see page 10), which will put the group's 12 radio outlets on the block soon. On an NAB shuttle bus, we caught up with **RKO's** director of research, **Terry Danner**, who offered a lighter side of the development. "I'm beginning to think I'm a curse," she quipped. You see, **Danner** was research director at **WHN** New York when Mutual owned it. When Mutual sold **WHN** to **Doubleday** and got out of the O&O business, **Danner** moved on to **Doubleday** as group research director. A year later, **Doubleday** excused itself from the broadcast business, and **Danner** moved on to **RKO** in January of this year. Whether she'll stay on with **RKO** until it goes out of business remains to be seen. Meanwhile, **Danner** won't confirm or deny rumors that **Arbitron** is trying to pay her to go to work for **Birch** or vice versa.

Here's hoping you got caught with the right people in a **Marriott** Hotel elevator during your requisite delay. This situation is beginning to make itself a problematic motif at NAB confabs. **Westwood One/Mutual** talk show host **Larry King** joked that next year's confab in **Anaheim, Calif.**, would have to find a one-floor hotel... 14 miles long.

At the suites, **MJI Broadcasting** provided a special highlight by bringing in **New Orleans** legend **Allen Toussaint** for solo piano performances... **DIR Broadcasting** waited out a torrential rainstorm before launching a star-studded cruise on the **Natchez**. On board for photos and chatter were **DIR** show host **Howard Stern** and future stable-mate (in January) **Rick Dees**; **WCBS-FM** and **CBS** Radio Program's **Cousin Bruce Morrow**; and **Fast Jimmy Roberts**, **WPLJ** New York personality and host of **ABC's** "Party America"... On the same famous paddle-wheel boat, **ABC** got better weather and a bigger crowd out to hear **Cheap Trick** smoke on the water.

Compliments of **United Stations Programming Network**, we got a glimpse of creative talent in action during a lunch with **WBCN** Boston PD/"Rock Watch" host **Oedipus** as well as **WIYY** Baltimore PD **Tom Evans** and **GM** **Chuck DuCoty**. Don't be surprised if "funeral giveaway" promotions and "dead rock star" specials turn up on both those album rock outlets.

Let it go on record that newly promoted **NBC/the Source** executive **Andy Denemark** was the first to ring in what he calls the "attitude generation."

The record community was well-represented at **Radio '86**, with execs on hand from **PolyGram**; **A&M**; **Atlantic**; **Chrysalis** and **Epic**.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	8	EDDIE MONEY COLUMBIA	★★ NO. 1 ★★ TAKE ME HOME TONIGHT
2	2	1	15	PETER GABRIEL GEFREN	IN YOUR EYES
3	3	5	5	JOHN FOGERTY WARNER BROS	THE EYE OF THE ZOMBIE
4	9	12	4	RIC OCASEK GEFREN	★★★ POWER TRACK ★★★ EMOTION IN MOTION
5	5	6	6	TALKING HEADS WARNER BROS	WILD, WILD LIFE
6	7	7	8	R.E.M. I.R.S.	FALL ON ME
7	11	13	4	HUEY LEWIS & THE NEWS CHRYSALIS	HIP TO BE SQUARE
8	10	10	7	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN
9	4	3	11	STEVE WINWOOD ISLAND	SPLIT DECISION
10	6	4	15	GENESIS ATLANTIC	THROWING IT ALL AWAY
11	13	23	4	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
12	12	9	7	TRIUMPH MCA	SOMEBODY'S OUT THERE
13	8	8	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL	IT'S YOU
14	14	15	7	BILLY JOEL COLUMBIA	A MATTER OF TRUST
15	18	26	4	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL
16	17	21	6	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME
17	15	17	7	BONNIE RAITT WARNER BROS	NO WAY TO TREAT A LADY
18	24	36	5	DAVID LEE ROTH WARNER BROS	GOIN' CRAZY
19	22	29	5	THE SMITHEREENS ENIGMA	BLOOD & ROSES
20	20	25	5	FABULOUS THUNDERBIRDS CBS ASSOCIATED	LOOK AT THAT, LOOK AT THAT
21	19	22	5	ICEHOUSE CHRYSALIS	CROSS THE BORDER
22	NEW	1	1	BOSTON MCA	★★★ FLASHMAKER ★★★ AMANDA
23	26	38	3	BRUCE HORNSBY RCA	THE WAY IT IS
24	36	—	2	TIMBUK3 I.R.S.	THE FUTURE'S SO BRIGHT
25	29	34	4	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE
26	27	27	6	DON JOHNSON EPIC	HEARTBEAT
27	16	11	8	GEORGE THOROGOOD EMI-AMERICA	REELIN' & ROCKIN'
28	34	—	2	PETE TOWNSHEND ATCO	BAREFOOTIN'
29	21	14	9	DARYL HALL RCA	DREAMTIME
30	30	33	5	38 SPECIAL A&M	HEART'S ON FIRE
31	31	31	14	GENESIS ATLANTIC	LAND OF CONFUSION
32	37	—	13	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
33	33	39	8	STEVE WINWOOD ISLAND	TAKE IT AS IT COMES
34	NEW	1	1	TIL TUESDAY EPIC	WHAT ABOUT LOVE
35	23	19	13	THE FIXX MCA	BUILT FOR THE FUTURE
36	41	—	2	NEIL YOUNG GEFREN	WEIGHT OF THE WORLD
37	25	16	13	EURYTHMICS RCA	MISSIONARY MAN
38	38	42	3	HUEY LEWIS CHRYSALIS	WHOLE LOTTA LOVIN'
39	39	—	11	GENESIS ATLANTIC	IN TOO DEEP
40	NEW	1	1	THE OUTFIELD COLUMBIA	EVERYTIME YOU CRY
41	NEW	1	1	BILLY SQUIER CAPITOL	LOVE IS THE HERO
42	42	45	3	PAUL SIMON WARNER BROS	YOU CAN CALL ME AL
43	NEW	1	1	JOHN FOGERTY WARNER BROS	CHANGE IN THE WEATHER
44	44	48	3	PAUL MCCARTNEY CAPITOL	ANGRY
45	46	46	3	ROD STEWART WARNER BROS	ANOTHER HEARTACHE
46	28	18	11	DAVID LEE ROTH WARNER BROS	TOBACCO ROAD
47	NEW	1	1	ROBERT PALMER ISLAND	I DIDN'T MEAN TO TURN YOU ON
48	32	28	7	INXS ATLANTIC	KISS THE DIRT
49	35	20	9	GLASS TIGER MANHATTAN	DON'T FORGET ME (WHEN I'M GONE)
50	40	24	10	NEIL YOUNG GEFREN	TOUCH THE NIGHT

○ Products with the greatest airplay gains this week.

Featured Programming

CBS signs Tom Joyner's "On The Move" (Billboard, Sept. 13) show under its new **Radio Programs** distribution/marketing division for out-of-house productions. To refresh your memory, "On The Move" is hosted by commuting air talent Joyner, who does mornings at **KKDA** Dallas and afternoons on **WGCI** Chicago. The three-hour, weekly urban program is a product of Los Angeles-based **Ron Cutler Productions**.

A MULTILINGUAL SATELLITE broadcast service will go into operation this fall, upon completion of up-link testing. **Sagamore Satellite Systems**, of Oyster Bay, N.Y., will operate 24 hours a day, seven days a week. Initial programming plans include three-hour blocks of contemporary Italian, Greek, Latin, and reggae music.

Using the **RCA Americom** radio satellite, which covers 50 states and parts of the Caribbean, **Sagamore** will be targeting all areas with concentrated ethnic populations. Although **Sagamore** plans to broadcast in many languages, it will also target mainstream, English-language stations as well.

Sagamore Satellite Systems is the brain child of **Emil Antonoff** and **Elliott Mandl**. Antonoff comes to the project with experience in multilingual programming through his operation of **Balkan Echo Studios** in New York and as a trustee of the multilingual station **WNWK** Newark, N.J. He will serve as chairman of the operation. **Sagamore's** president, **Mandl**, also has a past affiliation with **WNWK** as the station's financial VP and has been a financial consultant to the industry for 20 years. **WNWK** has no direct affiliation with the new satellite service but will most likely be given right of first refusal for the New York City area.

For more information contact **Charles Sinclair** at 718-622-6969.

WESTWOOD ONE has named **Jim Lange** permanent host of its two-hour "Encore" series. The Big Band era program was launched in 1984 by the late **William B. Williams**, and during his illness **Lange** stepped in as the regular substitute host. **Lange** is currently the morning man at **KMPC** Los Angeles, and his voice will be familiar to television viewers of "The Dating Game", which he hosted for nine years. **Lange** brings a well-established personal style to the program and **Westwood One** is confident that he is just the man to succeed **Williams**.

GREG DURST and **A+ Productions** of Santa Barbara, Calif., are collaborating to offer two hourlong shows for national distribution. Both shows have been running in the Santa Barbara area on public and alternative outlets. "Back At The Chicken Ranch" is a retrospective of urban blues and the very early years of rock'n'roll. The program of original recordings is heavily laced with in-depth interviews, with an emphasis on presenting this vintage material to the contemporary audience.

"The Cactus Ranch Barn Dance" brings nostalgia programming to country music. The show explores the early years of country music and focuses on introducing the music to the contemporary listener. The two programs are hosted by **Durst** and have a 60% music-40% interview mix, using the added talk time to orient listeners who are new to the music. For more information contact **Durst** at 805-967-5709.

SATELLITE MUSIC NETWORK will be changing its space address soon. Six of **SMN's** seven formats will be moving from **Galaxy I** and **Westar IV** to the **Westar V** satellite. All six program feeds using **Westar V** will utilize **United Video's** **SCS** (subcarrier system). The **SCS** has an increased signal strength and, according to **SMN** director of engineering **Carlos Hurd**, will offer significantly improved reception, virtually unaffected by terrain. With dual feeds beginning Oct. 1, **SMN** plans to have all affiliates receiving **SCS** transmission on the new satellite by Nov. 15. The only program not affected by the move is the top 40 channel "Rock 'N Hits."

BEGINNING IN October, the column "You... From The Pages Of Essence Magazine" joins **Syndicate It's** product line. The joint effort between **Syndicate It** of Burbank, Calif., and **Essence** is a one-minute show sponsored by **Claireol**. The series of 13 shorts targets the contemporary urban market with a variety of self-help topics ranging from beauty hints to tips on relationships, money, and mental health. The host for the show is **Gillian Harris**. The show is offered on a market-exclusive barter basis.

THOSE NOSTALGIA YEARS from the end of World War II through 1955 and the advent of rock'n'roll are explored in **Creative Radio Network's** "The Pop Years 1946-1955." **Gene Norman** brings along his experience as an air personality at **KFWB** Los Angeles during those years to host the 10-show package. Each hourlong edition spotlights a particular year of the decade and includes the sounds of the era in radio newsreel form.

PETER LUDWIG

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

Sept. 26, **Eagles**, **Olivia Newton John**, **Bruce Springsteen**, **Solid Gold Scrapbook**, **United Stations**, one hour.

Sept. 26-28, **David Lee Roth**, **Joan Armatrading**, **Rock Chronicles**, **Westwood One**, one hour.

Sept. 26-28, **Air Supply**, **Countdown America With Dick Clark**, **United Stations**, four hours.

Sept. 26-28, **Moody Blues**, **Dick Clark's Rock Roll And Remember**, **United Stations**, four hours.

Sept. 26-28, **The Jets**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

Sept. 26-28, **Daryl Hall**, **Hot Rocks**, **United Stations**, 90 minutes.
Sept. 26-28, **Art Lund**, **The Great Sounds**, **United Stations**, four hours.

Sept. 26-28, **Willie Nelson**, **Country Today**, **MJI Broadcasting**, one hour.

Sept. 26-28, **Tanya Tucker**, **The Weekly Country Music Countdown**, **United Stations**, three hours.

Sept. 26-28, **Journey**, **Profile '86**, **NBC Radio Entertainment**, 90 minutes.

Sept. 26-28, **Gladys Knight & The Pips**, **Star Beat**, **MJI Broadcasting**, one hour.

Sept. 26-28, **Yngwie Malmsteen**, **Metalshop**, **MJI Broadcasting**, one hour.

Sept. 27, **Marty Robbins**, **Floyd Cramer**, **American Eagle**, **DIR**, 90 minutes.

Sept. 27, **Little Richard**, **Highlights**, **DIR**, three hours.

Sept. 27, **Eddie Money**, **National Howard Stern Show**, three hours.

Sept. 27-28, **Belinda Carlisle**, **On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Sept. 28, **The Moody Blues**, **King Biscuit**, **DIR**, one hour.

Sept. 28-Oct. 4, **Tears For Fears**, **Mancrab**, **Rock Over London**, **Radio International**, one hour.

Sept. 29, **Huey Lewis**, **Greg Kihn**, **Pioneers In Music**, **DIR**, one hour.

Sept. 29-Oct. 5, **Paul McCartney**, **Rock Today**, **MJI Broadcasting**, one hour.

Oct. 3-5, **Hank Williams Jr.**, **Country Today**, **MJI Broadcasting**, one hour.

Oct. 3-5, **Midnight Star**, **Star Beat**, **MJI Broadcasting**, one hour.

Oct. 3-5, **Alice Cooper**, **Metalshop**, **MJI Broadcasting**, one hour.

Oct. 4-5, **Level 42**, **On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Oct. 6-12, **R.E.M.**, **Rock Today**, **MJI Broadcasting**, one hour.

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

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
PETER CETERA/AMY GRANT NEXT TIME I FALL WARNER BROS.	19	30
TOTO I'LL BE OVER YOU COLUMBIA	13	71
THE BEACH BOYS CALIFORNIA DREAMING CAPITOL	12	21
BRUCE HORNSBY & RANGE THE WAY IT IS RCA	11	22
HUMAN LEAGUE HUMAN A&M	10	19

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	STUCK WITH YOU CHRYSALIS 4-43019	◆ HUEY LEWIS & THE NEWS 2 weeks at No. One
2	2	1	11	FRIENDS AND LOVERS CARRERE 4-06122/EPIC CARL ANDERSON & GLORIA LORING	
3	7	10	6	THROWING IT ALL AWAY ATLANTIC 7-89372	GENESIS
4	3	5	13	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	◆ BERLIN
5	4	4	11	DANCING ON THE CEILING MOTOWN 1843	◆ LIONEL RICHIE
6	5	3	15	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
7	8	11	10	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
8	10	13	9	LOVE ZONE JIVE 1-9510/ARISTA	◆ BILLY OCEAN
9	6	6	14	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	◆ MICHAEL MCDONALD
10	15	15	8	LOVE ALWAYS GORDY 1857/MOTOWN	◆ EL DEBARGE
11	17	22	4	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
12	13	14	8	THE STORY OF MY LIFE COLUMBIA 38-06136	NEIL DIAMOND
13	9	7	12	HIGHER LOVE ISLAND 7-99545/WARNER BROS	◆ STEVE WINWOOD
14	16	16	7	LONELY IS THE NIGHT ARISTA 1-9521	AIR SUPPLY
15	11	8	12	TAKEN IN ATLANTIC 7-89404	◆ MIKE & THE MECHANICS
16	14	12	16	THE CAPTAIN OF HER HEART A&M 2838	◆ DOUBLE
17	19	21	4	TRUE COLORS PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
18	18	18	6	THE OTHER SIDE OF LIFE POLYDOR 885 201-7/POLYGRAM	◆ THE MOODY BLUES
19	21	24	4	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
20	20	19	6	YOU CAN CALL ME AL WARNER BROS. 7-28667	◆ PAUL SIMON
21	12	9	16	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") WARNER BROS. 7-28662	◆ PETER CETERA
22	23	26	4	IT'S YOU CAPITOL 5623	BOB SEGER & THE SILVER BULLET BAND
23	28	35	3	WHEN I THINK OF YOU A&M 2855	◆ JANET JACKSON
24	24	29	5	DREAMTIME RCA 14387	◆ DARYL HALL
25	27	28	5	A MATTER OF TRUST COLUMBIA 38-06108	◆ BILLY JOEL
26	22	17	17	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	◆ JEFFREY OSBORNE
27	33	—	2	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
28	35	—	2	I JUST CAN'T LET GO WARNER BROS. 7-28605	DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM
29	26	23	12	ANYTHING FOR LOVE WARNER BROS. 7-28655	GORDON LIGHTFOOT
30	NEW	—	1	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
31	29	32	4	MAGIC SMILE A&M 2856	◆ ROSIE VELA
32	31	33	7	KISSES IN THE MOONLIGHT WARNER BROS. 7-28640	GEORGE BENSON
33	25	20	16	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668	◆ ROD STEWART
34	NEW	—	1	THE WAY IT IS RCA 5023	BRUCE HORNSBY & THE RANGE
35	NEW	—	1	LEAVING ME NOW POLYDOR 885 284-7/POLYGRAM	◆ LEVEL 42
36	NEW	—	1	HUMAN A&M 2861	◆ THE HUMAN LEAGUE
37	NEW	—	1	CALIFORNIA DREAMIN' CAPITOL 5630	THE BEACH BOYS
38	38	—	2	WHO'S GONNA LOVE YOU TONIGHT ATLANTIC 7-89376	DAVID FOSTER
39	34	27	13	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS.	◆ MADONNA
40	30	25	17	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Cherish**, Association, VALIANT
2. **You Can't Hurry Love**, Supremes, MOTOWN
3. **Beauty Is Only Skin Deep**, Temptations, GORDY
4. **Black Is Black**, Los Bravos, PRESS
5. **Bus Stop**, Hollies, IMPERIAL
6. **96 Tears**, ? & the Mysterians, CAMEO
7. **Reach Out I'll Be There**, Four Tops, MOTOWN
8. **Yellow Submarine**, Beatles, CAPITOL
9. **Sunshine Superman**, Donovan, EPIC
10. **Cherry, Cherry**, Neil Diamond, BANG

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

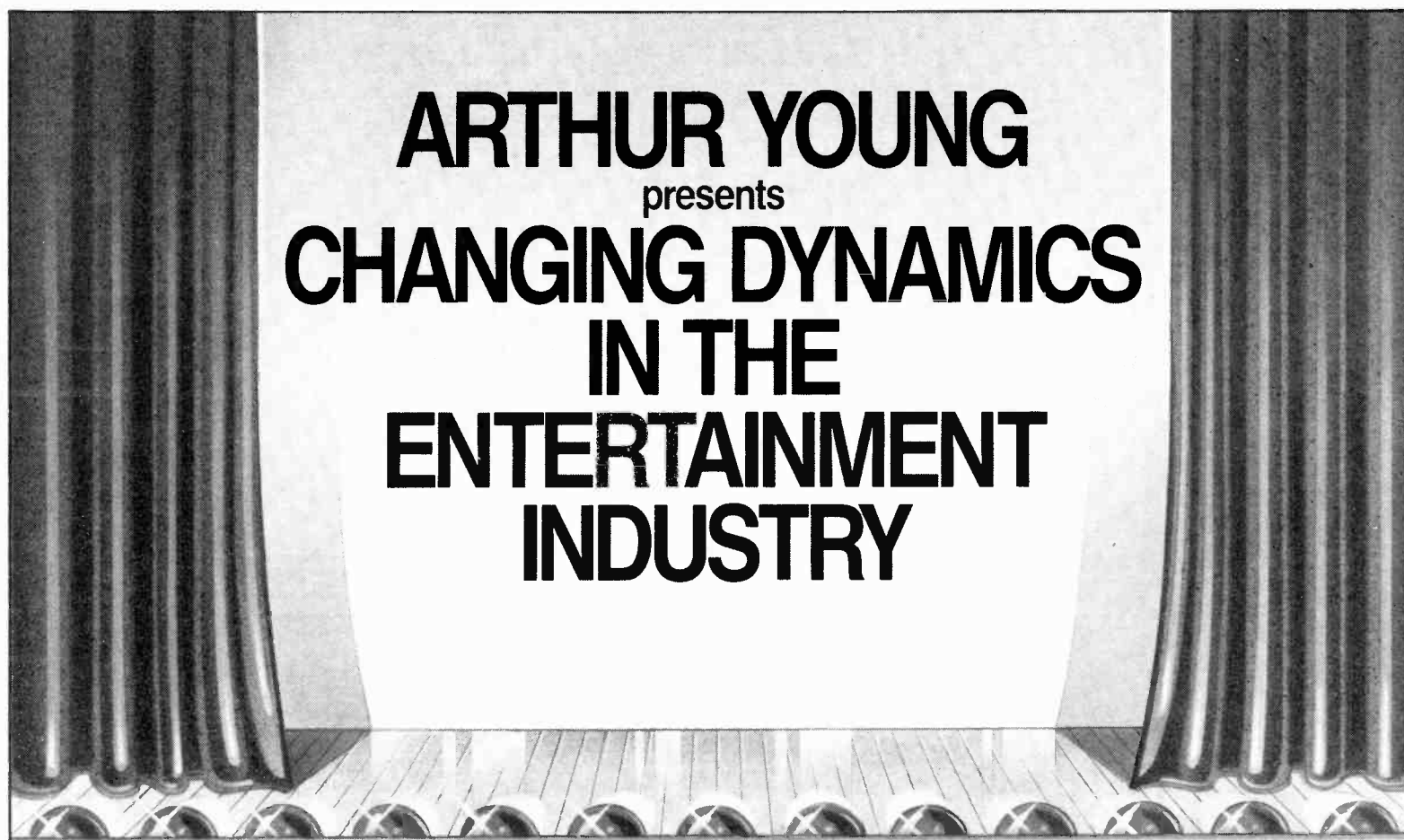
1. **Revolver**, Beatles, CAPITOL
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
4. **The Sound Of Music**, Soundtrack, RCA
5. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
6. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
7. **Aftermath**, Rolling Stones, LONDON
8. **Strangers In The Night**, Frank Sinatra, REPRISE
9. **Blonde On Blonde**, Bob Dylan, COLUMBIA
10. **Best Of The Beach Boys—Vol. 1**, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Here's Some Love**, Tanya Tucker, MCA
2. **The Games That Daddies Play**, Conway Twitty, MCA
3. **You And Me**, Tammy Wynette, EPIC
4. **All I Can Do**, Dolly Parton, RCA
5. **If You've Got The Money I've Got The Time**, Willie Nelson, LONE STAR
6. **Let's Put It Back Together Again**, Jerry Lee Lewis, MERCURY
7. **Can't You See/I'll Go Back To Her**, Waylon Jennings, RCA
8. **After The Storm**, Wynn Stewart, PLAYBOY
9. **A Whole Lotta Things To Sing About**, Charley Pride, RCA
10. **I Don't Want To Have To Marry You**, Jim Ed Brown & Helen Cornelius, LONE STAR

SOUL SINGLES—10 Years Ago

1. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
2. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
3. **Just To Be Close To You**, Commodores, MOTOWN
4. **Get The Funk Out Ma Face**, Brothers Johnson, A&M
5. **Lowdown**, Boz Scaggs, COLUMBIA
6. **Getaway**, Earth, Wind & Fire, COLUMBIA
7. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
8. **Only You Babe**, Curtis Mayfield, CURTOM
9. **Harvest For The World**, Isley Brothers, T-NECK
10. **Play That Funky Music**, Wild Cherry, SWEET CITY



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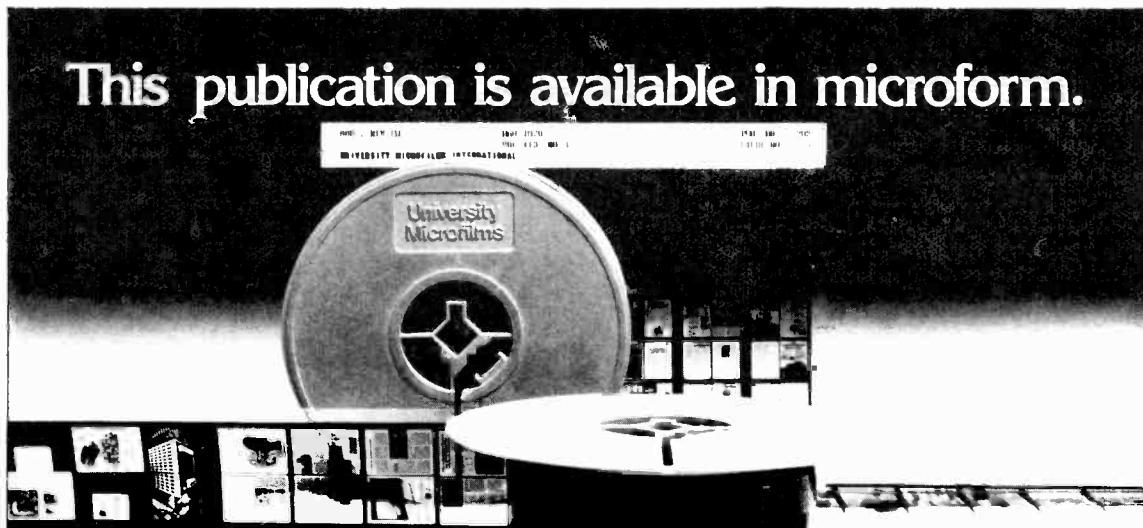
EX EX The Moody Blues, The Other Side Of Li
EX EX Triumph, Somebody's Out There

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Houston P.D.: John Lander

- 1 10 Stacey Q, Two Of Hearts
- 2 2 Doctor And The Medics, Spirit In The
- 3 5 The Beatles, Twist And Shout
- 4 4 Lionel Richie, Dancing On The Ceiling
- 5 6 Huey Lewis & The News, Stuck With You
- 6 13 Miami Sound Machine, Words Get In The
- 7 14 Glass Tiger, Don't Forget Me (When I'
- 8 1 Peter Cetera, Glory Of Love (Theme fr
- 9 3 Bananarama, Venus
- 10 11 Eurythmics, Missionary Man
- 11 8 Carl Anderson & Gloria Loring, Friend
- 12 9 Berlin, Take My Breath Away (Love The
- 13 7 The Monkees, That Was Then, This Is N
- 14 17 New Edition, Earth Angel (From "The K
- 15 15 Regina, Baby Love
- 16 16 Billy Ocean, Love Zone
- 17 24 Janet Jackson, When I Think Of You
- 18 25 Double, The Captain Of Her Heart
- 19 26 GTR, The Hunter
- 20 29 Lisa Lisa & Cult Jam With Full Force,
- 21 30 Uptown, I Know I'm Losing You
- 22 12 Madonna, Papa Don't Preach
- 23 18 Steve Winwood, Higher Love
- 24 20 Run-D.M.C., Walk This Way
- 25 23 ZZ Top, Vetro Fly
- A26 — Don Johnson, Heartbeat
- 27 EX Cyndi Lauper, True Colors
- 28 EX Genesis, Throwing It All Away
- A29 — Robert Palmer, I Didn't Mean To Turn
- 30 EX Tina Turner, Typical Male
- A — Loverboy, Heaven In Your Eyes
- A — Bon Jovi, You Give Love A Bad Name
- A — Devo, Who Says
- EX EX Chris DeBurgh, The Lady In Red
- EX EX Daryl Hall, Dreamtime

- 22 22 Billy Ocean, Love Zone
- 23 23 Daryl Hall, Dreamtime
- 24 24 El DeBarge, Love Always
- 25 25 Cyndi Lauper, True Colors
- 26 26 The Human League, Human
- 27 27 Pet Shop Boys, Love Comes Quickly
- 28 28 Patti LaBelle, Oh, People
- 29 29 Peter Gabriel, In Your Eyes
- 30 30 Steve Winwood, Higher Love
- 31 31 Madonna, True Blue
- 32 32 Sheena Easton, So Far So Good (From "
- A33 33 Nancy Martinez, For Tonight
- 34 34 The Beatles, Twist And Shout
- 35 35 Lionel Richie, Dancing On The Ceiling
- A EX OMD, Forever Live & Die
- A EX 'Til Tuesday, What About Love
- A EX Jermaine Stewart, Jody



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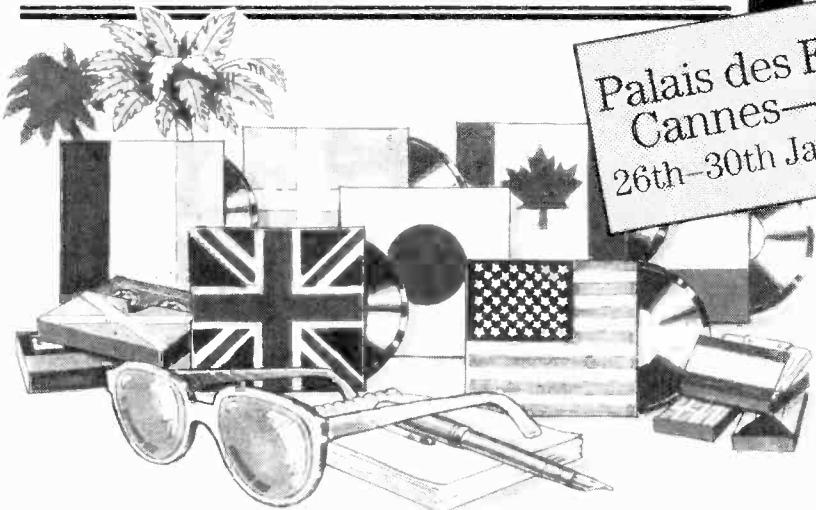
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- 4 4 Lisa Lisa & Cult Jam With Full Force,
- 5 5 Anita Baker, Sweet Love
- 6 6 Gwen Guthrie, Ain't Nothin' Goin' On
- 7 7 Nu Shooz, Point Of No Return
- 8 8 Glass Tiger, Don't Forget Me (When I'
- 9 9 Huey Lewis & The News, Stuck With You
- 10 10 Eurythmics, Missionary Man
- 11 11 Genesis, Throwing It All Away
- 12 12 Eddie Money, Take Me Home Tonight
- 13 13 Simply Red, Money's Too Tight (To Ment
- 14 14 The Art Of Noise With Max Headroom, P
- 15 15 Oran "Juice" Jones, The Rain
- 16 16 New Edition, Earth Angel (From "The K
- 17 17 Miami Sound Machine, Words Get In The
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David Bowie Pops Up On Another Iggy Album

BY CHRIS MORRIS

LOS ANGELES Iggy Pop's debut A&M album, "Blah-Blah-Blah," his first release in four years, showcases a surprising shift in his sound and style.

Produced by longtime friend and on-and-off collaborator David Bowie, the album boasts a highly personal brace of songs, many co-written by Pop and Bowie, and offers a more manicured, synthesized sonic approach.

"The uncompromising thing about me is I've always been determined that what you get on the record or what you get on-stage is going to be a dead accurate reflection of who I am off-stage," says Pop.

"I would never allow myself to play a role which didn't contain me. And what happened is, I changed."

'I wanted someone with a genius for getting specific and fresh sounds'

Pop's self-imposed hiatus followed the 1982 release of his "Zombie Birdhouse" album, on Chris Stein's short-lived Animal label, and a world tour during the summer of 1983.

"I decided as that tour ended that I was feeling a bit played out," says Pop. "I wanted to find a deeper melodic stance in my music, without losing the guitar-based, driving underpinnings of my sound. I wanted to reorganize my business, and basically I wanted to have some time to think."

After spending six months in Los Angeles writing songs, Pop moved to New York, where he studied acting, went on a round of auditions, and composed essays during a long period of woodshedding.

Pop had been composing songs at

home on a four-track Tascam, but work for "Blah-Blah-Blah" did not begin in earnest until June 1985, when he moved back to Los Angeles to rehearse and write with ex-Sex Pistols guitarist Steve Jones.

"I had worked with Steve on the 'Repo Man' project [Pop penned and sang the title song for the Alex Cox film], and I'd heard him playing things that were far broader in range than people might have expected from his work with the Sex Pistols."

"I explained to him that I wanted to do some electric-guitar-based music in middling grooves, not hyperfast, flashing, thrashing beats, and to emphasize melody in the work, hopefully without losing the power."

In August, Pop and Jones began recording in Olivier Ferrand's small eight-track studio in Los Angeles; the pair recorded several demos, with a drum machine providing rhythm.

When Bowie heard the demo recordings in New York last November, he asked to join Pop in the new project. Bowie produced Pop's late-'70s RCA albums, "The Idiot" and "Lust For Life," and toured as keyboardist in his 1977 road band.

"I wanted someone with a genius for getting very specific and for fresh sounds that are very unexpected, and David has that," says Pop.

A round of songwriting in the Caribbean and Switzerland followed. In May, Pop and Bowie moved into Montreux's Mountain Studios with engineer-producer Dave Richards.

Musicians on the sessions included British guitarist Kevin Armstrong, known for his arrangement of Thomas Dolby's "She Blinded Me With Science," and Turkish arranger and multi-instrumentalist Erdal Kizilcay. Pop is particularly enthusiastic about Kizilcay's contributions, calling him "the best bass player I've ever heard."

Jones could not participate in the sessions because of commitments to Andy Taylor's group, but his lead guitar track for "Cry For Love" was

used on "Blah-Blah-Blah." Three songs on the album are Pop-Jones compositions, and another five were co-authored by Pop and Bowie.

Only when final mixes for the album were completed was the project shopped to labels. "We waited until it was done, and then at that time we entertained offers," says Pop. He says a number of record companies expressed interest before the deal

with A&M was inked in July.

Pop expresses great satisfaction with the more polished veneer of "Blah-Blah-Blah" and credits Bowie for the album's successful execution.

"Two great chords and a great slogan and then mumble anything in between isn't enough," says Pop. "I think when [Bowie] heard what I was up to, it excited him. He realized, 'Wow, Iggy wants to go this way

now—I could take that ball and run with it.' That's what he did."

A video for "Cry For Love"—the first single from "Blah-Blah-Blah"—directed by Julian Temple, has been completed. Pop is set to embark on an extensive 1986-87 tour of Europe, the U.S., Japan, and Australia. European dates are planned to begin in November, with some U.S. concerts scheduled to take place before Christmas.

Oates Hauls In Soundtrack, Solo Work; Sylvian's 'Earth' Work Is Heaven-Sent

by Steve Gett

NEW YORK While Daryl Hall has been stealing the spotlight with his superb RCA solo set, "Three Hearts In The Happy Ending Machine"—check out "Only A Vision" and "Foolish Pride"—partner John Oates has hardly been idle.

In addition to contributing a track on EMI America's "About Last Night" soundtrack, Oates has produced a song for the new David Ruffin and Eddie Kendrick project.

Oates was also at the knobs for a number of cuts on "Small Victories," a new album by Canadian act the Parachute Club, due from RCA in early October. Look for his duet with vocalist Loraine Segato on the Club's upcoming single "Love Is Fire."

If that's not enough, Oates is gearing up to record his own solo project and has met with potential producers in New York and L.A.

"Daryl did his album, which I think is great, and he'll probably want to do some live shows," says Oates. "So I've got time to do my record before we get back together. In the same way he found Dave Stewart, I'm just looking for the right person to act as a catalyst."

OUT OF THIS WORLD: New on Virgin in the U.K. is "Gone To Earth," the latest album from ex-Japan frontman David Sylvian. Those who picked up Sylvian's 1984 debut solo set, "Brilliant Trees," on import will not be disappointed by his latest release.

Boasting a wealth of fine musicianship, including outstanding guitar contributions from Robert Fripp and Bill Nelson, "Gone To Earth" contains 68 minutes of material—six of the 13 tracks are instrumentals.

Standard commercial fare it is not, but Sylvian's adventurous musical style is positively refreshing. The U.K. release comes in double LP, double-play cassette, and compact disk formats.

One can only hope Virgin will give Sylvian the exposure he deserves when the label's U.S. operation swings into action at the beginning of '87. In the meantime, beg, borrow, or do whatever is necessary to avoid missing out on

one of this year's musical treats.

SHORT TAKES I: Go West releases its new Chrysalis album in early November. The band will then play U.K. dates through Christmas . . . After eight years, the British group Madness has called it a day. "Some of us may be working together again," bandleader Suggs told the U.K. press. "It was a perfectly amicable split, but there was just too much compromise involved in the band." Madness plans to issue a

ON THE BEAT

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

farewell single before year's end . . . a-ha continues its U.S. schedule through October before heading off for an extensive European trek. The band will have played 128 dates when its world tour wraps Feb. 7 in Oslo, Norway . . . Ex-Kiss drummer Peter Criss has left the still unsigned L.A. group Balls Of Fire. Meanwhile, former Kiss guitarist Vinnie Vincent has just released his Chrysalis debut solo album, "The Vinnie Vincent Invasion," with tour dates to follow . . . Debbie Harry has a new Geffen solo set due shortly. She is also set for an appearance in an episode of the syndicated television series, "Tales From The Darkside."

SOLID SUPPORT: Bruce Springsteen, Tom Petty, Neil Young, Don Henley, and Nils Lofgren head the bill for an Oct. 13 all-acoustic charity concert at San Francisco's Shoreline Amphitheatre.

The event, organized by Bill Graham, is being held to raise money for the Bridge School, a Bay area-based educational program to aid handicapped children.

THE FIGHT GOES ON: The New York Landmarks Commission recently approved an application to convert Manhattan's Beacon Theater into a nightclub, but the Save The Beacon organization refuses to give up.

Joe Jackson, Yoko Ono, Nona

Hendryx, and Stanley Jordan are among the artists recruited for a benefit concert Saturday (27) at the New York Felt Forum. All proceeds will go toward the legal fees and expenses incurred in the fight to preserve the Beacon as a live venue.

SHORT TAKES II: New York Mets stars Gary Carter, Ron Darling, Bob Ojeda, and Ray Knight presented Elton John with a team shirt when they visited the superstar backstage during his recent four-night stand at Madison Square Garden . . . Mike Nesmith, the only member of the Monkees not participating in the group's 20th anniversary reunion tour, made a surprise onstage appearance with his former bandmates at the last of their three sellout shows at L.A.'s Greek Theatre. It was the first time the four original Monkees had performed together in 17 years . . . The Smiths called short their U.S. tour and flew back to Britain after lead singer Morrissey reportedly contracted laryngitis . . . Michael Jackson wants to live at least until he's 150, according to an article in the Sept. 16 issue of the National Enquirer. Manager Frank Di-Leo and PR man Norm Winter were extensively quoted in the story, which revealed Jackson's plans to sleep in a pressurized oxygen chamber, get daily electric shocks, and take heavy doses of vitamins . . . Atlantic has just shipped the new Bad Company album, "Fame And Fortune," which was produced by Keith Olsen, with Foreigner's Mick Jones serving as executive producer . . . Ratt makes an appearance in the upcoming Eddie Murphy film, "The Golden Child." The rocking rodents perform the song "Body Talk," a track from their third Atlantic album, "Dancin' Undercover," due next month . . . A host of stars, including Madonna, Julian Lennon, and Bananarama, attended a birthday party in L.A. for Michael Des Barres' wife, Pamela. Good friend Don Johnson called at midnight to send his best. The birthday girl has written a book about her links with various rock'n'rollers (including Jimmy Page), titled "I'm With The Band." William Morrow will publish the opus.

Toto Album Features New Singer 'Fahrenheit' Heats Up Chart

BY STEVE GETT

NEW YORK Toto is looking to recapture the Grammy-winning success of "Toto IV" with its sixth Columbia album, "Fahrenheit." The new album, bulleted at No. 69 on this week's Top Pop Albums chart, marks the arrival of lead singer Joseph Williams.

The new vocalist replaces Fergie Frederiksen, who was featured on Toto's last release, "Isolation." That album failed to register significant sales or chart action, but manager Mark Hartley says Williams' presence should play a major role in re-establishing the band.

"Getting a new singer was purely a musical decision on behalf of the other guys," says Hartley. "They really wanted to make an album that had as many textures as 'Toto IV.'"

"On the new record, you'll find everything from a jazz tune with Miles Davis to rock'n'roll to ballads to pop/funk danceable kinds

of things. The band didn't feel they had someone who was adaptable to sing in all those areas until Joe came in and blew everybody's socks off. He's got incredible range."

Hartley says there were a number of reasons why "Isolation" did not take off. "One factor was that there was a long time period between 'Toto IV' and that record, plus the change of personnel was a part of it," he says.

"Most important, though, I think it was down to the songs. As players, there's never a problem with these guys—they always make technically great records. But this time, they really concentrated on the writing side to make sure they could go off in lots of different directions."

Williams, son of conductor John Williams, joined the group midway through the "Fahrenheit" sessions. "They had most of the music recorded when I came in, and

(Continued on page 22)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Tacoma Dome Tacoma, Wash.	Sept. 9-10	\$744,100 \$17.50/\$15	44,700 50,000	Avalon Attractions/Eric Chandler, Ltd.
FRANK SINATRA	Chicago Theater Chicago, Ill.	Sept. 10-14	\$669,485 \$45/\$35/\$25/\$150	17,351 sellout	Chicago Theater Prods./Shepardson
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Popular Creek Music Theater Hoffman Estates, Ill.	Aug. 15-16	\$596,420 \$16/\$12	45,173 sellout	Nederlander Organization
ELTON JOHN	The Spectrum Philadelphia, Pa.	Sept. 2 & 8	\$562,367 \$17.50/\$15	34,222 sellout	Electric Factory Concerts
NEIL DIAMOND	B.C. Place Stadium Vancouver, B.C.	Sept. 12	\$484,500 (\$672,900 Canadian) \$25/\$22.50	26,970 sellout	Media One
NEIL DIAMOND	Memorial Coliseum Complex Portland, Ore.	Sept. 13-14	\$419,000 \$17.50/\$15	25,200 sellout	Avalon Attractions/Eric Chandler, Ltd.
WHITNEY HOUSTON SYLVIA TRAYMORE	Shoreline Amphitheater Mountain View, Calif.	Sept. 13	\$256,782 \$18.50/\$15.50	15,211 sellout	Bill Graham Presents
AC/DC LOUDNESS	Joe Louis Arena Detroit, Mich.	Sept. 11	\$246,150 \$15	16,410 sellout	Brass Ring Prods.
38 SPECIAL BON JOVI	Meadowlands Arena East Rutherford, N.J.	Sept. 12	\$209,760 \$15.50/\$13.50	14,028 17,200	Monarch Entertainment Bureau John Scher Presents
WHITNEY HOUSTON	Red Rocks Amphitheater Denver, Colo.	Sept. 8	\$203,854 \$24.20/\$22/\$19.80	8,950 sellout	Feyline Presents
EMERSON, LAKE & POWELL SEMPER FI	Meadowlands Arena East Rutherford, N.J.	Sept. 13	\$201,248 \$15.50/\$13.50	13,440 15,312	Monarch Entertainment John Scher Presents
AMY GRANT MICHAEL SMITH CHRIS EATON	Pacific Amphitheater Costa Mesa, Calif.	Aug. 15	\$183,927 \$16.50/\$10	11,302 18,764	Nederlander Organization
38 SPECIAL BON JOVI	Great Woods Center for the Performing Arts Mansfield, Mass.	Sept. 13	\$160,628 \$16.50/\$14.50/\$12.50	11,342 15,000	New England Programming
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Pan American Center La Cruces, N.M.	Sept. 13	\$159,090 \$15	10,606 sellout	Beaver Prods.
INXS THE DEL FUEGOS	Irvine Meadows Amphitheater Laguna Hills, Calif.	Sept. 6	\$154,030 \$17.50/\$16.50/\$11	9,620 15,000	Avalon Attractions
WHITNEY HOUSTON SYLVIA TRAYMORE	Concord Pavilion Concord, Calif.	Sept. 14	\$152,458 \$22.50/\$15.50	8,333 sellout	in-house
CAREFREE SUMMER FEST: NEW EDITION MORRIS DAY TIMEX SOCIAL CLUB	Thomas & Mack Center Univ. of Las Vegas Las Vegas, Nev.	Sept. 4	\$151,652 \$15.50	9,784 11,845	Al Haymon Prods.
ANNE MURRAY	Warwick Music Theater Warwick, R.I.	Aug. 29-30	\$150,000 \$25/\$20	6,684 sellout	in-house
DOKKEN GREAT WHITE EDEN	Irvine Meadows Amphitheater Laguna Hills, Calif.	Sept. 13	\$146,023 \$17.50/\$16	9,533 10,418	Avalon Attractions
WHITNEY HOUSTON SYLVIA TRAYMORE	Cal Expo Amphitheater Sacramento, Calif.	Sept. 12	\$144,778 \$17.50	8,273 8,500	Bill Graham Presents
STEVIE WONDER	Hilton Coliseum Ames, Iowa	Sept. 6	\$136,623 \$18.50	9,013 14,697	Jam Prods.
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Tingley Coliseum Albuquerque, N.M.	Sept. 14	\$135,145 \$17.50/\$15/\$12.50	8,770 sellout	New Mexico State Fair
TORVILL & DEAN	Copps Coliseum Hamilton, Ontario	Sept. 14	\$132,904 (\$166,130 Canadian) \$19.50/\$16.50	8,735 17,300	Donald K. Donald
UB40 FINE YOUNG CANNIBALS	Greek Theater Univ. of California Berkeley, Calif.	Sept. 13	\$131,750 \$15.50	8,500 sellout	Bill Graham Presents
PSYCHEDELIC FURS THE UNTOUCHABLES	Irvine Meadows Amphitheater Laguna Hills, Calif.	Sept. 5	\$130,405 \$17.50/\$16/\$12.50	8,047 15,000	Avalon Attractions
OINGO BOINGO	The Forum Inglewood, Calif.	Sept. 13	\$122,903 \$16.50	8,271 sellout	Avalon Attractions
RODNEY DANGERFIELD BOB NELSON	West Palm Beach Auditorium West Palm Beach, Fla.	Sept. 13	\$122,290 \$17.50	7,056 sellout	Fantasma Prods.
JOHN FOGERTY BONNIE RAITT	Great Woods Center for the Performing Arts Mansfield, Mass.	Sept. 14	\$120,145 \$17.50/\$15/\$12.50	7,738 15,000	New England Programming
DAVID LEE ROTH CINDERELLA	Dane County Expo Center & Coliseum Madison, Wis.	Sept. 12	\$114,273 \$15.50/\$14.50	7,759 10,100	Cellar Door Prods.
MANHATTAN TRANSFER	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 12	\$113,432 \$17.50/\$15/\$12.50	6,344 15,000	Don Law Co.
ANNE MURRAY	Riverbend Music Theater Cincinnati, Ohio	Aug. 22	\$113,424 \$16/\$9	7,416 15,700	Nederlander Organization
ANNE MURRAY	Pine Knob Music Theater Clarkston, Mich.	Aug. 26	\$109,925 \$16/\$11	7,330 16,000	Nederlander Organization
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Amarillo Civic Center Amarillo, Texas	Sept. 12	\$109,788 \$15.50/\$14.50	7,393 sellout	Feyline Presents City of Amarillo Promotions & Mktg. Dept.
ANNE MURRAY	Garden State Arts Center Holmdel, N.J.	Aug. 30	\$109,691 \$18.50/\$11	6,511 9,697	in-house
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Concord Pavilion Concord, Calif.	Sept. 12	\$106,907 \$15.50/\$13.50	7,471 8,475	in-house
HANK WILLIAMS JR. EARL THOMAS CONLEY	Pine Knob Music Theater Clarkston, Mich.	Sept. 5	\$106,321 \$16/\$11	7,191 8,000	Nederlander Organization
AMY GRANT CHRIS EATON	Starwood Amphitheater Nashville, Tenn.	Aug. 29	\$103,417 \$15.50/\$13	7,942 15,096	in-house
MANHATTAN TRANSFER KENNY RANKIN	Concord Pavilion Concord, Calif.	Sept. 6	\$102,370 \$18.50/\$14.50	6,284 8,475	in-house
OZZY OSBOURNE QUEENSRYCHE	Greensboro Coliseum Complex Greensboro, N.C.	Sept. 13	\$102,360 \$15	7,186 7,554	Sunshine Promotions
MANHATTAN TRANSFER	Garden State Arts Center Holmdel, N.J.	Aug. 13	\$102,058 \$20/\$12.50	5,844 10,663	in-house

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Talent in Action

THE SMITHS
Universal Amphitheatre
Los Angeles, Calif.
Tickets: \$17.70, \$16

SMITHSMANIA has yet to erupt here on the scale that it has in England, the quartet's home. But if reaction to the second of two nearly sold-out crowds at the Universal Amphitheatre is any gauge, it won't be long before the Smiths' U.S. appeal becomes decidedly arena-size.

And deservedly so, for in concert the Smiths' melodic musical backdrops, anchored by guitarist Johnny Marr, meld with the witty melancholy of lead singer Morrissey in a kind of duende that hasn't been exhibited this well since the heyday of the Kinks.

Certain lyric subtleties were defused in the amplitude, but Morrissey more than compensated with incisive, emotional renditions of ballads like "I Know It's Over." His quirkily charismatic stage presence, however, turned the latter portion of the performance into a screamfest.

The two-hour show included songs from each of the Smiths' three studio albums, though selections from their latest, "The Queen Is Dead," clearly generated the most enthusiastic response. (Considering the number of songs performed, the omission of the group's breakout hit, "What Difference Does It Make," was surprising.)

The group's sound was beefed up by a second guitarist, allowing Marr more room for his trademark chiming choral runs and intricate solos on songs like "Reel Around The Fountain." The preponderant midtempo numbers were buoyed by Morrissey's trancelike dancing and mildly teasing flirtations.

MARK ROWLAND

**JOHN FOGERTY
BONNIE RAITT**

Saratoga Performing Arts Center
Saratoga Springs, N.Y.
Tickets: \$15, \$10

JOHAN FOGERTY and a tough, modern band are working a particularly soulful vein on Fogerty's first tour since 1972, the year Creedence Clearwater Revival died. That this fine Labor Day double bill drew only 3,600, 1,500 shy of a sellout, was disappointing.

But, performing all nine tunes from his new Warner Bros. album, "Eye Of The Zombie," a generous helping from last year's "Centerfield," and some sizzling soul covers, Fogerty delighted the audience and proved conclusively that he can make it without Creedence.

An ace backing band, sparked by

drummer John Robinson, keyboardist Alan Pasqua, and three smooth backup singers, stressed Fogerty's soul stylings and diminishing interest in country inflections.

The show was ragged, unorthodox, and plagued by a bass-heavy sound. Still, the initially shy leader warmed to his band as the set progressed. Most of the new material was captivating, and Fogerty always sang from the heart.

The lighting carried "Zombie," a song that started with menace but failed to deliver. "Violence Is Golden" was musically complex, a stony, bitter diatribe against civilian and military macho. "The Old Man Down The Road" featured Fogerty's harshest Stratocaster riffing, and the dark, apocalyptic "Change In The Weather" boasted the deepest, fiercest interplay.

The best of the new tunes was the urgent, soulful "Knockin' On Your Door." Another high point was "Centerfield," which was far more vital than on record.

On the old Soul Stirrers/Sam Cooke classic "Soothe Me," Fogerty hogged the leads, keeping nominal partner Bobby King from stretching out. Otherwise, Fogerty sang with style and edge on inspired covers of Wilson Pickett's "I Found A Love" and the encore of Eddie Floyd's "Knock On Wood."

Raitt was endearing in a set highlighted by "No Way To Treat A Lady" and a sweet "Angel From Montgomery," with twin harmonies by Raitt and her longtime guitarist, Johnnie Lee Schell. But she and her band, Padlock, rarely caught fire, despite a moving encore of Randy Newman's "Guilty."

CARLO WOLFF

**LOU REED
DEL-LORDS**

Universal Amphitheatre,
Universal City
Tickets: \$17.50, \$16.00

IT WAS NEW YORK CITY night in Los Angeles Aug. 18. Over at Chavez Ravine the Mets were hanging on to beat the Dodgers 5-4 before a sell-out crowd, while back at Universal Studios the 6,000-seat hall inexplicably was only two-thirds full, despite Reed's enduring stature as one of the prime movers of adventurous rock.

The Del-Lords got the evening off to a rocking start, their limited repertoire of chops (the basic rock'n'roll canon) and themes (true love, rock'n'roll radio, commitment) overcome by musical muscle. The New Yawk business was laid on a bit thick, but then a real Valley girl would probably seem like a caricature on the streets

(Continued on next page)

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Rainmakers Make Waves With Debut LP

BY JEAN ROSENBLUTH

NEW YORK With a new record that has quickly found a home on album rock radio and a successful three-week tour opening for Mercury/PolyGram label mates Big Country, the forecast couldn't be brighter for the Rainmakers.

Following the stint as a support act, the Rainmakers are headlining small clubs on what they describe as "the tour without end" to support their eponymous debut album.

Less than four years ago, the group's core members—guitarist Steve Phillips; lead singer Bob Walkenhorst, who was then playing drums; and bassist Rich Ruth—were playing their first gigs under the name Steve, Bob & Rich.

"We've always been a traveling band," says Walkenhorst, who writes most of the group's songs. "In Kansas City, which is where we're from, if you're playing original music, you kinda have to throw it in the truck and drag it out on the highway."

The group quickly developed a reputation for its powerful live performances; a show at New York City's Peppermint Lounge led directly to the Rainmakers' major label deal. Peter Lubin, PolyGram's director of a&r, had heard Steve, Bob & Rich's 1984 independently released album, "Balls," and decided to check out the group live.

"I went expecting to see a funny, quaint little band from Kansas City," says Lubin. "What I saw literally sounded like the Who."

Although the changes in the group's name and lineup—Pat Tomek was added to take over the drum duties Walkenhorst abandoned for the guitar—occurred soon after the band signed with PolyGram in November, Walkenhorst says they weren't the result of record company pressure.

"PolyGram didn't sign us because of what they thought they could change us into, but because of what we already were," says

Walkenhorst. "We wanted to refine and define the band before the first record came out. Ever since I saw Springsteen in concert a couple of years ago, I didn't want to play drums any more—I wanted to get out front and run around."

The Rainmakers' album was recorded at Ardent Studios in Memphis, with Terry Manning, who had been the house engineer there, producing.

"We listened to the stuff he's done—ZZ Top, Jason & the Scorchers, George Thorogood—and we said, 'Yeah, this guy hears it like we want to hear it,'" says Walkenhorst.

"Terry doesn't have that '60s, get-back-to-the-basics attitude that a lot of guitar-bass-drums producers have. He's very progressive. It's an all-digital record with a lot of sampling going on."

Soon after the album was finished, a video for the first single, "Let My People Go-Go," was produced in-house at PolyGram; it is currently in breakout rotation on MTV.

Press reaction to the Rainmakers has been all that a young band could ask for. Walkenhorst's ability to meld intelligent, biting lyrics with goodtime rock'n'roll led Newsweek to tag "The Rainmakers" the most exciting debut album of the year.

"I like to use rock'n'roll to stir people up, to get a reaction," says Walkenhorst. "That's what we're here for."

Walkenhorst would like to write "one of those songs that becomes part of the fabric of the country, but those are awful hard to come by. The real goal is just to have the freedom *not* to quit—to make another good record and another good record and not run out of inspiration. Forever. Amen."

Tentative plans call for the Rainmakers to hit Europe before the end of the year. The group's booking and management are handled by the Good Music Agency of Minneapolis.

TOTO'S 'FAHRENHEIT'

(Continued from page 20)

they'd been working for about eight months," says the singer. "Most of the melodies weren't complete, though, so I got the chance to put my two cents in on that side."

Though he had known the other Toto members for several years, Williams was recommended to them by a friend, Jason Schef, who recently landed the job as lead singer for Chicago.

"I'd spent three seasons on the road as a backing vocalist for Jeffrey Osborne," says Williams. "Before that, I'd cut an album for

MCA in 1980. The material I wrote for that record had a lot to do with being a Toto fan, so getting the chance to sing with them was like a dream come true."

With "I'll Be Over You," the first single from "Fahrenheit," bulleted at No. 40 on this week's Hot 100 Singles chart, Toto is gearing up to hit the road.

Plans call for the group to embark on a tour that will encompass Australia and Japan in mid-October, with a number of U.S. dates tentatively scheduled for the end of the year.

Album Is Rereleased By Capitol Great White Is Back In The Swim

BY SHARON LIVETEN

LOS ANGELES Local heavy metal act Great White has learned a lot about the music business in the three years since the independent release of its debut EP, "Out Of The Night."

After selling over 200,000 copies of that first record, which garnered significant radio play here, Great White was signed to EMI America. But disappointing sales of the group's debut self-titled album, released in March 1984, precipitated its departure from the label.

Not to be deterred, however, Great White carried on, releasing its second album, "Shot In The Dark," on the indie label Telegraph.

"We had no choice but to release our own record," says lead singer Jack Russell. "We waited a while for a label, but when that didn't happen, we had to go out there and show those guys that we could sell records. It was frustrating, but that's just being impatient."

Persistence has paid off for Great White, which also features guitarist Mark Kendall, bassist Lorne Black and drummer Audie Desbrow. The band is back with a major label, having inked a new deal with Capitol, through which "Shot In The Dark" has been reissued. The album is at No. 89 with a bullet on this week's Top Pop Albums chart.

Discussing Great White's ups and downs, Russell says, "It's all just part of the game. If you don't like the rules, then don't play the game. Business is business. That's

just the way it is—if you can't live with it, then get out. But we believe in what we're doing."

Great White was signed to Capitol by Ray Tusken, vice president of rock promotion (at the time vice president of rock a&r), after the single "Face The Day" broke top five at local stations KMET, KLOS, and KNAC earlier this year. The label deal was inked the week the song went to No. 1 at KLOS.

"I imagine that originally the song went on KLOS and KMET because the group had local roots," says Tusken. "But it worked its way up through general research to No. 1 at KLOS and top five at KMET and KNAC."

"The record was a legitimate ra-

dio success. It had transcended the normal limitations of a hard rock band in the sense that it worked on radio in all day shifts."

Capitol's decision to release "Shot In The Dark," with remastering and a few minor changes, rather than recording a completely new album, was "a move that just made sense," says Tusken.

"It gave us in the promotion department a story that was hot, one that we could take and run with."

"Face The Day" had been well-received in Texas—the only place other than Los Angeles it had been released on the indie label—which convinced Tusken that the band's success was not simply a local phenomenon.



Comic Relief. Ted "Wild Man" Nugent, right, joins "Bad" Sam Kinison at the Comedy Store in Los Angeles, after watching the hot new comedian's set. Keeping the peace is Nugent's longtime girlfriend, Pele. (Photo: David Plastik)

TALENT IN ACTION

(Continued from preceding page)

of Brooklyn.

The thought of a healthy, warm, even expansive Lou Reed is something fans have gotten used to over the past few years, but seeing him so—well—alive is still a wonderful surprise.

From the easy prophecy of a storming "We're Gonna Have A Real Good Time Together" on, Reed delighted those on hand with a generous (nearly two-hour) mix of new and old. That the inclusion of seven songs from his recent RCA album, "Mistrial," in no way diminished the show's

strength is testimony that Reed is as vital a performer and writer as ever.

Reed's band, anchored by Fernando Saunders' mellifluous yet punchy fretless bass and J.T. Lewis' powerful drumming, was solid, if a shade too slick.

Keyboard player Woody Smallwood, however, with an annoying predilection for showy, hackneyed art-rock flash, was definitely the wrong man for the job.

STEVE HOCHMAN

WYNTON MARSALIS
BOBBY MCFERRIN
Pier 84, New York
Tickets: \$15

WHEN THEY JOINED FORCES on the evening's closing number, the Thelonious Monk blues "Raise Four," Wynton Marsalis and Bobby McFerrin sent musical sparks flying and seemed like kindred spirits. But in their individual sets here Aug. 22, they displayed dramatically different personalities.

Both men are young and almost impossibly talented, and both know how to improvise. But headliner Marsalis was intensely serious while McFerrin was playful; the virtuoso trumpeter presented his music with almost solemn dignity, while the virtuoso vocalist jumped off the Pier 84

stage to mingle with the audience and delivered a good portion of his set running up and down the aisles.

McFerrin's new Blue Note album, "Spontaneous Inventions," features a number of guest stars. But at the Pier he was entirely on his own, improvising with no accompaniment except for his own occasional piano playing. That's a little like walking a tightrope without a net, but McFerrin pulled it off with a combination of good humor, impeccable rhythm, and a remarkable set of pipes. His set occasionally got a little self-indulgent and silly, but the near-capacity crowd loved every minute of it.

Marsalis—whose latest Columbia album, "J Mood," has just been released—delivered a typically polished, swinging, and intermittently exciting set, considerably enlivened by the surprise appearance of his brother and former sideman Branford on tenor saxophone. It was a treat to hear the brothers trade phrases on Wynton's breakneck "Hesitation."

Even more of a treat was the witty, high-spirited three-way improvisational round robin with which the Marsalises and McFerrin brought "Raise Four," and the concert, to a close. Jazz doesn't get much better than this.

PETER KEEPNEWS



A Meeting Of The Voices. Dobie Gray, left, Whitney Houston, and Gary Morris meet backstage following Houston's concert at Nashville's Starwood Amphitheatre. Houston's appearance drew one of the largest audiences of the Starwood's debut season.

Opry To Celebrate 61st Anniversary Industry Members And Public Invited

NASHVILLE The Grand Ole Opry will celebrate its 61st anniversary Oct. 9-11, during the week before the Country Music Assn. awards show. The anniversary celebration events are by invitation only, although most events will be open to the ticket-buying public.

Among the invited guests are radio broadcasters, music industry representatives, and members of the news media.

The Opry's anniversary activities include the following:

Oct. 9—Earlybird Bluegrass

Show, Acuff Theater, Opryland, 2-5 p.m., hosted by Bill Monroe; Music Country Radio Network show, Grand Ole Opry House, 7-11 p.m., hosted by Charlie Douglas.

Oct. 10—Artist/DJ Tape Session, Opryland Hotel, 1-4 p.m.; cruise on the General Jackson showboat, during which there will be a country music concert, 7-10 p.m.

Oct. 11—Celebrity Miniature Golf Tournament, noon-2 p.m.; Grand Ole Opry Birthday Celebration Show, Grand Ole Opry House, 9:30 p.m.-midnight.

As in previous years, air personalities will be allowed to broadcast their shows live from the Opryland

Hotel Lobby. Interested broadcasters can arrange to participate by calling Ray Waters at 615-889-1000.

For the public, ticket packages to the anniversary celebration cost \$25. Tickets will admit them to the Earlybird Bluegrass Show, the Music Country Radio Network Show, the Celebrity Miniature Golf Tournament, and the Grand Ole Opry Birthday Celebration Show. Tickets go on sale at Opryland on Oct. 7. All proceeds from ticket sales will be given to the Opry Trust Fund, which gives emergency assistance to country musicians and their families.

NASHVILLE SCENE

by Gerry Wood



CANADA'S VERSION of the Country Music Assn. (CMA) Awards honored the leading country talents and companies at the Academy of Country Music Entertainment's 10th annual awards presentation. Held Sept. 13 at Winnipeg's Centennial Concert Hall and hosted by the Canadian/American country combo of **Carroll Baker** and **John Conlee**, the awards show was telecast nationally throughout Canada for the first time.

The awards show and the country music week festivities that bracketed it typified the diversity and vitality of country music north of the border. Solid singers, crisp songwriters, and savvy industry execs are helping expand country music within the Canadian borders and exploiting its export potential.

Viewed by a disappointing, but not disappointed, turnout of 700 in the impressive concert hall and beamed to untold millions trans-Canada, the awards night belonged to the **Family Brown**, a group that tasted triumph as well as tragedy this year, with the death of longtime father and founder, **Joe Brown**. The family group, Canadian record and TV favorites, garnered entertainer-of-the-year honors along with group-of-the-year and best-LP ("Feel The Fire") awards.

To climax the honors, Joe Brown was inducted into the Canadian Country Music Hall of Honor, and a stirring half-hour video tribute to the down-home entertainer brought the audience to its feet at the closing banquet for the festivities on Sept. 14. There wasn't a dry eye in the house when Brown and his family were shown in poignant clips from TV shows and concerts. **Dan Fogelberg's** "Leader Of The Band" graced the soundtrack.

Anita Perras shared the award with her husband, and in an emotional acceptance speech on winning the female-vocalist award, thanked her manager by name and, in the finest flub of the evening, added, "And I want to thank my husband . . . **Tim Taylor!**" Her disarming memory lapse was about the only gaffe of the night except when Toronto songwriter/singer **Murray McLaughlin** wasn't handed the envelope when announcing the winner of the single-of-the-year award. He got a little too glib, though, when he tossed the heavy trophy to a stand-in recipient standing 10 feet away. It was more a moment of desecration than of cuteness or comedy.

Anne Murray wasn't at the ceremony but won the top-single award and song-of-the-year award for "Now And Forever (You And Me)," and writer honors for the tune went to **David Foster**, **Charles Goodrum**, and **Jim Vallance**. **Terry Carisse** scored with the male-vocalist award, **J.K. Gulley** won the rising-star

award, and the top-selling album trophy went to **Carroll Baker** for her hot-selling "Hymns of Gold."

Baker demonstrated why she's considered the cream of Canada's country crop by doing an effervescent job as co-MC and giving an exceptional performance of **Kris Kristofferson's** "Why Me Lord," which won a standing ovation. Performances by **Dick Dameron**, the Winnipeg-based group **C-Weed**, the **Mercey Brothers**, **Donna & Leroy**, **Marie Bottrell**, **Carisse**, and **Conlee** along with some country-oriented frolicking by the **Royal Winnipeg Ballet** troupe completed a night of strong performances. Officials of the Academy of Country Music Entertainment will have to learn on the job as they tackle the intricacies of telecasting such events. That extra experience should help prevent any future noticeable blunders—in this case, TV cameras scanned the audience, showing empty seats galore. Now we know why those frenetic TV people hustle bodies into vacant seats with a passion bordering on obsession at similar TV events in the States.

Keynote speaker at the final banquet, **Jo Walker-Meador**, executive director of the CMA, offered the cooperation of her organization in helping the Canadian counterparts advance the cause of country music in their country and beyond. She summed up the spirit of the night, and the week of seminars, awards, and entertainment, by noting, "Your music is on the threshold of very important growth."

Canadian country music has given us such stars as **Murray**, **Baker**, **Hank Snow**, **Tommy Hunter**, **Ray Griff**, and **Wilf Carter** and finally appears ready to cross that threshold.

SIGNINGS: Grammy Award-winner writer-artist **John Hartford** for MCA/Dot Records with an LP "Annual Waltz," produced by **Jack Clement**, scheduled for release in January . . . Speaker extraordinaire **Jayne Lybrand**, who has worked with many clients in the Nashville music industry, to Top Billing Agency for exclusive representation . . . Top Billing's chief, **Tandy Rice**, to Calloway & Associates as a featured speaker.

SIGNING OFF: **Jack Shockley's** Market Report has a word to the wise that should be heeded by all those in the entertainment business: "BE CAREFUL—If your firm, store, or organization makes a positive impression upon a customer or client, he or she will tell it to an average of 4 other persons. If you make a negative impression, he or she will tell an average of 27 other persons."

Canadian awards seen nationally for first the time

Lost Highway Seeks Wide Audience CMA To Debut Magazine

NASHVILLE In an attempt to reach a wider audience for country music, the Country Music Assn. (CMA) will debut a quarterly feature and news magazine in late October. Called *Lost Highway*: The Alternative Music Magazine Of Country Music, the publication will be circulated to radio stations as well as to retail record stores and selected members of the national media.

According to a spokesman for the CMA, the first edition of *Lost Highway* will run eight pages and feature Epic Records country-rocker **Steve Earle** on the cover. Initial circulation will be 5,000 copies. The publication is not intended as a consumer item but as an orientation piece for radio, retail, and other entertainment professionals.

Most of the articles and columns will be farmed out to free-lancers, the CMA source says, but other material will be provided by the editorial committee that oversees the magazine. The committee has not yet

made a decision on whether to reprint articles from other magazines. However, *Lost Highway* will not overlap in topics or style with CMA's monthly *CMA Close-Up* journal.

Editorial decisions will be made by a committee whose members are **Randy Goodman**, RCA Records; **Walter Campbell**, Tree International; **Kyle Young**, Country Music Foundation; **Donna Sparks**, The Nashville Network; **Jane Cleveland**, Metro Arts Commission; **Jeff Walker**, Aristo Music Associates; and **Judi Turner**, director of public information for the CMA.

Lost Highway will not carry ads and will be circulated by mail.

EDWARD MORRIS

The versatile
Pat Leonard finds
success as producer
and songwriter
. . . see page 59

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

132 REPORTERS			NEW	TOTAL
			ADDS	ON
BELLAMY BROTHERS	TOO MUCH IS NOT ENOUGH	MCA/CURB	62	67
MICHAEL JOHNSON	GIVE ME WINGS	RCA	44	46
WAYLON JENNINGS	WHAT YOU'LL DO WHEN I'M GONE	MCA	33	65
GEORGE JONES	WINE COLORED ROSES	EPIC	25	70
MEL MCDANIEL	STAND ON IT	CAPITOL	25	26

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

RETAIL BREAKOUTS

44 REPORTERS			NUMBER
			REPORTING
RANDY TRAVIS	DIGGIN' UP BONES	WARNER BROS	17
SOUTHERN PACIFIC	A GIRL LIKE EMMYLOU	WARNER BROS	11
SWEETHEARTS OF THE RODEO	SINCE I FOUND YOU	COLUMBIA	10
RESTLESS HEART	THAT ROCK WON'T ROLL	RCA	10
JOHN ANDERSON	HONKY TONK CROWD	WARNER BROS	8

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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	IN LOVE	RONNIE MILSAP	1
2	3	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	2
3	4	GUITARS, CADILLACS	DWIGHT YOAKAM	4
4	5	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	5
5	6	LONELY ALONE	THE FORESTER SISTERS	3
6	7	GUITAR TOWN	STEVE EARLE	8
7	9	JUST ANOTHER LOVE	TANYA TUCKER	6
8	10	CRY	CRYSTAL GAYLE	7
9	11	SECOND TO NO ONE	ROSANNE CASH	9
10	13	IT'LL BE ME	EXILE	10
11	16	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	13
12	8	LITTLE ROCK	REBA MCENTIRE	12
13	18	DIGGIN' UP BONES	RANDY TRAVIS	16
14	14	FARTHER DOWN THE LINE	LYLE LOVETT	21
15	20	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	14
16	1	GOT MY HEART SET ON YOU	JOHN CONLEE	11
17	23	DOO-WAH DAYS	MICKEY GILLEY	15
18	21	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	18
19	19	HONKY TONK CROWD	JOHN ANDERSON	30
20	24	DIDN'T WE	LEE GREENWOOD	17
21	28	THAT ROCK WON'T ROLL	RESTLESS HEART	20
22	17	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	27
23	22	DESPERADO LOVE	CONWAY TWITTY	43
24	12	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	33
25	15	TEN FEET AWAY	KEITH WHITLEY	19
26	—	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	22
27	—	WINE COLORED ROSES	GEORGE JONES	50
28	—	WE HAD IT ALL	DOLLY PARTON	41
29	—	STARTING OVER AGAIN	STEVE WARINER	23
30	25	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	IN LOVE	RONNIE MILSAP	1
2	4	LONELY ALONE	THE FORESTER SISTERS	3
3	5	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	2
4	7	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	5
5	6	GUITARS, CADILLACS	DWIGHT YOAKAM	4
6	9	JUST ANOTHER LOVE	TANYA TUCKER	6
7	10	CRY	CRYSTAL GAYLE	7
8	11	GUITAR TOWN	STEVE EARLE	8
9	13	SECOND TO NO ONE	ROSANNE CASH	9
10	3	GOT MY HEART SET ON YOU	JOHN CONLEE	11
11	15	IT'LL BE ME	EXILE	10
12	2	LITTLE ROCK	REBA MCENTIRE	12
13	16	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	13
14	17	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	14
15	18	DOO-WAH DAYS	MICKEY GILLEY	15
16	19	DIDN'T WE	LEE GREENWOOD	17
17	20	DIGGIN' UP BONES	RANDY TRAVIS	16
18	8	TEN FEET AWAY	KEITH WHITLEY	19
19	21	THAT ROCK WON'T ROLL	RESTLESS HEART	20
20	22	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	18
21	23	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	22
22	27	STARTING OVER AGAIN	STEVE WARINER	23
23	26	I'M NOT TRYING TO FORGET YOU	WILLIE NELSON	24
24	25	FARTHER DOWN THE LINE	LYLE LOVETT	21
25	28	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	25
26	30	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	26
27	—	CHEAP LOVE	JUICE NEWTON	28
28	—	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	29
29	12	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	27
30	—	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	31

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	16
MCA/Curb (4)	
RCA	14
WARNER BROS. (12)	14
Reprise (1)	
Warner/Curb (1)	
CAPITOL (7)	13
MTM (4)	
Capitol/Curb (2)	
COLUMBIA	11
POLYGRAM	11
Mercury (8)	
Complet (2)	
America/Smash (1)	
EPIC	7
STEP ONE	3
EMI-AMERICA	2
AIR	1
ATLANTIC	1
Atlantic/America (1)	
BGM	1
DOOR KNOB	1
MSR	1
MASTER	1
NSD	1
Long Shot (1)	
PREMIER ONE	1
SILVER DOLLAR	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
77 AIN'T THAT PECULIAR (Jobete, ASCAP)	84 A FRIEND IN CALIFORNIA (Inorbit, BMI) CPP	(Web IV, BMI)	29 SHE USED TO BE SOMEBODY'S BABY (Larry Gatlin, BMI)
53 ALIVE AND WELL (Tree, BMI/Cross Keys, ASCAP) HL	22 A GIRL LIKE EMMYLOU (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)	96 KING LEAR (Lyn Pen, BMI)	81 SHE WANTS TO MARRY A COWBOY (Jack & Bill, ASCAP)
57 ALL BECAUSE OF YOU (Rolling Tide, ASCAP)	60 GIVE ME WINGS (Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	12 LITTLE ROCK (Combine, BMI/Music City, ASCAP)	18 SINCE I FOUND YOU (Lawyers Daughter, BMI/Uncle Artie, ASCAP)
64 ALONG FOR THE RIDE ('56 T-BIRD) (Bicamerat, BMI/Slavetone, ASCAP)	11 GOT MY HEART SET ON YOU (Simonton, BMI/N2D, ASCAP)	3 LONELY ALONE (MCA, ASCAP/Alabama Band, ASCAP) HL	97 SIXTEEN CANDLES (Unichappell, BMI) HL
2 ALWAYS HAVE ALWAYS WILL (Texican, ASCAP/Cavesson, ASCAP) CPP	8 GUITAR TOWN (Goldline, ASCAP) HL	65 LOVE DON'T COME ANY BETTER THAN THIS (Irving, BMI/Somebody's, SESAC) CPP/ALM	36 SLOW BOAT TO CHINA (Uncle Artie, ASCAP)
71 ANYTHING FOR LOVE (Moose, CAPAC/Air Bear, BMI/Warner-Tamerlane, BMI)	4 GUITARS, CADILLACS (Coal Dust West, BMI)	35 MY LIFE'S A DANCE (Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP	48 SO THIS IS LOVE (Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP
31 AT THE SOUND OF THE TONE (WB, ASCAP/Two Sons, ASCAP)	90 HAVE I GOT A HEART FOR YOU (April, ASCAP/Blackwood, BMI) CPP/ABP	93 NICE TO BE WITH YOU (Interior, BMI)	49 SOMETIMES A LADY (RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
5 BOTH TO EACH OTHER (FRIENDS & LOVERS) (Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)	58 HEARTBEAT IN THE DARKNESS (MCA, ASCAP/Patchwork, ASCAP) HL	26 NO ONE MENDS A BROKEN HEART LIKE YOU (Collins Court, ASCAP) CPP	27 STAND A LITTLE RAIN (Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP) HL
28 CHEAP LOVE (Shidel, BMI/Bug, BMI)	37 HELL AND HIGH WATER (April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP	94 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER (Hall-Clement, BMI) HL	70 STAND ON IT (Bruce Springsteen, ASCAP)
85 COUNT ON ME (Stattler Brothers, BMI)	98 HONEYGROWN (Dale Morris, BMI/Screen Gems-EMI, BMI)	79 NOTHIN' VENTURED NOTHIN' GAINED (MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep in Tow, BMI) CPP/ABP/HL	23 STARTING OVER AGAIN (Forrest Hills, BMI/Write Road, BMI)
33 COUNTRY STATE OF MIND (Bocephus, BMI/Tapadero, BMI) CPP	99 HONEYCOMB (Golden Bell, ASCAP) CPP	62 OH DARLIN' (Cross Keys, ASCAP)	68 STRONG HEART (Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi/Blue Sound, ASCAP/Bibo, ASCAP) HL
7 CRY (Shapiro Bernstein & Co., ASCAP)	30 HONKY TONK CROWD (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL	83 OH LOUISIANA (Jim Tom, ASCAP/LaPanto, ASCAP)	66 TALKIN' BLUE EYES (Alabama Band, ASCAP/Quillsong, ASCAP/Dejarnus, ASCAP)
39 DADDY'S HANDS (Blackwood, BMI) CPP/ABP	87 HOW MUCH DO I OWE YOU (Emily Too, SESAC)	89 OLD VIOLIN (Dwight Manners, BMI)	19 TEN FEET AWAY (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
43 DESPERADO LOVE (Tree, BMI/Lowery, BMI) CPP/HL	38 I MISS YOU ALREADY (Tree, BMI) HL	91 ON THE OTHER HAND (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	20 THAT ROCK WON'T ROLL (Combine, BMI)
17 DIDN'T WE (Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM	44 I WON'T LET YOU DOWN (Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)	82 ONLY YOU (Hollis, BMI)	42 THAT'S HOW YOU KNOW (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)
16 DIGGIN' UP BONES (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI)	24 I'M NOT TRYING TO FORGET YOU (Willie Nelson, BMI) CPP	46 OUT GOIN' CATTIN' (Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	45 THAT'S WHAT HER MEMORY IS FOR (Tom Collins, BMI/Collins Court, ASCAP) CPP
15 DOO-WAH DAYS (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP	1 IN LOVE (Lodge Hall, ASCAP/Milsap, BMI) CPP	80 THE PAGES OF MY MIND (April, ASCAP/Welbeck, ASCAP) CPP/ABP	63 THESE SHOES (Carlsons, BMI/Carlyric, ASCAP)
52 EVERYTHING I USED TO DO (Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP)	32 IT AIN'T COOL TO BE CRAZY ABOUT YOU (Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP)	78 PEOPLE'S COURT (Ray Stevens, BMI/New London, ASCAP)	59 TIME STOOD STILL (Hookit, BMI/Blue Lake, BMI)
21 FARTHER DOWN THE LINE (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	10 IT'LL BE ME (Tree, BMI/Pacific Island, BMI) CPP/HL	88 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (Remick, ASCAP)	13 TOO MANY TIMES (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
40 FIDDLIN' MAN (Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) HL	100 I'VE CRIED A MILE (Tree, BMI) HL	76 QUITTIN' TIME (Tree, BMI/Cross Keys, ASCAP)	51 TOO MUCH IS NOT ENOUGH (Bellamy Bros., ASCAP)
73 FIRE AT FIRST SIGHT (Hall-Clement, BMI)	61 JUKEBOX SATURDAY NIGHT/NIGHT LIFE (Blackwood, BMI/Priority, ASCAP/Tree, BMI) CPP/ABP	75 ROCKIN' MY COUNTRY HEART (Red Barn, BMI)	34 TOUCH ME WHEN WE'RE DANCING (Hall-Clement, BMI)
56 FOOLS FOR EACH OTHER (Chappell, ASCAP)	6 JUST ANOTHER LOVE	9 SAVIN' MY LOVE FOR YOU (Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
		9 SECOND TO NO ONE (Chelcait, BMI/Atlantic, 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.

CMA Sets Agenda For Marketplace

NASHVILLE A series of roundtable discussions, showcases, and a talent resource center will be the highlights of the Country Music Assn.'s Talent Buyers Entertainment Marketplace, scheduled to take place at the Sheraton Music City hotel here Oct. 10-12.

Topics to be covered in the discussions are insurance, corporate sponsorships, show production, agent/manager/buyer relations, and advertising, promotion, and publicity. Tony Conway, chairman of the event's planning committee, says panelists for the roundtables are still being selected. Ken Kragen will deliver the keynote address at 10

a.m. on Oct. 11.

There will be three talent showcases at the three-day meet. Acts slated to perform are T. Graham Brown, Lacy J. Dalton, Steve Earle, Girls Next Door, Con Hunley, Patti Loveless, Lyle Lovett, Kathy Mattea, New Grass Revival, Orleans, Riders In The Sky, Sweethearts Of The Rodeo, Tennessee River Boys, Keith Whitley, and the Bellamy Brothers.

The roundtables will run concurrently in separate rooms, each with its own loudspeaker system. Each roundtable topic will be rediscussed to allow all registrants to take part. Pollstar magazine will display a

resource center with lists of management reps, agency rosters, record company personnel and rosters, press kits, and artist videos.

The second annual SRO Award will be presented at the opening cocktail reception—set for 6 p.m. on Oct. 10—to a talent buyer or promoter who has "substantially contributed to the advancement of country music."

Registration fees are \$125 for CMA members and \$175 for non-members before Sept. 29 and \$175 and \$225, respectively, after that date.

Willie Nelson Featured On One Family Brown Song In 2 Versions

NASHVILLE Two versions of the Family Brown's song "Wouldn't You Love Us Together Again," one of them featuring Willie Nelson, have shipped to country radio stations.

RCA Canada, distributed in the U.S. by Vine Street Records, has shipped a single of the Family Brown performing the song. At the same time, the label shipped a five-song, 12-inch EP that includes "Wouldn't You Love Us Together Again" sung by group member Tracey Brown & Willie Nelson. Nel-

son also plays a guitar solo on the EP version.

Nelson's performance was not released as a single because Columbia Records, his label, refused permission for such a release. Columbia approved Nelson's performance for the EP, according to Vine Street president Neil Wilburn.

In a letter sent to music directors with the single and EP, Wilburn suggests stations play the version of the song that best suits their market.

FOR WEEK ENDING SEPTEMBER 27, 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	1	1	10	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
2	2	2	14	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	4	4	9	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
4	3	3	16	GEORGE STRAIT MCA 5750 (8.98)	# 7
5	6	6	24	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	5	5	45	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
7	8	8	9	EXILE EPIC FE 40401	GREATEST HITS
8	9	9	16	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
9	7	7	30	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
10	13	15	21	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
11	10	10	16	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
12	11	12	31	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
13	12	11	25	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
14	27	43	3	RAY STEVENS MCA 5789	SURELY YOU JOUST
15	16	21	6	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
16	14	14	65	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
17	19	30	4	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
18	25	28	4	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
19	20	20	14	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
20	15	13	27	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
21	17	19	21	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
22	42	50	3	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
23	24	18	23	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
24	18	17	15	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
25	23	16	8	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
26	33	36	48	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
27	NEW ▶		1	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
28	21	22	79	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
29	22	24	41	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
30	28	23	25	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
31	31	37	97	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
32	37	42	18	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
33	32	38	13	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
34	39	34	8	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
35	43	51	13	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
36	34	33	45	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
37	35	40	262	WILLIE NELSON COLUMBIA KC 237542 (CD)	GREATEST HITS
38	36	41	26	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	38	44	52	GEORGE STRAIT MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
40	29	32	7	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
41	44	49	10	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
42	67	75	13	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
43	47	47	29	JOHN CONLEE COLUMBIA FC-40257	HARMONY
44	30	27	71	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
45	41	35	11	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
46	26	26	12	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
47	64	31	10	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
48	49	56	84	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
49	40	46	11	REBA MCENTIRE MERCURY 822-455-1 M 1	REBA NELL MCENTIRE
50	46	29	21	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
51	51	66	4	MICKY GILLEY EPIC 40353	ONE AND ONLY
52	45	39	15	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
53	57	64	438	WILLIE NELSON COLUMBIA FC 35305 (CD)	STARDUST
54	70	65	31	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
55	61	48	26	JUDY RODMAN MTM 71050 (8.98)	JUDY
56	62	70	29	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
57	59	62	72	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
58	55	25	34	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
59	NEW ▶		1	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
60	68	68	7	GENE WATSON EPIC 40306	STARTING NEW MEMORIES
61	65	—	71	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
62	53	53	29	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
63	50	59	236	WILLIE NELSON COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
64	48	55	15	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
65	54	57	6	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
66	58	61	4	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
67	52	54	10	ED BRUCE RCA AHL1-5808 (8.98)	NIGHT THINGS
68	75	72	237	ALABAMA RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	60	60	128	ALABAMA RCA AHL1-4939 (8.98) (CD)	ROLL ON
70	63	63	17	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
71	66	58	124	THE STATLER BROTHERS MERCURY 818 652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
72	56	45	70	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
73	69	74	50	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
74	72	52	45	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
75	71	69	23	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER

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

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Out Goin' Cattin'
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CURB
RECORDS

DHB Moves Into Sponsored Product Categories Will Span Broad Range

TONY SEIDEMAN

NEW YORK Advertising agencies have begun to exploit home video in earnest. This phenomenon is exemplified by the Diener/Hauser/Bates formation of a subsidiary dedicated to dealing only with prerecorded video product.

The division will be titled DHB Video Resources. Its director is Marc Chase Weinstein, a producer who once headed his own company and has been working in the video business for six years.

DHB Video Resources will try and reverse the usual flow of sponsored product, going to the client

first instead of shopping a video around for potential support, Weinstein says. "What I'm really doing is starting from the client side and the promotion/marketing side," he says.

Potential titles span the full range of home video genres, he says, with 20 projects in preproduction and several already presented to clients and in the works. Specific categories Weinstein names as most viable are instructional, entertainment, and children's programming. "The full breadth of the program market is the same breadth sponsored programming can have," he says.

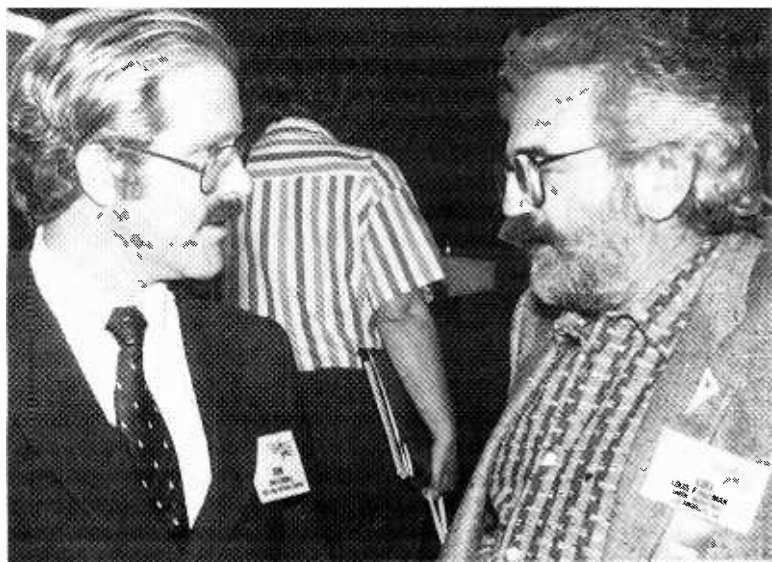
Allowing for a broad range of potential titles is crucial, Weinstein says. "In some cases, sponsoring a Whitney Houston concert might be more workable than sponsoring an instructional program," he says.

Initial budgets for the sponsored videos will probably range from \$40,000-\$150,000, Weinstein says, with co-productions allowing for the shooting of shows with bigger budgets.

"The initial step is going to be to determine the client's need," says Weinstein of the path his company follows, so that promotions can be "fully integrated." In some cases, the title will be the center of a campaign; in others it will be just one element. All aspects of the program must be tailored with this in mind. Each program will be made with a specific goal in mind.

Programs may be sold as conventional home video product, given away directly as premiums, or used

(Continued on page 30)



Videospeak. John O'Donnell of the Sony Video Software Co., left, and the new VSDA vice president, Lou Fogelman of Show Industries, chat during the opening cocktail reception at the 1986 VSDA convention in Las Vegas.

Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

In a recent column we discussed the arrival of surround sound as a product. Surround sound is an emerging audio technology that allows for four-channel (quadrophonic) movie soundtracks. In this issue we look at the host of surround-sound decoders that have begun proliferating in the consumer market.

Surround-sound decoders and hybrid amplifier/decoders and receiver/decoders serve the dual purpose of extracting surround-sound information from videocassette/disk soundtracks and of routing them to at least two rear-of-the-room speakers. The monaural rear track, when coupled with milliseconds-long time delay, creates a "three-dimensional" sound environment, as opposed to the "flat" panorama of right-front/left-front stereo.

Because the most prevalent type of surround sound used for movies' theatrical release is Dolby Laboratories' Dolby surround, many of these decoders each offer a licensed

Dolby surround mode. However, generic surround-sound technology can extract Dolby surround information, so specific Dolby surround circuitry is useful but not obligatory.

Some of the major audio/video hardware makers do not, in fact, offer Dolby surround as a feature on their decoders. Canon's model SP-10 decoder (\$369 suggested list) and Sansui's line (the \$320 model AV-C10 decoder/switcher, \$400 DS-700 decoder, and the S-XV1000 decoder/receiver) are among those with solely generic and/or proprietary surround-sound circuitry.

At least one non-Dolby mode is desirable in a decoder, in fact, since Dolby stereo uses a filter with a cut-off point of 7,000 Hz—far below the 20,000 Hz (20kHz) of most home audio equipment. Because of this and other processing aspects that optimize Dolby stereo for movie soundtracks, critics contend that music and music videos are best played with non-Dolby surround sound.

Even so, from a marketing standpoint the Dolby name is a decided advantage. Consumers are familiar with Dolby B noise reduction as an almost standard feature on consum-

(Continued on page 33)

Study Shows 3-Year-Olds Use Players Children Attuned To VCRs

NEW YORK The videocassette recorder has taken a firm hold on the viewing habits of American children, according to studies conducted by Walt Disney Home Video.

"The VCR is totally entrenched in the households and very much so in terms of children," says Ben Tenn, the company's chief. "Children as young as 2 or 3 years old are selecting cassettes out of the cabinet and putting it in the VCR, which bodes well for the system," he says.

Helping support the increasing importance of the VCR as a tool for entertaining and educating America's children is rising parental enthusiasm, Disney's study found. "The idea of prerecorded programming is growing stronger in households with families and among the children themselves," he says.

Increasingly, young people are playing a part in the purchasing decision, he says. "Parents were very

eager to have children select quality programs," says Tenn. "We didn't see anything that says the trend is going to do anything other than grow."

Although the sell-through market is becoming increasingly important, "parents want to do both [rent and buy]. Renting is awfully cheap. It's a great value and that's not going to stop," he says.

When cassettes are purchased, "Price is absolutely an issue." Next in line as an issue is "quality of product," he says. "If they're going to buy a few tapes, they're very selective about what they buy, and they're looking for quality and price."

Children are very attracted to the licensed characters that populate a number of lines marketed by various home video companies, Tenn admits. But, he says, "It was also very important that parents like to get something for their kids that

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	13	THE #1 VIDEO HITS ▲	★ ★ NO. 1 ★ ★ Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	2	13	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	3	9	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
4	NEW ▶		STARING AT THE SEA	Elektra Entertainment Warner Music Video 40101	The Cure	1986	LF	24.98
5	4	15	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
6	6	5	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
7	9	43	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
8	7	9	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
9	13	43	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
10	20	31	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
11	5	15	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
12	11	5	FAT BOYS ON VIDEO: BRR, WATCH 'EM!	Sutra Records, Inc. MCA Dist. Corp. 80382	The Fat Boys	1986	SF	19.95
13	12	47	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
14	8	11	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
15	14	11	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
16	17	3	VIDEO HOOPLA	RCA Video Prod. Inc. MusicVision 60278	Starship	1986	SF	14.95
17	NEW ▶		VIDEOS FROM THE REAL WORLD	RCA Video Prod. Inc. MusicVision 6-20659	Mr. Mister	1986	SF	14.95
18	18	11	DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
19	15	7	THE MAKING OF GTR	Arista Records Inc. MusicVision 6-20633	GTR	1986	D	19.95
20	10	21	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. U.S.A. Home Video 312847	Patti LaBelle	1986	C	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

Kid Stuff Wins With Vid Forms Of Audio Product

BY AKIVA KAMINSKY

NEW YORK Kid Stuff, a Hollywood, Fla.-based company that specializes in selling licensed audio product, says it has struck gold with the video versions of its programs.

The company has released programming on the characters Superman, Strawberry Shortcake, the Care Bears, Rainbow Brite, and the Smurfs, among others. Kid Stuff uses a pan-and-scan technique called animatics, similar to the method used by Western Publishing for its Golden Books series. Besides the licensed characters, it has put out an educational series

The line makes few sales to video specialty stores

and a safety-awareness series.

Business has exceeded expectations, says Sheldon Tirk, Kid Stuff vice president of sales and marketing. He claims over \$10 million in video sales since August 1985.

Tirk admits that few sales came from video specialty stores. Specialty retailers have proven reluctant to pick up his product line, preferring to stick with titles from better-known companies.

"Name-branded product sells better than [non-brand-name] product to our clientele," says Alan Caplan, chairman of the Applause Video chain in Nebraska. "We don't sell any off-brand tapes."

With regard to providing children's entertainment to customers, Caplan says, "Kid Stuff tapes in our stores are not a brand name. We bring in top-quality kids programming—Disney, Family Home Entertainment, Hi-Top."

The characters in the Kid Stuff line appear in read-along, pan-and-scan videos with spoken words printed at the bottom of the screen. According to Tirk, his educational line is outselling his See & Read series. Sales have been exceptionally strong in the See & Learn line, which introduces and reinforces readiness skills in major curriculum areas. The See & Sing series uses the old bouncing-ball idea for family sing-alongs.

Tirk says his child-awareness series, "OK To Say No," is Kid Stuff's greatest contribution. These titles present techniques to protect children from abduction, molestation, and drug addiction. "We've sold close to a quarter-million pieces, split between audio and video, with video doing about 150,000" units, he says.

The most recent release, "It's OK To Say No To Drugs And Alcohol," which came out in June, has received letters of commendation from senators and governors as well as inquiries from school boards and police departments.

(Continued on next page)

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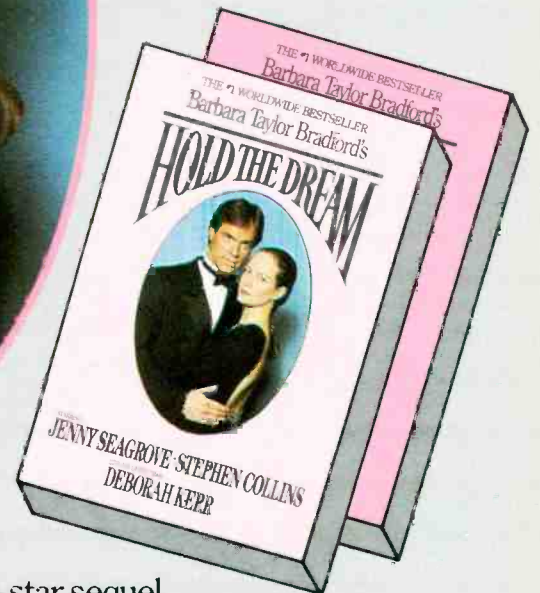
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DHB PRODUCT

(Continued from page 28)

as "self-liquidating premiums"— items manufacturers give away at cost to publicize product. As for how the product will be distributed Weinstein says, "We will take a look at all the options for home video distribution." Direct marketing will be a big part of the mix. Video product can also be promoted on the packaging of items from power tools to dog food.

In many cases distribution via advertiser may prove more efficient than the conventional distribution system, with product going directly to such narrowly targeted venues as camera stores, rather than traveling in a roundabout way through the home video distribution system. "You will get to a much more dedicated audience that way than by being in the general retail distribution outlets."

Volume needs are not yet able to be predicted. "This is really a field right now where it is a case-by-case situation. You have to look primarily at what the market situation is and what the objectives of the client are," Weinstein says. Because DHB Video Resources wants to integrate product that it releases with the advertising campaigns of the items it is supporting, the company will try and limit the number of titles it handles. Weinstein sees an initial ceiling of 10 items a year.

"We don't want to overload ourselves. It's important to follow each program through after it's produced." He adds that it is also crucial to make certain all elements of the campaign are coordinated.

Sponsored video is only just beginning, Weinstein says. As the number of VCR viewers continues to rise, he sees more competition coming in his end of the business. "Agencies are getting into the business more and more," he says.

KID STUFF DOES WELL

(Continued from preceding page)

After announcing the company's entry into video in trade ads, Kid Stuff devised a co-op advertising program based on requests from retailers. The company is scheduling ads in Parents magazine for three months starting in September for the See & Learn series.

Suggested list prices on the Kid Stuff titles run from \$14.98 to \$24.98. Kid Stuff supplies retailers with a free floor display holding 24 cassettes. Individual titles are merchandised on 9- by 12-inch blister cards.

Selling primarily through such distributors as Handleman, Metro, and Contram, Kid Stuff product is available through toy stores such as Toys R Us, Lionel Leisure, Kiddy City, and Childworld; audio outlets with video departments; and video retailers. The product is also available for viewing through school districts. Its strongest presence is in audio stores and toy stores.

One way Kid Stuff is working through the resistance of the video specialist is by introducing new product. Tapes scheduled for release are on the subjects of exercise, divorce, spelling, safety at play, and an explanation of where babies come from.



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—Tom Shales, *THE WASHINGTON POST*

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Narrated by **GEORGE C. SCOTT** With the music of **JOHN PHILIP SOUSA**

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			★★ NO. 1 ★★					
1	1	47	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	61	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	32	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
4	4	58	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
5	6	14	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
6	8	228	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
7	5	16	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
8	9	60	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	7	39	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
10	13	15	AUTOMATIC GOLF ▲	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
11	12	2	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R	79.98
12	15	2	TARGET	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R	79.98
13	20	6	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	79.98
14	10	22	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
15	11	5	MIAMI VICE II-THE PRODIGAL SON	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	29.95
16	35	8	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
17	16	43	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	22	8	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1986	G	14.95
19	14	43	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
20	RE-ENTRY		PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
21	17	13	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
22	24	46	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
23	25	16	PLAYBOY VIDEO CENTERFOLD 2 ▲	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
24	28	21	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
25	19	3	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG	79.95
26	RE-ENTRY		WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
27	33	7	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
28	RE-ENTRY		THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
29	18	95	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
30	29	31	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
31	39	10	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
32	31	6	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R	79.95
33	26	15	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
34	23	10	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
35	21	30	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
36	34	3	OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG	79.95
37	32	46	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
38	27	7	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	79.95
39	30	118	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
40	36	6	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13	79.98

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..newslines..

MODERATE VCR SALES were racked up in August, with 880,797 machines moving, a rise of 7.4% over the year before, when 820,481 machines moved. Even with summer's lackluster performance, year-to-date machine sales are up by 13.6%, to 7.43 million machines. Showing some high-powered growth were camcorders, with 87,182 units moving, a boost of 200.4% over last year's 29,024 machines. Year-to-date camcorder sales reached 573,767 units in August, up by 327.6% over the year before.

PROJECTION TV set sales staged something of a recovery in August. The 24,384 machines that moved represent a rise of 23.7% over 1985's numbers. Year-to-date projection sales come to 168,152 as of August, a rise of 22.2% over last year's numbers. TV set sales were split, with color units at 1.391 million for August, up by 2.2% over the year before, and black-and-white sales at 292,934, up by 43.8%. Year-to-date color sales are up by 6%, to 10.753 million, while black-and-white sales are up by 8.8%, to 2.323 million.

CHAMPION AEROBICISTS are featured in "The Crystal Light National Aerobic Championship Workout." All the trainers in the tape were winners in Crystal Light's aerobic championship. List price of the program is \$39.95. Consumers will be able to buy the 90-minute cassette for \$14.95 with proof-of-purchase certificates from Crystal Light soft drinks. The aerobicists featured in the tape are Patti Robinson, Roberta Zullo, Alison Lowe, David Gray, Kassie Fenske, Michelle Lemay, and Leslie Chazin.

MADE-FOR SPECIALIST The Alamance Co. has signed a production agreement with Cox Video, a wholly owned subsidiary of Cox Enterprises, an Atlanta-based firm. Alamance is headed by Peter Bieler, who has created a number of made-for-video titles and has also made music videoclips. Most of Alamance's made-for productions have been purchased by Vestron Video. Among the titles are "Redd Foxx: Video In A Plain Brown Wrapper" and "Truly Tasteless Jokes." Beiler's clips include the Motels' "Suddenly Last Summer" and "Remember The Nights."

"THE SICILIAN," director Michael Cimino's latest film, has had its video rights picked up by Vestron Video. The company purchased exclusive North American video rights to the film from Gladden Entertainment Corp.

TRUE HORROR classic "Freaks" is due out from MGM/UA Home Video in October. The film was banned in the U.K. for 30 years. Made soon after the success of "Frankenstein," the picture used real side show veterans, including dwarfs, Siamese twins, and bearded women. List price on the 66-minute movie is \$59.95.

BAFFICO/BREGER VIDEO is continuing to release episodes of its video cooking series. Latest volumes out by the New York-based company include "Madeline Kamman Cooks Vols. 1 & 2," "Judith Olney On Chocolate," and "Richard Sax's Secrets For Great Dinner Parties." The Sax title is a joint venture between Breger Video and DuPont SilverStone. List price on the 90-minute tape is \$29.95. List price on "Madeline" and "Chocolate" is \$39.95.

ANIMATED SERIES "The Real Ghostbusters" is due out from RCA/Columbia Pictures Home Video in October at \$14.95 for each 25-minute episode. The initial releases in the series will be premiered on home video. They are not due to air on TV until the fall of 1987. Included in the marketing campaign for the programs will be trade and consumer advertising, posters, counter cards, and a fold-out poster in RCA/Columbia's monthly mailer. The series will be heavily licensed, with Kenner releasing a line of toys and Ralston Purina marketing a new cereal.

KISS, the band best known for its make-up, will have its home video premiere when Worldvision Home Video releases "Kiss Meets The Phantom Of The Park." List price of the 96-minute title will be \$59.95. The company will be releasing four other titles especially for Halloween: "Top Cat's 25th Anniversary," "Goober And The Ghost Chasers," "Jonny Quest," and "Casper's First Christmas."

"IT'S A WONDERFUL PRICE," says Hal Roach Studios about the new cost of its colorized version of "It's A Wonderful Life." This holiday season will be the first one the title is available in color, and to celebrate, Roach is dropping the price of the full-spectrum version from \$39.95 to \$19.95. Balancing out all the good cheer, the company is releasing another title in color this fall: "Night Of The Living Dead," at a list price of \$14.95. Its release date is Oct. 10. With it will ship "White Zombie" and "Revolt Of The Zombies," both priced at \$14.95.

"THE GODS MUST BE CRAZY" is due for release on videocassette from CBS/Fox Video sublabel Playhouse Video. The comedy was written, directed, and produced by Jamie Uys and has racked up years of strong grosses in theaters around the world as well as piles of awards. Playhouse's list price for the 109-minute title is \$79.95.

TONY SEIDEMAN

L.A.-Based CCR Is Betting On Niche Markets

BY MOIRA McCORMICK

CHICAGO Narrowcasting was one of the greatest promises of cable television: the creation of programming for highly specific, targeted programs.

That dream has yet to come true—for cable. But in home video, that kind of specialization is fast becoming a reality, claims Rick Melchior, president and chief executive officer of Los Angeles-based CCR Video Corp.

"It was predicted that there would be cable channels for every interest, but that doesn't work out economically. With home video, however, there are innumerable niche markets and a great number of people interested in entertainment other than movies," Melchior says.

To serve those niche markets, postproduction firm CCR Video spawned CCR Productions in 1980. It wasn't until Melchior (who had left CCR after serving in a number of executive positions) returned as president of CCR that the production division took off. The first release was Debbie Reynolds' platinum-certified exercise video, "Do It Debbie's Way," co-ventured with Paul Brownstein Productions.

From 1983-85, the division produced "Ray Charles In Concert" for WTBS-TV, "Scholastic Sports Academy" (co-produced with Scholastic

Magazine) for the USA Cable Network, "Midnight Star In Concert" (co-produced with Blair Entertainment), and "David Brenner's Guide To Casino Gambling," a home video release distributed by Karl/Lorimar.

Since January, CCR Productions has co-ventured six made-for-video

'A lot of people are interested in entertainment other than movies'

projects, three in conjunction with Twin Tower Entertainments, including "Touch The Sky."

CCR also co-produced, with String Along Films, a comedy called "From Here To Maternity," featuring Carrie Fisher, Lauren Hutton, and Arlene Sorkin, which was financed with a license fee from Cinemax and released for home video by Vestron.

With New Century Entertainment, CCR is co-producing "Build It, America," a 10-volume encyclopedia of home improvement hosted by former "Good Morning America" personality Stephanie Edwards. "The first five volumes will be out by the end of the year," says Melchior, "and then we'll finish the oth-

er five."

The company has also produced a co-venture with New World Television, "For Safety's Sake," two 40-minute cassettes dealing with children's safety in and out of the home, hosted by Gary Coleman. Slated for an October release on New World Home Video, the two cassettes will "initially be sold separately but may be sold as a package at some point," says Melchior. "There's also a possibility of school distribution through Simon & Schuster."

All of CCR's made-for-video releases feature either major stars or name brands, or both, according to Melchior. "That identification is very important for the sell-through market," he says. "And we try not to do a star for star's sake. Christopher Reeve, for instance, is a pilot, which helps legitimize his appearance in 'Touch The Sky.'"

Most of CCR's co-production budgets hover around the \$100,000 mark. "Consumers are very unforgiving in terms of quality," Melchior points out. "They won't accept a level beneath network television."

Melchior says CCR plans to continue its practice of co-productions. "We like to share the risk," he says. "We like our ideas, but not enough to bet the whole company on any one of them." He also prefers multiple alliances to hooking up with a permanent partner "because no one

company knows all the niche markets, and all have varying strengths and capabilities."

Most of CCR's home video releases are in the \$19.95-\$29.95 price range, with some products priced at \$39.95.

Melchior says CCR is getting involved in limited partnerships, similar to those designed for feature films. Some are "blind pools," in

which the first two projects are identified and the next six guaranteed. "We put in the production and marketing budget," he says, "and if we find the right distributor, we can participate in the marketing."

CCR Productions, Melchior estimates, has "probably 20 projects in some stage of development at the moment."



Jerry's Got It. MCA Home Video vice president Jerry Sharell is flanked by Knots Landing star Donna Mills, right, and Jane Ayer, MCA Home Video publicity head, at the recent Video Software Dealers Assn. convention in Las Vegas. Mills was on hand to promote the company's made-for cassette "The Eyes Have It," a video guide to make-up.

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FAST FORWARD

(Continued from page 28)

er audiocassette decks, amps, and receivers; they're further acquainted with the Dolby name through Dolby stereo, the well-known movie-audio recording technique that—through the phrase doesn't make it clear—inherently incorporates Dolby surround encoding.

Consequently, most of the manufacturers jumping onto this latest hot new feature offer Dolby surround as well as other types of surround sound. Among those licensed by Dolby are Akai, Audionics, Denon, Fosgate, Kenwood, Marantz, NEC, Sanyo, Shure, Teac, Technics, Yamaha, and Surround Sound Inc., a surround-sound specialist that started out as long ago as 1981. Most of the other companies have bowed their first models only within the last few months.

With such a list, it's not surprising that dealers can stock from a massive variety of decoders ranging from less than \$300 to about \$700, and from basic analog components to state-of-the-art models with digital processing capabilities.

At the low end, you can find, for instance, Yamaha's \$279 model SR-50 decoder, which offers four basic surround modes: Dolby surround, generic "concert hall" and "music hall" surround, and a simulated surround from nonencoded, stereo sources. As with virtually all surround-sound decoders, the SR-50 also offers pseudo-stereo reproduction from mono. Built-in is a 25-watt-per-channel amp for powering rear speakers.

At the high-price end of the spectrum is Sansui's model S-XV1000 decoder/receiver (\$700). Using a proprietary, non-Dolby technology trademarked Cinemasurround, the S-XV1000 has two built-in amps (one for the front channels, one for the rear), digital time delay (which can offer more precision and greater range without distortion than analog), plus remote control, a tuner, audio/video inputs/outputs and all the usual accoutrements of a high-end a/v receiver.

From a consumer standpoint, surround sound may prove a natural extension of stereo TV, which though it became entrenched only slowly in the over-the-air broadcast realm, is a major factor in cable and video. And since the rear speakers in a surround-sound setup need not be more than a good pair of car speakers, size and cost factors are minimized.

Software, certainly, is abundant. More than 1,000 movies, TV shows, and music programs have been made in recent years with surround-encoded tracks, and the overwhelming majority of these titles are available on video. While the problem of confusing and nonstandard Dolby stereo/Dolby surround labeling, which we discussed in our previous column, isn't budging with any great haste, most video programmers and Dolby Labs are at least aware of it.

Will dedicated, stand-alone decoders flourish, however, or will surround-sound decoding become a built-in VCR feature, as over-the-air, broadcast-TV stereo (MTS) capability has become? The answer will surely be clearer at next summer's Consumer Electronics Show.

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VHS: MA 1062;
Beta: MB 1062, 60 minutes



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Manhattan Strategy Focuses More On Music Label Gives Jungklas A High Profile

BY JIM BESSMAN

NEW YORK Few new artists have been given the opportunity of late to use video as extensively and freely as Manhattan Records' Rob Jungklas.

The singer/songwriter's dizzying Godley & Creme-directed debut clip, "Boystown," had to be reworked when its original 7,500-edit version proved too inaccessible for many viewers. But Jungklas and director Jim Hershleder are now shooting music and documentary footage on the road and at home in Memphis for a half-hour promotional program intended for domestic and international use.

For Jungklas and Manhattan, such strong video commitment is considered vital in breaking an artist of his type.

"Artists of substance like Rob, who have something to say that's a little different, often take longer to develop and gain public awareness," says Stephen Reed, Manhattan's senior vice president.

He compares Jungklas to singer/songwriters like Bruce Springsteen, John Cougar Mellencamp, and Bob Seger. "You have to approach their development differently than you would with a more typical pop artist. You can't rely on top 40 radio play, but instead use other avenues of exposure to give people an understanding of the total artist."

In Jungklas' case, says Reed, this entailed substantial album radio and tour support. Most important, though, is a unique video strategy, where the typical goal of establishing a new artist's image was delayed to focus more directly

on the music.

"We originally sat down with Rob and talked about an adventuresome video for 'Boystown,' not a routine clip that everyone's seen before," Reed says. "We then went to two of the best video directors in the business, and, fortu-

'Say what you will, a new artist has to have a video'

nately, they were very enthusiastic."

Jungklas says that such first-class video treatment was one of the things that prompted him to sign with Manhattan in the first place.

"Say what you will about videos—you have to have one for a debut record from a new artist," says Jungklas. But in looking at current videos on MTV and examining various submitted treatments for "Boystown," he says he was hugely disappointed.

"I looked at them and my jaw dropped," he says. "The song is very cinematic, so we discarded the too-literal treatments right away. But I is surprised at how gratuitous the t&a was in most of them, with blondes spread-eagled on Corvettes."

Getting Godley & Creme to direct the video was a coup, and the result was a controversial clip that did indeed single Jungklas out. Containing more than 10 times the normal amount of edits in a video, the "frenetic" clip is not "easily accessible," says Jungklas, but it

has "strange and beautiful rhythms" that make it memorable.

"It's not a hamburger at McDonald's," he says. "You have to work at it. But too often a video is a soundtrack to a director's wet dream, when the song should be master and the video the slave. Godley & Creme made the video act as an additional rhythm track to the song."

Reed agrees the video wasn't universally accepted and says that a second edit containing two slowed-down "breather" segments was serviced to outlets. But, says Reed, the video succeeded "in putting him out there, and at the same time giving him a bit of mystery."

Phase two of the Manhattan video strategy will see that veil of mystery lifted by more conventional videos. Jungklas and Hershleder recently completed two clips in as many days: "Make It Mean Something," which will be released in October as Jungklas' second single, and "Memphis Thing," which will be released as an international single.

Reed declines to give figures on the cost of Manhattan's video support of Jungklas, but says, "It represents a significant investment in keeping with our policy of concentrating considerable resources behind a small number of artists in whom we believe very strongly."

Reed adds that Jungklas' international appeal justifies the additional expenditures incurred by the filming of the documentary footage.



Living Legend. Bill Graham, concert promoter extraordinaire, was honored with the MTV Special Recognition Award for his work with the Amnesty International tour this year. Graham is shown with award presenter Robin Williams at New York City's Palladium.

Video Pool Alternative

CHICAGO With local clubs offering increasingly specialized programming, a clip supplier here, Video Pool, has created an "alternative tape" for its nonmainstream-club clients.

Kasey Crabtree, Video Pool account executive, says the pool's two monthly "modern" tapes had been featuring what many clients considered conflicting programming.

"The same tape might have Jesus & Mary Chain and Pet Shop

Boys," she says. "Clubs that would play one often wouldn't want to touch the other."

Starting last July, says Crabtree, alternative tapes were made available, featuring such artists as Einsturzende Neubaten, Cabaret Voltaire, Red Lorry Yellow Lorry, Hula, the Young Gods, and Gene Loves Jezebel. The modern tapes continue to be produced, featuring comparatively mainstream acts like INXS, Level 42, the Cure, (Continued on next page)

Minneapolis Awards Ceremony Announced

CHICAGO The Minneapolis music video program Satban Music Television is presenting the first Minnesota music video awards show, set for Oct. 1 at the River-view Supper Club. Tickets are \$20 in advance and \$25 at the door.

A panel of film and video professionals will judge Minnesota-related music videos in 12 categories, including best video, best choreography, best director, best producer, and best editor.

Minnesota artists nominated for awards include Prince & the Revolution, Mazarati, the Suburbs, Alexander O'Neal, the Jets, Limited Warranty, Morris Day, Jesse Johnson, TaMara & the Seen, Cherrelle, King's English, Andre Cymone, the Wallets, Cross Over, PJ & PJ, and the Terrorist.

Best director nominees include Steve Rivkin (the Jets), Prince (Prince & the Revolution), Craig Rice (Mazarati), Dawn Renee

Jones (Cherrelle, Daniel Polfuss, Alexander O'Neal), and Mike Rivard (Cross Over).

Other award categories include acting, animation, choreography, cinematography, costuming, and special effects. Awards also will be given for best video in a number of musical genres, including pop, rock, r&b, and soul as well as best local video.

According to Rashad Hasan, executive producer and program director, Satban Music Television airs Monday-Thursday from 7 p.m.-8 p.m. and Friday and Saturday from 11:30 p.m.-1 a.m. on independent station KXLI-TV. It is also cablecast on all Minnesota systems. The program, in its second year, features a mix of videos in various musical styles, with an emphasis on local artists. Hasan says Satban hopes to syndicate the awards show nationally.

MOIRA McCORMICK

NEW YORK

HUEY LEWIS & the News' video for "Stuck With You" is a comedy that finds Lewis stranded on a Caribbean island with a beautiful woman until the band comes to the couple's rescue. It was directed by Edd Griles and co-produced by Brooke Kennedy and Patti Kent. N. Lee Lacy's Beth Broday served as executive director. Greg Dougherty edited. The clip supports the group's new album, "Fore!" on Chrysalis.

Viewer requests do make a difference: A look at this week's MTV playlist suggests that the video giant may be looking at heavy metal with a more appreciative eye than in past months. The channel had helped break such acts as Motley Crue, Ratt, and Twisted Sister but had recently turned away from the genre. Now, however, MTV is supporting newcomers Cinderella (PolyGram), Poison (Enigma/Capitol), and Queensryche (EMI-America). Other rockers out in full force on the channel include Bon Jovi, AC/DC, Quiet Riot, Ozzy Osbourne, David Lee Roth, Judas Priest, Iron Maiden, Yngwie Malmsteen, Rough Cutt, and Great White, seemingly marking the end

of the heavy metal ban.

Gasp! Productions recently completed postproduction work on a one-hour concert video with Jean-Michel Jarre. "Rendezvous Houston: A City In Concert," filmed last April during the 150th anniversary of the state of Texas, features performance footage as well as behind-the-scenes segments. Bob Giraldo directed the live video coverage of the production. Anthony Payne produced. Francis Dreyfus and Michael Woolcock served as executive producers. Principal editor on the project was Steve Purcell.

Where-are-they-now dept.: Producer Ken Walz, best known for his videoclips for Huey Lewis & the News, Cyndi Lauper, and the Oak Ridge Boys, is now focusing his talents on commercials, industrials, home videos, and feature film development. Upcoming projects include a sponsored home video based on a self-help book for women and a video designed to present a product visually in the home.

Unitel Video recently edited two HBO "On Location" comedy specials, "Rodney Dangerfield—It's Not Easy Bein' Me" and "Robert Klein On Broadway." The former

was taped at the popular Manhattan nightclub Dangerfield's and spotlights comedians Jeff Altman, Sam Kinison, Bob Nelson, Robert Townsend, Rosanne Barr, and Jerry Seinfeld. Kathy Lymberopoulos produced; Walter Miller directed. "Robert Klein On Broadway" is a one-hour program produced by Joe Cates and directed by Thomas Schlamme.

OTHER CITIES

THE RECORD GUIDE, a music video program produced by M&M Syndications of Voorhees, N.J., has launched its new format with guest star Tina Turner. Other artists scheduled for appearances this season are Emerson, Lake & Powell, Jean Beauvoir, John Eddie, and Luis Cardenas.

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

VIDEOS ADDED THIS WEEK	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	ARCADIA	SAY THE WORD	Atlantic	ACTIVE	
	BANANARAMA	MORE THAN PHYSICAL	PolyGram	POWER	
	JAMES BROWN	GRAVITY	Scotti Bros./CBS Associated	MEDIUM	
	BILLY CHINNOCK	SOMEWHERE IN THE NIGHT	CBS	NEW	
	CHRISTMAS	BIG PLANS	Big Time	NEW	
	THE FIXX	BUILT FOR THE FUTURE	MCA	BREAKOUT	
	TIM FEEHAN	WHERE'S THE FIRE	Scotti Bros./CBS Associated	LIGHT	
	COREY HART	I AM BY YOUR SIDE	EMI	POWER	
	HOUSEMARTINS	HAPPY HOUR	Elektra	LIGHT	
	HUMAN LEAGUE	HUMAN	A&M	ACTIVE	
	BILLY IDOL	TO BE A LOVER	Chrysalis	POWER	
	JOURNEY	GIRL CAN'T HELP IT	Columbia	POWER	
	NEW YORK DREAM TEAM	LET'S GO METS	Vestron	BREAKOUT	
	RIC OCASEK	EMOTION IN MOTION	Geffen	POWER	
	BILLY SQUIER	LOVE IS THE HERO	Capitol	POWER	
	NEIL YOUNG	WEIGHT OF THE WORLD	Geffen	MEDIUM	

POWER ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	BANGLES	WALK LIKE AN EGYPTIAN	Columbia		3
	CHICAGO	25 OR 6 TO 4	Warner Bros.		3
	ARETHA FRANKLIN	JUMPIN' JACK FLASH	Arista		2
	DON JOHNSON	HEARTBEAT	Epic		3
	CYNDI LAUPER	TRUE COLORS	Epic		5
	KENNY LOGGINS	PLAYING WITH THE BOYS	Columbia		2
	DAVID LEE ROTH	GOIN' CRAZY	Warner Bros.		2
	ROD STEWART	ANOTHER HEARTACHE	Warner Bros.		2
	TALKING HEADS	WILD WILD LIFE	Warner Bros.		2
	'TIL TUESDAY	WHAT ABOUT LOVE	Epic		2
	STEVE WINWOOD	FREEDOM OVERSPILL	Island		2
	ZZ TOP	VELCRO FLY	Warner Bros.		2

HEAVY ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	AC/DC	YOU SHOOK ME ALL NIGHT LONG	Atlantic		7
	BON JOVI	YOU GIVE LOVE A BAD NAME	PolyGram		7
	DAVID + DAVID	WELCOME TO THE BOOMTOWN	A&M		5
	GLASS TIGER	DON'T FORGET ME	EMI		6
	*DARYL HALL	DREAMTIME	RCA		7
	*JANET JACKSON	WHEN I THINK OF YOU	A&M		5
	*BILLY JOEL	IT'S A MATTER OF TRUST	Columbia		8
	*HUEY LEWIS & THE NEWS	STUCK WITH YOU	Chrysalis		5
	*LOVERBOY	HEAVEN IN YOUR EYES	Columbia		6
	*EDDIE MONEY	TAKE ME HOME TONIGHT	Columbia		6
	*MONKEES	THAT WAS THEN, THIS IS NOW	Arista		7
	*ROBERT PALMER	I DIDN'T MEAN TO TURN YOU ON	Island		11
	LIONEL RICHIE	DANCING ON THE CEILING	Motown		5
	*RUN-O.M.C.	WALK THIS WAY	Profile		13

ACTIVE ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	*ART OF NOISE	PARANOIMIA	Chrysalis		10
	PETER CETERA/AMY GRANT	THE NEXT TIME I FALL	Warner Bros.		3
	DOCTOR & THE MEDICS	SPIRIT IN THE SKY	I.R.S.		10
	DOUBLE	CAPTAIN OF HER HEART	A&M		6
	JOHN FOGERTY	EYE OF THE ZOMBIE	Warner Bros.		4
	SAMANTHA FOX	TOUCH ME	RCA		3
	JUDAS PRIEST	PARENTAL GUIDANCE	Columbia		6
	*PAUL MCCARTNEY	PRESS	Capitol		9
	BILLY OCEAN	LOVE ZONE	Arista		6
	PET SHOP BOYS	LOVE COMES QUICKLY	EMI		7
	QUIET RIOT	THE WILD AND THE YOUNG	Epic		11
	R.E.M.	FALL ON ME	I.R.S.		5
	PAUL SIMON	YOU CAN CALL ME AL	Warner Bros.		4
	SIMPLY RED	MONEY'S TOO TIGHT (TO MENTION)	Elektra		18
	SMITHEREENS	BLOOD AND ROSES	Enigma		4
	*TINA TURNER	TYPICAL MALE	Capitol		3
	DANNY WILDE	BODY TO BODY	Island		3

MEDIUM ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	LUIS CARDENAS	RUNAWAY	Allied Artists		3
	ALICE COOPER	HE'S BACK (THE MAN BEHIND THE MASK)	MCA		8
	THE CURE	BOYS DON'T CRY	Elektra		4
	EUROPE	THE FINAL COUNTDOWN	CBS		12
	GENE LOVES JEZEBEL (HIP CLIP)	HEARTACHE	Geffen		6
	ICEHOUSE	CROSS THE BORDER	Chrysalis		2
	NU SHOZZ	POINT OF NO RETURN	Atlantic		6
	SISTER SLEDGE	HERE TO STAY	Atlantic		3
	STACY Q	TWO OF HEARTS	Atlantic		3
	TIMBUK 3	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	I.R.S.		6

BREAKOUT ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	BRONSKI BEAT	C'MON C'MON	MCA		3
	CACTUS WORLD NEWS	THE BRIDGE	MCA		6
	JUDE COLE	BACK TO SCHOOL	MCA		5
	RODNEY CROWELL	LET FREEDOM RING	Columbia		5
	GREAT WHITE	FACE THE DAY	Capitol		7
	PETER HIMMELMAN	11TH CONFESSION	Orange		12
	HONEYMOON SUITE	WHAT DOES IT TAKE	Warner Bros.		7
	ICICLE WORKS	UNDERSTANDING JANE	Beggars Banquet		3
	IRON MAIDEN	WASTED YEARS	Capitol		3
	LEVEL 42	LEAVING ME NOW	Atco		3
	LUBA	INNOCENT	Capitol		4
	YNGWIE MALMSTEEN	YOU DON'T REMEMBER, I'LL NEVER FORGET	PolyGram		2
	ONGO BOINGO	DEAD MAN'S PARTY	MCA		5
	POISON	CRY TOUGH	Enigma/Capitol		5
	QUEENSRYCHE	GONNA GET CLOSE TO YOU	EMI		3
	THE RAINMAKERS	LET MY PEOPLE GO-GO	Mercury		8
	THE SMITHS	THERE IS A LIGHT	Warner Bros.		4
	UB40	SING OUR OWN SONG	A&M		6

LIGHT ROTATION	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	BRUCE COCKBURN	CALL IT DEMOCRACY	MCA		7
	CROWDED HOUSE	MEAN TO ME	Capitol		5
	EDDY GRANT	DANCE PARTY	Epic		2
	LIMITED WARRANTY	HIT YOU	Atco		3
	ROUGH CUTT	DOUBLE TROUBLE	Warner Bros.		4
	WENDY O. WILLIAMS	REFORM SCHOOL GIRL	Rhino		5

NEW	ARTIST	TITLE	LABEL	STATUS	WEEKS ON PLAYLIST
	BLUE IN HEAVEN	CHANGE YOUR MIND	Island		3
	CRYIN' OUT LOUD	LIVE IT UP	Golda Bowlfish/GBF		3
	JAMES	SO MANY WAYS	Sire/Warner Bros.		3
	TEN TEN	WHEN IT RAINS	Chrysalis		7
	FRANK TOVEY	LUDDITE JOE	Warner Bros.		5
	TRUE BELIEVERS	HARD ROAD	EMI		4
	THE WINO	GOOD NEWS, BAD NEWS	Midnight Intl.		4

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

video music

New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

A-HA
I've Been Losing You
Scoundrel Days/Warner Bros.
Sharon O'rek, David Naylor/No Pictures Inc.
Bill Pope

BANANARAMA
More Than Physical
True Confessions/London/PolyGram
Alastair Bates/Limelight Films
Peter Care

BANANARAMA
Doco & Id
True Confessions/London/PolyGram
Alastair Bates/Limelight Films
Peter Care

BOOGIE BOYS
Dealin' With Life
Survival Of The Freshest/Capitol
Jay Roewe/The Company
Mel Bradford, Wayne Isham

CHICAGO
25 Or 6 To 4
Chicago 18/Warner Bros.
Simon Fields, Tim Clawson/Limelight Films
Craig Bolotin

ERIC CLAPTON
Tearing Us Apart
Eric Clapton/Warner Bros.
Adam Whittaker/Limelight Films
Steve Barron

E.G. DAILY
Love In The Shadows
Wild Child/A&M
David Naylor
Victoria Pearson

SHEILA E.
Touch Me
Warner Bros.
Julie Webster
D.J. Webster

HAYWOODE
I Can't Let You Go
Arrival/CBS
Adam Whittaker/Limelight Films
Simon Cook

ICEHOUSE
Cross The Border
Measure For Measure/Chrysalis
Karen Bellone/Belone Productions
John Jopson

IGGY POP
Cry For Love
Blah, Blah, Blah/A&M
Amanda Prie
Julien Temple

ROD STEWART
Another Heartache
Rod Stewart/Warner Bros.
Francie Moore/Libman/Moore Productions
Leslie Libman

BILLY SQUIER
Love Is The Hero
Enough Is Enough/Capitol
Carl Wyant/Spit Screen Inc.
Jim Yukich

THE SWANS
A Screw
Jem
Rob Collins
M. Gira

TALKING HEADS
Wild, Wild Life
True Stories (Soundtrack)/Warner Brothers
True Stories/Ventures Inc
David Byrne

VAN HALEN
Love Walks In
5150/Warner Bros.
Simon Fields/Limelight Films
Daniel Kleinman

STEVE WINWOOD
Freedom Overspill
Back In The Highlife/Warner Bros.
Kiki Miyake
Kazumi Kurigami

NEIL YOUNG
Weight Of The World
Landing On Water/Warner Bros
Lisa Beyer
Tim Pope

ZZ TOP
Velcro Fly
After Burner/Warner Bros.
Simon Fields/Limelight Films
Daniel Kleinman

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VIDEO POOL

(Continued from preceding page)

Annabella, and Eurythmics. Some clips are common to both tapes, Crabtree says, such as Falco's "Jeanny."

According to Video Pool, the alternative tape is garnering favorable response from the firm's accounts. "We're talking about a highly specialized format for clubs that aren't in abundance," says Crabtree. "But the ones who do follow that format are very enthusiastic."

Not only is the new compilation being ordered by alternative clubs, but mainstream venues are programming it during so-called pro-

gressive-music nights. The 60-minute 1/2-inch tape is available monthly from Video Pool for \$95 plus shipping.

Crabtree says Video Pool has secured exclusive rights on European acts Ledernacken and the Sinatras from the British label Strike Back Records. Their clips are "Shimmy & Shake" and "I'm Lonely," respectively. Video Pool plans a 10-city video club promotion in October with clips of those and three other Strike Back artists, she says.

MOIRA McCORMICK

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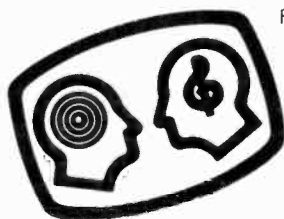
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VSDA Seminars: Stores Join The Computer Age

BY EARL PAIGE

LAS VEGAS Video retailers' interest in computerization is at an all-time high, as evidenced by the busy schedule of seminars on that topic during the Video Software Dealers

'Buy your software first, and then look for your hardware'

Assn. (VSDA) convention here Aug. 24-28.

In an effort to address the needs of various dealers fully, two-hour sessions were targeted at different levels of sophistication. One was for stores that had not yet gone on-line but were considering the move, another was aimed at dealers who had computerized but were considering upgraded programs. A third session was for systems designed for a multistore operation. It was the first time VSDA tackled the topic in such depth.

Ironically, it seems retailers that have already computerized may be in the most awkward situation, because in many cases business has burgeoned way beyond their original system's capacity. Sounding a common theme for all three semi-

nars was panelist Larry Brehm, vice president of direct sales at Computer Dataware.

"As you detect that you need to expand now, you're probably anywhere from five weeks to five months too late," said Brehm.

The convention offered conflicting information as to how far stores have gone into computerization. During the Aug. 26 business session, Bob Alexander, president of Alexander & Associates, told the main convention that only 15% of U.S. video stores are computerized (Billboard, Sept. 6).

However, in the beginners' seminar, "The Computerized Retailer: Is It For Me," speaker Tim Frazier, Los Angeles manager of the accounting firm Laventhol & Horwath, Los Angeles, offered a different tally. "The latest annual VSDA survey shows 74% of the respondents were computerized," Frazier said.

That percentage was not announced when the trade group reported survey results earlier this summer, but the VSDA said only 40% of its membership was represented in the polling (Billboard, Aug. 2).

The "Planning for Tomorrow" and "Multistore Environment" seminars shared the same panel of vendor experts. Moderators Rebecca Dragiff, vice president of business and development for RCA/Colum-

bia Home Video, and Marida Slobko, vice president of data processing for WEA Corp., umpired the sessions with strict ground rules to ensure the fiercely competitive vendor panelists avoided what Dragiff called a "sales pitch." Slobko also criticized vendors for speaking too technically "because you can get caught up in the bamboozle."

One of several topics that required objective presentation was IBM hardware compatibility. Gregory Crumbaker, president, Microfast Software Corp., warned of the flood of imported IBM "clones com-

ing out of Korea and Japan" and how tricky it can be to evaluate such products.

"The problem is there has to be something in [a clone machine] to keep it from being a complete rip-off of an IBM piece of hardware," Crumbaker said.

At times, tense stalemates among panelists were broken. For example, raucous laughter erupted on the question of cooperation between vendors when a dealer opts to convert from one system to another. James Belson, president and chief executive officer, Bonafide Man-

agement Systems, said cooperation in such a transition is "common practice in banking. It's called professional courtesy. This industry [home video] is not sufficiently mature for that." He added that software vendors have "source code" protection. "That's the only thing we own."

One of the most baffling topics was taxes, particularly how computers fit into personal tax vs. business tax. Frazier said accountants are awaiting congressional action on these issues.

(Continued on page 41)

FOR WEEK ENDING SEPTEMBER 27, 1986

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
			★★ NO. 1 ★★			
1	1	15	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	2	52	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	3	15	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
4	6	14	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
5	8	10	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
6	11	14	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
7	9	15	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
8	5	52	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
9	4	15	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	7	47	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
11	10	24	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
12	NEW ▶		CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
13	15	29	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
14	16	27	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
15	12	52	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
16	14	43	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
17	24	2	WINNIE THE POOH TOO SMART FOR STRANGERS	Walt Disney Home Video 736	1985	29.95
18	18	10	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
19	21	24	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
20	19	16	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
21	22	8	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
22	23	48	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
23	17	10	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
24	13	8	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	25	24	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for non-theatrical made-for-home video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

Mr. Movies Chain Moves Into Markets In Clusters

BY MOIRA McCORMICK

CHICAGO The Minneapolis-based Mr. Movies franchise's strategy is to move into a market and to cluster stores there.

According to Bill Kaiser, president of the Mr. Movies chain, the franchise has 26 units in operation, with 40-50 expected by Dec. 15—mostly concentrated in four areas. They are Minneapolis-St. Paul; Des Moines, Iowa; Milwaukee; and Austin, Texas. By September 1987, Kaiser expects Mr. Movies will encompass some 75 units.

Kaiser began his video career in distribution. In January 1984, he joined the Video Update franchise as vice president and director of franchise development. At the time, Video Update consisted of a dozen stores. When Kaiser left less than a year later, the number had climbed to 55. Kaiser left Video Update because of "differences of opinion," he says.

When Kaiser started his own franchise, he gave store support primary importance. Mr. Movies was incorporated in January 1985 and became a registered franchise in the state of Minnesota in April 1985. Twenty-three Mr. Movies are operating in the Minneapolis-St. Paul region, with three more in Wisconsin and Iowa.

"None of our stores goes two weeks without contact from the store service rep," says Kaiser. The service rep fulfills such duties as

merchandising the new release rack ("aging" the titles by order of release and arranging them by colors), coaching each store owner in selling techniques, and in general "making sure everything is done the way it should be," according to Kaiser.

Also contributing to store support is the merchandise manager, who recommends which titles stores should preorder each month and helps customize those orders to the store and its market. "There are over 400 new releases each month," notes Kaiser, "and video store owners have to be selective of which tapes to buy and how many to stock."

In addition, Mr. Movies employs a full-time staff of eight responsible for directing promotional activities of the stores.

Kaiser says that in addition to the 23 units in the Twin Cities area, Mr. Movies is debuting in three other major metropolitan areas.

In Milwaukee, 18 stores are committed to open over the next four years, the first of which bowed in July. In Des Moines, eight units are promised over the next two years, with one now in business. In Austin, the first Mr. Movies is set to open Oct. 15.

Kaiser says Omaha, Neb., is also being scouted, and stores are opening in smaller Iowa cities, like Cedar Rapids, where one store is in operation. "Typically," he says, "we take (Continued on next page)"

BY EDWARD MORRIS

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

RCA (609-853-2513) has introduced a VHS starter kit packaged for the holiday season. The Model UVT06 contains a T-120 videotape, an AH042 cassette storage case, an AH035 cleaner and polish with cloths, an SK403 surge suppressor, and a 1J7193 "How To Hook Up Your Video System" manual.

The kit comes in a clear plastic package and carries a suggested retail price of \$29.95.

From the Video Store Shopper (213-655-9635) comes a title display board and service for retailers to announce their new video releases to customers. Made of injected plastic, the board measures 26 inches by 38 inches. Up to 33 different video titles can be displayed on the board, which sells for \$79.95 and includes a "full complement" of the latest video titles and category insert cards.

Four months of free title service is included with the initial purchase. Stores are sent bimonthly shipments of new inserts covering all new major releases. Subscription renewal service is \$12 a month.

TDK Electronics (516-625-0010) is continuing its cross-promotion with



This display board from Video Store Shopper helps dealers keep customers up to date on new releases. Purchase price includes a starter set of movie titles and a four-month subscription to title strips from upcoming releases.

home video studios. Under the terms of the promotion, studios that agree to duplicate their major film releases for the home video market on TDK tape can have special advertising cards included in TDK tape packages.

MR. MOVIES CHAIN CLUSTERS IN MARKETS

(Continued from preceding page)

a state and do a demographic analysis [of select cities] as well as a competitive price shop to determine the viability of Mr. Movies in those cities." Franchise development is handled by Todd King, he adds.

"We think our franchise's strength lies in numbers, where they can be used most effectively," says Kaiser. "We don't want 100 stores in 100 cities. [Clustering] enables us to advertise more effectively—10 stores can share the cost of an ad and work hand in hand with radio and direct mail. Plus, the more stores, the better clout with distributors, and the better price on merchandise."

Other advantages of Mr. Movies' clustering are enjoyed by customers. Rental club members (\$29.95 initial fee, \$25 yearly renewal, including 17 free rentals) can use their cards in all Mr. Movies stores. Rentals are \$2 for members on weekends and 95 cents Monday-Thursday, with a \$3 overnight fee for nonmembers.

Mr. Movies units are generally located in strip malls and encompass 1,400-1,800 square feet. A store will start with 1,000 titles, eventually averaging 1,800-2,200. A Mr. Movies franchise in a metro area of 75,000 people represents an \$85,000 minimum investment, Kaiser says. In a community of 10,000-75,000, the investment is a minimum of \$70,000. Mr. Movies' "outpost" program, which allows owners to set up in towns of 7,000-10,000 people, involves a \$49,000 minimum invest-

ment.

Start-up cost paid to the firm to open a store is less expensive than that of most other franchisers, although monthly payments to headquarters fall in line with market norms. The franchise fee is \$12,500, included in the initial investment, and Mr. Movies collects 4% royalties calculated on growth, according to Kaiser. Also, all franchises pay 2% of the gross to the franchiser, which is spent on print and radio advertising. "If the franchises weren't clustered, there's not much you could do with the 2%," Kaiser points out.

Mr. Movies stores are "family-oriented," he says, "with a clear, fresh appearance." Color scheme is green, white, and gray. The videocassettes themselves are kept behind the counter in green boxes, while the studio sleeves are reinforced with styrofoam, shrink-wrapped, and placed on display. Family attractions include a Kiddie Korner, where the children's product is kept, along with slides, playhouse, and puzzles, and free popcorn.

"We also have a birthday club," says Kaiser, "which means you can get a free rental on your birthday, provable by a driver's license."

Mr. Movies also specializes in deep stocking of new release titles, "as heavy as 42 copies and as light as three, depending on the title's strength," says Kaiser.

Store owners are encouraged to sell used videos, and Kaiser says (Continued on next page)

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	6	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
2	1	7	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
3	5	8	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
4	4	16	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
5	3	10	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
6	10	10	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
7	6	14	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
8	7	7	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
9	8	4	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
10	25	3	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
11	9	6	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
12	11	7	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
13	14	4	AFTER HOURS	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
14	13	5	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
15	22	2	TARGET	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
16	17	2	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R
17	15	20	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
18	12	7	DELTA FORCE ▲	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
19	16	11	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
20	18	22	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
21	19	3	OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG
22	26	18	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
23	21	16	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
24	27	10	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
25	24	8	BRAZIL ●	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
26	23	19	AGNES OF GOD ▲	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
27	20	17	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
28	30	3	TROUBLE IN MIND	Charter Entertainment 90109	Kris Kristofferson Keith Carradine	1986	R
29	29	14	REMO WILLIAMS: THE ADVENTURE BEGINS	HBO/Cannon Video TVA3676	Fred Ward Joel Grey	1985	PG-13
30	RE-ENTRY		KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
31	32	29	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
32	RE-ENTRY		THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
33	28	15	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
34	31	46	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
35	36	5	PRAY FOR DEATH	U.S.A. Home Video 938	Sho Kosugi	1985	R
36	33	24	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
37	35	2	HAMBURGER . . . THE MOTION PICTURE	Media Home Entertainment 851	Leigh McCloskey Dick Butkus	1986	R
38	NEW ►		OUT OF AFRICA	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
39	37	15	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
40	34	45	THE KARATE KID ▲ ◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG

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Appeals Court Nixes Screening Room Rentals

PHILADELPHIA The 3rd U.S. Circuit Court of Appeals here upheld a decision of the lower court Sept. 4, ruling that videocassette stores may not rent private screening rooms to customers because the practice is unfair to motion picture studios.

The case stems from a suit filed in 1984 by 10 major motion picture companies seeking unspecified damages in the form of lost royalties from John Leonard, who owns Nickelodeon Video Showcase, a State College, Pa., video store that includes viewing parlors. The appeals court held that such parlors infringed on the exclusive right of movie companies to authorize public screenings of their copyrighted films.

According to the court's decision, watching a videotape in a rented room—ranging in size from a one-person booth to a large lounge—constitutes a public showing, even though unrelated groups of customers are not allowed to share the Nickelodeon rooms. Judge Walter K. Stapleton, who wrote the opinion, said the Copyright Act "speaks of performances at a place open to the public. It does not require that the public place actually be crowded with people."

Leonard argued that his parlors did not violate U.S. copyright law because the rooms are private and do not actually screen the movies; customers have complete control over the VCRs placed there for their use. The federal appeals court disagreed with that defense, saying that video parlors indirectly authorize the showing of movies by knowingly renting rooms for that purpose.

Leonard declines comment on whether he will take the case to a higher court but says he is reviewing the matter with his attorneys.

MAURIE H. ORODENKER

MR. MOVIES

(Continued from preceding page)

that program is so successful that "we sometimes have to warn them not to sell too many and to keep enough for rental." Mr. Movies will sell a new release to a customer for \$29.95; the customer may take it home overnight, but must return it the next day, and it is rented for the next 30 days. After that, the customer may claim the movie as his or her own.

"We're trying to identify the store with the \$19.95 and \$24.95 price tag," says Kaiser. "There's a lot of sell-through product coming out in the fourth quarter, and we want people to know they can [find it here]. You cultivate customers by selling used tapes: If they pay \$24.95 for 'Back To The Future,' it's not difficult to get them to pay \$89.95 for 'Gone With The Wind.'"

All stores are computerized, and all use the specially developed Video Point software, says Kaiser. It makes possible eight-second check-ins and check-outs.

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Ingram Video introduces GoldChex™—a Retailer Bonus Program that's worth its weight in gold. GoldChex, like travelers checks, are as good as cash for merchandise, travel, lodging, food and beverages, recreation, and more. And GoldChex are honored by major airlines, car rental companies, hotels and resorts.

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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

- ATTICA**
George Grizzard, Roger E. Mosley, Charles Durning
♠♥ Charter Entertainment 90102/SBI/\$59.95
- THE DIRT BIKE KID**
Peter Billingsley, Stuart Pankin, Anne Bloom
♠♥ Charter 90108/SBI/\$79.95
- DOGTANIAN AND THE THREE MUSKETEERS**
Animated
♠♥ Sony H0250/\$9.95
- THE EXOTIC ADVENTURES OF SUPERKNIGHT**
Cory John Fischer, Hy Pyke, Maria Aronoff
♠♥ Academy Home Entertainment 1055/\$59.95
- FELA IN CONCERT**
Fela Anikulapo Kuti
♠♥ V.I.E.W./\$39.95
- FIRST FRUITS**
Richard Foster, Todd Hogey
♠♥ Vanguard 1035/SBI/\$59.95
- GUNG HO**
Michael Keaton, Gedde Watanabe, George Wendt
♠♥ Paramount/\$79.95
- HALF SLAVE/HALF FREE**
Mason Adams, Avery Brooke
♠♥ Sony K0293/\$59.95
- HARD TO HANDLE: BOB DYLAN/TOM PETTY & THE HEARTBREAKERS**
Bob Dylan, Tom Petty & the Heartbreakers
♠♥ CBS Fox 3502/\$29.98
- HOME TO STAY**
Henry Fonda, Kristen Vigard, David Stambaugh
♠♥ Time-Life 9068/Lightning/\$59.95
- HORROR RISES FROM THE TOMB**
Paul Naschy, Vic Winner, Emma Cole
♠♥ Charter Entertainment 90083/SBI/\$59.95
- THE INCREDIBLE SARAH**
Glenda Jackson
♠♥ New World Video 9527/SBI/\$59.95
- JAKE SPEED**
John Hurt, Wayne Crawford
♠♥ New World Video 8609/SBI/\$79.95
- BILLY JOEL: THE VIDEO ALBUM VOL. 1**
Billy Joel
♠♥ CBS Fox 6198/\$19.98
- LITTLE WOMEN: ANGELS IN BOOTS**
Animated
♠♥ Sony H0326/\$9.95
- LOOKING GREAT DEBBIE'S WAY**
Debbie Reynolds
♠♥ Video Associates 78/\$29.95
- MAKE ME AN OFFER**
Susan Blakely, Stella Stevens, Patrick O'Neal
♠♥ Charter Entertainment 90103/SBI/\$59.95
- THE MANITOU**
Tony Curtis, Stella Stevens, Michael Ansara
♠♥ Charter Entertainment 90054/\$59.95
- MANU DIBANGO—KING MAKOSSA**
Manu Dibango
♠♥ V.I.E.W./\$39.95
- JIM MCMAHON: NO GUTS NO GLORY**
Jim McMahon
♠♥ MPI/\$29.95
- NOT MY KID**
George Segal, Stockard Channing, Viveka Davis
♠♥ Sony K0468/\$79.95
- PICTURE MOMMY DEAD**
Dan Amече, Martha Hyer, Zsa Zsa Gabor
♠♥ Charter Entertainment 90055/SBI/\$59.95
- REGGAE TRIBUTE**
Black Uhuru, Steel Pulse
♠♥ Sony R0452/\$29.95
- THE SILVER/BLACK ATTACK**
Los Angeles Raiders
♠♥ MPI/\$19.95
- SUDDENLY**
Frank Sinatra
♠♥ Hal Roach Studios HR 5008/\$29.95
- TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME**
Tim Wrightman, Tom Dreesen

(Continued on next page)

COMPUTERIZATION

(Continued from page 37)

Certain themes were hammered home over and over. "One thing the panel is in unanimous agreement on is to buy your software first and then look for your hardware," said Dragiff.

The panelists at one time or another also stressed checking out vendor referrals. In shopping for a system, look for retail operations similar to your own, panelists said.

In planning growth, "there is no magic formula," said Steve West, marketing representative for ACS Systems. He said to look at employee performance, customer service, and "what types of reports you're getting from management. If all these aren't keeping up with expectations, it's time for expansion."

For customized programming, "Most software people charge something like \$50 an hour, and it doesn't take long to ring up hours," said Steve Byron, ACS vice president of marketing, who warned that tailoring a vendor's software could affect service support.

One bitter delegate told the panel he had spent \$60,000 on an Apple III and feared he might have to start over. Patrick Moore, director of marketing for Retail Technologies, responded, "I know you spent thousands and thought you were okay, and now two years later I'm sitting up here saying it's not worth anything, and that's pretty hard to swallow."

As video stores move more from rental to sell-through and add other products, projections are crucial, said panelist Tom Casner, manager of technical support for Unique Business Systems. "Are you going to add compact disks or other products that are sales-only?" he asked.

NEW RELEASES

(Continued from preceding page)

Temptations Puzzle People
CD Gordy/Motown 8016GD/MCA/no list

BLACK

JAMES BROWN
Gravity
LP Scotti Brothers FZ 40380/CBS/no list
CA FZT 40380/no list

CRYSTAL
Clear
LP BlackHawk BKH 51501/\$8.98

FISHBONE
In Your Face
LP Columbia BFC 40333/CBS/no list
CA BCT 40333/no list

REBBIE JACKSON
Reaction
LP Columbia BFC 40364/CBS/no list
CA BCT 40364/no list

SURFACE
Surface
LP Columbia BFC 40374/CBS/no list
CA BCT 40374/no list

LUTHER VANDROSS
Give Me The Reason
LP Epic FE 40415/CBS/no list
CA FET 40415/no list

ERNIE WATTS
Sanctuary
LP Qwest 1-25513/WEA/\$8.98
CA 4-25513/\$8.98

JAZZ

STANLEY CLARKE
Hideaway
LP Epic FE 40275/CBS/no list
CA FET 40275/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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INGRAM
INGRAM VIDEO

SPARS Session Offers Tips On Billing, Insurance

BY STEVEN DUPLER

NEW YORK Studio owners and managers listened to expert advice on insurance and equipment leasing and exchanged tips among themselves on collection procedures and maximizing billings during a financial session titled "Money Matters & Manners," held Sept. 13-14 at the Society of Professional Audio Recording Studios' (SPARS) 1986 East Coast Studio Business Conference at New York Univ.

Speaking on the panel—moderated by Joe Tarsia, president of Sigma Sound—were studio owner Nick Colleran, insurance expert Henry Van Dam, leasing specialist Sandy Schneiderman, and Hank Meyer, Sigma's studio manager.

'There are now more studio hours available than people who want to use them'

Meyer spoke first on the finer points of collecting money. While it is usually the "guy off the street" who ends up leaving unpaid bills in his wake, Meyer said that even major label and ad agency clients often take up to 120 days to pay. This can be cut down, he said, by using certain strategies.

"When dealing with major clients, you've got to know who is being billed and whether a purchase order number is necessary," Meyer said. "This may sound simple, but if you send an invoice to BBD&O with no name on it, you're not going to

get paid. And if you fail to find out whether a purchase order is required, you may have just added 30 days of waiting for your money."

Get to know the people who generate the payments at labels and agencies, Meyer urged the audience. And, equally important, always try to get at least some cash up front when working a block booking. "On a six-week lock-out, you should be able to get two weeks of payment up front," he said.

When dealing with the "off-the-street crowd," into which category Meyer lumped small labels, artist demo work, and small independent production companies, a credit check is essential, Meyer said.

"Before doing business with clients like these, run a credit check and keep it on file," he said. "And when you're extending credit, keep on top of it." Meyer advised studios to bill clients "a day or two after sessions."

Other tips offered by Meyer and various panelists included cross-checking potential clients' credit references with other SPARS studios and subscribing to American Express and Visa. "When the client comes in without his checkbook and wants to pick up the master tapes in a hurry, you can have him use his credit card," said Tarsia.

Finally, Tarsia said, "At Sigma, we never bill a corporation, only an individual in care of the firm. Corporations are formed to insulate individuals from financial responsibility."

Colleran added: "If you can't get paid, you can always try to work out a situation where the time can be written off as a gift so it's not a total loss."

Next on the agenda was a look at ways to maximize studio billings us-

ing resources already in-house. Also examined was how to cut back on small expenses that add up.

"There are now more studio hours available than people who want to use them," said Tarsia. "That has created a crunch." But, he says, there are a number of ways to combat shrinking billings.

One way is to get into equipment rentals, both in and out of house. Tarsia said that billings at Sigma for the use of echo chambers and auxiliary gear can sometimes add up to \$1,000 a day on top of regular billings. And, even if the studio has to rent the gear itself in order to provide it to the client, the markup can be significant—often 20%-25%.

Another area to watch, according to Tarsia, is session downtime. "When a session goes down, make sure that the client gets a written statement they must sign saying how much time was actually lost and when things started back up," said Tarsia. "It's the only way to keep track of things, and then you can show the client his own initials

on the time sheet if there are any questions later."

Such ancillary costs as phone calls, food charges, tape copies, and other "details" often ignored must be scrutinized more closely, the panelists agreed, because these bills can add up and cut significantly into

'Make staff feel like family'

profit margins.

"When a client wants copies and someone has to go into another room to make them, make sure the client is billed for two rooms," said Tarsia.

Various studio owners and managers in the audience offered personal accounts of how they handle specific problems, including studio staffers who "ingratiate" themselves with clients by logging less hours than were actually used in the studio.

Said Bob Walters, president of Power Station here, "The management must educate the staff and make them feel as if they are family. That's the only way to maintain their loyalty to you rather than the client."

Guy Costa of Motown Studios had a different approach: "We make assistant engineers submit a xerox of their log sheet with their hours, and

we offer them a bonus for what we call their 'efficiency factor': We reward them for making sessions run smoothly, allowing us to bill the client for as much of the time they were actually in the studio as possible."

Studios handle client phone calls differently. Some don't charge for them at all (Universal in Chicago), and others charge a flat rate for overseas calls no matter what the duration (Power Station). Virtually all studios keep computerized logs of the phone calls made, however.

Henry Van Dam, an insurance agent specializing in the recording studio market, represents about 18 studio clients to insurance companies.

He stressed the importance of a yearly review of policies and noted the benefits of several policy types, such as functional replacement or "upgrading" insurance. When a studio is covered with this type of insurance, said Van Dam, "if your 16-channel board burns up, you could have your insurance replace it with a 24-channel board."

Van Dam also noted the usefulness of insuring a studio's tape library. He said it is also possible to obtain insurance to cover tape on projects that are still in progress.

On the leasing side, Sandy Schneiderman, president of the leasing firm Terminal Marketing, discussed

(Continued on next page)

AudioTrack

NEW YORK

SHEENA EASTON HAS been working at **Unique Recording** on her next album for EMI America. **Keith Diamond** is producing as well as authoring the songs. At the controls is **Bob Rosa**, assisted by **Ed Bruder**. Also there, **Russ Titelman**, who scored earlier at Unique with his mixing of **Steve Winwood's** latest, has been working with **Chaka Kahn** in newly renovated Studio B. In MIDI City, producer **Barry Eastmond** was in recording **Jonathan Butler's** next Zomba album. **Steve Peck** was at the board, assisted by **Angela Piva** and **Barbara Milne**.

At **Systems Two Recording** in Brooklyn, **Cities** are recording tracks for an American release of their "Annihilation Absolute," released in November in the U.K. on the Metal Masters label.

Effanel Music's new portable multitrack recording system spent its first summer busy with on-location work across the country. Remotes included **Joe Jackson** at the Vancouver Expo '86; **Tom Petty** and the **Grateful Dead** for Farm Aid II; **Stevie Nicks'** HBO special from Red Rocks, Colo.; and East Coast concert dates featuring **Lou Reed**, **Sonny Rollins**, **Steve Earl**, the **Paul Winter Consort**, and **Big Country**. All projects were engineered by **Randy Ezratty**, assisted by **Mark Shane** and **John Harris**.

Postscoring work on two IBM spots was handled by **Howard Schwartz Recording** via **David Horowitz Music Services** and their client **Lord, Geller, Federico, Einstein Inc.** Engineer **Michael Laskow**, assisted by **Jay Newland**, worked with composer/arranger **Webster Lewis** to record keyboard parts and provide the final mix for the 30- and 60-second spots.

At **Quadrasonic Sound Systems**, remixer **Aldo Marin** was in working

(Continued on next page)

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Sound Investment

AUDIO TRACK

(Continued from preceding page)

on 12-inch singles on the **Jamaica Boys** for Manhattan. Producer was **Marcus Miller**; **Alex Head** engineered, assisted by **Peter Sturge**. Also there, the production team of **Sergio Munzibai** and **John Morales** was in working with Virgin artist **Laura Pallas** on a tune titled "Cry To The Wind." Morales engineered, assisted by **Tom Gonzalez**.

Doug Wimbish, **Jeff Beck's** bassist, has been working at **Arthur Baker's Shakedown Sound**, recording and producing tracks for a solo album. Co-producing with the artist are **Reggie Griffin**, **Keith LeBlanc**, and **Skip McDonald**.

At **INS Recording**, **Joey Gardner** and **Robert Clivilles** mixed "Broken Dreams" for Tommy Boy act **TKA**. **Lee Evans** produced, **Robert Kasper** engineered. **Steve Linsley** also engineered on vocals and the mix. **Chep Nunez** is editing.

LOS ANGELES

GEFFEN ARTISTS **Wang Chung** have finished overdubs and mixing on their latest project at **Mama Jo's Recording Studio** in North Hollywood. Producer was **Peter Wolf**; engineer was **Brian Malouf**, assisted by **Steven Ford**. **Robert Brookins** mixed his latest MCA 12-inch single there also, with **Erik Zobler** at the controls. And ex-**Supertramp** **Roger Hodgson** has been overdubbing on his upcoming solo album on A&M. Co-producer and engineer is **Jack Joseph Puig**. Finally, **Stanley Clark** mixed a single from his new CBS album there.

Motown artist **Bunny De Barge** was in at **Criterion** in Hollywood, recording **Dianne Warren's** tune "Fine Line." The track will appear on DeBarge's new album produced by **Warren** and **Guy Roche**. Roche is also engineering.

Patrice Rushen has been working at the **Yamaha Research & Development Studio** in Glendale, working with co-producer **Charles Mims** on her new album for Arista. Engineers are **Barney Perkins** and **Keith Cohen**. Also there, MCA artist **Bobby Womack** has been working with the same engineering duo. And CBS' **Exotic Storm** has been tracking with producers **William Bryant III** and **Derek Moore**. At the console are **Norman Whitfield Jr.** and **Craig Burbridge**.

The **Hooters** were in mixing at **Capitol Studios' Studio B**.

Ron Gertz, **Dan Slider**, and the **Clearing House Studio** music department produced a track for **Ted**

Nugent. Titled "Love Is Like A Chainsaw," the cut is intended for the soundtrack to an upcoming ITC Productions Inc. feature film release. **Clearing House** is based in Hollywood.

The theme music for "The Late Show Starring Joan Rivers" has been recorded live to Mitsubishi 32-track digital and mixed at the **Village Recorder** in West L.A. Producer was **Mark Hudson**, and engineer was **Thom Wilson**, assisted by **Jimmy Hoyson** and **Jeff Demorris**. Also there, overdubs and mixing were carried out for **Sheila E.'s** latest project for Warner Bros. Engineer was **David Leonard**, seconded by **Demorris**.

OTHER CITIES

KROKUS WAS IN recently at **Sheffield Audio/Video Productions** in Phoenix, Md., tracking a new album for Arista. Engineer/producer was **Tony Platt**. Also there, **Windham Hill's Shadowfax** was working on the upcoming PBS special "Live At Wolf Trap." Engineering were **Don Barto** and **Bill Mueller**.

John Farnham, lead singer of Australian act **Little River Band**, just completed his new solo album in **Studio One at AAV Australia**. Producer was **Ross Fraser** for Wheatley Records via RCA. **Doug Brady** engineered, assisted by **Michael Wickow**. Also there, local band **Cattle Truck** has mixed their latest single, which was recorded live with the AAV remote truck. **Cameron Craig** engineered.

Narada Michael Walden is busy at his **Tarpan Studios** in San Rafael, Calif. Projects in the works are new albums by **Whitney Houston** and **Sheena Easton**. Walden has also begun tracking **Aretha Franklin's** next album.

CBS artists **Smoke City** has been working at **Tone Zone** in Chicago on a number of new tunes with producer **Darryl Thompson** of **Black Uhuru**. Also there, unsigned Chicago band **ATM** completed production on two songs.

At **Ambient Recording** outside Washington, D.C., local artist **John Yankoviak** has been tracking for Empire Records' upcoming compilation album, "Shades Of The Future."

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

A biweekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

MOUNTAIN MEET: Some say the industry is glutted with trade shows, but there always seems to be room for regional workshop/exhibits, like the **Rocky Mountain Film & Video Expo '86**, set for Sept. 29-30 at the Regency Hotel in Denver. It runs from 10 a.m.-6 p.m. Participating manufacturers include **Abekas**, **ADC**, **Ampex**, **Chyron**, **Eastman Kodak**, **Fujinon**, **Pioneer**, **Maxell**, **Sony**, **Panasonic**, **Paltex**, **3M**, **JVC**, **Ikegami**, and others. In addition to the exhibition, three seminars will be offered, titled "Personal Computer Applications For Film & Television," "Designing & Producing An Interactive Video Program," and "Personal Microphone Selection & Applications." There is no charge for the exhibits, but the seminar fees range from \$5-\$50. Contact the Colorado Film & Video Assn. for details at 303-573-1999.

MAKING CONTACT: **Eye Contact**, the New York-based audio production service, is now operating out of **Atlantic Studios** there. The firm represents a roster of engineers, producers, and more than 100 recording facilities. President **Yvonne Sewall** also serves as sales representative to Atlantic.

HAWAIIAN DIGITAL: **George Benson's** Maui-based **Lahaina Sound** brings digital to the islands for the first time with its acquisition of a **Sony PCM-3324** digital recorder. The machine complements Lahaina's **SSL 4000E** console. Other sound investments reported by studio manager **Amos Daniels** include two

Yamaha SPX-90 digital processors; a **Lexicon PCM-70**; four **dbx 160x** limiters; an **Akai S612** MIDI sampler; and an **AKG "Gold Tube"** microphone.

DIGITAL, TOO: **Sheffield Audio/Video** recently took delivery of its new **Sony PCM-3202** digital two-track recorder, making the studio one of only 10 facilities in the country to receive one of the new Sony machines.

THEIR PRICES ARE INSANE: **Studer Revox America** has reinstated its pricing rollback on **A80VU MK IV** 24-track analog recorders, bringing the prices for the recorder, channel remote, and autolocator back to 1985 levels of under \$30,000 for the package.

Thom Mintner, Studer vice president and general manager, says the initial price rollback, instituted two years ago, had been cancelled earlier this year because of the steep drop of the U.S. dollar against the Swiss franc. However, he says, "We did not want to lose our growing share of the smaller studio market, so we placed a special quantity order with the factory, and then cut our own margins much thinner. That was just enough to get the price back down very close to where it was before." Mintner notes that the volatility of the currency exchange situation makes it possible to maintain the rollback only for a limited time.

FRIENDLY REMOTE: Up to three **Sharp XC-A1** pro video cameras may be controlled via the new **XC-A1TCP** remote control panel. The unit is designed primarily for teleconferencing, corporate TV, and other fixed-camera installations. The remote unit will activate auto black-and-white balancing, auto-centering, manual and auto iris control, and camera phasing. It hooks up with a simple four-pin XLR two-conductor power cable and a BNC coaxial cable. Remote signals can be transmitted from up to 100 meters.

DISNEY FLIES WITH NED: The Walt Disney Production "Flight Of The Navigator" features a score composed and created by **Alan Silvestri** entirely on the **New England Digital Synclavier** digital audio system. The project took only four to five weeks to complete, says the composer, whose credits include music for "Clan Of The Cave Bear," "Back To The Future," and "Romancing The Stone."


LOOK FOR A NEW major player in the audio postproduction scene in New York within a year, as **Power Station** continues to devise its strategy for entering the burgeoning field. The studio is evaluating plans and equipment to make a grand entry into audio postproduction sometime in 1987.

Edited by **STEVEN DUPLER**


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SPARS CONFERENCE

(Continued from preceding page)

the different types of equipment leases available to a studio, and their benefits.

In a "true lease," for example, a studio gets a lower interest rate (usually about 3%-4% lower, he said) in exchange for giving up investment tax credits and depreciation allowances. But, at the end of the lease period, the studio has to pay fair market value for the equipment or give it back to the leasing company. **Schneiderman** noted, however, that the new tax laws will probably

make this type of leasing extinct.

More common, he said, are "lease purchases" in which studios pay a higher interest rate while retaining the investment tax credit and depreciation. The studios then purchase the equipment at the end of the lease term, usually for a token \$1 sum.

Schneiderman also discussed the relative benefits of dealing with banks or leasing specialists when acquiring equipment.



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Dealers Enjoy Back-To-School Biz College-Town Stores Run Promotions

CHRIS MCGOWAN

LOS ANGELES As students across the country settle in for another academic year, many music retailers report thriving sales, sparked to a large extent by special back-to-school promotions.

"We ran campaigns in all our major college markets and some secondary college markets—about 26 stores," says Patrick Kane, director of marketing for Western Merchandisers' 115-store retail division, which includes Hastings Books & Records and Eli's outlets.

"Business was brisk in most of the stores involved in the promotion, and it looks like it will be up about 10% for those stores over the same period in 1985," says Kane.

The Hastings promotion ran from Sept. 4-15. "We featured a lot of college-oriented titles and tried to low-ball our prices, running featured titles at \$3 off the \$8.99 list," says Kane. "We also did in-store signings, took out ads in campus newspapers, and had book sales in our combination music and book stores.

"We didn't do a back-to-school for high school students, but we did do it for college students because we wanted the incoming ones to know who we are and to remind the returning ones about us."

The seasonal influx of students

into college towns typically sparks a huge rise in sales in September for college-market outlets. Kane estimates that his stores near university campuses are seeing a 10%-20% surge in sales at this time.

Bob Lee, owner of Eugene, Ore.'s

'Back-to-school is a huge priority'

Face The Music, says his business picks up 40%-50% when Univ. of Oregon collegiates migrate back to campus.

Record shops near Ohio State will benefit from the arrival of 55,000 students near the end of September.

"Back-to-school is a very important time for us—a huge priority," says Curt Shieber, owner of School-Kids Records in Columbus. "There's such a huge turnover at Ohio State as far as new students go that we have a big informational problem, a big promotional problem.

"We'll probably do a coupon program and a big flier campaign. Our prices are already very low, \$6.49 now, because it's so competitive here, but we may do a midnight-madness thing—maybe stay up late the first weekend of school and drop the price to \$5.99 between 12 and 2

a.m."

Record World has already concluded its successful back-to-school campaigns. "The WEA Locker Stockers promotion was very successful for us," says Tim Olphie, public relations specialist for the 66-store, Long Island, N.Y.-based chain.

"It ran from Aug. 7-27. We also had other consumer contests and put out circulars. It's a great time of year for us—the kids come in and buy box lots of stuff. And business is up, quite honestly, over last year at the same time."

A radio tie-in accelerated the back-to-school action at Flipside Records, a 10-outlet, Chicago-based chain. "Our major promotion was with the No. 1 teen station here, WBBM-FM," says Jeff Schwartz, (Continued on page 47)



Outstanding Stand-In. Since Jessye Norman can't be in two places at once, PolyGram merchandiser Ben Mundy, left, escorts a life-size stand-up replica of the opera star to Barnes & Noble's 49th Street and Fifth Avenue store in New York with the assistance of the retailer's classical buyer, Albert Tenbrink. The merchandising piece, in which Norman portrays the character Dido from her Philips recording "Dido And Aeneas," has attracted sales—and snapshots from customers' cameras—at Sam Goody's Rockefeller Center store and the Lincoln Center Tower Records. Identical replicas have been displayed in San Francisco, Boston, Chicago, and Los Angeles.

ON TARGET

by Mike Shalett

MOTOWN'S RECENT announcement that it is doing away with the LP as a configuration on its mid-line series (Billboard, Sept. 20) would seem to be the opening salvo in the final round for vinyl albums. When various industry people debate this topic, the quickness of the reported demise of the LP is usually a key topic in such a discussion.

Recently, Robin Rothman, director of label operations at Geffen Records, passed along some startling information assembled by the folks at WEA on this very subject. In looking back over its shipping records, WEA saw that in 1971 the average project went out as 10 LPs, five 8-track tapes, and 3 cassettes. Just 15 years later this same average configuration spread on WEA shipments is 20 cassettes, 8 LPs and five compact disks. When put into percentage form the numbers look like this for 1971: 56% LP, 28% 8-track, and 16% cassette; in 1986 the shares are 60% cassette, 24% LP, and 15% compact disk.

There has been a lot of evidence indicating that record buyers over the age of 24 have bought more vinyl than prerecorded cassettes. Recently, Street Pulse Group's blank tape study, commissioned by Billboard (Billboard Aug. 16), indicated that these particular record buyers preferred their own tapes over prerecorded tapes 83% to 6%, with 11% offering no opinion.

Of nearly 2,000 Aerosmith fans interviewed, 57% said that when they bought a release, it was usually on cassette. Purchase habits with regard to configuration usually correlate directly to age and/or the type of music. Music that attracts a younger audience tends to sell more cassettes than vinyl—sometimes to the point of exclusivity. In the case of Aerosmith fans, the likelihood that they would buy

a cassette as opposed to an LP descends in a straight line as it moves into older age group.

Among those fans who are 17 or younger, the percentage of those who prefer cassettes is 65%. Among 18-24 year-old age group, the percentage of those who prefer

fer cassettes; male record buyers over the age of 24 are likely to buy in the vinyl configuration.

These numbers are brought to you as food for thought. History offers valuable lessons that we can draw upon (i.e. 8-tracks, circa 1975). A rapid abandonment of LPs could disfranchise quite a few of the current album buyers.

Study: LP still has its fans

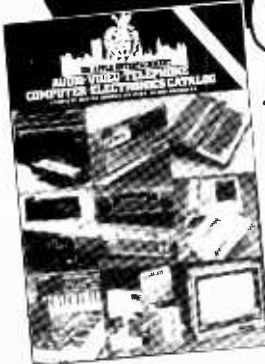
It is true that this Christmas should see the CD player in hundreds of thousands, if not a million new homes, since recent prices have gone under \$100 for home units. However, one cannot anticipate the reaction of new CD consumers when they discover the per-disk price in comparison to what they had paid for the player itself and compare CD prices to what they previously paid for LPs or cassettes.

"On Target" is a biweekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president. In one retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The firm also polls concert venues. The average survey incorporates more than 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

Among Joni Mitchell's fans, 61% prefer LPs, 31% favor cassettes, and close to 10% select CDs. Again a direct relationship between preference and age is shown. The only "blip" in the Mitchell survey occurs with females over 24, who pre-

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Dept. BB

Roundup Catalog Corrals Roots Music Scene

BY DAVID WYKOFF

BOSTON With over 10,000 customers and a selection of more than 15,000 titles, Roundup Records is one of America's largest mail-order houses for independent and roots-oriented music.

"Most of the releases we stock you just can't find in record stores these days, even though there's a considerable demand for them," says Roundup manager/buyer Dennis MacDonald about the company's deep catalog. MacDonald also notes that the firm carries related books, magazines, videos, and limited stocks of T-shirts and blues/country buttons.

The 10-year-old, Cambridge, Mass.-based operation stocks titles from approximately 550 domestic and foreign labels as well as from a number of cutout dealers.

"Our selection is strongest in traditional styles, with extensive selections of folk, Cajun/zydeco, bluegrass, blues, country and classic r&b, and soul titles. We also carry some jazz, independent rock, and reissues of rock'n'roll classics," says MacDonald.

Over the past year, Roundup's best-selling titles include Hank Williams' "Just Me And My Guitar" (Country Music Foundation), Nanci Griffith's "Once In A Very Blue Moon" (Philo), and the Tailgators' "Swamp Rock" (Wrestler). MacDonald cites the Williams and Griffith releases as prime examples of the need for a mail-order house such as Roundup. "These records either aren't available in stores or are very hard to find," he says.

Though Roundup is owned by and shares a warehouse with indie distributor Rounder, the mail-order company's catalog extends through approximately 150 labels beyond the Rounder lineup. "Because we're not a regional distributor, as Rounder is, we can carry many things that Rounder cannot, such as the Mango, Vanguard, and Fantasy releases that are distributed by other companies in this part of the country," says MacDonald.

"We also carry some related major-label product. And because most stores don't carry them, we can do well with things like the Chess reissues on MCA or portions of the MCA budget line at \$3.98 or the WEA \$6.98 midline." MacDonald notes that the addition of these releases to the Roundup catalog in the past year has increased the company's business significantly.

Roundup's affiliation with Rounder and its warehouse inventory holds down costs and allows the mail-order division to offer competitive prices. "For American independent releases, \$8.98 lists are generally sold at \$7," he says. "It's not like we're trying to lowball competitors; it's just that it's much, much cheaper when we can pick records, tapes, or CDs from Rounder stacks. We have to offer major-label product at \$8.98 list for a higher price, usually in the \$7.50-\$8 range,"

(Continued on page 47)



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 - Robin Williams • Henny Youngman

Artists' royalties donated to projects in the National Health Care for the Homeless Program.

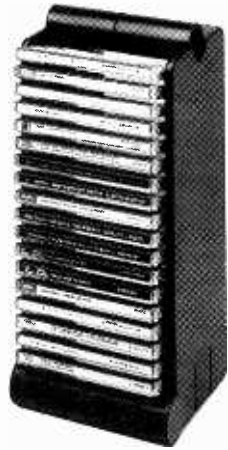
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FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				POP Compiled from a national sample of retail sales reports.	
				★★ No. 1 ★★	
1	1	1	13	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
2	3	2	11	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
3	2	3	6	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
4	5	15	3	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
5	4	4	7	STEVE WINWOOD ISLAND 25448-2/WARNER BROS	BACK IN THE HIGH LIFE
6	6	5	9	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
7	NEW		1	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
8	14		2	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
9	8	6	18	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
10	7	7	54	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
11	11	29	3	R.E.M. I.R.S. IRSD 5783/MCA	LIFE'S RICH PAGEANT
12	10	8	9	EURYTHMICS RCA PCD 1-5847	REVENGE
13	9	9	7	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
14	18	17	57	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
15	17	19	70	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
16	16	11	69	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
17	12	10	14	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
18	NEW		1	THE MONKEES ARISTA ARCD 8432	THEN & NOW... THE BEST OF THE MONKEES
19	19	13	70	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
20	NEW		1	PAUL MCCARTNEY CAPITOL CDP 12475	PRESS TO PLAY
21	22		2	DAVID LEE ROTH WARNER BROS. 2-25470	EAT 'EM AND SMILE
22	23		2	BANANARAMA LONDON 828-013-2/POLYGRAM	TRUE CONFESSIONS
23	13	12	14	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
24	15	20	17	VAN HALEN WARNER BROS. 2-25934	5150
25	26	28	21	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
26	21	16	12	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK
27	20	23	24	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
28	24	18	10	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK
29	27		17	STEELY DAN MCA MCAD 5570	DECADE
30	30	26	7	ANITA BAKER ELEKTRA 60444-2	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLASSICAL Compiled from a national sample of retail sales reports.	
				★★ No. 1 ★★	
1	1	1	34	BACHBUSTERS TELARC 80123	13 weeks at No. One DON DORSEY
2	5	8	5	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
3	2	2	70	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	3	3	27	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	6	6	8	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
6	4	4	15	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
7	9	18	3	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	8	7	70	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
9	7	5	25	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
10	11	11	70	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
11	10	9	35	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
12	12	10	14	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
13	13	12	11	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
14	14	14	22	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
15	17	17	70	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
16	16	15	16	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
17	15	13	18	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
18	18	20	4	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963	TE KANAWA, CARRERAS (BERNSTEIN)
19	19	16	12	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY (COMMISSIONA)
20	20	19	70	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
21	25		2	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
22	21	21	59	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
23	22	22	70	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
24	24	27	3	BEGIN SWEET WORLD RCA RCD1-7124	RICHARD STOLTZMAN
25	23	23	23	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
26	NEW		1	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
27	26	24	48	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
28	28	28	70	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
29	29	26	18	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
30	27	25	9	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS

ROUNDUP RECORDS

(Continued from page 45)

because it costs more for us to buy it from them."

Roundup communicates with its customers through the Record Roundup, a bimonthly catalog/newsletter listing of releases and product reviews that usually runs well over 30 pages. MacDonald sees the reviews section of each Record Roundup as a kind of buyers' guide. "We don't consider ourselves a SPIN or Rolling Stone," he says. "Our reviewers pick records they feel strongly about—both old and new—and convey their reasons for liking or disliking them. We try to help our customers make intelligent decisions about what they purchase, and we have to retain a sense of credibility to do that." MacDonald notes that positive reviews can help sales to a great extent.

Roundup gains most of its new customers through inserts that are included inside records from the Heartbeat, Philo, Varrick, and Rounder labels. For \$2, a customer can obtain one issue of the Record Roundup and the 93-page master catalog, while \$5 buys the master catalog and a yearlong subscription.

"We do very little advertising to increase our customer base, but it continues to grow significantly every year," says MacDonald, adding that word of mouth and referrals from Rounder account for most of Roundup's increased clientele.

MacDonald describes typical Roundup customers as collectors or roots music fanatics: "The biggest percentage of our customers are hardcore r&b and blues collectors. And we do extremely well with many of the European labels that reissue classic American r&b, blues, and soul releases. British labels like Charly and Ace do very, very well for us."

Roundup also does a strong foreign business with over 500 overseas customers. "The foreign customers are probably our most fanatic," MacDonald says. "They're rabid collectors, and they need to own everything that's ever been available from their favorite artists."

BACK-TO-SCHOOL PROMOS

(Continued from page 44)

Flipside vice president of promotion and marketing.

"We were the depot for a free book cover just for the asking—and most schools in Chicago require book covers. We gave out about 50,000 covers with our logo and the WBBM logo on them, starting on August 15. Sales in August and September have been excellent—we're very pleased."

Sausalito, Calif.-based The Record Shop, a 29-store chain, is not using its own specific back-to-school campaigns. "But it is an important time for us," says Jeff Loudon, director of marketing. "We're in regional malls, and so we work closely with our malls and tie in to their back-to-school promotions on clothes and such."

Chris McGowan is a Los Angeles-based free-lance writer who has frequently contributed to Billboard.

Store Located In Westport, Conn.

Sally's Place Caters To Aficionados Of Jazz

BY JIM BESSMAN

NEW YORK Jazz product sales are generally limited by most record retailers' natural preoccupation with selling large numbers of big popular music titles. But for Sally White, owner of Sally's Place in Westport, Conn., jazz is the main concern.

At her 10-month-old location an hour from New York and half a block away from the affluent and creative community's main drag, White enjoys a steady, growing jazz customer base, thanks to her previous local record retail reputation and her enthusiasm for the favored product line.

"A Charlie Parker record from 1949 still sounds just as great today," says White. "Not many records in any other categories hold up like that."

Though she handles those other categories in her 600-square-foot store, jazz is her forte, as it has been since she started in record retailing 20 years ago at Klein's, a Stamford book and stationery store that also carried office supplies, hi-fi equipment, and records.

"I always loved jazz and wanted

to start a jazz bin," says White, who ran Klein's record department. "So I put in about 35 albums, including some Miles, Coltrane, [Glenn] Miller, Ella, and Dixieland. A man from Fairfield came in and bought all of them. I realized that he had money and loved jazz and knew that if the product was there, he'd tell his friends."

White's jazz section grew and prospered until Klein's closed the department in January 1985.

"A lot of people were upset when it closed," she says. "It got press in every paper around here, and I realized that it was a commodity that people were going to miss."

Some 3,000 of these disgruntled customers gave her their names and addresses for a future mailing list. But it took her a year to find an affordable rent for her store. The early-American setting where she installed Sally's Place—an old house with wrought iron and trees—was particularly well-suited in that it had a parking lot in front, parking space being a much-desired commodity in Westport.

After opening last November, White contacted the people on her mailing list, who have been filing in

ever since. She also received advance local press coverage in Westport and the nearby communities of Stamford and Norwalk as well as profiles on local radio stations.

"I couldn't have bought what

they gave me," says White of the advance media interest in her store. Prior to opening, she also advertised on WYRS, Stamford's 24-hour jazz station, which she says has

(Continued on next page)



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FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard TOP COMPUTER SOFTWARE™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
						Apple II	Atari	Comodore	IBM	Macintosh	TRS	CP/M	Other	
1	5	7	WORLD KARATE CHAMPIONSHIP	Epyx	Action Adventure Game		•	•						
2	2	47	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•		•			
3	11	13	KING'S QUEST II	Sierra On-Line	Adventure Game	•			•					
4	12	11	INFILTRATOR	Mindscape	Helicopter Flight Simulator				•					
5	NEW ▶		BOP'N WRESTLE	Mindscape	Sports Simulation				•					
6	16	1	WORLD GREATEST BASE BALL GAME	Epyx	Baseball Simulation Game				•					
7	13	144	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
8	9	23	WIZARDS CROWN	SSI	Action Adventure Game	•		•						
9	14	17	LEADER BOARD	Access	Pro Golf Simulation Game				•					
10	10	31	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•						
11	17	7	SUPER CYCLE	Epyx	Motorcycle Simulation Game				•					
12	20	5	THE CHESSMASTER 2000	The Software Toolworks	Chess Program	•	•	•	•	•				
13	1	21	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator	•		•						
14	4	29	HARDBALL	Accolade	Baseball Game	•		•						
15	6	55	JET	Sublogic	Flight Simulation	•	•	•						
16	15	13	U.S.A.A.F.	SSI	Simulation Game	•	•	•						
17	RE-ENTRY		KUNG FU MASTER	Data East	Action Arcade Game	•		•						
18	8	5	HACKER II: THE DOOMSDAY PAPERS	Activision	Strategy Adventure Simulation	•	•	•	•	•				
19	3	47	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
20	NEW ▶		GETTYSBURG: THE TURNING POINT	SSI	Simulation Game	•	•	•						

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•—DISK ◆—CARTRIDGE ★—CASSETTE

SALLY'S PLACE IS JAZZ SPECIALIST

(Continued from preceding page)

such a "huge following" that even before she opened she was seeing prospective customers from Connecticut, New Jersey, and Long Island.

"Sally's Place is one of the few stores which caters to jazz on a major level—everything from Jelly Roll Morton to Earl Klugh," White says of her store's diverse inventory of releases from the genre.

"Westport is a good jazz town, though almost every town could be if people were more aware of jazz. But, unfortunately, there's not a lot of stations that play it, though in this area, besides WYRS, there are university-affiliated stations as well as one in Newark and one upstate which all play jazz."

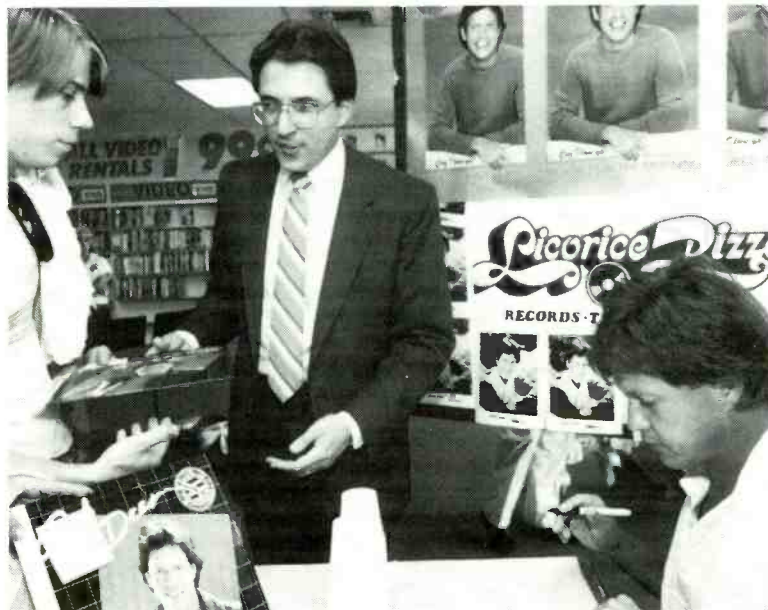
White says that she currently advertises on WYRS periodically, with some eight daily spots being run for two-week periods every month or so. While she hasn't made use of record company advertising support so far, she says that all of the labels have offered help, which she intends to use in fall programs.

Inside, Sally's Place features framed pictures and posters of jazz legends like Charles Mingus, Miles Davis, Thelonius Monk, Louis Armstrong, and Duke Ellington. She also exhibits an autographed poster of Pat Metheny keyboardist Lyle Mays, which was supplied by Warner Bros. in support of his new solo album.

Besides her deep jazz record catalog, White carries 500 jazz compact disks, noting the configuration in jazz is "hard to find unless you're in the city at Tower Records." She also has two "jazz collectible" bins

stocked with "used but mint" out-of-print items obtained and serviced by jazz hobbyists.

White also handles other less commercial genres like blues, reggae, bluegrass, and women's music.



Hot Pizza. Rick Dees, right, a popular announcer for Los Angeles radio station KHS and host of nationally syndicated radio and TV programs, makes an autograph stop at the North Hollywood Licorice Pizza. His appearance was part of The Musicland Group's Who's The Hottest campaign, a highly visible Southern California promotion that staged friendly competition between the company's Pizza and Musicland chains. Passing out complimentary Dees LPs, center, is Musicland's national advertising director, David Wicker.

A Billboard Spotlight

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MUSIC**



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- Impact of CDs
- Radio
- Retailing trends
- Repertoire trends
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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ◆=Simultaneous release on CD.

POP/ROCK

BILL BRUFORD 1978-1985

Master Strokes
LP Jem EGLP67/\$8.98
CA EGM67/\$8.98

CHEAP TRICK

The Doctor
LP Epic FE 40405/CBS/no list
CA FET 40405/no list

CHICAGO

18
LP Warner Bros. 1-25509/WEA/\$9.98
CA 4-25509/\$9.98

ELVIS COSTELLO & THE ATTRACTIONS

Blood And Chocolate
LP Columbia FC 40518/CBS/no list
CA FCT 40518/no list

MICKEY DEE

Now Or Never
CA Rock City RKC-92185/\$8.98

LOVE & ROCKETS

Express
LP Big Time 6011-1-B8/no list
CA 6011-4-B8/no list

THE LUCY SHOW

Mania
LP Big Time 6012-1-B8/no list
CA 6012-1-B8/no list

THE OUTLAWS

Soldiers Of Fortune
LP Pasha BFZ 40512/CBS/no list
CA BZT 40512/no list

THE STEVE RECKER BAND

Fun With Old Clothes
LP Autumn Breeze ABR-1001/\$8.98
CA ABC-1001/\$8.98

SANTO

Music From The Street
LP The Source Unltd./no list

◆ RICKY SKAGGS

Love's Gonna Get Ya!
LP Epic FE 40309/CBS/no list
CA FET 40309/no list
CD EK 40309/no list

SWANS

A Screw/Time Is Money
CA Jem PVCC6914/\$6.98

B.J. THOMAS

LP Columbia FC 40476/CBS/no list
CA FCT 40476/no list

VENETIANS

Calling In The Lions
LP Chrysalis BFV 41555/CBS/no list
CA BVT 41555/no list

COMPACT DISK

JERRY GOLDSMITH

Omen III: The Final Conflict
CD Varese Saraband/Masters Film Music VCD 47242/no list

JACKSON 5

Diana Ross Presents The Jackson 5 ABC
CD Motown 8019MD/MCA/no list

CLEO LAINE

Cleo At Carnegie
CD DRG CDXP 2101/no list

LIZA MINNELLI

The Act
CD DRG CDRG 6101/no list

MARILYN MONROE

Never Before And Never Again
CD DRG CDXP 15005/no list

GERRY MULLIGAN

Walk On The Water
CD DRG CDSL 5194/no list

LIONEL RICHIE

Dancing On The Ceiling
CD Motown 6158MD/MCA/no list

SMOKEY ROBINSON & THE MIRACLES

**Going To A Go-Go
The Tears Of A Clown**
CD Tamlia/Motown 8004TD/MCA/no list

DIANA ROSS & THE SUPREMES

**Love Child
Supremes A Go Go**
CD Motown 8021MD/MCA/no list

THE TEMPTATIONS

Cloud Nine

(Continued on next page)

WEA Honors Staff At Florida Sales Meeting

NEW YORK The New York sales office of WEA was honored as branch of the year at Warner/Elektra/Atlantic Corp.'s 15th anniversary sales meeting, held at the Diplomat Hotel in Hollywood, Fla., Sept. 3-7.

WEA president Henry Droz presented 31 awards for outstanding achievement. Among the winners were Peter Stocke, Northeast regional vice president/New York branch manager, branch

manager of the year; Fred Katz, Cleveland, branch sales manager of the year; Dennis O'Malley, Boston sales office (New York branch), district sales manager of the year; Tony Camardo, Chicago, marketing coordinator of the year; and Benjamin "Bebo" Gray, Atlanta, singles specialist/special projects coordinator of the year.

Also honored were Mike Gallagher, Philadelphia, warehouse manager; Ed Hurff, Philadelphia,

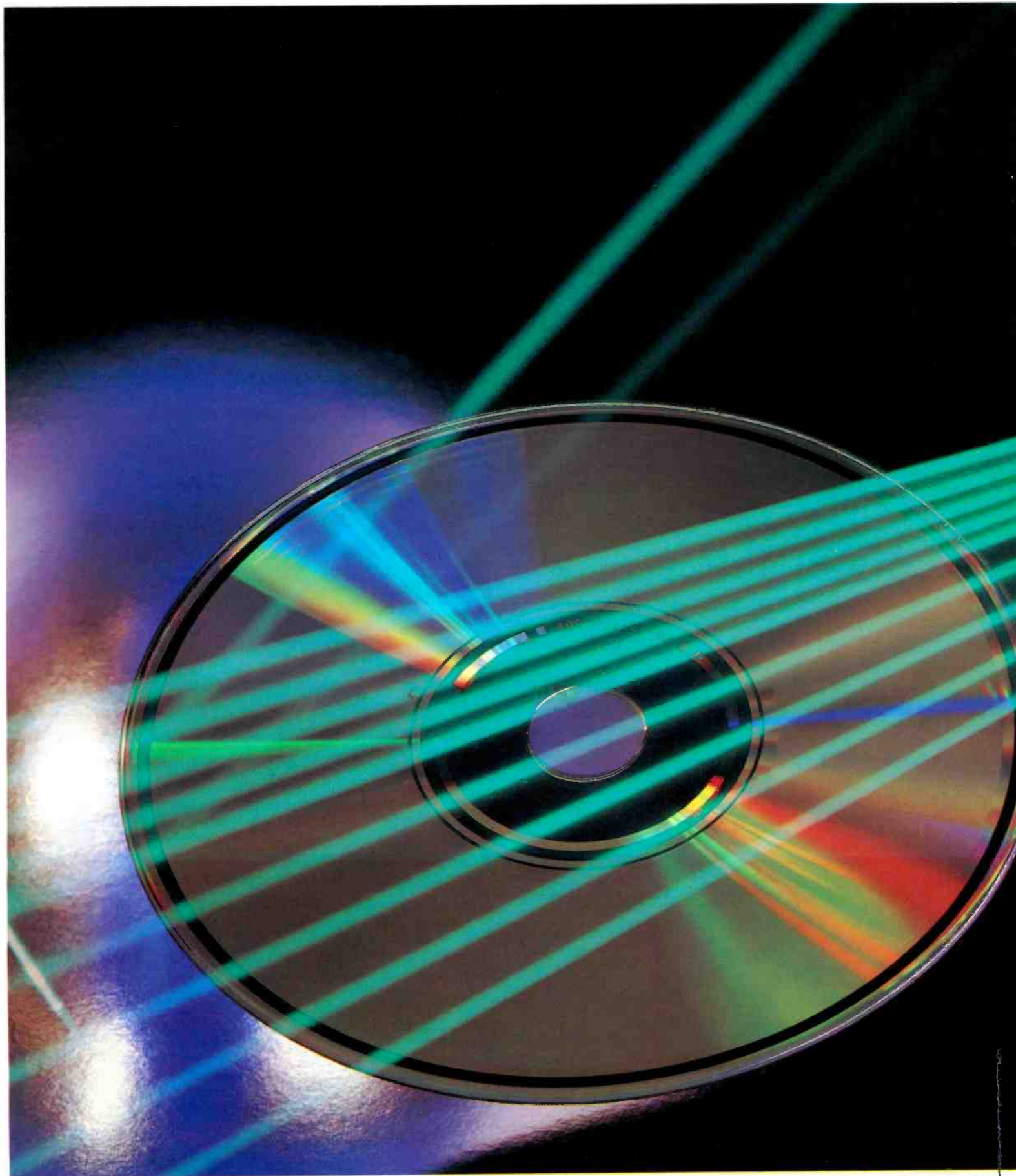
buyer of the year; Russ Vail, Los Angeles, credit manager; Les "Red" Bair, Los Angeles, operations manager/controller; Paul McDermott, New York, field merchandiser for pop; and Darryl Cotton, Chicago, field manager for black music.

Music sales representatives receiving awards were Pete Pizzolato, Atlanta; Tim Manfre, Chicago; Frank Rezek, Cleveland; David Trivanovich, Dallas; Arnie

Hoffman, Los Angeles; Tony Niemezyk, New York; and Fred Barsuglia, Philadelphia.

Individual label promotion awards for Warner Bros. went to Nancy Stein, Chicago, pop promotion; Terrell Broom, Dallas, black promotion; Danny Davenport, Atlanta, country promotion; and Mary Klinedinst, Chicago, rookie of the year.

Geffen promotion awards went (Continued on next page)



Grass Route

BY LINDA MOLESKI

A weekly column focusing on the activities of independent labels and distributors.

TEE-VEE TOONS, creator of the popular "Television's Greatest Hits" package, has just released "Television's Greatest Hits: Volume II." Like its predecessor, the two-record set boasts an array of original TV themes from shows like "The Brady Bunch," "The Mon-

kees," "The Courtship Of Eddie's Father," and "The Partridge Family." Suggested list price is \$16.95.

According to **Steve Gottlieb**, head of the New York-based label, initial shipments for the release have been very healthy. To promote the record, the label plans to do several programs with retailers.

"The strategy behind it is to do a lot of co-op advertising with retailers," he says. "Because it's a big impulse buy, we compete for shelf space and in-store display."

The company also plans to do trade and consumer advertising, a heavy public relations blitz, and a number of radio promotions in the vein of "Name that TV theme," he says.

Gottlieb admits there was some difficulty in choosing themes for the project and notes that many had to be left off. "We were careful in realizing that to make it happen, we had to make it better than the first one."

The first volume, which was released last year, reportedly sold some 300,000 copies. It was recently made available on compact disk.

SEEDS AND SPROUTS: Lifesong Records has released what it calls a Double Dance Dynamite two-sided 12-inch of the **Fatback Band's** "Body Talk" and a remake of **Ben E. King Jr.'s** "Spanish Harlem," marking the label's return to the dance market after quite some time. To give buyers an even greater value for their money, the single is being offered at a suggested list price of \$4.98. Lifesong can be reached at Suite 204, 15 Engle St., Englewood, N.J. 07631 . . . Several acts on **Restless Records** are slated to hit the road this fall. Among them are the **Dead Milkmen**, the **Flaming Lips**, **Get Smart!**, **Mojo Nixon**, and **Yo.**

NEW RELEASES

(Continued from preceding page)

Temptations Puzzle People
CD Gordy/Motown 8016GD/MCA/no list

BLACK

JAMES BROWN
Gravity
LP Scotti Brothers FZ 40380/CBS/no list
CA FZT 40380/no list

CRYSTAL
Clear
LP BlackHawk BKH 51501/\$8.98

FISHBONE
In Your Face
LP Columbia BFC 40333/CBS/no list
CA BCT 40333/no list

REBBIE JACKSON
Reaction
LP Columbia BFC 40364/CBS/no list
CA BCT 40364/no list

SURFACE
Surface
LP Columbia BFC 40374/CBS/no list
CA BCT 40374/no list

LUTHER VANDROSS
Give Me The Reason
LP Epic FE 40415/CBS/no list
CA FET 40415/no list

ERNIE WATTS
Sanctuary
LP Qwest 1-25513/WEA/\$8.98
CA 4-25513/\$8.98

JAZZ

STANLEY CLARKE
Hideaway
LP Epic FE 40275/CBS/no list
CA FET 40275/no list

THE ART GRAHAM TRIO
The Real Thing
LP Acebird Records A 1001/\$9.98
CA C 1001/\$9.98

BRANDON FIELDS
The Other Side Of The Story
LP Nova 8602/P.A.R.A.S. Group/\$8.98
CA 8602c/\$8.98

NIGHT SHIFT
Global Village
LP Syntax SR-80808/P.A.R.A.S. Group/\$8.98
CA SRC-80808c/\$8.98

THE STEVE RECKER BAND
Fun With Old Clothes
LP Autumn Breeze ABR-1001/P.A.R.A.S. Group/\$8.98
CA ABC-1001c/\$8.98

▲ **THE TONIGHT SHOW BAND**
Tonight Show Band
LP Amherst/no list
CA no list
CD no list

NEW AGE

EDDIE HARDING
Dawn Till Dusk
LP Jem NAGE9/\$9.98
CA NAGEC9/\$9.98

▲ **ROYAL PHILHARMONIC ORCHESTRA**
The Planets
LP Telarc DG-101133/no list
CD CD-80133/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.

WEA STAFF AWARDS

(Continued from preceding page)

to Peter Napoliello, New York, for pop promotion, and George Cappellini, Atlanta, for rookie of the year.

Elektra/Asylum recognized Roger Smith, Los Angeles, for pop promotion; Rene Esquibel, Dallas, for black promotion; and Karen Durkot, New York, as rookie of the year.

Atlantic promotion awards went to Steve Jones, Atlanta, for pop promotion; Veniece Starks, Atlanta, for black promotion; and David Chance, Los Angeles, as rookie of the year.

GREG CORRADETTI

Bayer wish Polygram "Happy Birthday."

We at Bayer are proud of your success with Audio Compact Discs - made from our Makrolon CD 2000 Polycarbonate.

We thank you for your trust and hope our good relationship will continue for many years to come.

Bayer



THANKS TO POLYGRAM OUR WORLD IS A SMALLER PLACE



OUR WARMEST THANKS AND CONGRATULATIONS
A&M RECORDS



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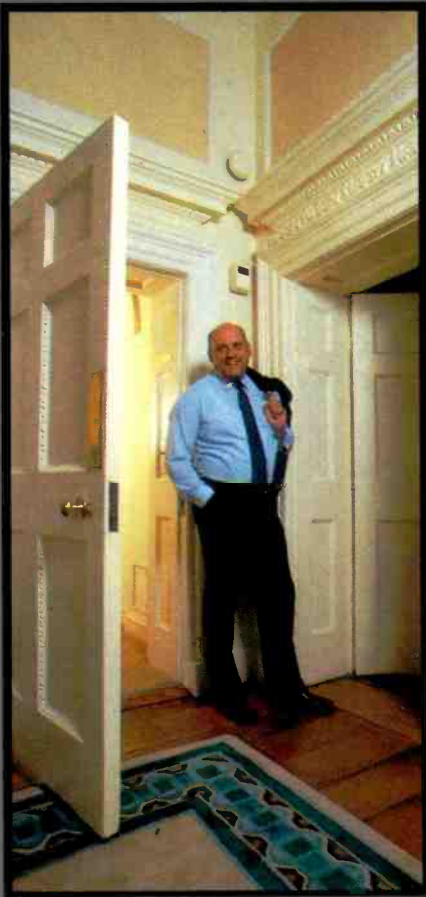
PolyGram



WE GIVE OUR ARTISTS THE WORLD



A BILLBOARD ADVERTISING SUPPLEMENT



Creative sparkle has always been the catalyst for success in the music business. So whilst more than ever committed to bottom-line business principles in the tough global record marketplace of today, we at PolyGram will never forget that creative people are the life-blood of our industry. Understanding what makes an artist tick is a vital part of our job. The following forty-odd pages are our tribute to PolyGram's creative people; our artists and A&R personnel alike. We invite you to take a look inside our company. And see for yourself how there has never been a better atmosphere for thriving talent than within the worldwide PolyGram family.

Jan D. Timmer
PolyGram International President



C O N T E N T S

POLYGRAM USA



"We've always had a good rapport when it comes to creative matters." – BON JOVI

POLYGRAM UK



"I'm convinced it couldn't have happened as big with any other company." – BOB GELDOF

POLYGRAM FRANCE + GERMANY



"Instead of turning right to drive home. I turned left and drove to Polydor to test the possibilities of becoming a recording artist." – JAMES LAST

POLYGRAM POP INTERNATIONAL



"I write my own music. I sing the words I feel. I work with people that are good, that have talent and heart and are honest to my face." – AL CORLEY

PUBLISHING + VIDEO



"What concerns me first and last is the artist. If you don't understand that you might as well get out of the music business and sell peanuts." – THIERRY HAUPAIS

DEUTSCHE GRAMMOPHON



"They are especially interested in recording my own improvisations. I love improvising, it's fantastic." – VLADIMIR HOROWITZ

LONDON



"I suppose the partnership is paying off – winning over ten major record awards must mean something." – CHARLES DUTOIT

PHILIPS



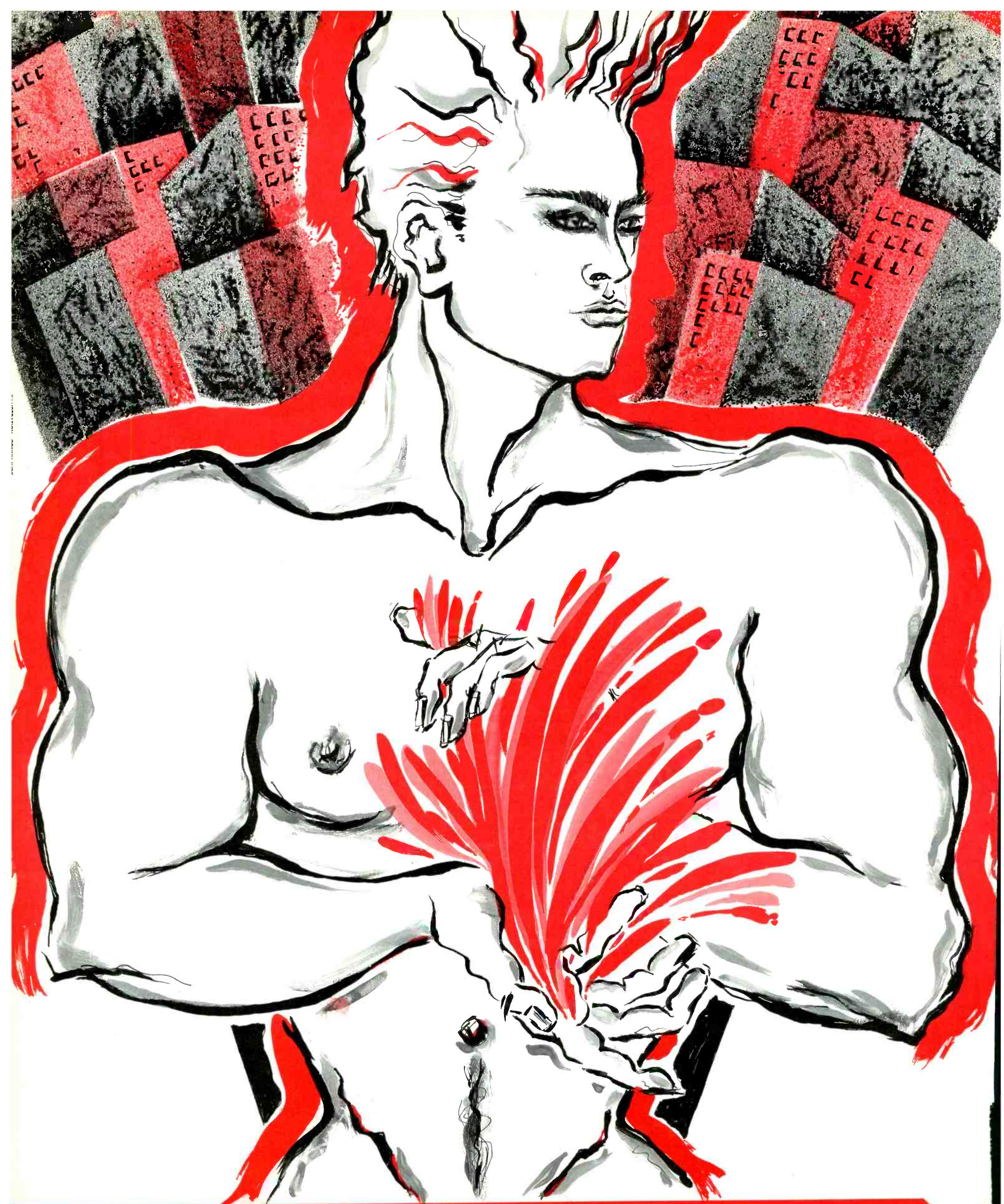
"I'm here to stay on Philips." – JESSYE NORMAN

POLYGRAM INTERNATIONAL



"More and more people will come to recognise PolyGram as a very potent force in the world record market." – JAN D. TIMMER





★ "What has really mattered through all these technological advances is the artists' creativity. That is what the industry's well being rests upon, that is what we are all about." —DICK ASHER

U S A

STAYING TRUE



TRES BON

Bon Jovi – Spawned from the New Jersey clubland into the arms of Mercury/PolyGram, Bon Jovi have been nurtured on their path to fame. Says Jon Bon Jovi: *"The company has backed us every step of the way. We've always had a good rapport when it comes to creative matters."* Proven by three albums in two years: *'Bon Jovi'* and *'7800° Fabrenheit'* steaming all the way to gold, *'Slippery When Wet'* promising a glittering future. Are the cognescenti premature in dubbing them *'the next superstar band'*? Watch this space!



SOMETHING TO CELEBRATE

Kool & The Gang – The pace slowed so much in the mid seventies that Kool was more Luke-Warm. But a new lead singer, James Taylor, a distribution deal with PolyGram, and Bingo! *'Celebrate'* partied all the way to No. 1 in the single charts. *'Joanna'* and *'Cherish'* followed most of the way, and Kool & The Gang emerged as one of the eighties' hottest bands. The last album *'Emergency'* proved the point further; in the charts for over a year, recently certified double platinum, it spawned four hit singles. *"Our association with PolyGram has opened many doors, to heights beyond the dreams we had when we were putting the band together many years ago,"* says group leader Robert 'Kool' Bell. Having recently signed to the Mercury label worldwide, those doors are going to keep on opening for the Gang.

"It's basically been a question of commitment."



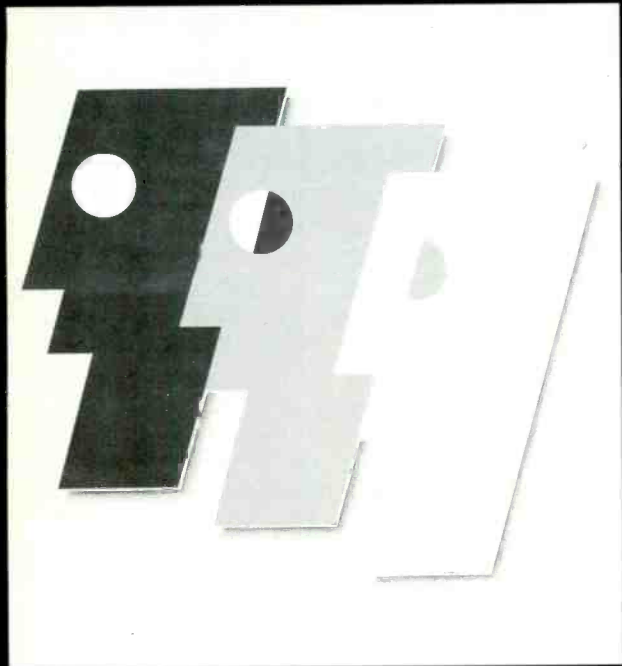
John Cougar Mellencamp – Small town roots grow deep and Mellencamp remains true to his. After a hyped-up false start he farmed his soul. *"I had to find the right tools to do the bad job, so I could eventually do the good job";* he admits. *"Finally I had no other option but to be myself";* At Riva/PolyGram, in '79, his self was enough – slow in showing but worth its weight in platinum. '82 saw *'American Fool'* reach deep into the all-American heart to find public and critical acclaim. *'Scarecrow'* proved the nigh impossible: that you can join the mega-platinum elite and still be socially aware. Mellencamp was aware. He still is. *"If you don't like my records,"* he's fond of saying, *"let me off your record company";* His sense of responsibility we admire.





NEW LABEL ★ NEW LIFE

Rene & Angela – Three albums promised much but delivered little. And promises can't pay the rent. A change was called for. *A Street Called Desire* was this song-writing/producing/performing team's debut on PolyGram – and their road to success. The single, 'Save Your Love (For No. 1)', began a string of No. 1's through to their latest hit, "You Don't Have to Cry", while *Street* became paved with gold. "Since we've been at PolyGram, the commitment has been just a little different. Our previous records had to fend for themselves. Now we've seen what record company support can do."



LETTER PERFECT

Emerson, Lake and Powell – Keith Emerson and Greg Lake wasted little time in welcoming Cozy Powell to the fold. Recruiting PolyGram to present their all-new material, the trio implemented a fresh image in tandem with their fresh outlook. The resultant single, *Touch and Go*, certainly wasn't! – widespread attention placed it as the perfect launch-pad to propel their self-titled album towards gold status. Emerson, Lake and Powell's North American tour has solidified their position as pioneers of rock, with audio visual effects unlike anything seen in concert to date.



FRESH START

The Commodores – 20 million had seen them perform. Twice that number had bought their records. It was time for a fresh start, so The Commodores stepped into the PolyGram family. Walter Grange, Milan Williams, William King and J. D. Nicholas, are now set to release their Mercury label debut. The first of the next 40 million?

DICK ASHER

President and Chief Executive Officer of PolyGram Records

Having gathered round him a corps of key executives to reflect his view of the creative, sales and administrative landscape, industry visionary Asher paints a rosy picture of the fortunes of both PolyGram and the music business. Steadfastly committed to home-grown talent, Asher believes "changes in promotion will help tremendously in the development of American artists." Changes such as the video clip – "I believe videos will be exploited in avenues we've yet to think of" – and PolyGram's Compact Disc, which he expects to have as marked an effect on the Pop market as it has had on Classical. On a philosophical note he says: "What has really mattered through all these technological advances is the artists' creativity. That is what the industry's well-being rests upon, that is what we are all about."

Dick Asher talking to Irv Lichtman



"Since we've been at PolyGram, the commitment has been just a little different.. Now we've seen what record company support can do".



BOB JAMIESON

Executive Vice-President
of Marketing and Sales

"It was hard leaving CBS after 17 years, but I had a lot of respect for Dick Ashe, and after attending a meeting of PolyGram senior executives in Ireland, I sensed a strong commitment to the US operation. In my short tenure I've been especially motivated by the level of artistic creativity I've found at PolyGram US. This is a company on the rise because it's looking to the future in so many ways."

Bob Jamieson talking to Iru Lichtman



SCORPIONS TALE

By '79 Europe had succumbed to hard rocking quintet 'Scorpions'. USA was next in line. They signed to Mercury, releasing 'Love Drive'. 'Animal Magnetism' followed, going gold. In '82 'Blackout' went one better to platinum and Top Ten. 'Worldwide Live' toured theatres nationwide on the big screen, and the album of the same name sold a million in double quick time. The 'Scorpions' have struck.

"This is a company on the rise because it's looking to the future in so many ways."

IN THE MOOD

Moody Blues – Periodic breaks from active service did little to diminish the spectre of the Moody Blues. Following five years of break #1, the group joined with London Records (and PolyGram distribution) in 1978. 'Octave' sold a million and 'Long Distance Voyager' travelled to No. 1, and stayed there for three weeks. Break #2 followed, until last spring when 'The Other Side Of Life' on Polydor gave them another Top Ten smash. Now, with singles high on the charts and a huge world tour under way, the Moody Blues shine brighter than ever.



CAMEO'S ROLE

Cameo – From the fertile Georgian soil has sprung yet another band to carve a gold niche for themselves. Cameo, brought into the mainstream on PolyGram's Atlanta Artists label, led by Atlanta's chief sound architect, Larry Blackmon. 'Cameosis', 'Alligator Woman', 'She's Strange' and last year's smash 'Single Life', merely spread the word. Now Cameo redefines the meaning of success with their biggest ever, the new album 'Word Up'. Thematic videos, directed by Blackmon himself, have won the group new-found global popularity. Cameo are expanding their role.





★ A LOT GOIN' ON

Gwen Guthrie - Limited to "dance club favourite", Gwen Guthrie signed to the Polydor label. Then it all began. 'Good To Go Lover' made her intentions clear, overflowing with pop gems and killer dance tracks. 'Ain't Nothin' Goin' on but the Rent', the recent 12" summer single, threw her into a dizzying upward spiral. For singer/song-writer/producer Gwen, there ain't nothin' goin' on but success.



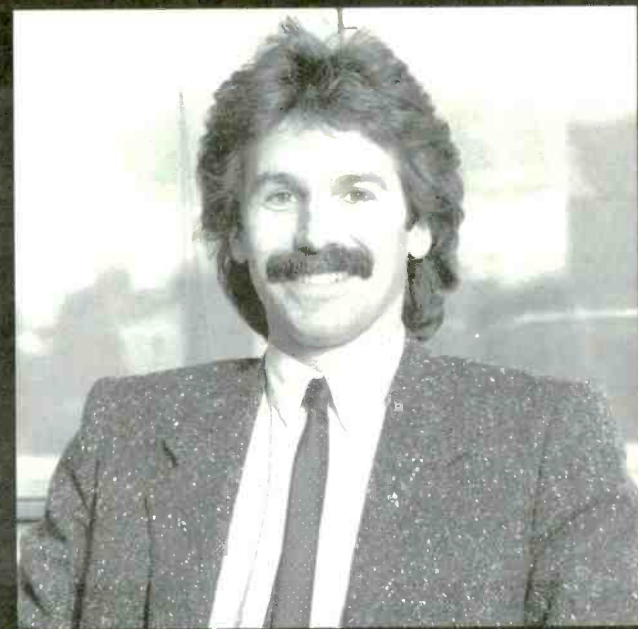
PERFECT PURPLE

Deep Purple - For eleven years Messrs Lord, Glover, Blackmore, Gillan and Paice went their own way. But a decade and more couldn't put out the Purple fire. Back they came to live out the perennial reformation rumours, signing a multi-album deal with Polydor/PolyGram. 'Perfect Strangers' went Top Ten the world over. A global tour played to over 2.5 million people. Deep was once again the Perfect Shade of Purple.



GOING TO THE BALL

Cinderella - Brought, guitars ablazing, from Philadelphia club-land to sign with Mercury, Cinderella have found a home away from home. PolyGram's tradition of hard rock bands was the perfect base. Within months the debut album, 'Night Songs', is crashing up the charts. A commitment to rock, a willingness to work and a desire to reach new fans with each appearance, song, video, and album marks this relationship as one which can't fail to have a fairytale ending.



DICK WINGATE Senior Vice - President A & R

"Our long term goal is to make PolyGram into an artistically well rounded company. In the past, PolyGram has had a tendency to be musically weighted in certain directions. I'm pleased to inherit those strengths - you don't want to bite the hand that feeds you - but we want to eliminate deficiencies by building our roster of pop, rock and American acts."

Dick Wingate talking to Fred Goodman

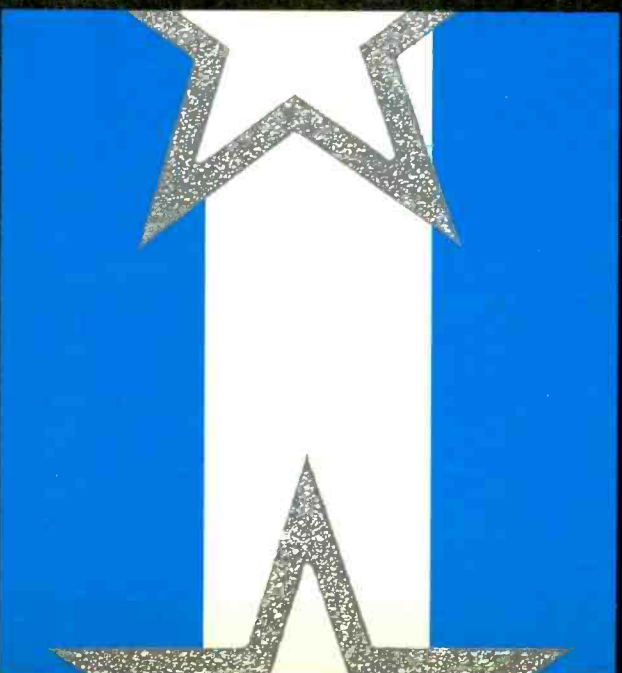
RAIN DANCE

The Rainmakers - "We're a rock 'n' roll band looking to stir up a little dust on the way to the dance!" The Rainmakers' blend of non-stop rockin' and healthy cynicism made them a hot regional attraction - 'til now. Attention-getting lyrics and spine-tingling beat on their major label debut forecast a band with a big future. Watch for the gathering storm.





**THE ACKNOWLEDGED
'KING OF RAP'**



**KING KURTIS
• THE FIRST •**

Kurtis Blow - Rap came whirling from the Bronx and only one major label had its finger on the pulse. Mercury/PolyGram was there to bring Kurtis Blow off the streets and out into the world. The acknowledged 'King of Rap' responded with 'Christmas Rappin', and 'The Breaks' confirmed his title. His street-wise, world-savvy tales influenced others and gained Rapping a respect hitherto unknown in the marketplace. Blow, after six years, has no thought of abdication. The new album, 'Kingdom Blow' proves it.

**RISING
FORCE**

Yngwie Malmsteen - The first Swedish guitar hero marches on to a success of a globular kind. His spectacular live performances fuel the undeniable word-of-mouth; the critics and fans alike are agog with praise. Two Top 60 albums in America, 'Rising Force' and 'Marching Out', confirmed imminent stardom. The new album 'Trilogy' continues the march, one million steps ahead.

"I am proud of our renewed commitment to country music. We believe there's an enormous market out there, and we think of the world at large when we sign artists."

Steve Popovich talking to Gerry Wood

**COUNTRY
FRESH**

Statler Brothers - This popular, fun-loving country group, still living in their hometown of Staunton, Virginia, have become the most awarded group in the history of Country music. They've been named 'Group of the Year' by Music City News for fifteen years - curiously enough the same number of years as they've been recording for Mercury Records.

**RUSH IN
NO HURRY**

Rush - Their first three albums garnered a small but significant following. PolyGram recognised the talent and persevered. The word-of-mouth from live shows spread, snow-balled, and led to one of the most successful album groups of all time. Rush had arrived, paradoxically, taking their time. Gold and platinum has blessed every recent release, including the latest, 'Power Windows'. To their fans they are heroes; to the critics an admitted pleasure. Thought-provoking lyrics and hard-nosed purpose have won through. "I'm satisfied that we accomplish what we set out to do," says Geddy Lee, "I'm proud of the songs, the production, and the performances. Everyone works real hard, and I feel the songs have been given every opportunity to succeed."



**STEVE POPOVICH
SENIOR VICE-PRESIDENT
NASHVILLE OPERATIONS**





THE GREAT UNMASKING

Kiss - The 'Kiss Army' marches on, ardent fans of the band that has powered its way through 12 years and 20 albums. Massive platinum success was followed by a brief hiatus due to a changing market. But new personnel, a Mercury signing, and the Great Unmasking led to 'Lick It Up' going gold, 'Animalize' reviving the platinum tradition, and 'Asylum' heading the same way. Kiss remain seductive. "It's basically been a question of commitment," says Paul Stanley, "and we've just continually committed ourselves to what we believe in - and that's playing rock 'n' roll."

Com' Funk Shun - Throughout ten years of golden hits for PolyGram, CFS has delivered the heat. Following 1985's smash, 'Electric Lady', the group plugged into the R&B Top Ten again this year with 'Burnin' Love', their eleventh album. More heat.

"Being with PolyGram will make the dream even better..."



SEXTET STORY

Animation - Bright, melodic rock blended with a vibrant dance beat to produce Animation. The LA based sextet courted the major record companies with a four-track demo. PolyGram recognized a good thing when they heard it. The single 'Obsession' followed the self-titled album and plundered the charts, giving warning of what was to come. The second album 'Strange Behavior' plus an invitation to Montreux brought international fame. Animation have found a winning formula, and have no plans for change. "As long as the combination of effort is satisfying to everybody we'll continue to do it that way," says leader Bill Wadhams.

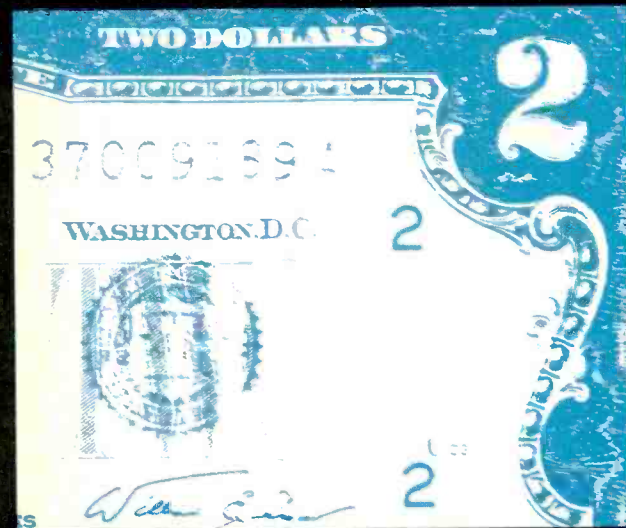
HOLMES RESOLVES MYSTERY

Rupert Holmes - "I have never felt so good. I felt like finally I was doing something that really demanded everything that I am capable of doing - and then some," said Holmes after recording, for PolyGram's Compact Disc, the music to his Broadway show 'The Mystery of Edwin Drood.' "Then to win two Tonys personally, while the show won five, absolutely capped my creative career." He concluded, "What a solution to the unsolved Mystery of Edwin Drood".

NO CASHFLOW PROBLEM

Cashflow - "Being part of Cashflow fulfils a life-long dream for me," explains lead singer Kary Hubbert, "a dream of performing in front of huge audiences across the country." Being with PolyGram will make the dream even better and the audiences even bigger.

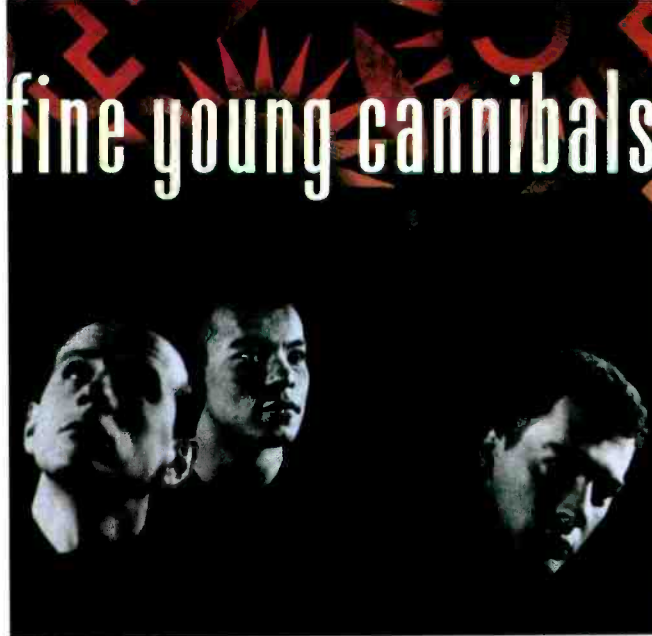
MORE HEAT





'There's no substitute for a band being able to get out there and perform.' — TONY POWELL

UK



PICKING OVER THE BONES

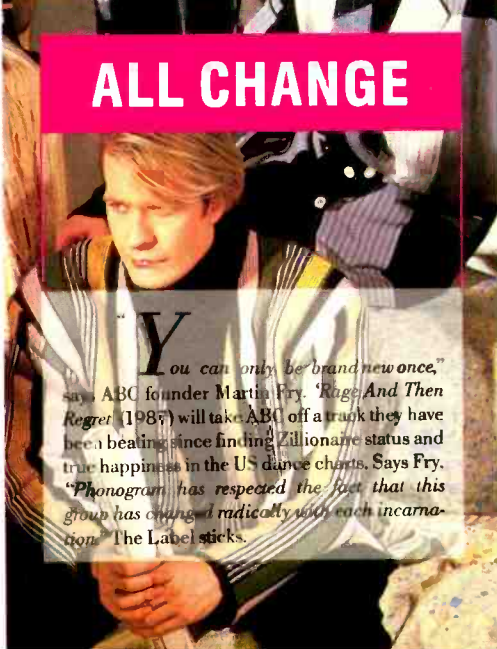
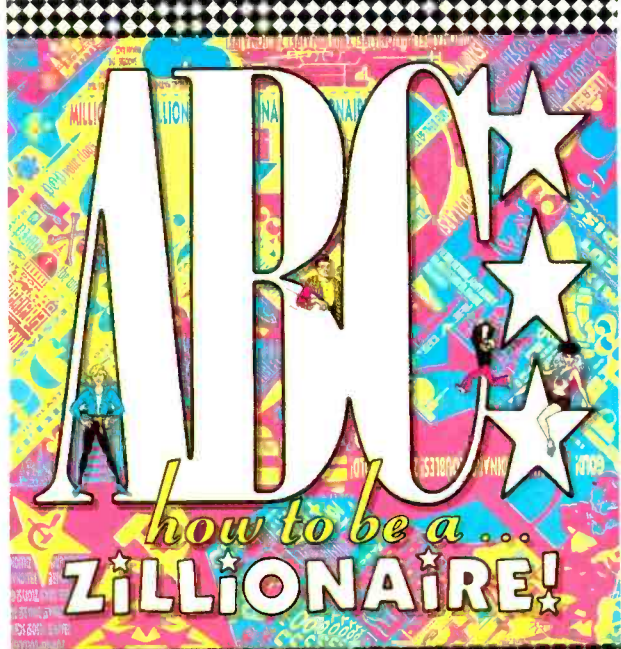
Fine Young Cannibals - The Beat broke down so Andy Cox and David Steele went looking for a voice. Even an ad on MTV failed to elicit a suitable response. Then they found Roland Gift belting it out in a North London pub. And he could write! Brushing aside a flurry of fat record company cheque books, the trio opted for London Records and have since enjoyed a sell out gig at the London Hammersmith Palais, a Top 10 entry in America with their cover of 'Suspicious Minds', and a highly successful US tour.



BELIEF

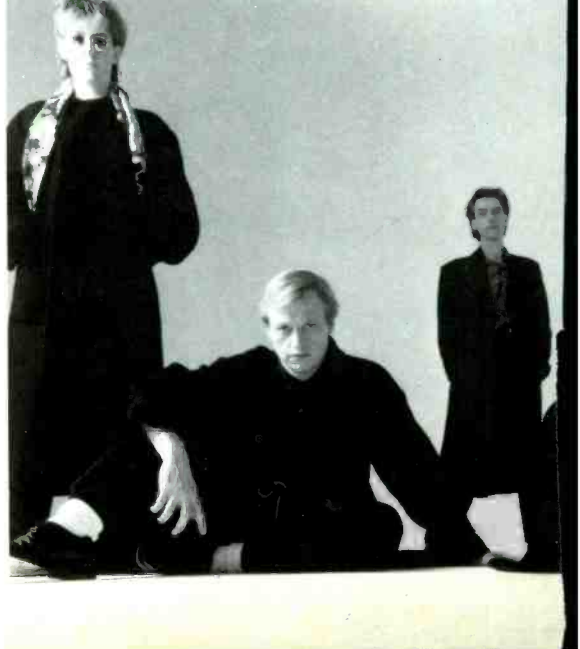
Lisa Anderson - "There's nothing like believing in something to make it worthwhile. It's the acts who make it happen, and we simply advise them from our past experience about the best approach in various places." As PolyGram UK's International Marketing Director Lisa Anderson, formerly a director of Virgin, has absorbed the qualities of an artist roster exceeding 100 acts. "PolyGram spend a lot of time on each of their acts, which doesn't seem obvious when considering our operating companies. I'm very pleased about that."

Lisa Anderson talking to John Tobler



ALL CHANGE

You can only be brand new once," says ABC founder Martin Fry. 'Rage And Then Regret' (1985) will take ABC off a track they have been beating since finding Zillionaire status and true happiness in the US dance charts. Says Fry. "Phonogram has respected the fact that this group has changed radically with each incarnation." The Label sticks.



PROMISE TO PAY THE BEARER ON DEMAND THE SUM OF
STEELELAND



TRIUMPH IN ADVERSITY

Big Country – Homesick for his native Scotland, Stuart Adamson came away from the Skids, disillusioned by the betrayal of punk ideals and still committed to guitar-driven pop. Then came a statement of intent – ‘Harvest Home’ in October ’82 and Big Country was open for development. Next, ‘Fields Of Fire’ married the themes of modern unemployment with the effect on families of the Highland Clearances. America disliked the bitter realism of ‘Steeltown’, yet with the new album ‘The Seer’ the tone is visionary, even optimistic. Says Adamson “Music should be simple, emotive human language”. The Good Works continue.



DAVID BATES

HEAD OF A & R
 PHONOGRAM UK

“Our music philosophy? We like to think most of our artists are tasteful, even if that sounds rubbish.”

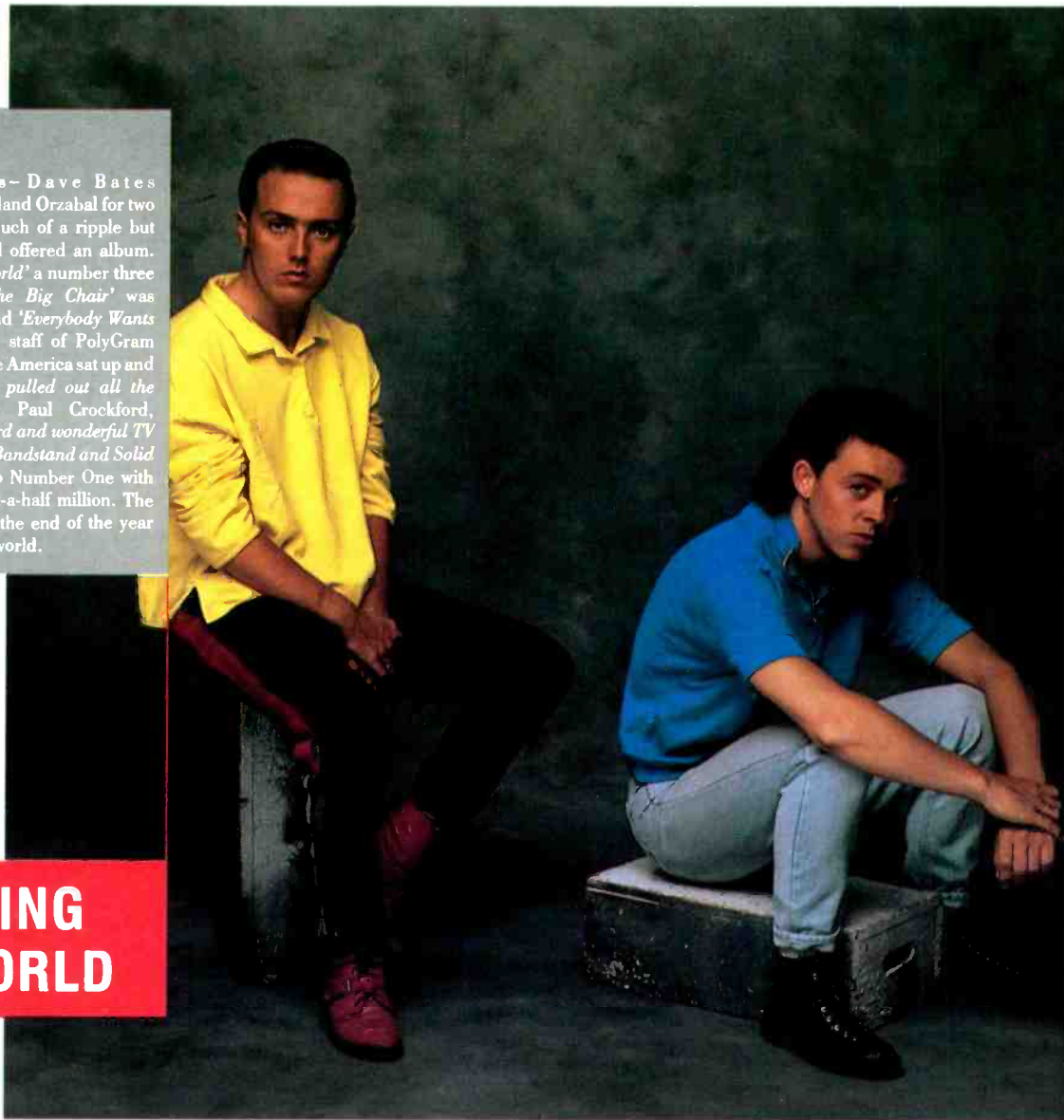
David Bates talking to Nigel Hunter

GIVE TILL IT HURTS

Bob Geldof – “When I first came up with the idea there was not one second’s hesitation, they just said ‘let’s go’. Phonogram’s whole organisation has been turned over to me, in fact the Band Aid office is Phonogram. And I’m talking about from the Art Department, Marketing, Promotion and Strike Force, right down to the Legal and Accounting Departments. Even the name Band Aid was thought of by the Press Department. Their contribution was total, I mean Phonogram’s whole operation virtually ground to a halt at their busiest time of year to market this record. I’m convinced it couldn’t have happened as big as it did with any other company. Somebody said ‘Give till it hurts’; well, Phonogram have, and I just wanted to say I think they should be recognised for it, and justifiably proud of themselves because they’re a brilliant lot of people.” Bob Geldof’s first solo album is due out in November.

Tears for Fears – Dave Bates took on Curt Smith and Roland Orzabal for two singles. Neither caused much of a ripple but Phonogram kept faith and offered an album. From this sprang ‘Mad World’ a number three UK hit. ‘Songs From The Big Chair’ was spearheaded by ‘Shout’ and ‘Everybody Wants To Rule The World’. The staff of PolyGram Records US then made sure America sat up and took notice. “They really pulled out all the stops,” says co-manager Paul Crockford, “getting us all kinds of weird and wonderful TV shows as well as American Bandstand and Solid Gold.” The album went to Number One with sales in excess of four-and-a-half million. The new album scheduled for the end of the year should have the run of the world.

RUNNING THE WORLD



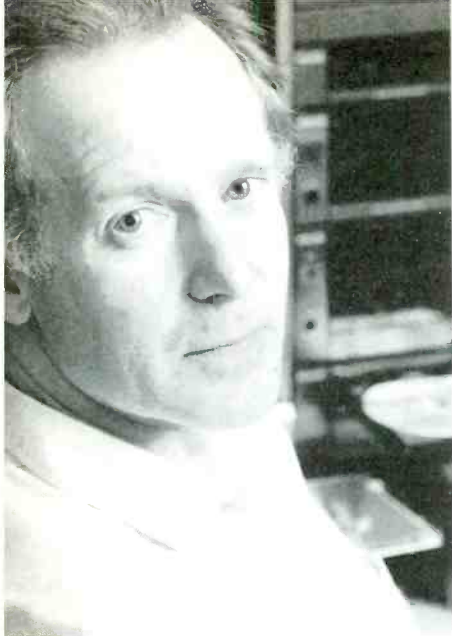

WORLD MACHINE

No pains, no gains. Level 42 and Polydor have consistently proved that hard work pays, since 1980 when the band was formed. As an act that set high store by its musical ability and its showmanship, Level 42 has produced seven albums in six years and a devoted following throughout Europe. Now success has arrived globally. Tactical marketing support has kept the superb new album ‘World Machine’ well up in the top reaches of the album charts. Finally the coup de grace has been two well timed and exacting North American tours that have given the band (and the company) the success both have sought from the outset. A triumph for the perfect professional harmony on both sides of the contract.

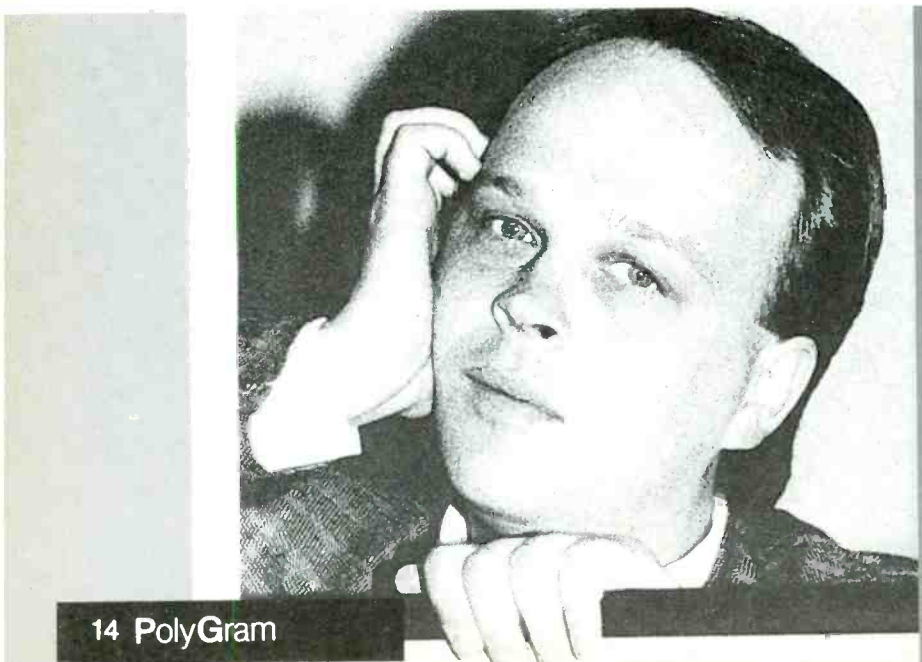
MIDAS TOUCH

The Really Useful Company – Andrew Lloyd Webber currently has three musicals on stage in London, ‘Cats’, ‘Starlight Express’, and – soon – ‘The Phantom of the Opera’. Tickets are generally sold out years in advance. At any given moment, in fact, a Lloyd Webber piece is being played or performed somewhere in the world. Part of that global catalyst has been PolyGram. Our involvement worldwide since 1973 with ‘Joseph And The Amazing Technicolour Dreamcoat’ has provided the channels whereby a considerable talent has been brought to a multinational audience.

CATS

Tony Powell - Phonogram UK's Director of Marketing. "Artists are still the best ambassadors in terms of proclaiming what your company can do."
Tony Powell talking to Nigel Hunter.



TIM READ
 MARKETING DIRECTOR
 POLYDOR UK

"When you start out you're a sort of professional fan, delighted to be involved with it all. Later you take your responsibilities more seriously: to the artists who put their careers in trust with you and to Polydor which as a label has a history greater than any one of us. But that only increases the pleasure you get out of running the business as efficiently and profitably as you can."

Tim Read talking to Nigel Hunter

IAN SURREY
 A & R MANAGER
 LONDON RECORDS

A self-confessed lover of live music, Surrey understands the need to transform a good live act into a major record seller. "I find I get more involved with live bands, but from there you have to be able to discern some longevity, which is the most difficult thing to achieve, but that's what we have to do."

Ian Surrey talking to John Tobler

RECORD CONTRACT

Status Quo – “We just deliver a finished album, and tell the company what the single is going to be and when it should be released. We’ve had quite a few arguments with the company about singles but we’ve always stood our ground. Like in 1974 we became the first group since the Beatles to top the charts with an EP, and a live one at that! It wasn’t an idea Phonogram were excited about, but they did it. We’ve tried to keep at a respectful distance and now we’re on our fourth contract which is probably a record. It’s been a nice relationship with the company.”

Colin Johnston, Manager



FEELING THE SWAY

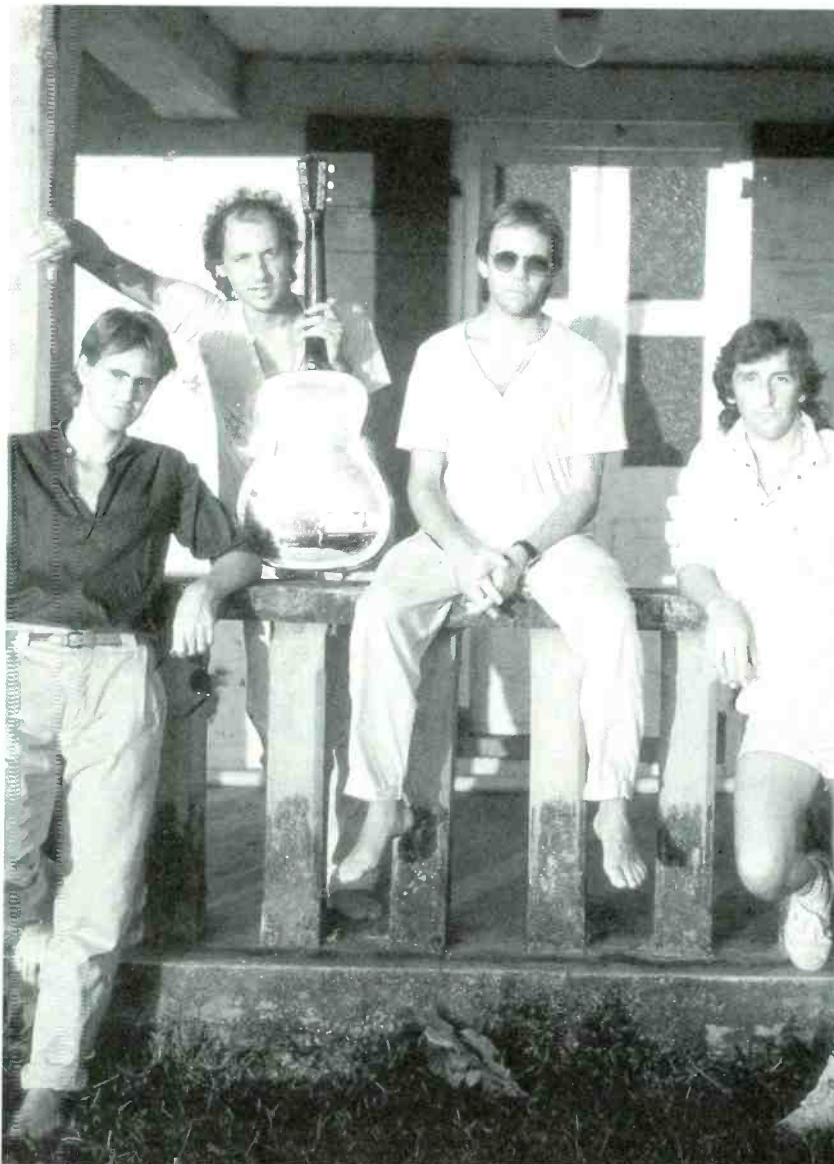
Hipsway discovered Phonogram in 1985 but the Glasgow quintet then spent the next few months hibernating and refining. Finally a string of singles ‘Broken Years’, ‘Ask The Lord’, ‘The Honeythief’ established their irresistible funky style. Heavily guitar orientated, they have none of the cultivated coarseness of other guitar practitioners with Northern Roots. The rhythms set the band apart.

HEART IN THE ART

The Communards – Created from the fall out of the Bronski Beat. The Communards are Jimmy Somerville and boyhood friend Richard Cole. The Communards take their name from 19th Century French political dissidents, and have played a major part in Eed Wedge, a broadly left collection of artists dedicated to raising political awareness in the young. Though the band is intent on attaining artistic rather than commercial success, PolyGram has little doubt the fun and adventure implicit in their debut album ‘The Communards’ will prove irresistible.

GETTING SERIOUS ?

Bananarama – Fashion journalism and the BBC sparked Bananarama’s drive to escape salaried boredom. Their icicle sharp covers of old Tamla and Black Blood dance hits have earned them considerable success in Europe and America. More recently nudgings from the record company have encouraged a greater reliance on self composition, as well as joint ventures with Fun Boy Three, Paul Weller, and Tony Swaine and Steve Jolley which resulted in the band’s biggest hit to date ‘Cruel Summer’. They have also written ‘Robert de Niro’s Waiting’ inspired by the tragic story of a rape victim, and are currently leaping up the charts with ‘Venus’ (single) and ‘True Confessions’ (album).



IN STEP

Dire Straits – Mega media hype played no part in the rise and rise of the low profile Dire Straits. The band’s soft spoken persona, exemplified by guitarist song writer Mark Knopfler, seems at odds with 40 million unit sales. A long way indeed from the dire straits in which the band found themselves, having pooled their meagre resources to fund a demo tape which was eventually heard on disc jockey Charlie Gillet’s show, and then picked up by Phonogram. It is a partnership that has spanned the full length of a career, and testifies to a degree of realism and understanding by both parties. It has certainly paid dividends in a dozen hit singles, more CD sales worldwide than any other act, and six hugely selling albums – one of which ‘Making Movies’, spent four years in the British charts. Meanwhile Knopfler has busied himself in a variety of projects, spanning scores for ‘Local Hero’ and ‘Cal’, song writing for Tina Turner and the Everley Brothers, and production for Bob Dylan, Willy de Ville and many more. Quite a track record for a band that, forming at the height of the punk explosion, were accused of being out of step with the times.

DEAFENING

Def Leppard – Snarling out of Sheffield in England’s industrial heartland, over the past decade the quintet has earned accolades in America with three top 50 albums and eight million copies sold.



With a fourth now long overdue, Leppard thank the collective Phonogram UK artist roster “for selling enough records to allow us to record our fourth album continuously since 1984.”

SILENCE

CAROL WILSON

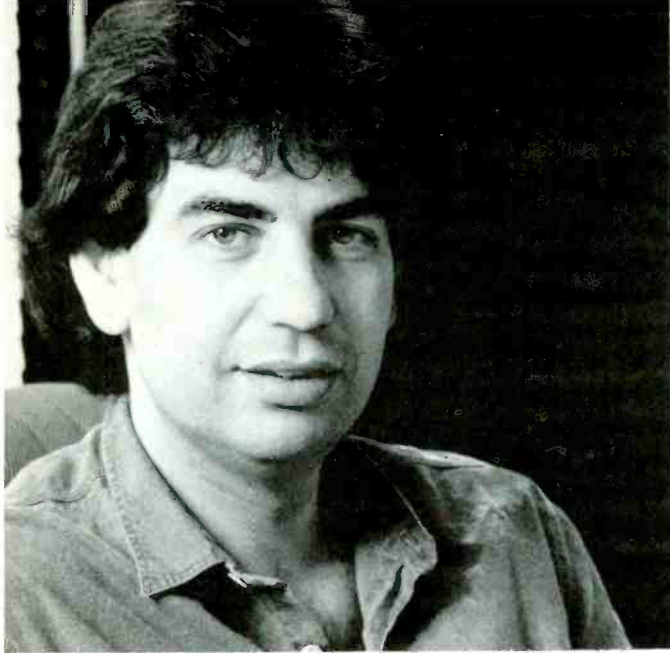
Carol Wilson combines an exceptional eye for new talent (Sting, Human League, OMD) with all-round practical experience of the record business (MD of DinDisc and her own Interdisc label). “You can’t chase credibility,” she says, “There’s no point



A&R DIRECTOR,
POLYDOR UK

signing someone you don’t like because you can never believe anyone else would like them either. If you follow your own instincts and do what you think is good, then I’ve found that credibility has a way of following you around.”

Talking to Nick Robertshaw



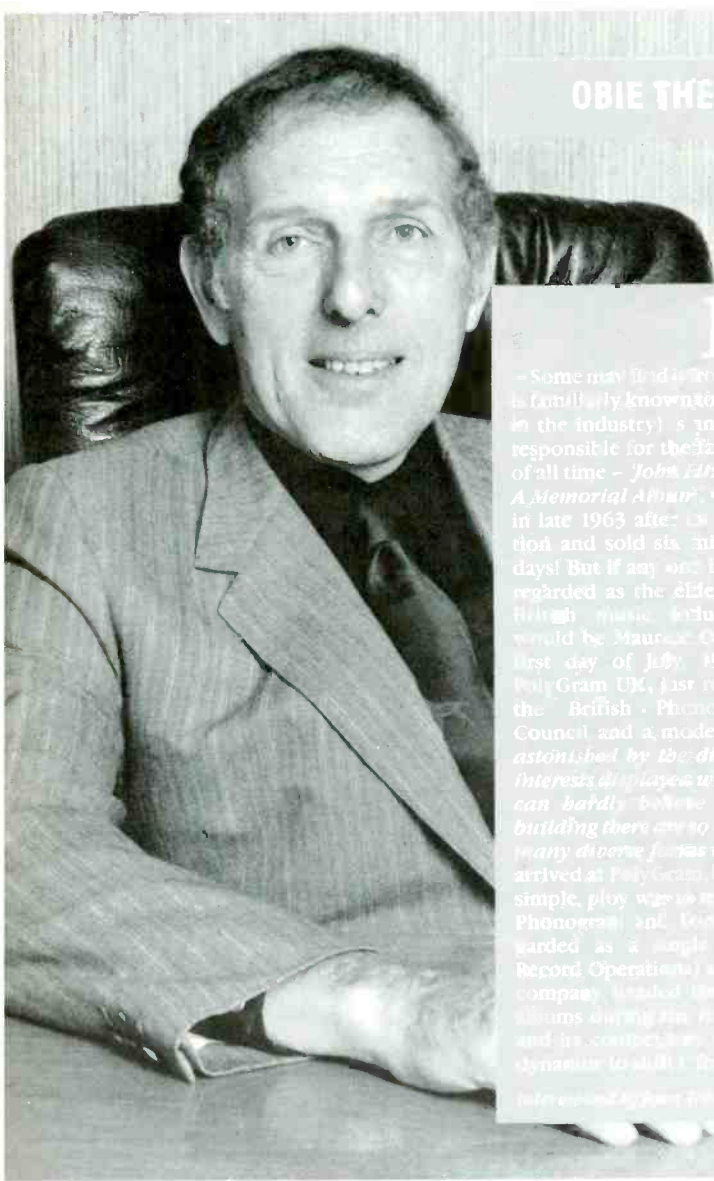
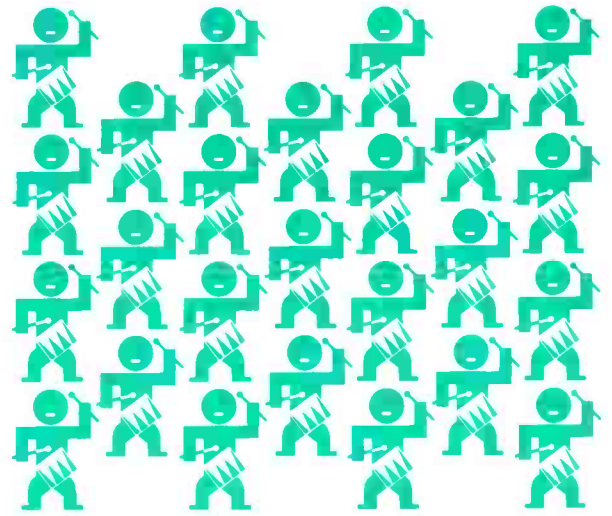
DAVID SIMONE

Generally need to be visual," says Simone Phonogram UK's Managing Director, "young audiences are ready again to identify with a fashion image, but if the music is good enough, it will eventually transcend the fashion." Acts which Simone feels meet this criteria are Xmal Deutschland, Zodiac Mindwarp and the Love Reaction, and the US act Was Not Was. Plucked from Arista by Maurice Oberstein, David Simone is determined to prove that not just CBS UK can sell big numbers. "PolyGram is a people and music orientated group. The main thrust is creative as it has to be."

David Simone in conversation with Nigel Hunter



BRONSKI BEAT · TRUTHDARE DOUBLEDARE



OBIE THE ELDER

Maurice Oberstein - Some may find it ironic that Obie is familiarly known to virtually everyone in the industry's in American, largely responsible for the fastest selling record of all time - John Fitzgerald Kennedy - A Memorial Album, which was released in late 1963 after the subject's assassination and sold six million copies in six days! But if any one individual could be regarded as the elder statesman of the British music industry, that person would be Maurice Oberstein, since the first day of July 1985, Chairman of PolyGram UK, has retired Chairman of the British Phonographic Industry Council and a model Anglophile. "I'm astonished by the diversity of musical interests displayed within PolyGram - I can hardly believe that in the same building there are so many disparate so many diverse facets of music." Since he arrived at PolyGram, Obie Williams, that simple, play was to request that PolyGram, Phonogram and Virgin should be regarded as a single entity (PolyGram Record Operations) as a result the new company, created the best music for albums during the first half of the year, and its competitors will probably find it difficult to shift from that position.

Interviewed by Nigel Hunter



ROGER AMES

MANAGING DIRECTOR
LONDON RECORDS

One of the changes during Ames' return has been the alteration of the company name from Decca (still used for the label's impressive back catalogue) to London, which has been the omnibus Decca label for American product since the 1950's and was still quite well regarded. Our plan when we started London was to develop a distinct image separate from Phonogram or Polydor and I think we've succeeded. We've individual perceived as aggressive. We have many of the qualities of an independent label, but with major label distribution."

John Tabler



VOX POP

The Style Council - Back in 1977 the A & R department at Polydor spotted an energetic and articulate three piece from Woking south of London. The Jam quickly became a legend with a legion of dedicated fans who hung on every word of songwriter Paul Weller. Did not he maintain that a lyric had to SAY something (conviction supported by action)? And when he shut down The Jam the fans (and Polydor) tracked him all the way to The Style Council. So did the Americans who voted the Council the Best Debut Group of 1984. This year the band are into their fourth album and Paul Weller is now also writing for other acts and has a credit on the soundtrack of 'Absolute Beginners'. He carries that uneasy mantle of Spokesman For A Generation. Somewhere in the Hall Of Fame a pedestal is being dusted down.

PERFECT HIT



Bronski Beat – Success came early to the Bronskis – the trio's first singles 'Small Town Boy' and 'Why' were immediate hits, not just in England but all over the world. Yet the trappings of success as well as ideological differences between voicing Jimmy Somerville on the one hand, and Steve Bronksi and Larry Strinbachek eventually led to Jimmy's departure and replacement by John Foster. The new trio has relaunched itself with another runaway success, the hypnotic dance debut 'Hit That Perfect Beat'.

RICHARD ODGEN

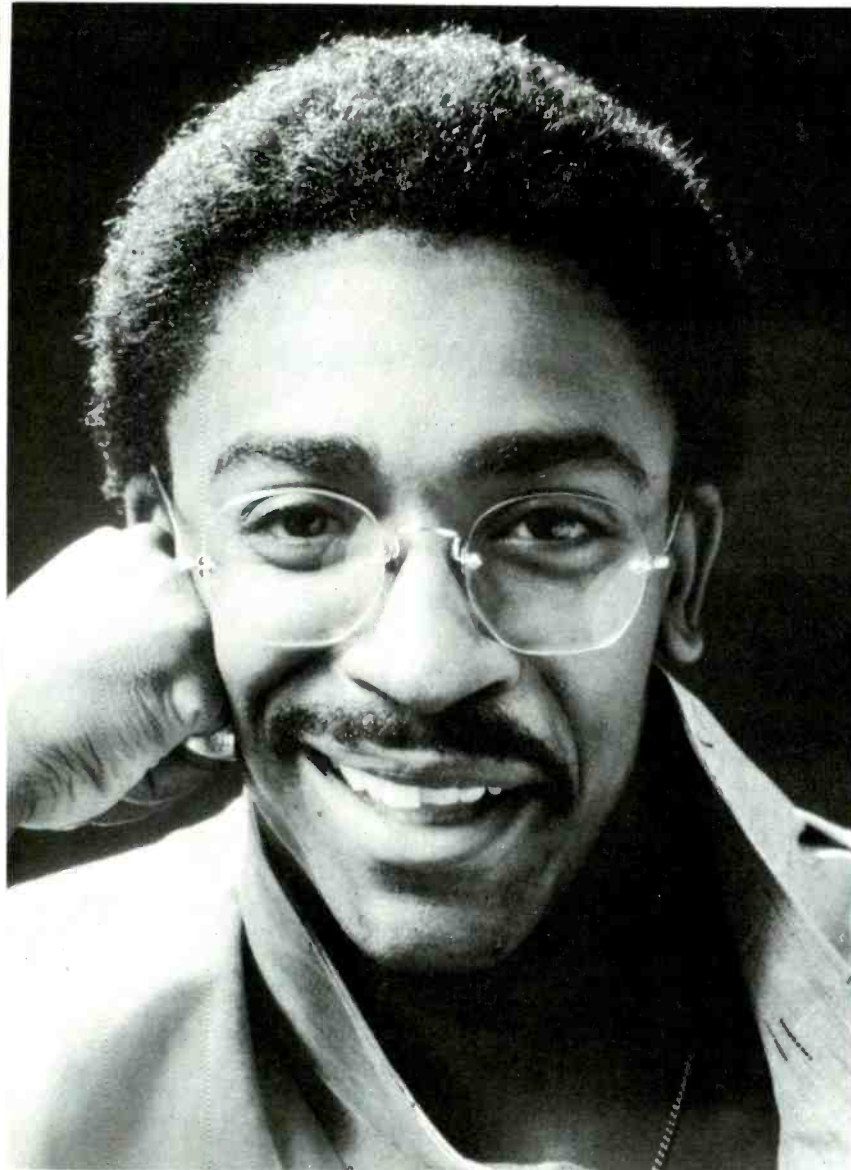
Since I joined the company three years ago we've seen increasing concentration on the idea of London as the centre of the pop universe, with PolyGram now based here, and also the gradual strengthening of the international exploitation division which now has 13 staff headed by Lisa Anderson. Another important development has been the strengthening of the US company and our links into it,

which has led directly to the success of UK Polydor acts like Level 42 and Godley/Creme. Prior to that our connection with PolyGram US was very weak and led us into making a number of US license deals, none of which was successful. The success of Level 42 is an excellent example of the growing international clout of PolyGram/Polydor."

Managing Director of Polydor UK in conversation with Nigel Hunter.

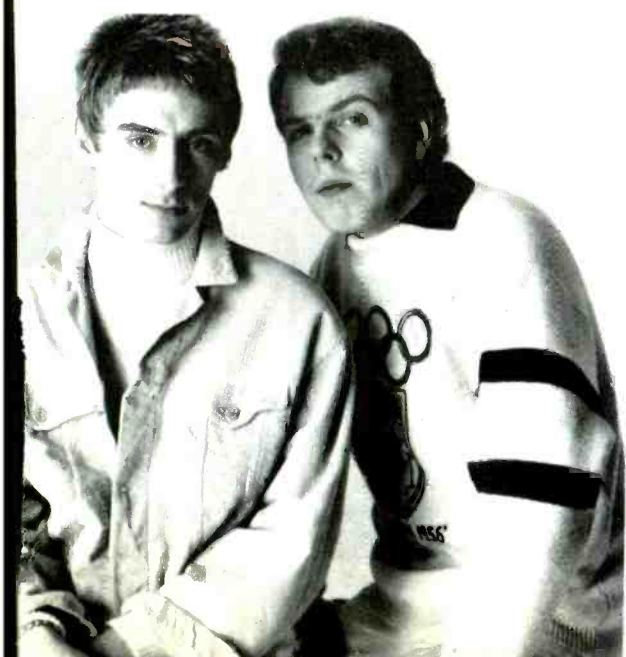
WAITING FOR GODLEY

Godley and Creme – With a PolyGram association going back to 1970, Kevin Godley and Lol Creme dominated the world's pop charts for the best part of a decade as 10cc, until the album 'Freeze Frame' in 1979 hinted at a career change. Their video for 'An Englishman In New York' brought a flood of commissions for more of the same from Yes, The Police, Elton John and Herbie Hancock. Having lost the duo to film, PolyGram had to wait some years until the single 'Cry' (with innovative video) finally brought the North American success the act and the company had long worked for.



SON OF THE GODFATHER

Junior – Probably the biggest moment to date in the life of Junior Giscombe from Clapham South London was his presentation of the Best R 'n' B Newcomer of 1983 by his idol James Brown, himself The Godfather of Soul. Thereafter dubbed 'The Crown Prince of Brit Funk', Junior accepted an offer from London Records who saw long term potential in this modest bespectacled young black musician from suburban London.



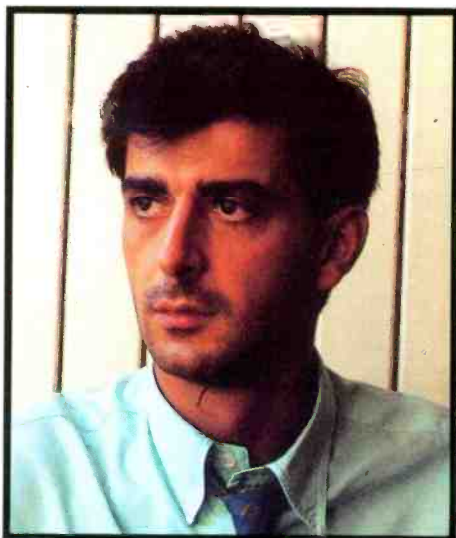
TRACY BENNETT

Twenty-eight year old Bennett survived the PolyGram inspired transformation of Decca into London. (He already had Adam and the Ants to his credit.) Now three out of four singles released by London reach the UK Top 75. "One of the reasons for our success is that we get in far earlier than any of the other labels. Many of the acts we sign are regarded as rather left field." Bennett's quoted aim is to make London as eminent a label during the 1980's as Electra under Joe Holzman was during the 1960's.

Tracy Bennett talking to John Tobler.



"Once you find where the mushrooms are, you have to determine the right time to go out... it's the same with artists and records." —LOUIS SPILLMANN



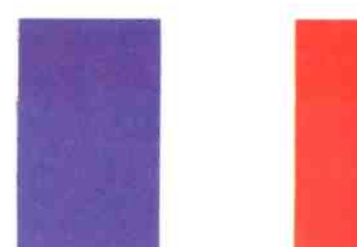
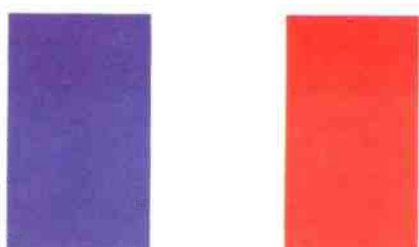
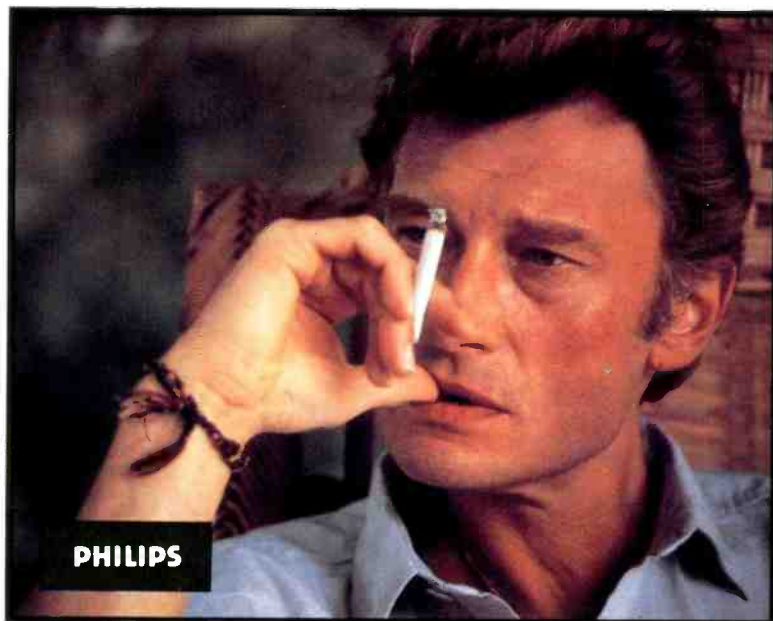
LUIGI CALABRESE
MANAGING DIRECTOR
POLYDOR FRANCE

LUIGI CALABRESE is 32 and moved from WEA in Italy because, he says, "I wanted to work in France because it is one of the important music countries." Calabrese has assembled a new young team of music enthusiasts to give the company a new image, a fresh start. "The business is changing and the way we consume music is changing. The link between hardware and software has never been more important - and PolyGram is the only multinational with this connection."

Luigi Calabrese talking to Mike Hennessey

L E S U R V I V O R

JOHNNY HALLYDAY - In France, the man who started it all is Johnny Hallyday. Launched in 1960 with striking good looks, and raw sexual appeal, Johnny Hallyday gave France a flood of Gallic covers of rock and roll hits - the Brian Hyland, Fats, and Presley classics. His covers often far outsold the originals. Always quick to anticipate musical trends, Hallyday has over the years turned his talent to a vast repertoire and has worked with artists as varied as Jimi Hendrix, Chet Atkins and Madeline Bell. An unerring showman's instinct has made his concerts irresistible attractions. His most recent run at the Paris Zenith stretched for three months and drew audiences of 500,000 (1% of the population!). Yet Hallyday's success is also undeniably international, through the good offices of PolyGram. Behind him is a back list of 500 songs released in French, English, Italian, Japanese, Spanish and German.



TAKING THAT LEFT TURN

JAMES LAST - "In 1964 I had the choice of becoming conductor of the local Radio Orchestra in Hamburg for the next 30 years. Or I could do something else. So instead of turning right to drive home, I turned left and drove to Polydor to test the possibilities of becoming a recording artist." It was a gamble that has since paid off one hundred fold. Hansi, as he is affectionately known, had to come up quickly with some original ideas. His first was simple enough - "Non-Stop Dancing" - all the latest hits with the sound of a party going on in the background. It was an immediate success and launched him and his orchestra all over the world. Today he has 175 gold and platinum records awarded from all four corners of the globe. His love for music is reflected in his work and his professionalism has earned him respect and affection everywhere. A remarkable case of artist and recording company growing in harmony.

LETTING THE SECRET OUT

MILVA - It was Klaus Ebert who hired Milva from Italy to Germany's Metronome label. Today, in Germany alone, she has sold three million albums and Vangelis has co-operated on her latest album 'Secrets'. She has won the hearts of Japan, Latin America, Scandinavia, as well as France and Germany. PolyGram has brought the world to her.



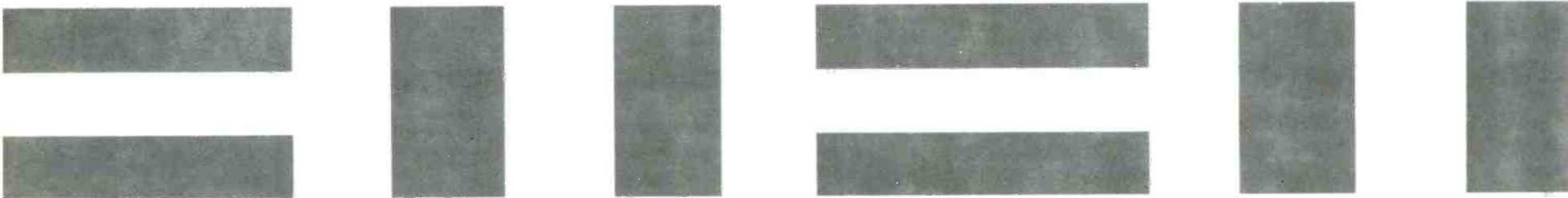


D A M N E D A N D A D O R E D

SERGE GAINSBURG – *"I can always find a way to shock",* says the architect, turned bar pianist, turned singer songwriter, *"for me that is the total motivation."* His quirky, gin-soaked talk-over style has repeatedly outraged the French political body. The ructions caused by his reggae version of *'La Marseillaise'* are yet to die down. The publicity enlarged his audience, and the album did more to bring reggae to France than Bob Marley. He afterwards cheekily purchased the original manuscript of *'La Marseillaise'*. *'Love On The Beat'* is his first album for the US. Gainsbourg talks and croons his way across a thick sensuous dance beat. He is mocking as he murmurs and the songs are shocking in their honesty. Will America be ready to claim *'one of the last great erotic artists'*?

FLYING

NANA MOUSKOURI – Nana is no typical international superstar. She speaks six or seven languages fluently, and sings in the language of the country in which her records are released. Hence she has the rare distinction of being regarded as a local artist in many parts of the world. This places upon her a gruelling schedule of personal appearances; Nana will average 150 concerts a year, yet she relishes performing. *"My father ran a small open air cinema in Greece. After the last show each day, I used to climb onto the stage and look down on the empty seats. It was an amazing feeling standing there, full of soul... I felt as if I was flying."*



ON HIS WAY TO LA

PHIL CARMEN – A native Swiss, Phil Carmen enjoyed early success as part of a hit making duo in Italy. An accomplished studio musician his own compositions are solid, self contained, melodic. Metronome Germany, persuaded him to come out into the world, by coming to Germany and PolyGram. Today Phil Carmen receives fan mail from as far away as Australia. His 1986 hit *'On My Way To LA'* was a runaway success in a dozen European countries and his new album will be produced in Switzerland.

KLAUS EBERT – MANAGING DIRECTOR METRONOME GERMANY

"I believe there is a lot of potential in music coming out of continental Europe and, given the current situation with high production costs, we have to look for multi-market success. I am not interested in plastic acts. I look for artists with something to say because I think people who buy records these days are looking for artists with some sort of message and commitment."

Klaus Ebert talking to Mike Hennessey





JEAN-PAUL COMMIN
MANAGING DIRECTOR
PHONOGRAM FRANCE

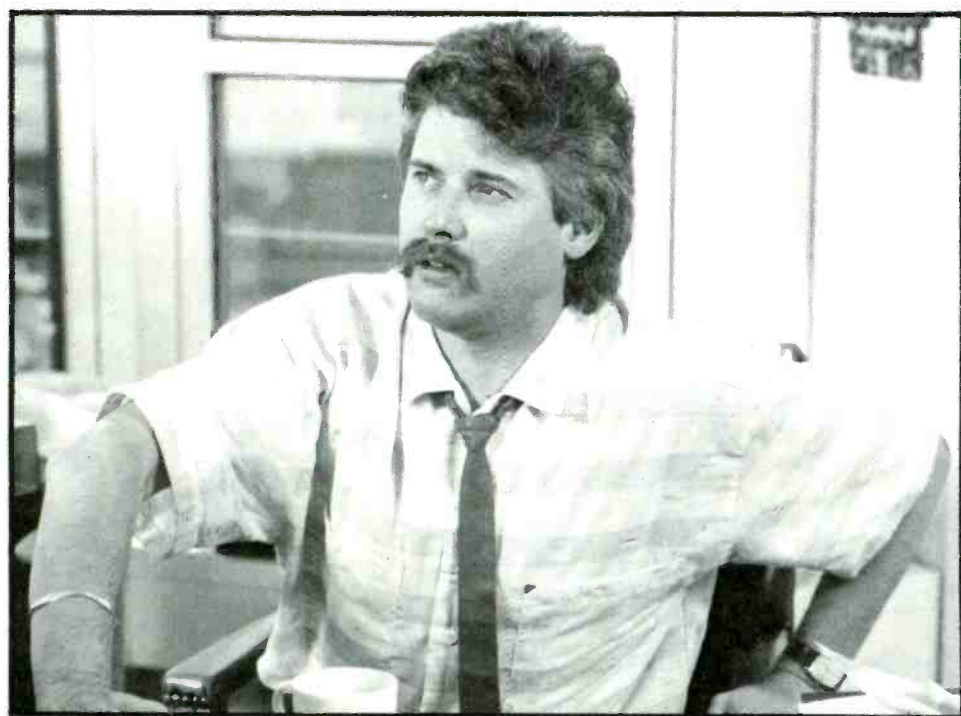
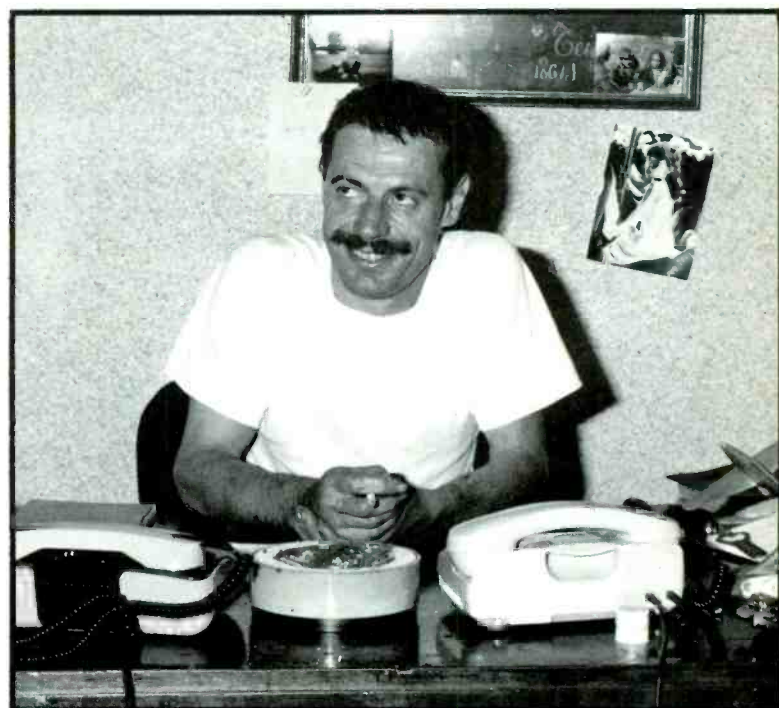
Phonogram has long been a major force on the French recording scene. Local repertoire accounts for more than 50% of its turnover. "We want to develop new French talent," says Commin, "initially for the French speaking markets, but ultimately for international exploitation."

Jean-Paul Commin talking to Mike Hennessey

PHILIPPE CONSTANTIN—
MANAGING DIRECTOR BARCLAY RECORDS

Constantin moved from Virgin into PolyGram's Barclay label because he says, "PolyGram is probably now the most innovative company in the business." He also believes European creativity and innovation are widely underrated. "What the British and the Americans have not yet understood is that we shall be in their charts in two or three years – maybe even before. You have only to go to Spain to see how much creative energy there is around in Europe."

Philippe Constantin talking to Mike Hennessey



LOUIS SPILLMANN—MANAGING DIRECTOR PHONOGRAM GERMANY

"I don't believe record companies should be run by volume," says Swiss born Spillmann. "If you come from A&R like I do, you're proud of what you do yourself. Phonogram is standing on its own with an image based on in-house A&R." When Spillmann is not out cultivating new artists, he is in the woods prowling for mushrooms. "Once you find where the mushrooms are, you have to determine the right time to go out. If they get the right temperature and humidity, they come out in masses. It's the same with artists and records. Give the right artists the right treatment, you'll sell a lot of records. And, very important for a Swiss like me, you'll make a lot of money."

Louis Spillmann talking to Jim Sampson

HEINO WIRTH
MANAGING DIRECTOR
POLYDOR GERMANY

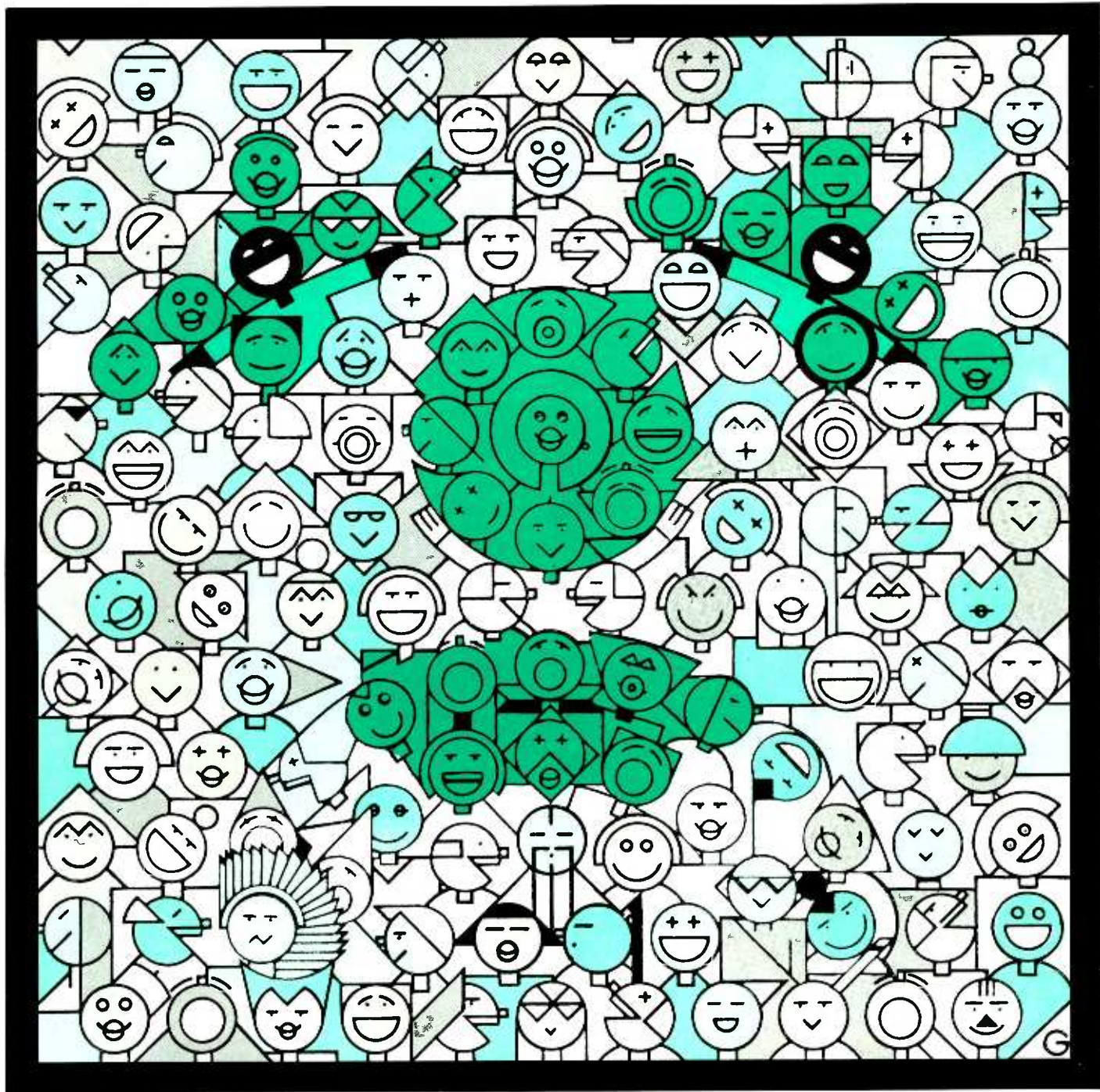
"The problem for a European based company is that if you have a national success," says Wirth, "it does not follow that the artist will break internationally. We recently had a multilateral plan to give heavy promotion and exposure to the British group Level 42 – and from time to time we will do the same for German and French acts. It is one of the factors which makes PolyGram a logical choice for any up and coming European talent."

Heino Wirth talking to Mike Hennessey



Heino Wirth with Chako





★ "We are aware of the kind of talent it takes to achieve international success." — AART DALHUISEN

POP INTERNATIONAL



AART DALHUISEN
EXECUTIVE VICE-PRESIDENT/
HEAD OF A & R

After a few minutes of talking to Aart Dalhuisen, you get the distinct impression that if there was a clash of dates between the next PolyGram board meeting and a social get-together organised by the boss of Watford Soccer Club (Elton John) then there would be an empty chair at the boardroom table that day.

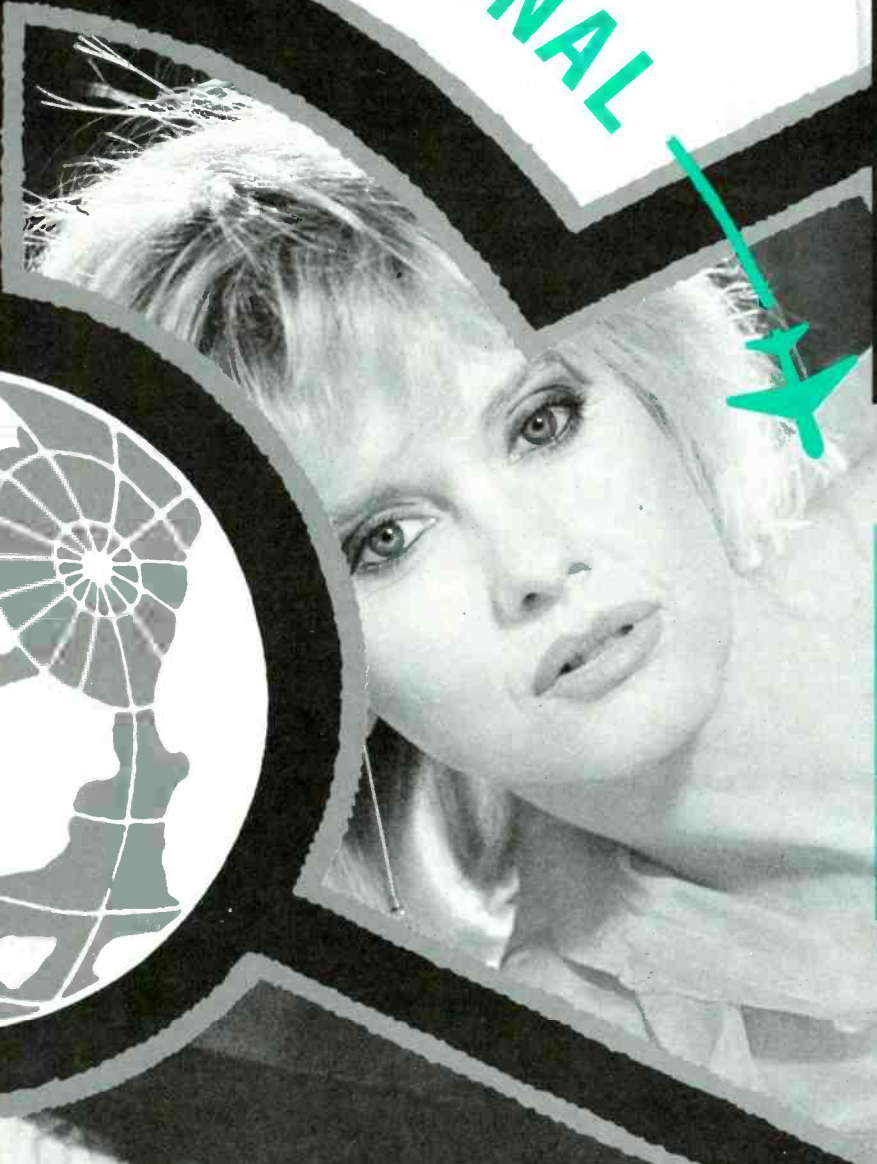
Dalhuisen, who has achieved distinction as a school principal and radio and television producer, and whose favorite hobbies are rock 'n' roll and attacking pomposity, is an uncompromising, down-to-earth advocate of a philosophy which has become a catechism for the revitalised PolyGram group - that belief in, and respect for, the music creator is THE No. 1 priority. "It means having senior management make close contact with contract artists even BEFORE they become big stars", Dalhuisen insists.

"I'm aware that big groups like PolyGram have a certain susceptibility towards bureaucratic thinking, rigid administration and overly formal relationships. However, Jan Timmer recognises the need to make PolyGram first and foremost a music company - and that means flexibility."

Dalhuisen is convinced that there is much undeveloped potential in the less fashionable repertoire territories where he sees a new creative vitality emerging. "We are aware of the kind of talent it takes to achieve international success".

If, at the next PolyGram board meeting, a certain chair is empty, it may well be that Dalhuisen is out doing rather more good for his company.

Aart Dalhuisen talking to Mike Hennessey



KOALA, BLUE?

Olivia Newton-John - Enormous and diverse success has never really stopped for the Melbourne raised co-star of 'Grease'. The early seventies brought her record sales and awards as a country singer before success as an actress. Both 'Grease' and 'Xanadu' spawned enormously profitable soundtrack albums. Currently enjoying the fruits of her labours on her Malibu ranch, Olivia is an outspoken advocate on animal rights and the preservation of endangered species. She has also established an international chain store 'Koala Blue' devoted to all-Australian products.



CAPTAIN FANTASTIC

Elton John - "We've had it out of great times together!" yelled Elton to the sea of faces at his 1984 Madison Square Garden concert. Elton John has established himself as one of the century's greatest entertainers, perhaps the biggest international rock star this side of the Beatles. Always the superlative showman, his sense of humour and self-parody are probably the ingredients that have underscored his acceptance to most of the races, colours, and creeds on earth. His 'face furniture' collection is legendary - the electric-powered windscreen wipers, his name written in flashing lights across the bridge of his nose. It is difficult to find a suitable word to describe his wardrobe - 'bizarre' somehow seems strangely inadequate for a range of clothing that includes chicken suits and 'Miss Cadbury Milk Tray 1973'. His partnership with lyricist Bernie Taupin has been conducted frequently at arm's length, with Taupin often mailing in his contribution, yet the magic has always existed between the two. The flow of material has been prodigious. Yet the world has never tired of Elton John. He has just resigned to Phonogram continuing a successful eight-year partnership.



The prestigious jazz
label pulsating with exciting
new recording projects.

CORSICAN ROCKER

Corsican-born, ex-musician **Jean-Baptiste Donzella** recorded "the first and last Rock 'n' Roll LP in the Corsican language" before offering his experience to the organisational side of popular music. "I understood the problems which affect musicians, both from a human point of view and technologically." As A&R manager of PolyGram Pop International he notes, "The most important part of my job is explaining to our various local labels that our role is not to interfere but to support them in their endeavours to discover international stars in their own roster with advice and also financially".

Jean-Baptiste Donzella talking to John Tobler

GIBSON KEMP VICE-PRESIDENT A&R

Kemp sees his department's role as that of a catalyst: "We're the channel between artists and record companies, and I'm trying to channel the activities of the local A&R departments towards internationalising their acts. I also have to be completely honest if I think that what they've found has no international potential yet." He notes, "it's people chemistry that it's all about in the end".

Gibson Kemp talking to John Tobler

ROLAND KOMMERELL

PRESIDENT POLYGRAM
POP INTERNATIONAL

Roland Kommerell, an avuncular German, brings to his post as president over a quarter of a century's music business experience. From the '60's: "Although our repertoire and manufacturing abilities were regarded as the highest quality we lacked acts of international stature. It was only when we signed Bert Kaempfert that I felt we were moving in the right direction." Later when James Last was signed: "Nobody had the slightest idea he would be as big as he's become." Now in his present position in London: "We don't want to be a repertoire source only, but we do assist our various local companies to gain an international perspective and greater prestige in their own territories through a common marketing strategy and co-ordination involving this office".

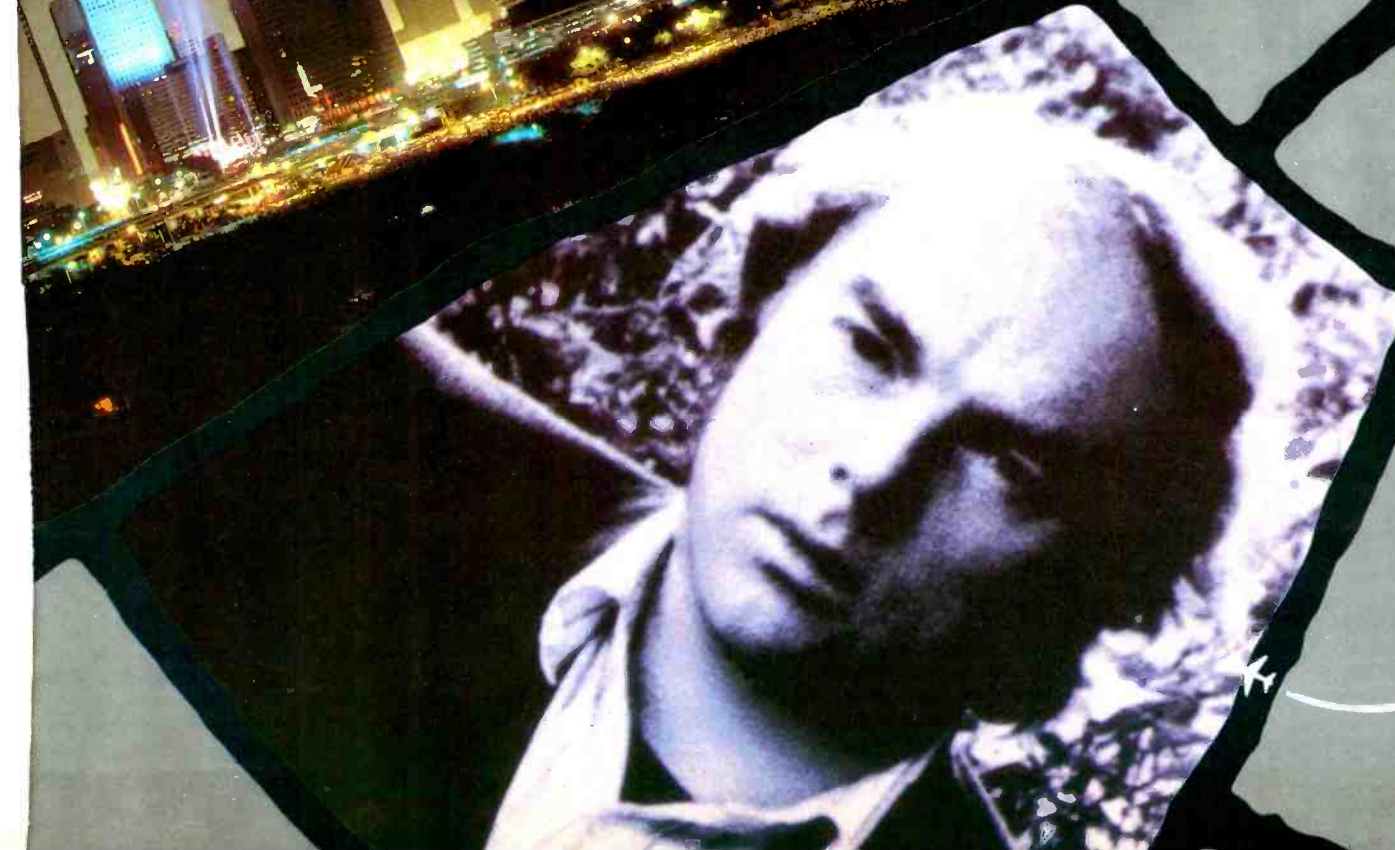
Roland Kommerell talking to John Tobler

FALLEN ANGEL

Dio - "You know we always want to run before we can crawl. We get ahead of ourselves and because of that we're doing terrible things to our environment and to ourselves. Because of that, it seems to me, we've fallen down a bit - to this end I wrote the song 'Fallen Angels'. But there's always a hint of optimism, there's still time to pull ourselves up by our bootstraps."

FRENCH REVOLUTIONARY

Jean-Michel Jarre - To call Jarre an innovator would be to do him an injustice. His first album 'Oxygene' in 1976 was hailed as 'a French revolution to rock the world,' and in the decade since his originality has surprised everyone but himself. His six albums have soared up international charts. His record sales have surpassed the 30 million mark, a large percentage on Compact Disc - the only medium to truly do him justice. But records are only half the story. In April '86 Jarre played to 1.3 million people. He used the city of Houston as a giant stage for an audio-visual laser extravaganza, narrowly outshining his previous live, laser concerts in Paris, Shanghai and Peking. 'Rendezvous' was the ultimate multi-media concert, and has since been released on a Dreyfus/Polydor album and as a television film. Never one to rest on his laurels, Jean-Michel is planning his next French concert and laying the groundwork for other events to be held from 1987 onwards.



INTO THE MYSTIC

Van Morrison - Morrison's work is dominated by a quest for inner meaning which is seldom accommodated in popular music. This has been evident since 'Astral Weeks' defined his unique blend of romantic mysticism. His chosen vehicle frequently varies - acoustic stream of consciousness on 'Astral Weeks', Blues and Big Band R&B on 'Moondance', country and jazz idioms in 'St Dominic's Preview', traditional Irish folk on 'Veedon Fleece', and on through Jazz, Gospel and Soul on 'Common One' and 'A Sense Of Wonder'. His enthusiasm for recording and performing remains undiminished and he recently established a new box office record for filling the Dominion in London on 11 consecutive nights. Morrison's latest album 'No Guru No Method No Teacher' again feeds the spirit while eschewing dogma. The most un-worldly success story in the world.

BAS HARTONG
SENIOR VICE-PRESIDENT
POLYGRAM POP INTERNATIONAL

Hartong is based in New York and sees his relationship with the US company as a complementary one. His office concentrates primarily on the acquisition of US artists, or those who are based in the US, for distribution to the worldwide market. "We don't compete with the American firm," he says. "The intention of this office is to work with and support the American company." An example of this kind of co-operation is the Everley Brothers, an act which is signed to PolyGram USA for North America and Phonogram International for the rest of the world.

Bas Hartong talking to Steve Dupler

**GIVING IT
THEIR ALL**

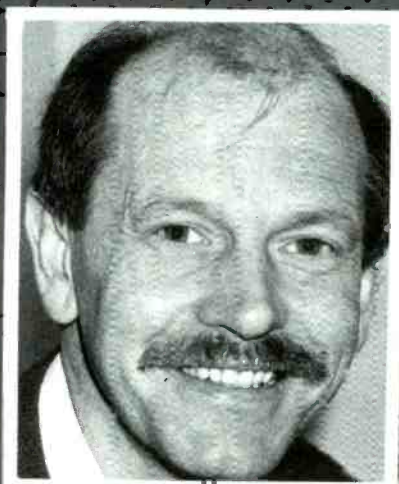
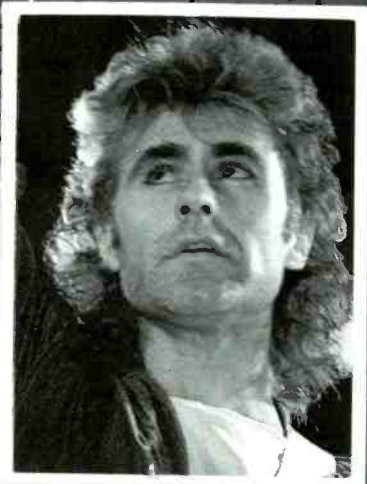
Black Sabbath - "It's important for the music to grow. There's so much more that Sabbath can offer... and I'm giving it my all," says Black Sabbath's main man Tony Iommi. The band have always given their all, from 'Black Sabbath' in 1970 through a myriad of well publicised personnel changes, to 'Seventh Star' in 1986. "Black Sabbath has always been about music that was uncompromising and intense," Iommi asserts. They're currently being even more uncompromising and intense recording their next Phonogram offering.



THE LONGEST MILE

John Parr - John Parr auditioned in a car. One night he hitched a lift from someone in the music business and passed the time entertaining the driver with some of his work. The next thing that happened to him was a Top 20 US single and commissions to write material for Meatloaf and Roger Daltrey, as well as the theme songs for 'Elmo's Fire' and 'American Anthem'. John Parr is now a household name and has become one of PolyGram's hottest international properties. Not bad for a guy who auditioned at 95 miles per hour down Britain's M1 motorway.

HIROHARU USHISIMA



MATHIEU VANSWEEVELT
EXECUTIVE VICE-PRESIDENT

In 1970 Vansweevelt left university and applied for a job in his native Belgium. It began a globetrotting career for PolyGram taking in Nigeria, Ghana, Holland, New York and finally England, where he holds his present post, responsible for marketing and exploitation of the international roster. "The problems of the past, when PolyGram had no focal point, have been eliminated since we became PolyGram Popular Music Division," he sagely points out.

Mathieu Vansweevelt talking to John Tobler

THE GOOD FATHER

Al Corley - "I write my own music. Using the words I feel. I work with people that are good, that have talent and heart and are honest to my face. I am involved in the concept and executions of my LP designs, the video storyboards, the promotional concepts. I do this because I believe in learning and experience and I tend to take the work too seriously, but not myself. I'm 6' 3", I was born and raised in the Midwest and the most important thing in my life is to be a good father."

**THE RODEO
DRIVE PUNK**

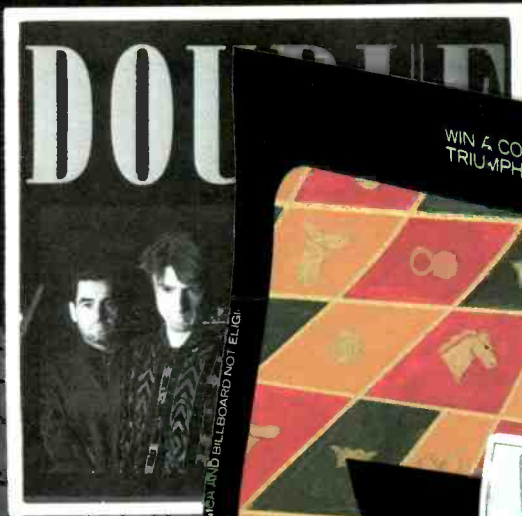
Lindsey Buckingham - Lindsey Buckingham is an artist who takes risks because he must. His determination to challenge the rules and preconceptions of pop music itself make him one of rock's most formidable originals. Buckingham's melodic guitar work and spotless production shaped the sound of 'Fleetwood Mac', 'Rumours', and 'Tusk'. His solo work has repeatedly confounded listeners' expectations. Most recently 'Go Insane' is an album that paradoxically contains some of his most accessible and most experimental work. He plans further confounding with a new solo album.

DEBORA MATTOINESE



SOPHISTOMIX

Double - Like a breath of fresh, Alpan air come Double - Swiss duo Felix Haug and Kurt Maler. *Blue* the album is a sophisticated mixture indeed. Jazz, Gospel, Cha-cha and Boogie rolled into one elegant package. Germany, Austria, and Switzerland placed the album and the first single *The Captain Of Her Heart* high in their charts. Recognition in the USA has proved a more difficult peak to conquer but with the first single beginning its ascent of the Billboard charts and the second just released worldwide 1986 is well on the way to being the year of a *Double* success.



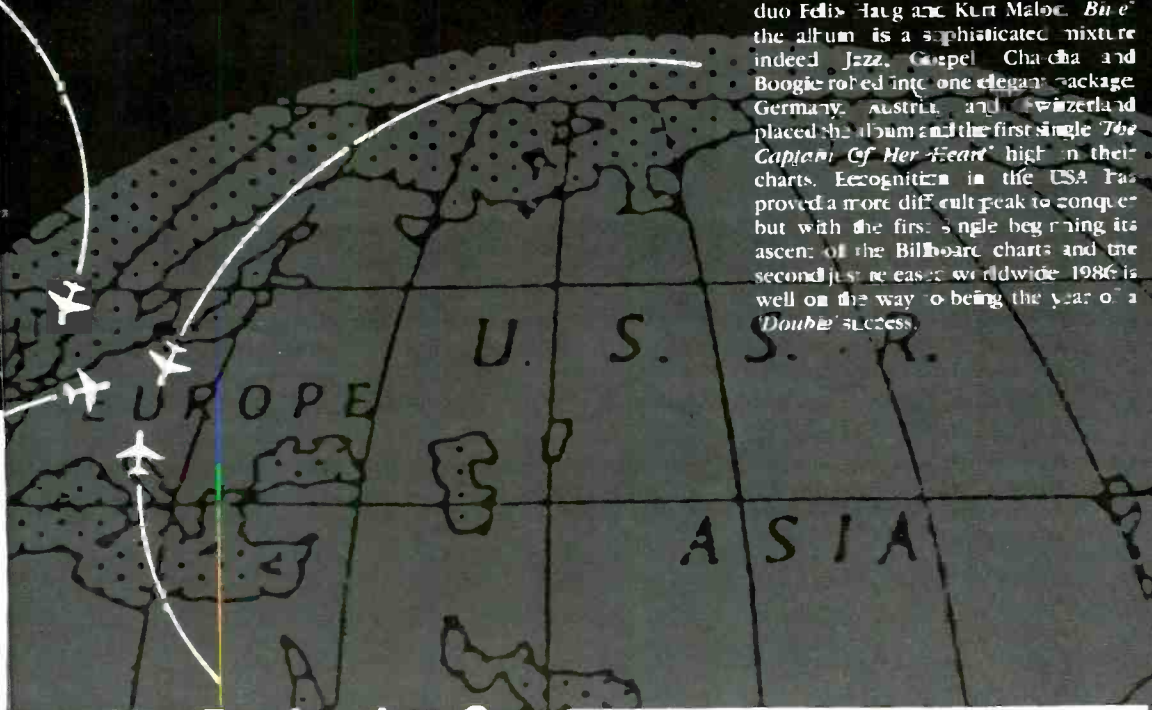
WIN A COMPACT DISC PLAYER AND TRIUMPH COMPACT DISC CATALOG.

WIN A COMPACT DISC PLAYER AND TRIUMPH COMPACT DISC CATALOG.

MCA RECORDS

WIN A COMPACT DISC PLAYER AND TRIUMPH COMPACT DISC CATALOG.

WIN A COMPACT DISC PLAYER AND TRIUMPH COMPACT DISC CATALOG.



YELLO STRIKES GOLD

Yello - "I have been trying for a long time to break loose from the popular music system, which tends to put all instruments into one relationship. I want to create a tension that differs from that found in Rock or Blues etc. I think that if the moments of tension are applied as independent particles, they can be drastically and more dynamically expressed," points out Boris Blank of Yello, the Swiss Avantgarde band that formed in a car-crushing plant and have in the past, used a pigmy elephant horn as a backing track. Having just signed a worldwide deal with Phenogram International and released a new single *Goldrush* the band are sure to strike rich.



NO OVERNIGHT SUCCESS

INXS - "Has the streets of Australia become the world's finest 'Musicians' earlier this year. INXS, one of the working bands, have earned their accolades. local venues of Perth and Sydney, it was through down-under sat up and took notice. But when *INXS* and *Underneath The Colours* won their hit single piece. Capacity crowds in Australia, Zealand promised devotion. The third album *Shooba's* gave them a golden hat-trick, but more it the single *The One Thing* thrust its first straight in Top 30. 1984 saw Phenogram take INXS into the world beckoned. No. 1s from France to Argentina major awards at the Australian Grammys. With the gold album *Listen Like Thieves* heading for platinum can rest awhile. And contemplate the sensation of earned success.



WIN A COMPACT DISC PLAYER AND TRIUMPH COMPACT DISC CATALOG.

HARRY BUB - POLYGRAM



★ "If you ask what business PolyGram is in whether it's a record company or a video company or publishing company or whatever, then the answer would have to be, all those things."—DAVID HOCKMAN

+ PUBLISHING

MICHAEL KUHN—JOINT MANAGING DIRECTOR OF POLYGRAM MUSIC VIDEO

Since being set up four years ago, PolyGram Music Video has funded and produced some 50 original music programs and acquired rights to as many more, arguably giving it the world's premier video music catalog—a roster which ranges from Bowie to Pavarotti. Michael Kuhn, who, with David Hockman, has been instrumental in building up the roster, looks forward to the day when videocassette gives way to Optical Disc as the primary carrier for PMV's programs. "Apart from the problems of real time duplication and sheer physical size of the tape, there is something about music and discs that go together. Who proudly shows you their tape collection like they show you their records?"

Michael Kuhn talking to Mike Hommessey

DAVID HOCKMAN—CHIEF EXECUTIVE POLYGRAM MUSIC PUBLISHING

Two years ago PolyGram sold the powerful Chappell/Intersong music publishing empire to make way for the development of a revolutionary new sound carrier—the Compact Disc. Now the company is reclaiming the position it temporarily vacated, under the guidance of David Hockman, who also jointly heads PolyGram Music Video. He's keen to expand by dint of acquisitions, and is already "aggressively looking" for a major catalog to buy. "Our basic intention," says Hockman, "is to offer a full range of services to our artists."

David Hockman talking to Nick Robertshaw

THIERRY HAUPAIS—MANAGING DIRECTOR POLYGRAM MUSIC PUBLISHING, FRANCE

"What concerns me first and last is the artist. In this business talent is everything. If you don't understand that you might as well get out of the music business and sell peanuts." Haupais, 32, is an uncompromising independent spirit, who joined PolyGram two years ago as assistant to Alain Levy before being given the responsibility of rebuilding PolyGram's publishing operation. "The role of the publisher today is to discover new artists—and it is one of the strengths of PolyGram." Haupais is also keen to expand by dint of acquisitions, and is already "aggressively looking" for a major catalog to buy. "Our basic intention," says Haupais, "is to offer a full range of services to our artists."

Thierry Haupais talking to Mike Hommessey

MICHAEL KRAMER—MANAGING DIRECTOR ANTENNA MUSIC PUBLISHING, GERMANY

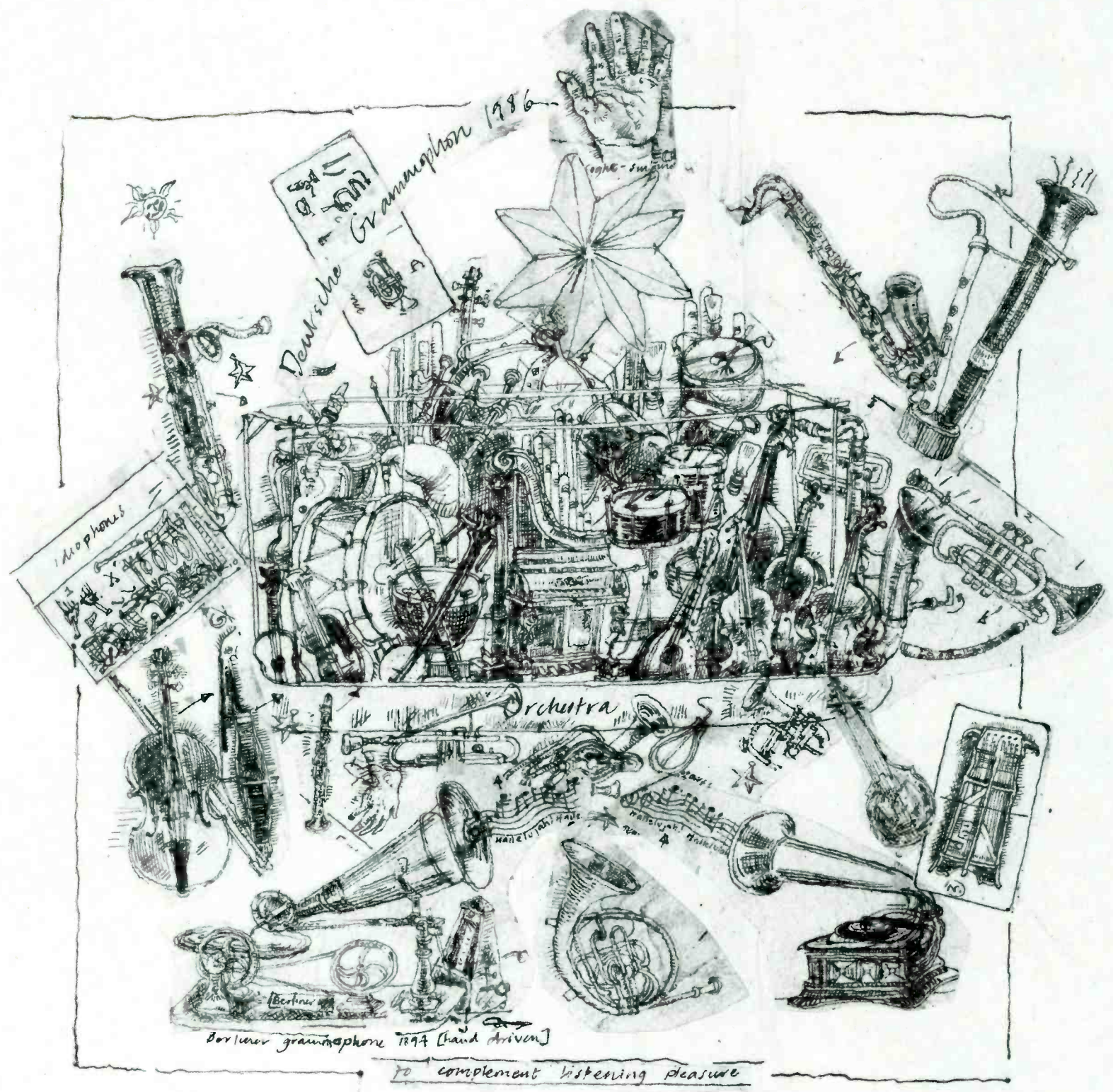
Golembo, among his other duties, heads Channel 5, PolyGram's joint video venture in the UK. "It's the right medium for the product," states Golembo, "but we're going through a technological revolution and no one knows where it will end. For the moment we want to develop the new business. There's no target market, the market is everyone. There are 20 million UK customers out there with access to video."

Michael Kramer talking to Nick Robertshaw

MICHAEL GOLEMBO—JOINT MANAGING DIRECTOR CHANNEL 5 AND GENERAL MANAGER POLYGRAM MUSIC VIDEO

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Michael Golembo talking to Nick Robertshaw



★ "This is the label of the stars and the label is a star." — ANDREAS HOLSCHNEIDER

'DAS WUNDER KARAJAN'

In 1938 **Herbert von Karajan** was dubbed by a music critic as 'Das Wunder Karajan,' he conducted his first concert with the Berlin Philharmonic, and he made his debut on Deutsche Grammophon. In 1955 a unique partnership was formed: the Berlin Philharmonic named Karajan their Music Director 'for life' – a position he accepted 'with a thousand joys'.

The success of this quite unique partnership between Karajan and the Berlin Philharmonic is reflected in more than 200 recording productions for the Yellow Label. "For decades now, DG has been my partner," states Herbert von Karajan. "DG has been with me in every important phase of my artistic life. It has provided me with great support in the productions of my Salzburg Easter Festival and has captured for posterity numerous momentous occasions with the orchestras in Berlin and Vienna. Furthermore, DG has been for a number of decades my partner in technical innovations and now provides the sonorous sound palette to accompany the visual productions of my own film company, Telemondial."

True to his innovative nature, Karajan also enjoys discovering new talent. A shining example is the young violinist Anne-Sophie Mutter who has recorded with him many times on the Yellow Label.



S. KONDO (PCC)

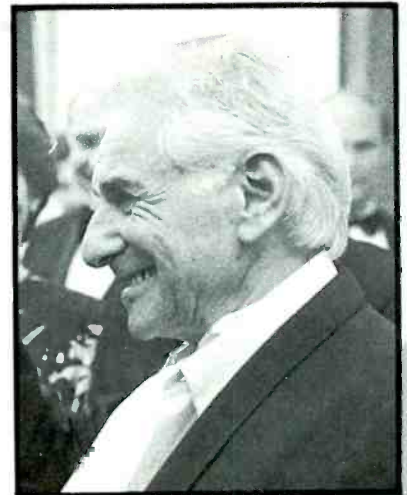
**DEUTSCHE
GRAMMOPHON**

THE 25 YEAR SWITCH

After 25 years on an American label, **Leonard Bernstein** moved to Deutsche Grammophon. Many people were surprised; none have been disappointed.

His arrival at DG marked a departure from his previous mode of recording. The high voltage performance that is the mark of Bernstein came over at white heat. The tale of the partnership's success is told in his own compositions and above all in 'West Side Story'.

"Deutsche Grammophon has been my recording company for 10 years, and, more important, my recording family," states Bernstein. "The dear team of perfectionists travel the world with me: the serious and supportive management in Hamburg, the sturdy regulars who promote and sell in New York, Paris, Hamburg, London, Tokyo and other parts of the world – the large family of experts makes my working atmosphere one of friendship which warms my heart and professionalism which pleases my ears. I am deeply grateful for this devoted work in achieving such superb results, and doubly so for the abundance of love pressed into each recording."



ARTHUR UMBROH



SCHAFFLER

PLACIDO DOMINGO

From Verdi to Puccini, Weber to Wagner, Berlioz to Bizet, nothing's impossible for Placido Domingo, one of the greatest tenors in modern recording history! His complete opera sets are numbered in dozens. In that area of the complete recording, as he recognises himself, it is on DG's Yellow Label that he has made his most significant and wide-ranging contribution to the recorded archive.

TREVOR PINNOCK

How do you bring Early Music out of the Dark Ages? Only Trevor Pinnock knows. Renowned harpsichordist and Musical Director of the English Concert, he is a leading light on DG's Archiv Production label. "Having worked with Archiv Production for 10 years, I am happy to have a constant team which works as one with my orchestra on the highest professional level," he says.



CLIVE BARDA

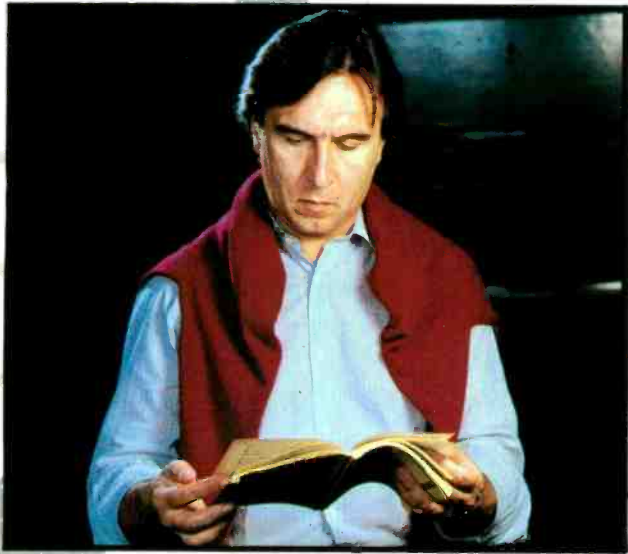


S. LAUTERWASSER

JAMES LEVINE

"My mainstream European musical homes are the Berlin and Vienna Philharmonic Orchestras, and it is therefore artistically logical that I work with the premier record company in that sphere. Also, the repertoire which DG was interested in recording fit well to the works which these orchestras and I wanted to do. In this way DG was willing and interested in following my artistic development, and this applies as well to my plans for opera, chamber music and lieder recordings... And DG has the highest standard of technical excellence."

CLAUDIO ABBADO



SJESCH BAYAT

In 1967 Claudio Abbado first appeared at La Scala, Milan, where he is now Chief Conductor and Artistic Director. The same year he made his recording debut for Deutsche Grammophon – together with Martha Argerich. The critics were unanimous in their praise of a masterly generation of young artists. Perhaps it is that memory that has

inspired Abbado, despite his many other musical obligations, to devote so much energy into the European Community Youth Orchestra.

And his devotion has reaped its own reward. For its opera, "Il Viaggio a Reims" on DG, Abbado's Chamber Orchestra of Europe, an offshoot of the ECYO, gathered universal praise. And universal awards: more than any other complete opera on the Yellow Label.

"Deutsche Grammophon have constantly been with me on my path of artistic development. I have many friends there who invest great personal energy in the attainment of my artistic ideals, who have enabled me to carry out many large scale projects with the London Symphony, with the Vienna Philharmonic and with La Scala, and I hope in all future projects in connection with my new position in Vienna."



ANDREAS LAIBLE

Guenther Breest with Wanda and Vladimir Horowitz.

PYRAMID BUILDER GUENTHER BREEST – CHIEF OF A&R

"We have a commitment to record the standard repertoire with the world's greatest artists virtually anywhere in the world. However, if a Pollini, an Abbado, or a Bernstein has a project close to his heart, we'll be their partner in that also." As von Karajan's producer and architect of the label's

artist pyramid, Breest is not just concerned with superstars; whilst he started and deepened the label's relationship with artists such as Pollini, Perlman, Horowitz, and Levine, he has also discovered aspiring talent: Shlomo Mintz and Giuseppe Sinopoli. Guenther Breest is proud to name Carlo Maria Giulini among his friends.

Guenther Breest talking to Jim Sampson



ITZHAK PERLMAN

The Tel Aviv born violinist Itzhak Perlman has been associated with DG for almost a decade. In recent years he has dedicated most of his time to a Mozart project on the Yellow Label – the recording of works for violin and orchestra, begun in 1982 and recently

completed with James Levine and the Vienna Philharmonic. Mozart's violin sonatas have been recorded by Perlman and Daniel Barenboim. *"I am especially pleased with my association with DG, for it enables me to work with my close friends and musical partners in the most important centres of the world."*

HANNO RINKE – PRODUCER

"A bad producer loves the music so much that he forgets he's a business partner of the artists. Or it's someone who is so preoccupied with the business that he forgets he is dealing not with a product but with the essence of an artist's life. A good producer is able to achieve an optimal balance between these two extremes."

Hanno Rinke talking to Jim Sampson



Hanno Rinke with Leonard Bernstein

ANNE KIRCHBACH

THE VON KARAJAN CONNECTION GUENTHER HERMANN'S



ARTHUR JUMBOH

Guenther Hermanns (third from left) and Herbert von Karajan (centre)

For 26 years the Hermanns-von Karajan connection has produced hundreds of albums on the Yellow Label, including many gems of the recording art. The DG sound engineer believes one can hear *"at most a Hermanns sound, a personal, individual sound pattern which develops from close collaboration with an artist. It is a matter of feeling. We work very intensively but there are hardly ever significant changes, only nuances."* It is those "nuances" that make all the difference.

Guenther Hermanns talking to Jim Sampson



HOROWITZ!

Last May, as part of his world tour, Vladimir Horowitz returned to perform in his native Russia. After a 60-year exile it was an unnerving experience. But the passion and the energy that this phenomenal pianist inspires was able to transcend all borders. In the Great Hall of the Conservatoire he captured their hearts.

And Deutsche Grammophon, who have animated this phenomenal artist to

renewed activity, were there to capture the moment; the fourth production by Horowitz on DG within a year – including his first studio recording for more than a decade. Such is the esteem in which he holds the Yellow Label.

"With DG I feel particularly happy; they are interested in recording my repertoire and are keen that I record pieces I have never recorded before. They are especially interested in recording my own improvisations. I love improvising, it's fantastic."

4 STAR SERVICE

A budding concert pianist, he studied music, Romanic Philology and Cultural Anthropology at Heidelberg and Tuebingen University.

The biography reads like that of an accomplished artist. It is, in fact, that of **Andreas Holschneider**, Deutsche Grammophon's president. A post to which he's brought invaluable knowledge and experience.



"It is my responsibility," he says, "to maintain and improve the quality of Deutsche Grammophon in four areas." His first priority is to keep obtaining the world's finest classical artists. Second is to keep up DG's superlative technical quality. Thirdly, "the traditional high level of packaging and design must be maintained," and finally, to provide "appropriate marketing, orientated to the quality of the artists, their music and image. That," he sums up, "is why we're the best partner for a great artist!"

Jim Sampson



FELICI



ARTHUR UMBOH

THE SECRET OF SUCCESS

Trained music journalist, Antje Henneking, took over artist promotion three years ago, and immediately intensified co-operation with PolyGram companies around the world. *"We plan long term individual promotion for our artists and their various recordings, especially in conjunction with tours,"* and that holds for both the established and the rising artist.

Jim Sampson



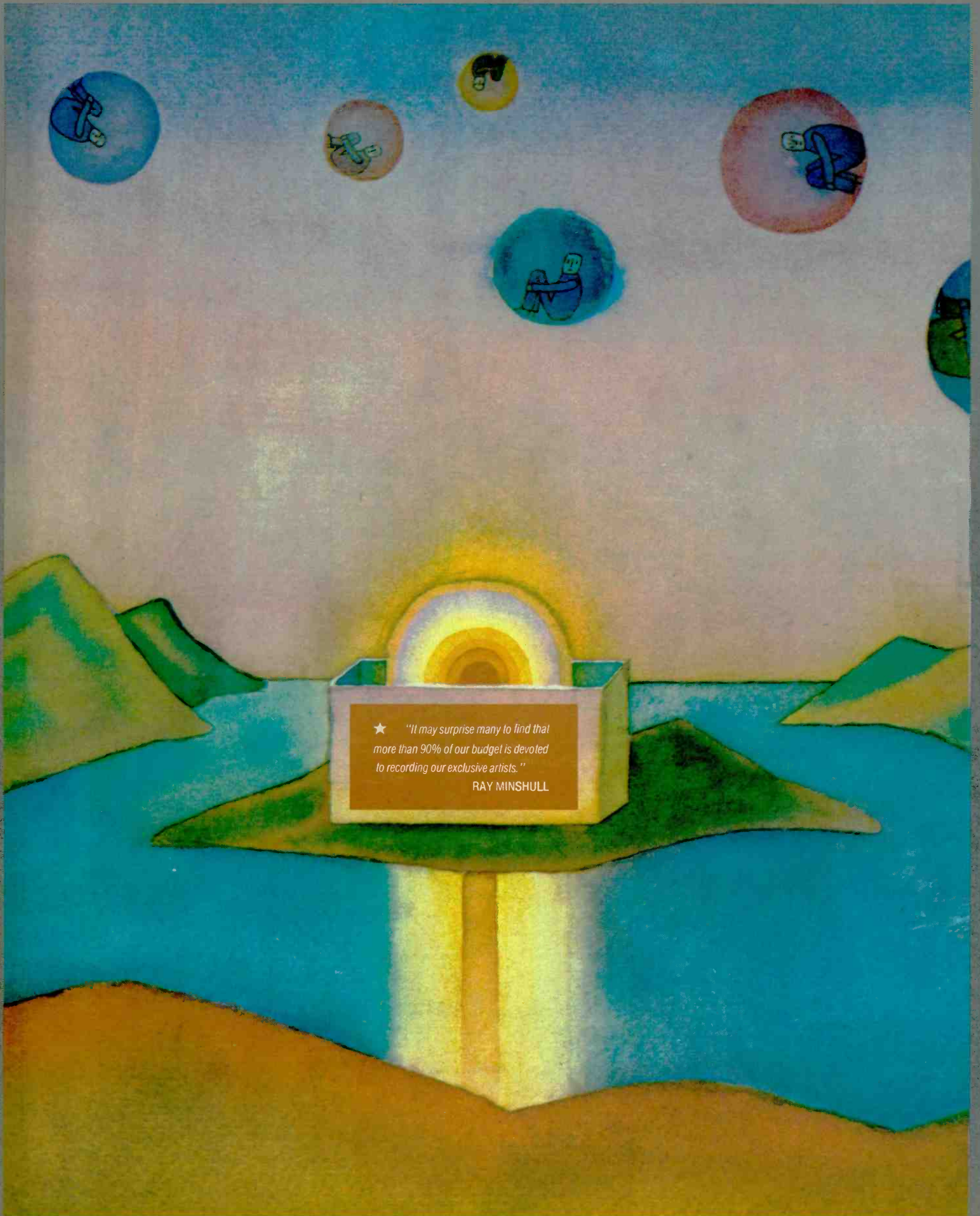
HENRY GROSSMAN

THE CD FACTOR

American Alison Ames is Vice-President of Deutsche Grammophon. She's well known for overseeing everything to do with the Yellow Label in the US. An indication of her success is that DG is now leading the American Classical music sector.

Ames modestly gives much of the credit to PolyGram's Compact Disc, which, within six months of its introduction had taken over 25% of the label's turnover. *"By early '85 this percentage was already 75. And I'm sure it will be 90% by the end of this decade."*

Alison Ames talking to Willem Heos



★ "It may surprise many to find that more than 90% of our budget is devoted to recording our exclusive artists."

RAY MINSHULL

LONDON

REINHARD KLAASSEN DECCA INTERNATIONAL PRESIDENT

Reinhard Klaassen's position as a president involved more than simply establishing the modus operandi for Decca International within PolyGram. "The key to Decca's continuing success was for the company to operate as an independent creative unit." It was also necessary, he said, to restore the confidence within the company after the difficult years at the end of the 1970s, and restore the confidence of artists themselves while strengthening the marketing and promotion. The first six years of the association have proved that Decca/London has grown in strength without losing its creative independence. The future, remarked Klaassen, looked extremely promising. "It is quite evident that the classical consumer is getting younger and younger." Hand in hand with this was the need to devise new methods of marketing and promotion to reach a wider audience. "There is no doubt that the visual aspect is becoming more and more important." Decca is investigating new forms of visual entertainment for traditional subjects - such as fantasy visuals to go with classical symphonies.

Reinhard Klaassen talking to Nicolas Soames

PACIFIC SONG BIRD DAME KIRI TE KANAWA

Dame Kiri's attitude to her art is refreshingly down to earth. "A song is a song and my role in life is to encourage people to listen to pretty music whatever it may be." Possessing all the disarming pragmatism of her native New Zealand, Kiri possesses one of opera's most famous faces, and voices. Long before her appearance on the world's television screens at the marriage of the Prince and Princess of Wales, she had won considerable critical acclaim at Covent Garden and the Metropolitan Opera. Her career has spanned live performance, recording and film. True to her word, Dame Kiri has recently extended her range into 'Blue Skies', a compilation of popular songs from the last 50 years, arranged by the late Nelson Riddle, as well as the complete Christmas album, 'White Christmas', conducted and arranged by Carl Davis. "Music can calm, stimulate and inspire," she giggles. "Look what it's done to me - turned me into a musical schizophrenic."

RAY MINSHULL EXECUTIVE VICE-PRESIDENT, DECCA INTERNATIONAL

If one man personifies the traditional character of Decca International, it is its executive vice-president. Minshull feels it is the distinctive English character, based on mutual trust, which distinguishes Decca/London's classical labels from its rivals. "If someone with another company was unhappy, they might come and talk with us - we would never go poaching."

Ray Minshull talking to Nicolas Soames

18TH CENTURY CHARTBUSTER CHRISTOPHER HOGWOOD

In 1973 Christopher Hogwood founded the Academy of Ancient Music, dedicated to the cause of authenticity in the performance of baroque and classical music. The orchestra is now internationally acclaimed with a busy schedule all over the world. "My relationship with the Decca company is very important to me," he says. "With the Academy we have made over 100 recordings which have helped me tell my story to many more people than we could ever hope to reach in just concert halls." Indeed, the Academy's recording of 'Four Seasons' spent several weeks in the British pop charts. It also won the British Record Industry Award for the best British Recording. "people have come to realise that early music does not have to be stuffy and academic; look at 'The Four Seasons', it would have been unheard of a few years ago for anything like that to have happened, and I must say it's thanks to Decca/London for making it all possible."



ZOE DOMINIC



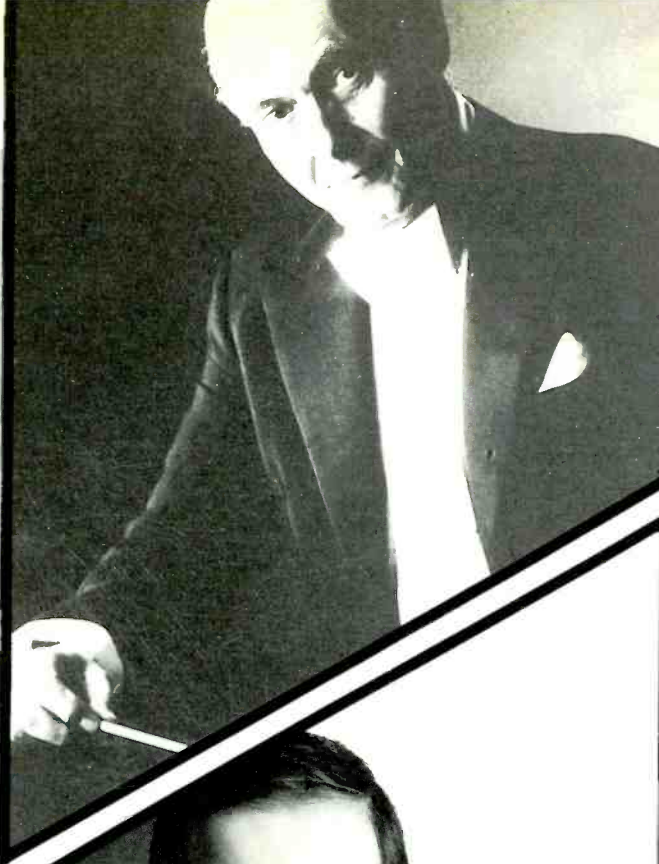
CHRISTIAN STEINER



LONDON IS A LABEL OF DECCA INTERNATIONAL

A LITTLE KNIGHT MUSIC SIR GEORG SOLTI

Sir Georg began his recording career with Decca/sonatas. He has made since then over 250 recordings as a conductor, sold over a million Compact Discs and won 25 Grammy Awards – more than anyone else in either the pop or classical worlds. Perhaps one of his most famous works is his interpretation of Wagner's "Ring", the first to be issued complete, and now digitally remastered for Compact Disc. Today this pupil of the Liszt Academy of Music in Budapest, who worked with Toscanini, is widely recognised as one of the greatest of all conductors. Yet at the tender age of seventy-four he has returned to the keyboard, performing and conducting Mozart in the Barbican in the City of London. "The way the Decca team has adapted to all the different orchestras that I have recorded with is really quite remarkable," he says. "I have been very lucky."



PATRICK LICHFIELD

CHRISTOPHER RAEBURN OPERA PRODUCTIONS MANAGER, DECCA INTERNATIONAL

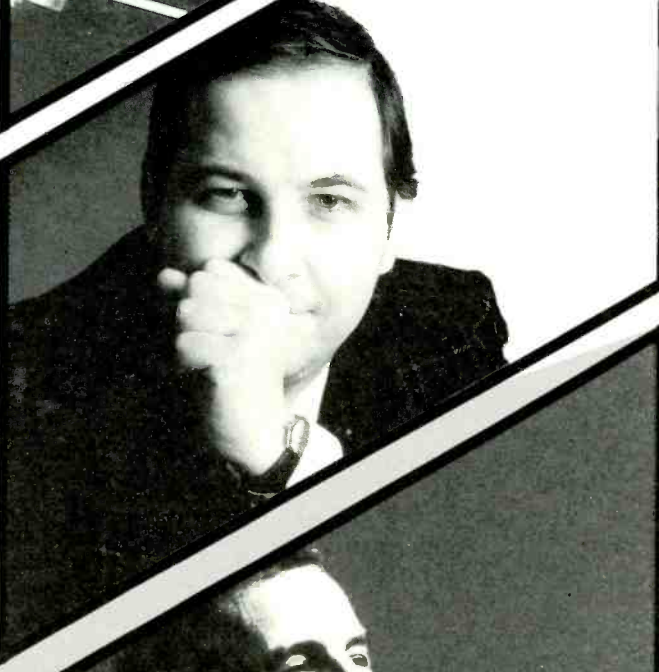
Over the past two decades Raeburn has been personally involved with all the imaginative developments that have added so much to Decca/London's operatic recordings. He welcomed the advent of Digital recording. "It enhances a good sound, but does expose any careless recording. CD can be a great benefit to a good recording, but it can be a great hindrance to a 'manufactured' recording simply because it shows so much."

Christopher Raeburn talking to Nicolas Soames

DIDIER DE COTTIGNIES MARKETING AND PROMOTION MANAGER, DECCA INTERNATIONAL

A gregarious Parisian, Didier de Cottignies is concerned to maintain the worldwide image of Decca/London as an elite classical record company which pays great attention to technical considerations. "Our engineers spent 600 man-hours preparing 'Das Rheingold' for digital transfer, and I want the public to be aware of things like that – the care that Decca/London takes even over its releases through our unique ADRM (Analog Digital Re-Mastering) process."

Didier de Cottignies talking to Nicolas Soames



RAY CHEN

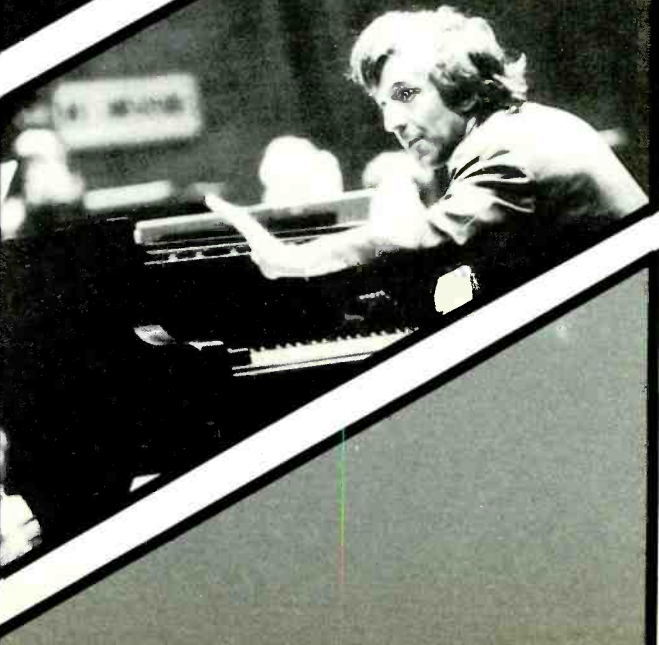
THE MULTILINGUAL BATON CHARLES DUOIT

Charles Dutoit speaks seven languages. A native of Lausanne, he has conducted top-line orchestras in Cleveland, Philadelphia, Boston, New York, Los Angeles, Berlin, Amsterdam and Tokyo. Since 1977 he has transformed the Orchestre Symphonique de Montreal into one of the very best in the world. "The opportunity to mould an orchestra as I wanted it was fantastic, and the help and encouragement from Decca/London has been marvellous. Even finding the recording venue at St. Eustache was their idea, and I suppose the partnership is paying off – winning over ten major record awards must mean something!"



YOU ONLY LIVE TWICE VLADIMIR ASHKENAZY

The joint finalist with John Ogdon of the 1962 Tchaikovsky competition, Vladimir Ashkenazy finds it impossible to decide between his two occupations. Besides being one of this century's finest pianists, he also has a prodigious talent as a conductor. "Decca/London has given me the chance to play and conduct and sometimes, in the case of the Mozart Piano Concertos, do both at the same time." He is currently recording Rachmaninov's Piano Concertos with the Concertgebouw Orchestra of Amsterdam – but this time simply as a soloist!



MIKE EVANS

LYNNE HOFFMAN-ENGEL LONDON RECORDS VICE-PRESIDENT

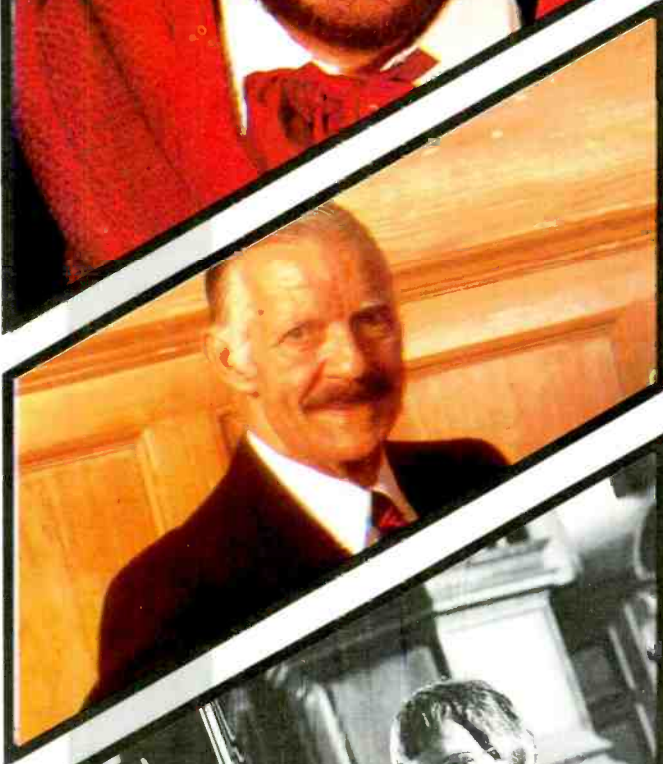
There is no better way to learn what sells to which segments of the public than front line retail experience. Lynne brings to her label the experience as merchandise manager for the Barnes and Noble store in Boston. Today her input on the US market's receptivity to new projects is an essential factor in the company's artist and repertoire equation.

Lynne Hoffman-Engel talking to Is Horowitz

MARCO DOTTI



RICHARD HOLT



JASON SHENAI



Peter Wadland with Emma Kirby

DECCA



'THE GREATEST LIVING TENOR' LUCIANO PAVAROTTI

the human voice raised in song. His father in Modena maintained an extensive library of recordings of the great tenors - Gigli, Martinelli, Schipa, Caruso. "It was almost as though I was forced to become a tenor," his son later recalled. His career took early shape in Reggio Emilia in Italy with what became his 'lucky' opera 'La Boheme'. Now in his silver jubilee year, Pavarotti is performing as far apart as Peking and New York, where he is concluding an anniversary tour of the US with Dame Joan Sutherland. "In the studio Luciano is generous, friendly and amusing and he loves to tease," says James Lock, Decca/London's senior recording engineer. "He is very good at playing the classic 'stupid tenor' when it suits him, although he takes a very serious view of recording sessions and sticks firmly to schedules. He is without doubt the greatest living tenor."

NOT FOR THE PURISTS? JORGE BOLET

A pianist in the great Romantic tradition, Jorge Bolet is currently embarked on a number of projects with Decca/London covering an extensive repertoire, including the piano works of Franz Liszt. "The label and I have a special understanding when it comes to recording - right down to matters of the smallest detail. I was especially pleased to be able to record the Godowsky transcription of the Chopin Waltzes and Etudes - wonderful stuff and not for the purists. Only Decca I think would have the courage to do this sort of thing."

PETER WADLAND EXECUTIVE PRODUCER DECCA/FLORELEGIUM

In the same way that we now recognise Mendelssohn as an important figure in the rediscovery of Bach, so the revitalisation of classical performance styles will be strongly attributed to the efforts of Christopher Hogwood, Peter Wadland and Decca's Florilegium.

Nicolas Soames

LA STUPENDA DAME JOAN SUTHERLAND

It was six years after Joan Sutherland's Covent Garden debut that she made her first recording in 1958 for Decca/London. 1959 saw her debut in Zeffirelli's celebrated production of 'Lucia di Lammermoor', greeted by critics and public alike as one of the greatest performances of all time. which launched her upon a career as a dramatic coloratura soprano specialising in Italian and French opera of the 19th century. The twenty-seven intervening years have produced a long list of recordings for Decca/London ranging from bel canto to central repertoire such as 'Les Huguenots', 'Esclarmonde' and 'Tales of Hoffman'.



"Classical music is my main choice. It's not only my job, but also an essential part of my life."—NANCY ZANNINI

PHILIPS

MIKE EVANS

A QUARTER CENTURY ON PHILIPS

Born on February 6, 1903. He made his debut in 1908 aged five. And 76 years later, after signing another exclusive long-term contract with the Philips label, he quipped: "I hope to go on playing 'til I am one-hundred-and-eleven at least."

That man is 83-year-old pianist Claudio Arrau whose playing as 'Gramophone' put it, "is superior to that of distinguished pianists half his age". Until recently he has been performing up to 100 concerts a season, but has now reduced that number to around 70, leaving more time to record, study and read. "Another hundred years just to read."

However, his dedication does not wane, and his artistry still evolves: "Now I play with more joy and abandon and confidence and discipline than I have before." There are very few who would disagree with that!

"HERE TO STAY ON PHILIPS"

Jessye Norman must be the most renowned international soprano of our time. She sang at the White House for President Reagan's inauguration. At Queen Elizabeth's 60th birthday celebrations. And in Paris she sang 'La Marseillaise' as part of the French salute to the Statue of Liberty. But, above all, she sings for the Philips label. In May 1986 she was guest of honour for Philips Classics at the PolyGram convention in Killarney, Ireland, where she sang Gershwin's 'Our Love is Here to Stay'. When the applause finally died down she delighted her audience by saying "and I am here to stay on Philips."



ZOE DOMINIC

PORGY—AND BEST

"Simon Estes gives Porgy grandeur with his large, Wagnerian voice, and a total identification with the role." Simon Estes, an exclusive Philips artist, made his Met debut in Gershwin's 'Porgy and Bess' and was greeted with rave reviews. But after mastering 92 roles over the last two decades, accolades have become commonplace for Philips' magnificent bass-baritone.



MEDI GASTEINER ARTIST AND LABEL PROMOTION

Medi plays the piano, the violin and the cello. She studied musicology and has a degree from the Music High School in Vienna. Her private music collection includes about 3,000 LPs and CDs. She lives three minutes from the 'Concertgebouw'—Amsterdam's famous music hall. And she's seen 132 different operas. How's that for devotion?

Willem Hoos



POLYGRAM'S FASTEST GROWING LABEL

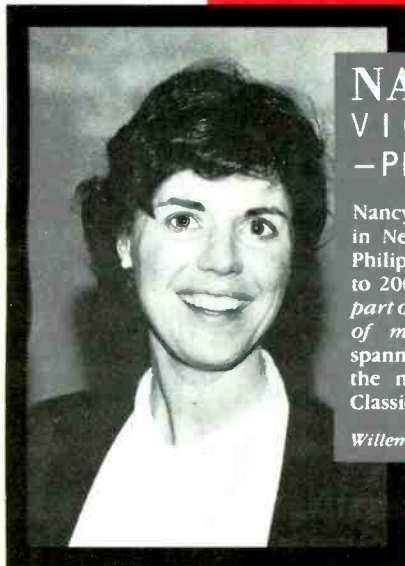
Following 13 years of globe-trotting service for the PolyGram group, Hans Kinzl was appointed president of Philips Classics in 1982.

Under him the label is very keen on signing young artists who will become 'major stars' in the near future; a policy which looks set to bear fruit with rising stars like pianist Mitsuko Uchida, violinist Viktoria Mullova and conductor Semyon Bychkov.

"This is the fastest growing label in the PolyGram group. An accomplishment achieved by fine artists, first rate production and diligent observation of the market and competition," he states proudly.

Hans Kinzl talking to Willem Hoos



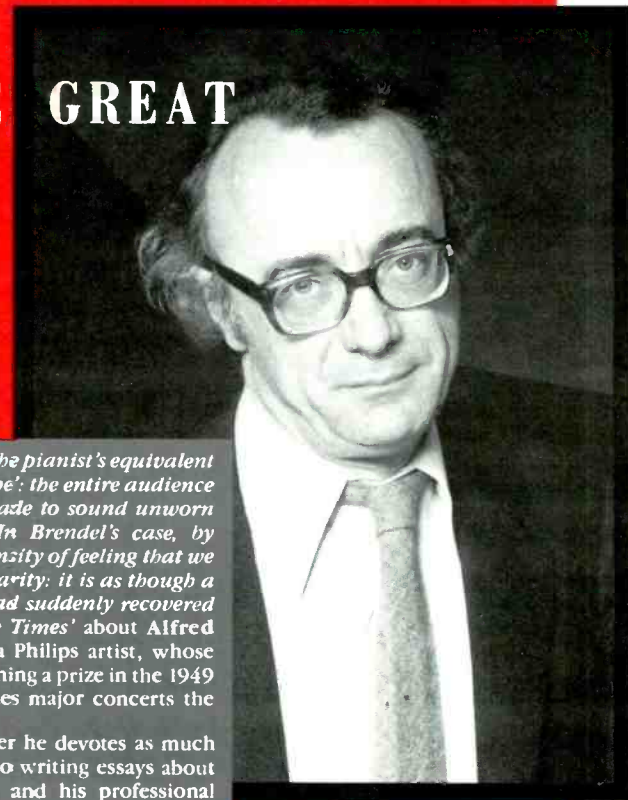


NANCY ZANNINI VICE - PRESIDENT - PHILIPS CLASSICS USA

Nancy spends 99% of her working time in New York, running the US side of Philips Classics and avidly attending 150 to 200 concerts a year. *"It's not only a part of my job, but also an essential part of my life."* Under her leadership, spanning six years, the US has become the number one country for Philips Classics.

Willem Hoos

ALFRED THE GREAT



"Playing the 'Moonlight' (Sonata) is the pianist's equivalent of an actor speaking 'To be or not to be': the entire audience can sing along, so how can it be made to sound unworn without introducing eccentricity? In Brendel's case, by lavishing every phrase with such intensity of feeling that we are simply unable to bear the familiarity: it is as though a man struck dumb 20 years before had suddenly recovered the power of speech." So wrote *'The Times'* about Alfred Brendel - for 16 years exclusively a Philips artist, whose international career took off after winning a prize in the 1949 Busoni Competition and now includes major concerts the world over.

As a second career he devotes as much time as possible to writing essays about Music, Musicians and his professional experiences, marking him as one of the most serious musicians of our time. But let us not forget, Alfred Brendel has a fine sense of humour. Asked what his favourite occupation is, he spontaneously replied: *"laughing!"*



SOUNDS MAKE MUSIC

The highest technological and artistic recording quality is synonymous with the Philips name. The Philips sound is our trumpcard. It is a sound which would be impossible without the cultivation and effort of our long-serving producers: Mike Bremner, Wilhelm Hellweg, Erik Smith and Volker Straus. For the proof, you need look no further than Philips' vast array of international awards or, even better, the respect and appreciation shown us by our artists.

CHRISTIAN STEINER



ENERGY, SPARKLE AND ELEGANCE

The finesse, tireless energy, sparkle and elegance which Mitsuko Uchida brings to her Mozart recordings for Philips have to be heard to be believed. Her feeling for both the music and the piano are very special. As one observer put it, in Zen fashion: *"One feels the player is the instrument is the player..."* Her first Mozart recording in 1984 received two Japanese Record Academy Awards and an Edison Award. And enthusiastic reviews of her concerto performances with the English Chamber Orchestra hold great promise for the success of her recordings of these works with the same orchestra under Jeffrey Tate.

PHILIPS

Classics



SEMYON BYCHKOV

Semyon Bychkov, 33, is the only conductor in recent years to whom Herbert von Karajan has given the privilege of taking the Berlin Philharmonic on tour. His first recordings with that orchestra on Philips are now ready.

SUSESCH BAYAT

CLIVE BARDA



ERIK SMITH

In 1968, after many years of intensive recordings with Decca, Erik Smith, a renowned Mozart expert, became Classical A&R manager of Philips. He built the present Philips artist roster by tempting artists such as Alfred Brendel and Jessye Norman, and was responsible for bringing an operatic catalog to the label.

Nicolas Soames

**TOPS FOR
THE POPS**

**"POPS" ON BROADWAY
WITH VIOLINIST EMANUEL BOROKE
BOSTON
POPS
JOHN
WILLIAMS**

Swing, Swing, Swing —



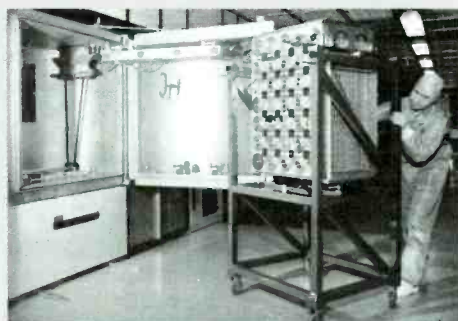
Whatever John Williams touches seems to turn to gold, or platinum, or Oscar or Grammy! His latest success on Philips, 'Swing, Swing, Swing,' with the Boston Pops, raced up both the pop and classical LP and CD charts. He underlines the cooperation between Philips and the Boston Pops: "They enjoy one of those special relationships in the music industry that is both satisfying and popularly successful. All of us in Boston are enormously proud of this association." Fittingly, for a man who has made his musical mark on such extra-terrestrial films as 'E.T.' and 'Superman', one of his next Philips releases will be Holst's 'The Planets.'

CHRISTINA BURTON

PAST, PRESENT, FUTURE



Challapin



The Compact Disc In production

A BETTER COMPANY

PolyGram's president Jan Timmer doesn't like talking about the operation as a "born again record company". Such a concept, he argues, does scant justice to PolyGram's manifest achievements over its 25 year existence as a corporate entity.

"Today we are a much sharper, more bottom-line orientated company than ever before. We have certainly made PolyGram a better company—but it was never bad." PolyGram's widely publicised problems, Timmer acknowledges, substantially damaged the group's image "particularly in the United States," and looking back on the recent past he recognizes major factors which affected the company's fortunes.

First, there was the sudden steep decline of the music industry as a whole at the beginning of the Eighties. Another problem was that part of PolyGram's program of diversification into other areas of home entertainment didn't pay off. And finally Timmer cites the substantial capital investment that was made in new technology – notably the Compact Disc. "We had to have the guts to invest in this hugely expensive, forward-thinking program when we could least afford it.

"We had to deal uncompromisingly with those problems," says Timmer. "We came to grips with the sales decline by implementing rationalization. We divested ourselves of unprofitable diversification operations, and we put a huge investment into backing the Compact Disc. And, as everyone knows, the commitment to CD has paid off handsomely.

"The deal with A&M to market its product in Europe, now including Latin America as well, helped also to strengthen our American repertoire and meanwhile we are hard at work, through PolyGram Records Inc., building a strong American repertoire base of our own."

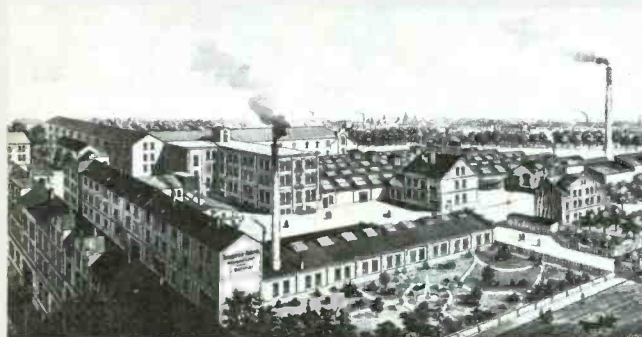
However, as a captain of the industry, Timmer is not just dedicated to PolyGram's future, but to that of the music business as a whole. He believes the future of the industry depends on three key issues: "First, we must continue to push the Compact Disc as much as we can. A lot of people have built up enormous libraries of LP records, but are now in the process of converting to CD. We must give them confidence that the very substantial investment they are making will be justified by the fact that CD is a technology that will last well into the next century.

"Secondly, we must use all the opportunities the Optical Disc offers to create a major breakthrough in the

FLASHBACK

- 1887 Emil Berliner invented the gramophone and disk record.
- 1898 Deutsche Grammophon Gesellschaft (DGG) founded by Emil Berliner.
- 1901 First recording with Chaliapin in Moscow.
- 1903 First recording with Enrico Caruso.
- 1908 DGG annual production of disks reached 6 million.
- 1910-1936 ... Subsidiaries in several European countries established.
- 1946 Foundation of Archiv Production. Creation of famous Yellow Label for classics and Polydor label for pop.
- 1950 Foundation of Philips Phonographische Industrie in Baarn, Holland. First classical recording on Philips label: Tchaikovsky's Symphony No. 4.
- 1960s Philips developed and launched the compact audio-tape cassette.
- 1962 DGG and Philips combined music interests forming the Grammophon-Philips Group.

- 1965 Hanover Plant pioneered pre-recorded compact audio-tape cassette.
- 1970s PolyGram acquired American record companies Mercury, MGM and Chappell Music Publishing.
- 1972 Philips Phonographische Industrie and Deutsche Grammophon Gesellschaft merged to form PolyGram.
- 1978 PolyGram became the first music company to surpass \$1 billion sales. Partnership with Robert Stigwood created 'Saturday Night Fever', 'Grease' each selling 30 million double albums—a world record.
- 1980 PolyGram's purchase of Decca finalized, bringing with it Decca/London, L'Oiseau Lyre and Argo labels.
- 1982 PolyGram launched the Compact Disc.
- 1985 28 million Compact Discs produced—making 48 million in total.
- Today PolyGram involved in creating, manufacturing and marketing recorded music on a worldwide basis, plus producing music videos, music publishing and the direct marketing of music.



1898



Today

— home-entertainment area. By combining the sound quality of CD and the superior picture quality of Laservision in a CD-Video player, music videos will get the carrier they deserve, and need, to become a major growth area. Home video will also benefit from the development of this audio/video disc, complementing video tape. It is my conviction that the video disc will appeal to the 'pride of ownership' of those consumers who have already enthusiastically endorsed the CD audio system.

"Thirdly, the music industry has to fight for a sensible introduction of Digital Audio Tape. Introduced too quickly, and without adequate provision to prevent unauthorised copying, it would cause great damage to the future of music, in the widest possible sense of the word. The protection of the intellectual property rights of music would become virtually impossible and consequently the creative community would suffer as never before."

On a pragmatic note, Timmer acknowledges that within the music business correcting corporate misconceptions can be a long and difficult task. "But in time, more and more people will come to recognize PolyGram as a very potent force in the world record market, and a group that is highly geared towards success. We have a very well developed understanding of what makes artists tick. We are ready to make long-term commitments to artists we believe in. And we know how to market records—everywhere. I am supremely confident about PolyGram's bright future."

by Mike Hennessey

PolyGram



INTERNATIONAL

"My aim is to anticipate events rather than wait and react to them after they've happened."



JAN D. TIMMER

SHARED RESPONSIBILITY



TIM HARROLD



AART DALHUISEN



DAVID FINE



RUDI GASSNER



JAN COOK

In the PolyGram corridors of power, you will often hear people saying the music business is a 'people business' — another way of saying a music company is only as good as the people who work for it. The quality, commitment and vision of these people is important at all levels, but never more so than in its top management team.

Jan Timmer describes PolyGram's management style as 'controlled decentralisation'; the specialist in-depth experience of the individual is used to best advantage that way.

So, with PolyGram holding more than 50% of the world's classical market, it's natural that one member of the management team does nothing but talk

and think classical. That person is Tim Harrold, and PolyGram's classical repertoire divisions and operating companies function better with his constant probing and encouragement to ensure classical music gets the attention it deserves.

Of course, popular music represents the bulk of the record business, and it falls to Aart Dalhuisen to direct the activities of the International Pop Repertoire Division in London, and to formulate A&R policies with the companies worldwide. Looking after the overall running of the music companies and following a Management by Objective philosophy are two further members of the team: David Fine

oversees operations in the U.S., U.K., France, Germany, Japan and The Netherlands, while Rudi Gassner coordinates PolyGram's activities in other markets.

Jan Cook is the man with the money; the group's financial officer and a man with many years' music publishing experience. According to Timmer "he is a team player with a strong desire to make things happen. Occasionally he will blow the whistle, but mostly he lets the game go on."

Timmer himself has three main roles. Firstly to keep in touch with hardware developments. "My aim is to anticipate events, rather than wait and react to them after they've happened." Secondly, he is

guiding the company into new areas, currently the Optical Disc — a logical progression from the Compact Disc, merging high fidelity audio with high definition video.

As PolyGram's president Timmer also has a third role: to make sure the whole management team works in a harmonious way. "That involves a lot of listening to people. The more you learn about a person's sense of responsibility and problems, the more rapidly you develop a respect for what they're doing." And it's mutual respect that has built up PolyGram's 'esprit de corps' and been instrumental in creating PolyGram's corporate culture.

by Mike Hennessey



WE GIVE OUR ARTISTS THE WORLD



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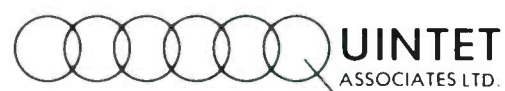


Our forthcoming album, "**FOREVER,**" to be released early Fall. Distributed for the first time world-wide by PolyGram.

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P H I L I P S A N D D U P O N T O P T I C A L



CLASSICAL KEEPING SCORE

by Is Horowitz



THE MUSIC COMMUNITY has been buzzing with news of a new management firm being formed as a reluctant spinoff from ICM Artists.

Marvin Schofer, who was second in command at ICM, heads the new operation, Classical Artists International (CAI). One of his key associates is Michaela Doren Gold, widow of Sheldon Gold, who founded and headed ICM before his death last year. She will serve CAI as director of artists and attractions.

Principal financial backer of the new talent agency is Herbert Axelrod, who heads Paganiniana Publications,

New management firm CAI has the industry abuzz

authored a book on Jascha Heifetz, collects rare violins, and has fostered the careers of a number of string performers. An ichthyologist by profession, Axelrod has also had an association with the Musical Heritage Society. He will not play an active role in CAI, it is said.

Seymour Rosen, a former orchestra manager and more recently head of Carnegie Hall, will be a consultant. Abroad, CAI has become allied with the Entertainment Corp., a London firm headed by Peter Brightman and Victoria Charlton.

The Carnegie connection also figures in the appointment of Stewart Warkow as executive vice president of ICM. He ran the venerable hall for years before Rosen came on the scene. Warkow's special responsibility at ICM will be the conductors division, formerly handled by Schofer.

In the jockeying for the top position at ICM after the death of Gold, Lee Lamont won out over Schofer, whose exit from the company is reported to have followed strong personality clashes. Artists who have left the ICM banner over the past year include Itzhak Perlman, Pinchas Zukerman, and Vladimir Ashkenazy.

ICM, of course, still ranks as one of the top agencies in the business. But the advent of CAI is an augury of increased competition to come, a condition concert bookers across the country welcome.

CAI is still to announce its first artist acquisitions. It will be interesting to watch which, if any, artists Schofer handled at ICM move over to his new company. Schofer's contract with ICM is reported to bar him from soliciting them.

MUSIC VIDEO: Adrian Marthaler, a Swiss director/creator of classical music videos who has adopted and extended some of the techniques of pop video to the classics, will have a number of his videos aired on Bravo. He and his work on Swiss television are represented in this country by Thomas Frost Productions. Frost, as many readers know, is the independent record producer, once with CBS Records, who currently is producer of Vladimir Horowitz for Deutsche Grammophon.

Of the 15 classical videos Marthaler has produced, a number feature American soloists; orchestral backing is by the Basel Symphony, conducted by Mathias Bamert. Ilana Vered is featured in Gershwin's "Rhapsody in Blue" and the Honegger Concertino. Leon Bates is soloist in the Gershwin Piano Concerto and in an upcoming taping Paula Robison will be starred in a Mozart flute concerto.

LATIN NOTAS

by Enrique Fernandez



THOUGH HE HAS MANY FANS around the world, no one matches Raul Acha in enthusiasm for his son, pop singer Emmanuel. "My son is incredible," boasts Acha, a retired bullfighter and bullfight promoter who now manages his son's career. "All those steps, the choreography, the musicians—it's all his idea."

In Latin pop music, where most singers perform like old-fashioned romantic crooners, Emmanuel is known for his carefully staged, rock-influenced presentations: elaborate lighting, clouds of smoke, and the jazzy dance steps that have become Emmanuel's trademark. His show last week at Las Vegas' Caesar's Palace was no exception. Backed by a lean, modern band that included two keyboards and electric guitars, the Mexican artist played to a mostly Anglo crowd that had come for the headliner, magician David Copperfield. By the weekend, there was a larger Latin component in the audience, as groups of Mexicans that had traveled to Vegas to see the Emmanuel show began to arrive. "They can't get that in Mexico City," explains Acha. "There's no venue there that can accommodate this show."

But even the non-Latins got into his groove after a couple of songs. And by the time Emmanuel belted out the hooky rock anthem "Toda La Vida," everyone was swinging to his beat. Emmanuel included a couple of English-language numbers in the show, but most of the material was in Spanish. "It doesn't work to include too many songs in English. If the public wants an English singer, there are plenty around. I'm Latin and I'm proud to present my Latin music to this public."

"He's facing a public that doesn't know him, and he's perfectly relaxed about it," observes Acha. "No nerves,

no jitters. Sometimes he'll go have a big dinner before the show. When he was 18, he fought his first bull with me and El Cordobés. It was a tough bull, and there wasn't even an infirmary on the premises. When you've faced that, you can face anything."

Known for his tough business attitude when it comes to his son's career, Acha is handling Emmanuel's current tour, though in some instances he doesn't speak the language of the country. "Who needs to talk?" asks

Emmanuel proves to be a big hit at Caesar's Palace

Acha, who knows no English. "As long as I make the decisions, someone else can chat and socialize. If I like something, I'll agree to it, and if I don't, I won't agree. No amount of talking will change that."

After Las Vegas, Emmanuel is headed for the Olympia in Paris.

A CONCERT SPONSORED BY Procter & Gamble will bring together José José with Puerto Rican stars Danny Rivera, Yolanda Monge, and Lisette, who, although Cuban-born and now Miami-based, built her career in Puerto Rico. The Sept. 28 concert, billed as the **Cheer Fiesta Musical**, will sell for as low as \$10 a ticket. This price is possible through the company's sponsorship and is meant to attract a wide public for the concert... Chicago's **WOJO-FM** has been bought by Tichenor Media System for \$14 million.

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	32	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	20 weeks at No. One VLADIMIR HOROWITZ
2	4	6	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	2	16	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
4	5	8	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	3	28	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
6	6	26	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
7	17	4	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
8	8	8	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
9	7	98	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	9	14	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
11	10	18	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
12	12	16	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
13	11	24	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
14	14	66	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
15	15	26	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
16	24	4	THE MUSIC OF DEBUSSY · CLAIR DE LUNE RCA HRC1-7173 (CD)	JAMES GALWAY
17	13	20	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
18	NEW ▶		CHOPIN: PIANO SONATAS NOS. 2 & 3 DG 415-346 (CD)	POLLINI
19	16	20	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
20	20	16	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
21	18	82	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
22	21	102	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
23	23	354	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
24	NEW ▶		STRAUSS: THE ALPINE SYMPHONY PHILIPS 416-156 (CD)	CONCERTGEBOUW ORCHESTRA (HAITINK)
25	25	164	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)

TOP CROSSOVER ALBUMS™

1	2	6	DOWN TO THE MOON CBS FM-42255 (CD)	1 week at No. One ANDREAS VOLLENWEIDER
2	1	6	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
3	3	6	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
4	5	6	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
5	4	6	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
6	7	6	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
7	9	6	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
8	8	6	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
9	6	6	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
10	10	6	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
11	11	6	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
12	NEW ▶		OPERA SAUVAGE POLYDOR 829-663	VANGELIS
13	14	6	BACH ON WOOD CBS M-39704	BRIAN SLAWSON
14	12	6	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
15	13	6	SYNCOATED CLOCK PRO ARTE CDD-264 (CD)	ROCHESTER POPS (KUNZEL)

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	3	6	★★ NO. 1 ★★	
1	1	3	6	WHEN I THINK OF YOU (REMIX) A&M SP-12193 2 weeks at No. One	◆ JANET JACKSON
2	2	1	10	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
3	4	7	7	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
4	3	5	7	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
5	8	14	6	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
6	9	10	6	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS
7	10	9	7	CAN'T GIVE HER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
8	13	18	6	SAMPLE THAT! GEFLEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
9	15	19	6	CELEBRATE POW WOW PW 412	SUBJECT
10	14	22	5	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	E.G. DAILY
11	16	23	6	HOW MANY HEARTS SEA BRIGHT PAL 7109/PROFILE	EVELYN THOMAS
12	21	34	4	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	◆ PET SHOP BOYS
13	7	6	9	WALK THIS WAY PROFILE PRO-7112	◆ RUN-D.M.C.
14	17	25	6	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
15	6	4	10	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
16	19	27	5	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
17	11	16	7	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE
18	26	43	3	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
19	36	—	2	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	STACY LATTISAW
20	38	—	2	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
21	24	30	4	ANOTHERLOVER.../GIRLS & BOYS PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
22	33	37	4	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
23	30	41	3	100% PURE PAIN (REMIX) MERCURY 884 886-1/POLYGRAM	◆ O'CHI BROWN
24	23	31	6	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
25	32	—	2	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
26	5	2	11	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
27	28	33	5	SPIRIT IN THE SKY I.R.S. 23653/MCA	◆ DOCTOR AND THE MEDICS
28	37	40	5	CAN'T WAIT ANOTHER MINUTE RCA PW-14422	FIVE STAR
29	29	38	4	RUTHLESS PEOPLE EPIC 49-05931	MICK JAGGER
30	40	46	3	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
31	35	44	3	MARCIA BAILA SIRE 0-20448/WARNER BROS.	◆ RITA MITSOUKO
32	12	8	9	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD
33	18	17	10	LOVE CAN'T TURN AROUND FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS HOUSE FU-10	
34	42	48	3	STORMY WEATHER LOGARHYTHM LR 1001/UPSIDE	FATS COMET
35	NEW	1	1	SING OUR OWN SONG A&M SP-12194	◆ UB40
36	NEW	1	1	ONE STEP (REMIX) MERCURY 884 990-1/POLYGRAM	K.T.P.
37	NEW	1	1	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
38	43	50	3	NOTHING IN COMMON (REMIX) ARISTA AD1-9519	◆ THOMPSON TWINS
39	NEW	1	1	TYPICAL MALE (REMIX)/DON'T TURN AROUND CAPITOL V-15249	◆ TINA TURNER
40	NEW	1	1	DON'T YOU TRY IT EMERGENCY EMDS-6567	RAWW
41	47	—	2	OH YEAH (REMIX) MERCURY 884 930-1/POLYGRAM	YELLO
42	NEW	1	1	JODY/DANCE FLOOR ARISTA AD1-9476	JERMAINE STEWART
43	44	47	3	VELCRO FLY (REMIX) WARNER BROS. 0-20524	◆ ZZ TOP
44	NEW	1	1	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
45	NEW	1	1	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05923	MENTAL AS ANYTHING
46	22	13	9	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	◆ CHAKA KHAN
47	NEW	1	1	DREAMTIME (REMIX) RCA 5714-1RD	◆ DARYL HALL
48	31	20	9	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
49	25	12	11	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS
50	50	—	3	NIGHTMARE OF A BROKEN HEART NEXT PLATEAU NP50045	C-BANK
BREAKOUTS	Titles with future chart potential, based on club play this week. 1. HUMAN THE HUMAN LEAGUE A&M 2. DON'T LEAVE ME THIS WAY COMMUNARDS MCA 3. SOMEBODY BRILLIANT ATLANTIC 4. THE SOUND OF MUSIK (REMIX) FALCO SIRE 5. WHAT DOES IT TAKE (TO WIN YOUR LOVE) (REMIX) KENNY G. ARISTA 6. SO FAR SO GOOD (REMIX) SHEENA EASTON EMI-AMERICA 7. WALK LIKE AN EGYPTIAN (REMIX) BANGLES COLUMBIA 8. YOU'RE SO FINE EGYPTIAN LOVER EGYPTIAN EMPIRE				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	6	★★ NO. 1 ★★	
1	1	1	6	DOWN AND COUNTING EPIC 49-05926 3 weeks at No. One	CLAUDJA BARRY
2	2	2	15	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
3	5	5	6	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
4	7	7	6	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
5	8	9	7	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
6	9	11	11	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
7	3	6	13	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
8	4	4	13	VENUS (REMIX) LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
9	18	34	3	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
10	6	3	10	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA
11	16	18	12	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
12	14	13	5	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
13	11	8	18	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
14	19	16	5	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	E.G. DAILY
15	17	28	5	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
16	12	12	9	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
17	13	15	8	WALK THIS WAY PROFILE PRO-7112	◆ RUN-D.M.C.
18	20	27	6	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS
19	37	—	2	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
20	22	20	5	CAN'T GIVE HER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
21	35	—	2	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
22	24	29	18	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS
23	25	22	8	I GOT YOU COVERED TREMPER TR 1019	DONNA GARRAFFA
24	27	36	5	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
25	15	14	8	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD
26	38	41	4	DANCING ON THE CEILING (REMIX) MOTOWN 4564MG	◆ LIONEL RICHIE
27	10	10	5	ANOTHERLOVER.../GIRLS & BOYS PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
28	23	31	4	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
29	41	45	5	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
30	33	44	3	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
31	31	35	4	SAMPLE THAT! GEFLEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
32	29	23	6	NIGHTMARE OF A BROKEN HEART NEXT PLATEAU NP50045	C-BANK
33	26	17	11	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS
34	46	—	2	MIDAS TOUCH SOLAR 66836/ELEKTRA	MIDNIGHT STAR
35	NEW	1	1	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
36	21	24	9	PRIVATE NUMBER (REMIX) MCA 23637	◆ THE JETS
37	45	42	3	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	◆ PET SHOP BOYS
38	40	30	6	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
39	NEW	1	1	DON'T YOU TRY IT EMERGENCY EMDS-6567	RAWW
40	32	25	19	BABY LOVE ATLANTIC 0-86813	◆ REGINA
41	44	47	7	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE
42	NEW	1	1	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	STACY LATTISAW
43	49	46	3	DON'T LEAVE ME THIS WAY MCA 23665	THE COMMUNARDS
44	36	33	8	SHAKE! DICE TGR 1006	ERIKA
45	NEW	1	1	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
46	39	—	2	CAN'T WAIT ANOTHER MINUTE RCA PW-14422	FIVE STAR
47	NEW	1	1	OH YEAH (REMIX) MERCURY 884 930-1/POLYGRAM	YELLO
48	NEW	1	1	(I WANT TO GO TO) CHICAGO CRIMINAL CRIM 00002	R.T. & THE ROCKMEN UNLIMITED
49	43	39	9	THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY TRAX TX-117	MARSHALL JEFFERSON
50	47	—	3	GET READY OAK LAWN OLR122	ROBIN STANLEY
BREAKOUTS	Titles with future chart potential, based on sales reported this week. 1. RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND 2. THUNDER AND LIGHTNING MISS THANG TOMMY BOY 3. TRUTH OR DARE SHIRLEY MURDOCK ELEKTRA 4. JACK THE GROOVE RAZE GROVE STREET 5. SOUND OF MUSIK (REMIX) FALCO SIRE 6. SUCH A FEELING YOUNG & CO. ATLANTIC 7. NEW BEGINNING (REMIX) BUCKS FIZZ POLYDOR 8. VELCRO FLY (REMIX) ZZ TOP WARNER BROS. 9. DON'T BREAK MY HEART SA-FIRE CUTTING				

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

dance TRAX



by Brian Chin

POP BECOMES more "dance" by the week, judging from the number of 12-inch releases that fall into the mainstream pop or r&b category. **Dead Or Alive's** "Brand New Lover" (Epic) is a worthy followup to their, uh, die-hard dance hit of 1985, "You Spin Me Round (Like A Record)." The tempo is less hyper, but the beat is just as hard-hitting, with a crazy synthesized guitar line that in itself could drive sales of the 12-inch. Once again Dead Or Alive has a record we'll be hearing all year long . . . **James Brown's** "Gravity" (Scotti Bros.) reteams him with producer **Dan Hartman**; it smokes a bit more at its slower pace though it maintains the modern texture of "Living In America." **Chris Lord-Alge** mixed, providing the wild dub that "America" didn't have: Finally the Godfather will make some money off of being cut up and dropped in.

Atlantic Starr's "Armed And Dangerous" (Manhattan) is commercial dance with an **Arthur Baker** finishing punch in the booming break and stop-tape drop-ins. Baker also redid the clamorous new version of **Jermaine Stewart's** "Jody" (Arista), whose protagonist apparently does take some clothes off. On the flip is a long mix of the **Jellybean Benitez**-produced high-energy (not hi-NRG) LP cut "Dance Floor" . . . **Belle Stars** could give Bananarama a run for its money with "World Domination" (Stiff/MCA); **Allan George** and **Fred McFarlane** pull off a clever juxtaposition of rock tempo, beat-box, and retro guitar in a **Shep Pettibone** mix. Latin Rascal **Albert Cabrera** edited . . . **Freddie Jackson's** slinky "Tasty Love" (Capitol) fits his smooth ballad style; watch for a video with Beverly Johnson.

UNDERGROUND: **Ivan Leppard's** "My Love Just Take Your Time" (Panix) is a New York record in the very off-the-cuff soul and disco style of—what else?—Chicago. A very unusual synthesizer break tops it off; New York DJ **Kenny**

Carpenter did the vocal mix and a thoroughly reworked, mostly break "club" version . . . **Jeanine Carter's** "S-A-V-E-I-T (Save It)" (Metropolis/Emergency) combines a fleet beat-box rhythm and a mainstream soul performance. **Freddie Bastone** and **David Morales** mixed, with edits by the **Latin Rascals** . . . **Stop's** instrumental "Come On Dance (Ahora)" (Damabi, P.O. Box 3252, Los Angeles, Calif. 90051) comes on like a Chicago record, with its long, aimless characteristic Miami tack . . . **New Kids On The Block's** "Stop It Girl" (Columbia) is cute teen-soul, with a smoother vocal sound than any of the big names seem to manage . . . **Pieces Of A Dream's** "Joyride" (Manhattan) gets a booming, hard-edge mix by **Aldo Marin** . . . **Nicole's** "Housecalls" (Portrait) is a very nice pop-soul record, remixed by **Morales & Munzibai**.

Oh no, it's another answer record: **Willy Jump Jr.'s** followup to his "Jump Back" cover is "Ain't Gonna Pay You One Red Cent" (Criminal),

Dead Or Alive has another club hit

featuring explicit talkback and fabulous lead-in vocal break. Plus: excerpts of "Doctor Love" and a funnier, irritable rap/scratch version . . . And: **Philly Cream's** female cover of the Jackmaster Funk/Jessie Saunders hit "Love Can't Turn Around" (Cotillion) is too well-constructed to be dismissed, even on principle, as a hit-and-run; it's really a more conventional treatment. Its cleaner vocal may see it onto radio, where it will, after all, generate a few performance royalties.

Meanwhile, back at the warehouse: **Jerry McAllister's** "Never Let You Down" (DJ International) hits a new extreme in dissonant pop-music-making, especially on the "extendo" mix; more accessible is the "house" mix—it's laid-back, relatively speaking, vocally and rhythmically . . . **Sybil's** "Falling In

Love" (Next Plateau) is a floating, bare production, with a certain pretty attraction, not unlike Alicia Myers' hits of a couple of years back. Co-producer **James Bratton** mixed, with NP's **Keith Dumpson**.

REMIXES: **Claudja Barry's** chart-topping "Down And Counting" is being rereleased promotionally in two mostly recut versions by Epic; most interesting, if only for the title ("Jack The Mega-Dub"), is an 11:30 version that actually captures the strange suspended feel of house dubs . . . **David Bowie's** "Magic Dance" (EMI America) is a straight-ahead dance cut, unlike some of his more recent 12-inch singles; **Thompson & Barbiero** mixed, with good electronic drapery added.

ALBUMS, BRIEFLY: The upcoming **Just-Ice** album, "Back To The Old School" (Fresh), contains some of the slickest raps around ("Love Story") and a truly frantic scratch in the title track. "Cold Gettin' Dumb" features some intense sonic gushes . . . **Stacey Q's** "Better Than Heaven" (Atlantic) has several cuts as sweetly melodic as the astoundingly successful redisco "Two Of Hearts." Likely singles: "We Connect" and the title track, both with pretty keyboard chords and a calm, intimate feel, and the Depeche Mod-al "Insecurity" and "Dancing Nowhere" . . . **Tina Turner's** album may not yield its club cuts until a series of Martyn Ware-produced soul-cover B sides come out; but you might try the title track, "Break Every Rule," a smooth, even-tempered **Mark Knopfler** production. Personal fave: **Terry Britten's** "Two People," a sage and sensitive song . . . On **Ashford & Simpson's** top-notch and often inspiring "Real Love" (Capitol): the neo-Motown title track and the Europop "Way Ahead" . . . On **D-Train's** "Miracles Of The Heart" (Columbia): "Let Me Love You," a hard midtempo track; the jazzy "Misunderstanding"; and a really lovely ballad, "Oh How I Love You (Girl)."

NOTES: RCA has picked up two "major" independent artists: **J.M. Silk**, formerly of DJ International, who will have his first single, "I Can't Turn Around," out Sept. 19; and Brooklyn's own **Alisha**, of last

year's tenacious chart-sticker "Baby Talk," on Vanguard. She will retain her production affiliation with **Mark Berry**. RCA's new distribution agreement with Big Time Records will finally bring **Love & Rockets** to domestic release.



A Star Is Born. Tina Turner kneels beside Los Angeles Mayor Tom Bradley, right, at the recent unveiling of her star on Hollywood's Walk of Fame. Also pictured are Bill Welsh, president of the Hollywood Chamber of Commerce, far left, and Johnny Grant, chairman of the Walk of Fame committee. (Photo: Attila Csupo)

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Make The Music—Bismarkie
Soft Cafe—Coleen
Tequila—Mo Boss
My Love—Ivan Leppard
Oops—Latoya J & Corone
Jack The House—Femme Fion
Never Let You Down—J. McAllister
Never Enough—Never But Always
So Special—Private Class
Don't Break—Sa Fire
Dance Your Way—Sharon Dee
Come On Dance—Stop
Boys Ain't Nothing—Jazzy Jeff
Thunder & Light—Miss Thang

Love Can't Turn (Rmx)—Farley
True (Tell Me)—Kinski Music
Don't Go—Zwei Maenner
Your Love Is All—Carol Hann
Rocking Down—Adonis
Rock Dancing—Tom Anderson
Sneakers—Little Seven
Sex Symbol—Man To Man
Jack The Groove—Raze
Get Ready—Robin Stanley

EUROPEAN 12"S

Feels Like (86Mix)—Kelly Marie
Applause—Angie Gold
Love & Passion—Michael Bow
Somebody's Eyes (86Mix)—V Mills
I Wanna Be—Gary Low
To Be Or Not To Be—J. Hattie

High High-Sandra
On The House—Midnight Sunrise
Classic Dance—Orient Affair
Knock Me Senseless—E. Expy
Stand Up—Hazel Dean
Heart To Heart—Patt Devick
Looking For Love—Tom Hooker
Laser Light—Latin Lover
Doctor For My Heart—G. Miller
What My Heart—Roger Meno

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Versatile Pat Leonard Garner Success

BY STEVE GETT

NEW YORK The past nine months represent a major breakthrough period for Chicago-born producer/songwriter/keyboardist Pat Leonard.

Leonard, who is producing a new Warner Bros. album for Bryan Ferry, garnered attention for his musical contributions to the movies "At Close Range" and "Nothing In Common." But it was his work on Madonna's "True Blue" album that really put him in the spotlight.

"The phone has been ringing off the hook lately," says Leonard. "That's nice because it's put me in a position where I can look for things I'll be strong at—artists or films."

Leonard co-wrote and co-produced half the tracks on "True Blue" with Madonna; the rest of the album saw her collaborating with

Stephen Bray.

Of the superstar's decision not to repeat the multiplatinum success formula of "Like A Virgin" by working with Nile Rodgers, Leonard says, "Madonna doesn't look back—she doesn't look over her shoulder for anything."

"I think one of the things that has been disastrous for artists who have had major successes is thinking, 'We just sold 7 million albums—we better make the same record.' And they spend the next two years trying to do just that. Fact is, we didn't think about the 'Virgin' album at all."

Leonard connected with Madonna in 1985, when he was hired as musical director for her U.S. tour. The previous year, he worked in a similar capacity on the Jacksons' 'Victory' tour.

"When the Madonna tour was

over, we mixed the live video with Michael Verdick, who also engineered 'True Blue,'" says Leonard.

"Madonna and I started writing a few songs, including 'Love Makes The World Go Round,' and then we came up with 'Live To Tell.' Things were going really well, so there was never really any specific conversation about doing the album—one thing just led to another."

Asked what Madonna was like to work with in the studio, Leonard says, "It was pretty loose and, as long as things kept happening, we just kept going."

Managed by the Fitzgerald-Hartley organization, Leonard recorded two albums for CBS during the '70s while living in Chicago. Now based in Los Angeles, he has written songs for Stephanie Mills, Evelyn King, and Philip Bailey.

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ZYX 5516 - K.B. CAPS: Do you really need me
ZYX 5520 - JEROME: Live it up
ZYX 5517 - TOM HOOKER: Only One
ZYX 5513 - MAX COVERI: One more time
ITH 012 - LATIN LOVER: Laserlight
STH 511 - SHEARON: Inside, Outside, In

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	13	SPYRO GYRA MCA 5853 (CD)	★ ★ NO. 1 ★ ★ 1 week at No. One... BREAKOUT
2	3	7	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
3	1	15	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
4	4	13	YELLOWJACKETS MCA 5752 (CD)	SHADES
5	6	9	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
6	5	25	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
7	8	9	JETSTREAM TBA TB-211/PALO ALTO	AROUND THE WORLD
8	11	11	LESLIE DRAYTON & FUN ESOTERIC ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
9	9	45	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
10	22	5	KENNY G. ARISTA AL8 8427	DUOTONES
11	7	81	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
12	16	9	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
13	21	3	EARL KLUGH WARNER BROS. 25478	LIFE STORIES
14	14	9	FRANK POTENZA TBA TB-206/PALO ALTO	SAND DANCE
15	15	11	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
16	19	5	RARE SILK TBA 214/PALO ALTO	BLACK & BLUE
17	24	7	FATTBURGER GOLDEN BOY GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
18	17	29	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
19	10	29	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
20	13	9	WEATHER REPORT COLUMBIA FC-40280 (CD)	THIS IS THIS
21	NEW		LEE RITENOUR GRP 1021 (CD)	EARTH RUN
22	20	21	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
23	30	5	VICTOR FELDMAN'S GENERATION BAND TBA 215/PALO ALTO	SMOOTH
24	12	17	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
25	28	7	DAVE VALENTIN GRP 1028 (CD)	LIGHT STRUCK
26	NEW		GEORGE BENSON WARNER BROS. WB 1-25475	WHILE THE CITY SLEEPS ...
27	36	3	T. LAVITZ PASSPORT JAZZ PJ 88012/JEM	STORYTIME
28	23	11	BILLY COBHAM GRP A-1027 (CD)	POWER PLAY
29	NEW		MIKE METHENY IMPULSE 5755/MCA (CD)	DAY IN, NIGHT OUT
30	40	5	HANK CRAWFORD AND JIMMY MCGRUFF MILESTONE M-9142/FANTASY	SOUL SURVIVORS
31	31	11	SHADOWFAX WINDHAM HILL WH-1051/A&M (CD)	TOO FAR TO WHISPER
32	NEW		TOM GRANT PAUSA PR 7199	TAKE ME TO YOUR DREAMS
33	33	39	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
34	34	5	GRANT GEISSMAN TBA 217/PALO ALTO	DRINKIN' FROM THE MONEY RIVER
35	35	3	SADAO WATANABE ELEKTRA 60495	GOOD TIME FOR LOVE
36	25	19	JONATHAN BUTLER JIVE 10041JB/RCA (CD)	INTRODUCING JONATHAN BUTLER
37	37	7	RODNEY FRANKLIN COLUMBIA FC 40307	IT TAKES TWO
38	18	21	MILTON MASCIMENTO POLYDOR 827638-1/POLYGRAM (CD)	ENCANTOS E DESPEDIDAS (MEETINGS AND FAREWELLS)
39	32	21	THE CHICK COREA ELEKTRIC BAND GRP A-1026 (CD)	THE CHICK COREA ELEKTRIC BAND
40	26	15	SPECIAL EFX GRP A-1025 (CD)	SLICE OF LIFE

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

JAZZ BLUE NOTES
by Peter Keepnews



MORE NOTES from the JazzTimes Convention, held in New York Sept. 4-7:

Roy "Little Jazz" Eldridge proved to be an ideal choice for guest of honor. The ebullient jazz veteran, who has had to give up the trumpet for health reasons but remains active as a vocalist, revealed considerable skill as a raconteur. He had a whole panel to himself—well, jazz historians Dan Morgenstern and Phil Schaap asked him questions, but it was essentially a

Additional reflections on a productive get-together

one-man show—and he also vied for the spotlight with another great trumpeter/vocalist/personality, Dizzy Gillespie, on the anecdote-swapping "I Paid My Dues" panel, a convention highlight.

The role of radio in the current jazz resurgence got plenty of airing, and so did the complaints of those programmers who have trouble getting records. At a panel on jazz radio service and promotion, moderator Joe Fields of Muse Records set the tone by noting that economic constraints make it difficult for labels to send out everything they release to every station that might play jazz of one kind or another—but that labels tend to be very receptive to stations that make the effort to keep in contact with them, especially with up-to-date playlist information.

Two related but seemingly contradictory concepts about how to keep jazz healthy kept surfacing: the notion that jazz needs its own industry group, along the lines of the Country Music Assn., to give it greater muscle in the commercial marketplace; and the idea

that people involved in the music should actively seek grant money and other subsidies for the music, on the ground that it's a serious art form and shouldn't be required to compete against more commercial forms of music. The two approaches do not necessarily cancel each other out—there are, after all, a lot of different forms of jazz—but the dichotomy between them is a worthy topic for additional discussion.

The "lunchtime concerts" at the Roosevelt Hotel served as a happy reminder that music is, after all, what it's all about, and the three evening receptions—one each hosted by Manhattan/Blue Note Records, JazzTimes magazine, and MCA/Impulse Records—were a blast. JazzTimes' Ira Sabin and his staff deserve much credit for yet another job well done.

Personal note to R.S.: No hard feelings, we hope. People in the jazz business can disagree on the precise state of its health without losing sight of the fact that we all love the music, and we're all in this together.

ALSO NOTED: Michigan-based Open Sky Records, the label responsible for getting vocalist Al Hibbler back into the studio not long ago ("For Sentimental Reasons" is the excellent album that resulted), is also involved in a Saturday (27) concert in the Detroit suburb of Troy teaming Hibbler with Buddy Tate, Harry "Sweets" Edison, Hank Jones, and J.C. Heard. The concert is a benefit for the restoration of Detroit's Orchestra Hall... Speaking of benefits, the Modern Jazz Quartet appears at Heinz Hall in Pittsburgh on Wednesday (24), headlining a concert to raise money for Ronald McDonald House. The opening act is an all-star Pittsburgh jazz ensemble led by Nathan Davis, director of jazz studies at the Univ. of Pittsburgh.

GOSPEL LECTERN
by Bob Darden



This is the second part of a two-part interview with English native Chris Eaton, who has just released his debut album for Reunion Records.

CHRIS EATON is working on a recording deal in England in addition to one in the U.S. He says the English music scene is very different from what's happening in the States today.

"In the U.S., once you establish yourself in a certain framework of music, you still have the ability to go into the mainstream charts. But in Europe and the U.K., once you release a gospel album it means that you're forever a gospel artist and that your music will not get played on mainstream stations.

"Cliff Richard is the lone exception. He does separate gospel and secular tours. There are bands like U2 and Kajagoogoo where some of the members are Christians who are musicians, but they are not in the same category with Cliff.

"You never see them, for instance, on chat shows talking about their beliefs. Cliff earned that right and the respect that comes with performing good-quality music over 25 years."

Eaton says he's hoping to reach the widest possible audience with his music. He wants to use the music as a platform to share his faith.

"I want to feel like I will stand or fall on my music," he says. "One of the main reasons I signed with Reunion is that they are giving Christian musicians the opportunity to speak from a bigger platform. That's what's happening with Amy Grant. It's ultimately for good, despite all of the criticism she's received.

"At the same time, it's still a learning process on

both sides. I don't know enough about contemporary Christian music in America to know where I fit in in the Christian arena. Maybe I'd rather not. But I'm over here to do what I do the best I can and hope that the people enjoy it."

GREENTREE RECORDING ARTIST James Ward was featured at the \$4 million Pavilion of Promise at Canada's Expo '86. Ward, who has one of the year's

Eaton discusses recording in the U.S. and the U.K.

best releases in "Good Advice," was also featured on Canada's "100 Huntley St." television show recently.

WHITE HEART and David Martin have hooked up on a 35-city tour beginning this month, with a portion of the proceeds going to Compassion International to feed hungry children. White Heart's first release for Sparrow, "Don't Wait For The Movie," and Martin's latest album, "Breath On The Window Pane," are both out.

FOLLOWING HIS SUCCESS with the No. 1 hit "The Glory Of Love," Warner Bros. has selected Peter Cetera's duet with Amy Grant, "The Next Time I Fall," as the second single from his "Solitude/Solitaire" album. The release was produced by Michael Omar-tian, who has his own solo album out this month in the Christian marketplace.

THE WORLD OF BLACK MUSIC

Billboard

SISTERS

ARE DOING IT FOR

THEMSELVES

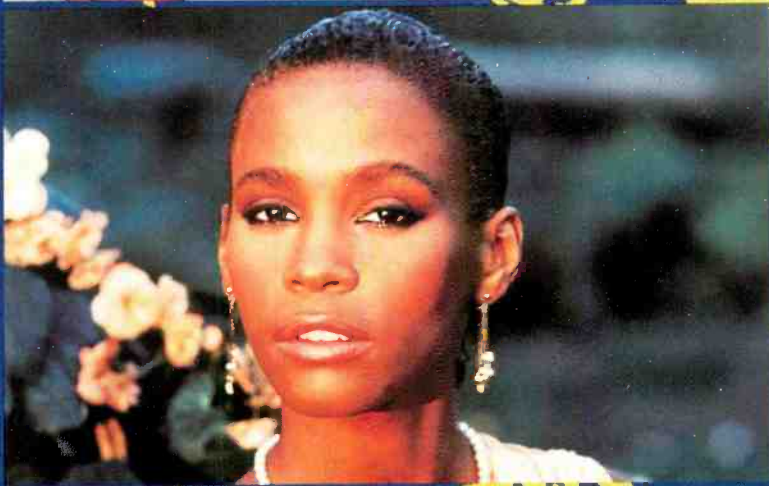
1986
WILL BE
REMEMBERED AS
YEAR OF THE WOMAN

By NELSON GEORGE

As two wise women (Annie Lennox and Aretha Franklin) sang recently, "Sisters are doing it for themselves." In black music 1986 will be remembered as women's year. Commercially and artistically, women have been the dominant forces this year, a welcome change from the preceding years when Michael Jackson, Prince and Lionel Richie, along with Luther Vandross, Frankie Beverly and Freddie Jackson, and several other males dominated the charts. Connie Johnson wrote about the absence of black female stars in Billboard's Black Music special in 1984 under the headline, "In Search Of The '80s Top Ladies: Where Have All the Soul Queens Gone?"

Now it is men who are playing catch up. Even Newsweek magazine noted the shift in a recent story on black female singers when three black women held down the No. 1, 2 and 3 positions on Billboard's pop album chart for the first time in history. Whitney Houston has sold more copies of her self-titled Arista debut than any black woman entertainer ever. Not bad for a start. However, how long that title will stand is a good question. The promotional efforts behind Patti LaBelle's "Winner In You" by MCA and Janet Jackson's "Control" by A&M suggest there are many singles yet to come and many units yet to be sold.

(Continued on page B-17)



From top: Patti LaBelle, Whitney Houston, Janet Jackson



JAMMIN'



FREDDIE JACKSON



TINA TURNER



MAZE FEATURING FRANKIE BEVERLY



MELI'SA MORGAN



ASHFORD & SIMPSON



MELBA MOORE



STANLEY JORDAN



SKYY



GEORGE CLINTON



WILLIE COLLINS



PAUL LAURENCE



CHERYL LYNN



SLY FOX



O'BRYAN



GRACE JONES



O'JAYS



BEAU WILLIAMS



SHIRLEY JONES



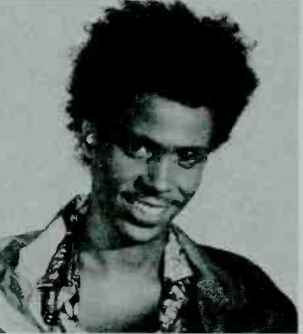
JAKI GRAHAM



MICHAEL HENDERSON



THE BOOGIE BOYS



BERNARD WRIGHT



KENNY & JOHNNY



GAVIN CHRISTOPHER



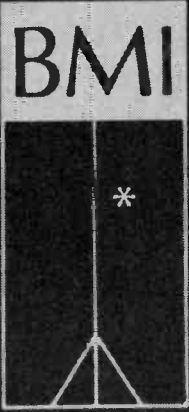
PIECES OF A DREAM

EVERY DAY OF THE YEAR.

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BLACK MUSIC IS



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NEW YORK 212-586-2000 NASHVILLE 615-259-3625 LOS ANGELES 213-465-2111

Black Music '86

A Billboard Spotlight



Rappers Run-D.M.C. are making a dramatic impact on young audiences.

As Black Music Enjoys Greater Pop Prominence...

Black Dealers Face Challenge Of Mass Marketers

By GEOFF MAYFIELD

Perhaps more so than any time since the Motown label began sharing the top of the charts with the Beatles in the early '60s, black music enjoys prominence in the pop world. However, that resurgence may be too much of a good thing for the independent black dealer, who now faces increased competition from mass market retailers.

On one hand, he faces major chains that enjoy prime locations with great traffic, as well as national buying power and its attendant advertising benefits. He must also battle low-ball stores, which in many cases manage to sell product to customers for less than the independent can bring it into his store.

"In the past business was great," says Clarence Kendricks, owner of Kendricks' Record Shop in Detroit. "But now everyone's taking advantage of the record business; they're raping it every way they can. I mean you expect a price increase every once in a while, but if I go to a one-stop for an \$8.98 record, I'm paying more than \$6 a piece. I have a competitor that sells the same record for \$5.99."

Beyond wholesale costs, Kendricks finds himself boxed in on return policies. "When I return this merchandise, defective or whatever, I have to pay 10% off the top. Now we can't even take a chance on a lot of new product like we used to."

But all is not bleak for Kendricks and his counterparts. Perhaps the independent's most impressive edge is the fact that he is close to his business. While buyers and executives at larger retail operations are, by necessity, removed from the store environment, the indie shop keeper is right there on the firing line.

Call Kendricks at his store, Bruce Webb at Webb's Department Store in Philadelphia, or Royce Fortune at Fortune Records in the Los Angeles suburb of Inglewood, and the shop's owner is very likely the person who will answer the phone. And do not be surprised if he puts you on hold a time or two while he rings up a sale or helps a customer.

(Continued on page B-17)

Leaning On Black Music Like Never Before

MAJOR LABELS LEARN LESSON:

An Ear To The Street Means Profits In The Black

By STEVEN IVORY

There has never been anything quite like it: a variety of recording labels, from mammoth majors like PolyGram and WEA, to small indies like Malaco and the tiny Jay Records, flying high on "Rumors" by the Timex Social Club, all thriving on black music, much of it—unlike the days of white cover records—written, produced and performed exclusively by blacks.

Some companies are doing better than others, but thanks to today's overwhelming popularity of black music, with the right record and company operating tactics, everyone has the opportunity to prosper.

MCA certainly knows the word prosperity. Boasting a 40-act roster that includes New Edition, Patti LaBelle, the Jets, Ready For The World, and Bobby Womack, the company's

black music division, headed by Jheryl Busby, continues to write its own success story.

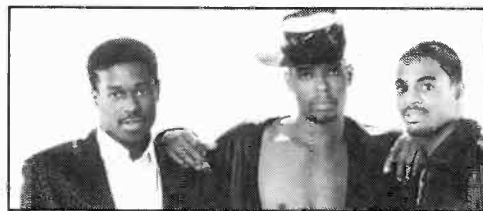
"We're not doing anything other companies can't do," maintains MCA's Emie Singleton, vice president of promotion, black music division. "It's just that Irving [Azoff, president, MCA Entertainment] gives us the green light and Myron Roth [president, MCA record division] and Richard Palmese [executive vice president, marketing & promotion] support us all the way. It's the teamwork that keeps us in motion."

According to Singleton, that the mammoth company has been able to keep an ear to the street is another plus. "Take Ready For The World—that was a grassroots situation where the group was selling records in Flint, Mich., long before we got involved." He also points to audience-level pro-

(Continued on page B-10)



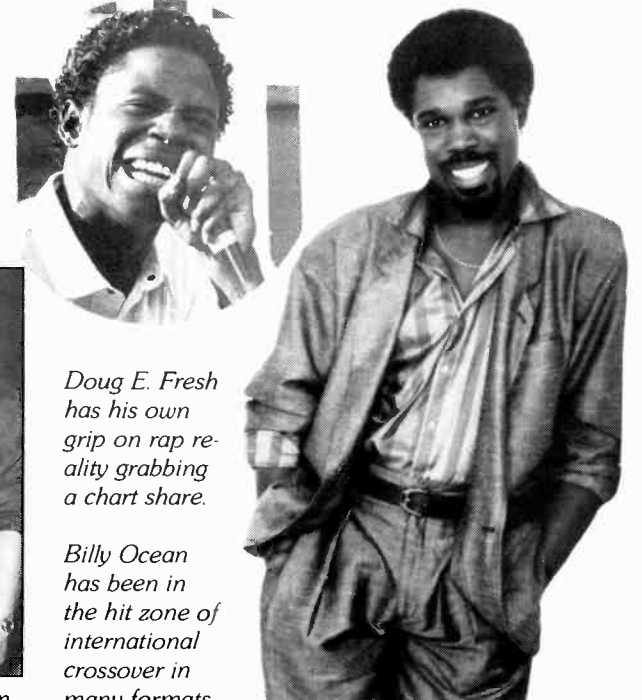
Right: Lisa Lisa & Cult Jam. Above: Full Force. Together they are more than a Force, greater than a Jam, an alliance for dominance.



Whodini raps with classical style and polish.



A&M's John McClain, Terry Lewis, Janet Jackson, Jimmy Jam.



Doug E. Fresh has his own grip on rap reality grabbing a chart share.

Billy Ocean has been in the hit zone of international crossover in many formats.

THE HOME of the JIVE FAMILY of ARTISTS

ON THE STREET...

WHERE DOES THE JIVE FAMILY OF ARTISTS LIVE?

IN NEW YORK?

NO!

IN DETROIT?

NO!

IN MEMPHIS?

NO!

IN LOS ANGELES?

NO!

IN MINNEAPOLIS?

NO!

THEN WHERE IS IT?

IN WILLESDEN, LONDON, ENGLAND!

YOU GOTTA BE KIDDING!

JIVE RECORDS

THE BRITISH INDEPENDENT THAT RESPECTS, AND BELIEVES IN BLACK MUSIC.

BILLY OCEAN, WHODINI, MILLIE JACKSON, RUBY TURNER, JONATHAN BUTLER, PRECIOUS WILSON, VANESSA BELL ARMSTRONG, THE REAL THING.



Black Music '86

Top 5 Ratings For 14 Stations In Top 25 Markets Urban Stations Score As Heavyweight Contenders In Major Arbitron Races

By KIM FREEMAN

A Billboard Spotlight

Is it "black" radio? Is it "urban contemporary" radio? Only your hairdresser knows for sure. But, one thing any well-groomed radio observer should know is that, by any name, it is a format that scored top five ratings for 14 stations in the top 25 markets in the spring 1986 Arbitron ratings.

Ask 10 people for a definition of those black and urban contemporary terms and you get 10 different responses. Many will tell you "urban contemporary" was a term designed to make Madison Ave. advertisers more comfortable with buying the format. Some will say "black" and "urban" are interchangeable terms.

From a programming standpoint, however, there can be a difference between stations billing themselves as "black" and those using "urban contemporary," and the latter is far more prominent. Rap, street and dance music may crop up more often on a true black station. An urban may choose to project a more upscale image with some jazz, and smoother personality presentations. Still, in most cities, you will hear little difference between stations who embrace the different terms, and the simple "urban" tag may be the happiest medium.

Just as black acts are taking an equal stand on charts once dominated by white artists, urban/black radio is not far behind in making itself a format of equal appeal to blacks, whites, and hispanics. While top 40 still has the formative advantage of being able to pick hits from the cream of all programming crops, urban stations are heavyweight contenders these days in most major Arbitron races.

In the country's biggest market, New York, WRKS has swept several sweeps in the last two years and WBLS has been in the top 10 for a long time. In San Francisco, KSOL is the top music-only station. WKYS leads the pack in Washington, D.C. KMJQ Houston just barely lost the No. 1 slot to top 40 KKBQ. In Atlanta, WVEE captured an 8.6 share of the market for the No. four seat and still left room for six-month old WEKS-AM-FM to come in with a 2.4 share.

The list goes on. The fact that black artists are getting more than equal time on top 40 playlists has not hurt urban stations. Historically, urban radio has been the quickest format to embrace new artists and music. As it shares more and

(Continued on page B-17)



Prince & the Revolution in "Under The Cherry Moon" video.



The Jets break the new artist barrier.



Oran "Juice" Jones



L.L. Cool J



LeVert's Marc Gordon, Sean and Gerald LeVert.



Anita Baker adds luster to this year of the woman.



Jack Gibson in the late '60s.



Eddie O'Jay

Jack Gibson, Eddie O'Jay, Gary Byrd THREE DEEJAYS: Snapshots In Black Radio Before One Era Ended and Another Began

By NELSON GEORGE

Voices. From little rooms with lights, dials, cassettes, and records full of music and commercials. Voices. We sit in our rooms, our cars, at our desk, hearing their words, feeling their rhythms move through our ears and wash over our minds. In the world of rhythm & blues the voices on the radio gave news to a black community always in need of information and kept everybody hip to the hottest jams. In the careers of three deejays we get a great picture of life in black radio before urban, FM, cross-over and demographic targeting changed the style of black radio. (Material is excerpted from Nelson George's Pantheon book "The Death Of Rhythm & Blues" to be

published next spring.)

Today **Jack Gibson** is known for his newsletter "Jack the Rapper" (aka "The Mellow Yellow") and his annual Family Affair conferences. But Gibson made his first mark in radio years ago as "Jockey Jack," a pioneering r&b deejay and part of what he calls "the Original 13," a collection of black and white deejays working at black radio in its formative years.

After graduating from Lincoln Univ. in 1944 Gibson returned to his native Chicago where he found his color was no barrier to an acting career . . . on radio. "I played a postman one day, a teacher the next, or maybe a bank clerk. Whatever the author wrote and sometimes things he did not."

While ad-libbing in the studio one day Gibson came to the attention of a local car dealer. He decided to sponsor a music show featuring Gibson playing records. From Chicago Gibson moved to Atlanta; in 1949 becoming the first announcer on the first black owned station, WERD. "I'm proud to have been the jock who flipped the switch at 6 a.m. on a brisk October morning in 1949 and greeted the day with a hearty 'Good morning, Atlanta! We are here! We are here!' . . . We really didn't know what the hell we were doing

(Continued on page B-12)

A Record Commitment.



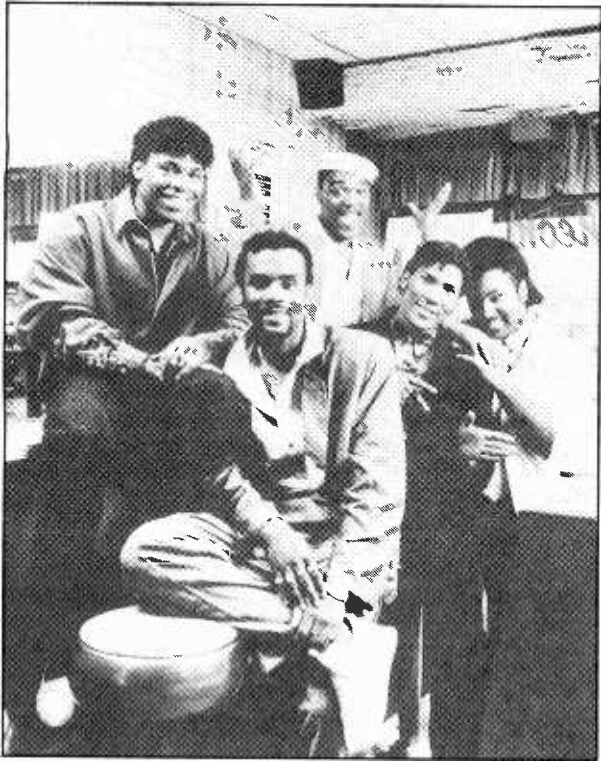
Gregory Abbott
Roy Ayers
Philip Bailey
Jean Beauvoir
Arthur Blythe
Pauli Carman
Clarence Clemons
Jimmy Cliff
André Cymone
Davina
Djavan
Earth, Wind & Fire
Fishbone
Rodney Franklin
Full Force
Herbie Hancock
Donald Harrison—Terence Blanchard
Isaac Hayes
Rebbie Jackson
Kent Jordan
Johnny Kemp
Hubert Laws
Ronnie Laws
Ramsey Lewis
Lisa Lisa And Cult Jam
Darlene Love
The Manhattans®
Branford Marsalis
Wynton Marsalis
Johnny Mathis
Mission
Eddie Murphy
New Kids On The Block
Process And The Doo Rags
Rosko
Wayne Shorter
Sonya
Surface
Third World
Grover Washington, Jr.
The Weather Girls®
Weather Report
Kirk Whalum
Maurice White
Deniece Williams
James (D-Train) Williams
Nancy Wilson
Bill Withers

Def
Jam
recordings

Beastie Boys
Oran "Juice" Jones
Junkyard Band
L.L. Cool J
Original Concept
Tashan

A serious commitment to black music intensifies.
On Columbia Records.

Black Music '86



Force M.D.'s



LA Dream Team



The Boogie Boys

CHARTBEAT '86 HOW HOT IS HOT?

By PAUL GREIN

We all know that black music has become hotter in recent years, but how hot is hot? Consider this: Three of the four albums released so far in the '80s that have sold more than nine million copies are by black artists. Michael Jackson's "Thriller" is the all-time champ with U.S. sales of 20 million, while Lionel Richie's "Can't Slow Down" has sold 10 million and Prince & the Revolution's "Purple Rain" is close behind at nine million.

The only non-black album to reach this blockbuster sales level so far in the '80s is Bruce Springsteen's "Born In The U.S.A.," which stands at 10 million.

The outlook for black music wasn't always this robust. In fact, in the period just before "Thriller," the scene was fairly depressed. Even when black artists had best-selling albums, they often had a hard time getting pop radio play. Rick James' "Street Songs" was a smash album in 1981, climbing to No. 3 on the Top Pop Albums chart and selling an estimated three million copies. But none of the singles from the album cracked the top 10 on the Hot 100. "Super Freak" reached No. 16, and "Give It To Me Baby" peaked at No. 40—despite logging five weeks at No. 1 on the Hot Black Singles chart.

No black artists reached No. 1 on Billboard's Top Pop Albums chart between January 1980, when Donna Summer's "On The Radio" hit No. 1, and February 1983, when "Thriller" began a record-setting 37-week run at the summit.

But in the three years since "Thriller," the picture has brightened considerably. "Can't Slow Down" and "Purple Rain" both hit No. 1, as did Prince's followup album, "Around The World In A Day."

This year alone, four albums by black artists have reached No. 1. Whitney Houston's debut album topped the pop chart for 14 weeks, and Sade's "Promise," Janet Jackson's "Control" and Patti LaBelle's "Winner In You" also hit the top.

Those four albums followed each other into the No. 1 spot from May to July, marking only the second time in chart history that two or more albums by black artists have hit No. 1 in succession. The only other time this happened was in December 1983, when a resurgent "Thriller" replaced "Can't Slow Down."

In June, black artists monopolized half of the top 10 on the Top Pop Albums chart. Albums by Houston, LaBelle and Jackson held down the top three positions, and Billy Ocean's "Love Zone" and Prince & the Revolution's "Parade" were also listed in the top 10.

That matched a record set in August and September, 1984, when "Purple Rain" and "Can't Slow Down" were posted in the top 10 along with Tina Turner's "Private Dancer," the Jacksons' "Victory" and the Pointer Sisters' "Breakout."

While black-to-pop crossover is easier than it was in the
(Continued on page B-15)

Concerts & Promoters

TICKET PRICES, INSURANCE UP; FEWER ACTS TAKE TO ROAD

By STEVEN IVORY

Ticket sales may be down and fewer acts may be touring, but the live performance is still the best way for both the new and the established act to showcase itself and to promote record sales. At least that is the general consensus among several concert promoters and agents working in black music today.

"No question about it," says Bill Washington of the Washington, D.C.-based Dimensions UnLtd. concert promotion firm. "A good show exposes albums, not just singles. Most videoclips sell one single, but I've seen a successful tour sell a weak album. There's nothing like a live show."

Even so, ticket sales are down from last summer, the busiest concert season of the year. Washington says that, "People just don't want to see what's out there right now," citing his recent tours of Anita Baker, Frankie Beverly and Maze and Jeffrey Osborne as exceptions.

According to Daryl Stewart, booking agent for the Los Angeles-based Triad company, which represents the concert bookings of Whitney Houston, El DeBarge, Jesse Johnson and the Pointers among others, "There are more things out there competing for the concert dollar. Movies, amusement parks. For the price of some concerts, a kid can buy a video and have it forever. People are patronizing concerts, but they want to see the big guns—Prince, Stevie Wonder—superstar acts."

Accordingly, promoter Jeff Sharp says the 70 Run-D.M.C. dates his Baltimore-based Stageright Productions is involved in will gross about \$10 million. Sharp, who handles whole tours both alone and in partnership with other promoters says, "My business is excellent. Things can be tight for us all, but concert promotion, in just 20 years, has gone from Hawaiian shirts to suits, computers, accountants and cost analysis."

In that time, the ways of advertising dates have altered as well. Both Washington and Sharp agree with Quentin Perry, based in Detroit, who says he employs "all media to sell dates, depending on who the act is. For someone visual like New Edition, you can use TV effectively. In rural areas, radio is especially important."

However, there are more important problems plaguing

the concert business today. All of the promoters interviewed list the increase of spectator liability insurance as a chief concern. "Three years ago, I was paying roughly 2½ cents per spectator," says Sharp. "Today, I'm paying 26 cents a head. That, in my opinion, is an incredible hike. When you add this to the formidable expenses promoters incur—my company's monthly overhead is about \$25,000 a month, including traveling expenses and everything the artists ask for in their contracts. That makes for a tight situation."

According to Perry, there should be more money in general for promoters. "I could survive the losses if I were getting a percentage of the gate in addition to a decent guarantee."

Because of the expenses, Washington says ticket prices are bound to increase. "I'd like to see them stay where they are—around \$15 and \$25—for the sake of the audiences, but the promoter will have to raise prices just to stay in the game."

And there are other concerns. While Perry has no problem specializing in black dates—"I understand the artist and his music"—Washington laments the fact that "white promoters can do both black and white shows and I can't even get to the black acts like I should," a condition he blames on the shortage of black managers and agents. "Eddie Murphy should know that there are some good black promoters that his agents and managers haven't told him about," says Washington.

Leon Saunders, one of only two black agents at Norby Walters (John Henderson is the other), the largest agent of black music acts in the nation, understands Washington's gripe. "I know where he's coming from; I'm always asked about blacks forming their own agency, but you have to have acts to attract others, and I wonder, when it comes down to it, how many acts would really support a black agency? Besides, Norby happens to have a real understanding of the music his company promotes."

Adds Stewart, "Until now, agenting has been a fairly closed thing for blacks—you've got Leon, myself and Kevin Murray at William Morris—not so much because of color as the pressure. But for us to work in major agencies is a plus for the artist. For instance, when things aren't happening
(Continued on page B-15)



Meli'sa Morgan

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Black Music '86

LABELS

(Continued from page B-4)

motions like New Edition performing at local high schools in gamering record sales. "When you find an act, you have to support it. Our support begins in the studio." As for the glut of product the black division has to contend with: "It won't affect our ability to get big chart records. We have slacked up on signings, but the more ammunition, the more chances to score. We'll peak one day, but not anytime soon."

Tony Anderson, Arista's vice president r&b promotion, believes artist support should ideally begin *before* the studio, pointing to the case of Whitney Houston. "Arista showcased her for producers and songwriters on both coasts, got the right people and carefully orchestrated her image before she recorded a note." As a result, Houston's six million domestic sales of her debut LP greatly contributed to the label's first half of 1986, which were the most profitable first six months in the company's history.

Anderson says he relies heavily on his staff of one national and seven regional promotion people, with no help from independent promotion. "I wanted to see what the staff was capable of. It's important to give your staff respect. I also feel that not throwing eight records out there at once has aided our black department and that is why Jermaine Stewart, Dionne Warwick, Billy Ocean, and Whodini will always have a shot at the mainstream."

Apparently, A&M's John McClain, vice president of music, a&r, whose company has been buoyed by the successes of Janet Jackson and Jesse Johnson also feels that less can be more. "We're not interested in having 40 acts to deal with, because that dictates the quality time you give each one. I'd rather develop four or five acts that can give us five or six multi-platinum records each. We'd rather sell six million records on Janet Jackson, which can mean 25 to 30 million dollars in billing." A&M's black roster includes vocalist Vesta Williams, songwriter/producer Bryan Loren, Sly Stone and the Brothers Johnson, who recently returned to the label.

As far as McClain is concerned, "A&M's promotional staff is the best around. They've taken records for what they were and made them across-the-board hits. You couldn't always really look at A&M as being totally committed to black music, but today we're in the black and not just accounting-wise."

For Ronnie Jones, Capitol's vice president black promotion, his company's deciding relationships are with radio and Capitol's alignment with companies like Hush Productions, which handles roster acts Freddie Jackson and Meli'sa Morgan, distribution deals with Manhattan, Solar and the Chicago-based Red Label. "Those entities insure Capitol's share of new music," he says.

Regarding radio, Jones says, "The biggest single obstacle is getting the responsible people to hear your record. That's why you have to go one step further," referring to recent Capitol promotions such as having a mailman deliver to radio and press the debut record of "Singing Postman" Willie Collins, a New York postal worker-turned recording artist. In the future, Jones sees the music industry leaning increasingly on hi-tech—full-length video and compact disks.

While Motown is at least one company that has jumped head first into the CD trend, offering its greatest asset—prime recordings from the early Motown catalog—CBS Records senior vice president Larkin Arnold and Warner Bros. vice president black music marketing head Tom Draper both feel it is imperative, especially for conglomerates, to keep an eye on the breaking musical trends. Says Draper, "Take the 'House Music' trend coming out of Chicago right now. Basically, the trend is people recording their own basic tracks and distributing them by word of mouth. Right now, it's an alternative to operating in the mainstream music business, but one day 'House Music' could be the mainstream. Prince, one of our biggest acts, started as an alternative and look where he is today."

Says Arnold, "I work in a corporate structure, but I do live

in the black community and more importantly, I understand the music. The addition to CBS of Russell Simmons' Def Jam label with L.L. Cool J and Juice, has plugged us right into the street. You take that and apply the corporate tactics in selling it—promo tours, heavy radio support with time buys and ticket and album giveaways. That's bringing it all full circle."

Atlantic Records should well understand the term full circle; the company was founded on black music but recent years have seen its black music roster slip. Sylvia Rhone, the company's newly appointed vice president and general manager of black music, welcomes the challenge of rebuilding the department and points to the surge of roster acts Eugene Wilde, Nu Shooz, Jean Came, and LeVert as proof of the company's dedication to black music. What went wrong? In Rhone's opinion, "We just missed the boat on some signings and there wasn't always the monitoring of the creative aspect. You can't always put an artist in the studio and just forget about him."

Rhone recently appointed Merlyn Bob as the division's east coast a&r head, is looking for someone to handle the west and will explore the idea of signing some European acts. There have been changes in the division's roster—Steve Arrington and Johnny Gill, among others are gone—and Rhone has high hopes for newcomer vocalist Miki Howard. "I see a smaller but stronger roster in the future," she says, "quality artists that can take advantage of Atlantic's pop promotion, which is excellent."

Thanks to the unprecedented two-million plus sales of Run-D.M.C.'s "Raising Hell" LP, the five-year-old independent Profile label is the toast of the indies. However, label president Cory Robbins says there is not any big secret to selling records. "You can beg or use all the gimmicks you want, but programmers play what they like and 'Raising Hell' is a great record. When people hear something good, they buy it."

Robbins' attitude is typical of many New York-based indies who have struggled to carve out a lucrative market among the majors. His no-nonsense approach extends to promotion—Profile's 13-member staff includes three promotion men supplemented by indies—and the recent boycott of Profile clips by Black Entertainment Television (BET), which cried foul when Profile gave MTV two-week exclusivity on Run-D.M.C.'s "Walk This Way" clip: "BET never played many of our videos, whereas MTV has supported us from the beginning. Now that we have a big record, everyone's crying racism and it's not fair." When it comes to signings, Robbins says his strategy is the same. "I sign what I like. I'd been looking for [soul singer] Luther Ingram and finally found him."

The great part about being an indie, according to Will Socolov, president of Sleeping Bag Records, who, with partner Juggy Gayles oversees a roster of urban music acts including Mantronix, Joyce Sims and Handsone and Davis, is that "you don't have to sell 100,000 records to make money and your promotional strategy is clear—you work the clubs, then take it to radio." The down side is that "you're at the mercy of the indie distributors." Nevertheless, Sleeping Bag has made a dent in the business without, until recently, a west coast distributor. "Majors have asked to distribute us," says Socolov, "but they don't offer enough money."

Tommy Boy, on the other hand, is one indie that works with a major from a distance. Half the label was recently purchased by Warner Bros. Records and Tommy Boy recently entered a deal (not affected by the purchase) that allows Warner the first option on distributing any Tommy Boy album. TB continues to handle its own 12-inch releases exclusively. Label act the Force M.D.'s "Chillin'," featuring the track "Tender Love," was the first LP release to benefit from the arrangement, having sold, according to TB president Monica Lynch, about 365,000 units.

"The deal gives us a great amount of flexibility," says Lynch. "We can use the muscle of a major on albums if we want, yet we can still move quickly on 12-inches. For instance, 'Thunder And Lightening' by Miss Thang was written, produced and released in seven days. Majors can't

move that fast. On the other hand, Warners has given us 'Jealousy,' the first single by their act Club Nouveau, to work because they know we can do it."

Lynch calls TB chairman Tom Silverman "a visionary" who believes in self-containment. Indeed, the label runs its own 24-track recording studio and a graphics company where TB artwork and Silverman's bi-weekly Dance Music Report are printed. Silverman is also co-founder of the annual New Music Seminar and TB recently bowed the new Body Rock label for "hardcore dance records by one-time acts."

Despite the offshoots, Lynch says, "We want to stay small. The ability to hear what is going on in the streets is what made Tommy Boy successful. You can't have your finger on the pulse of urban music sitting in a boardroom."



Displaying the new BMA convention booklet are, from left: Ronald Devoe of New Edition, BMA executive director Rick Morrison, and Ricky Bell of New Edition. The band members attended a recent BMA reception in Coconut Grove, Fla., unveiling convention plans.

BMA MEETS: New Optimism May Catch On

The Black Music Assn. meets, Oct. 1-5, at the Fountainbleu Hilton, Miami Beach, drawing artists, broadcasters, manufacturers and retailers to the Eighth Annual BMA Convention & Talent Search Showcase.

BMA executive director Rick Morrison singles out a few convention highlights awaiting the projected 1,500 registrants:

- RCA Records will sign the winner of the BMA Talent Search Showcase. Newcomers will also share the stage with major stars.

- Former record company vice presidents discuss "Black Executives In The Music Business . . . Are They A Dying Breed?"

- A&r executives play "Lay It On The Line" as they play tapes they would sign . . . and tapes they would not.

- "Black Face, Pop Music" discusses the plight of black artists who play rock music . . . but cannot get played on album rock formats.

- Artists discuss crossover in the session "Some Love It—Some Hate It."

Other sessions target marketing, management, publishing, video, and retailing.

For eight years, BMA has tried to focus on the importance of black music to overall industry vitality and its value as "one of America's finest exports." This year, new leadership is looking to solidify the gains made by black music in the '80s, boost awareness of the music's new dominance, and build confidence in BMA to represent these and other issues, within and beyond the BMA.

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RCA Records
**The company
to watch.**

Black Music '86

SNAPSHOTS

(Continued from page B-6)

but we were doing it! I would plunk down my nickel every day for the Atlanta Daily World, the black newspaper there and during our newsbreak at noon would read all the stories that pertained to Atlanta. We had no format, so to speak, and we would listen to a white station in Atlanta and copy their format. Whatever they did on Monday, we did—in our own soulful way—on Tuesday. We even had a Sunday afternoon symphony hour I hosted because I was the only guy at the station who could pronounce the names of most of the classical artists we played.”

During stints at Louisville's WLOU and Miami's WMBM Gibson became "Jockey Jack" and even had riding silks made for himself. He also utilized an old blues lyric as his show opener. "My father wasn't a jockey, but he sure taught me how to ride—first in the middle, then from side to side." His sign off was "The white rug is down and I'm getting ready to split. You be cool 'til I get back in with you tigers tomorrow." Verbal style was essential to building an audience as a jock during black radio's embryonic period and, as these rhymes suggest, L.L. Cool J and his contemporaries were far from the first microphone masters of verse.

A social conscience was also essential as was having a strong relationship with the community. "In Atlanta I was so involved that I became close friends with the chief of police. Anytime they had a disturbance in the ghetto he would call me. I would get on the air and tell them to stop or sure as hell the police would come in and whip some heads. Soon as my airtime was over I'd come into the neighborhood and act as a mediator to help settle the problem. As I went through the neighborhood a woman might hollar out, 'I got your favorite meal, butterbeans.' I'd go on up there and break bread with her family. Any of the personality jocks

could have done the same thing in their community. If you're going to be successful in black radio you must belong to the community. You couldn't stay hidden. You couldn't become just a voice."

Eddie O'Jay made his debut as a deejay in 1949, but did not become a force until the mid-'50s at Cleveland's WABQ where he became so popular a young vocal group, **the O'Jays**, named themselves after the man with the deep voice and casually forceful style. In his approach, though not his diction, O'Jay was influenced by one of the most popular black deejays ever, **Al Benson**, who in the early '50s broadcasted over several Chicago outlets. "Al Benson could not talk. He killed the King's English, and I don't know whether he did it on purpose or not. I didn't meet Al until years later, when he was selling everything there was, from furniture to rugs to 'New Nile' hair cream to get your hair nice and wavy. Everybody had to see Benson if they wanted to sell to the black market in Chicago.

"His popularity was based, in my estimation, on the fact that he was one of us. He wasn't pretending to be white; he sounded black. They knew he was one of us and were proud of the fact that a black voice was coming out of their little radio. A lot of jocks tried their best to sound white. I could never do that. You knew right away when you heard me that I was black. It was just a natural thing for me."

O'Jay says many of the early black deejays, raised on big band swing by Duke Ellington, Count Basie, and Jimmy Lunceford, had a hard time adjusting to r&b. "What really woke me up is that one day my wife and I were on our way to the movies when we saw this huge line around the block at Gleason's Music Hall on a Sunday afternoon, like James Brown at the Apollo. That was unusual. Two hours later, on the way back from the movies, the line was still there. On the marquee it said 'B.B.King & Band.' The moment we got by the door, the owner's son spotted me. He said, 'They want

you inside.' I was amazed. The place was wall to wall people. B.B. stopped the band and said, 'Ladies and gentlemen, I want you now to take this chance to meet the young man who broke my record in Cleveland.' I wasn't paying attention, but when I looked around they called my name. They picked me up and took me onstage. I had no idea what was going on. That's when I realized that this is where it's at."

In 1961 O'Jay moved to Buffalo's WUFO where he helped establish the station as an r&b powerhouse and spawning ground for many legendary east coast jocks (eg: **Gary Byrd, Hank Spann, Gary Bledsoe, Frankie Crocker**, etc.) Crucial to O'Jay at WUFO and later during a long stint at New York's WLIB was his connection to the black community, a quality that he feels needs to remain important to black radio. In fact O'Jay chides many current deejays "for having nothing to do with the community. You don't see them in the Bronx. You don't see them in Bed-Sty. You don't see them in Harlem. You see them downtown. I have not seen one here yet unless he was told to be here in one of those promotions the station has going. But on their own hooks—no sir. You won't find it."

Gary Byrd, ex of New York's WWRL, and currently a talk-show host on WLIB, host of BBC black music programs, and maker of the Stevie Wonder-produced rap record "The Crown," knows that O'Jay is not joking about his presence in the black community. Growing up in Buffalo he was one of the many who listened to WUFO's stylish talkers. "Eddie O'Jay was the 'Wild Child.' When he was doing his close he would be talking and you'd hear an engine revving up. When he'd finish the he'd say 'Bye baby' and you'd hear the car drive off into the sunset. Now the thing was that he drove a sports car so he'd be coming from this suburban area where the station was located into the community. After the show and you'd hear the car revving off and then

(Continued on page B-15)

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ASCAP Salutes Black Composers...
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Black Music '86

SNAPSHOTS

(Continued from page B-12)

you'd look up two or three hours later and here he is in the car. So it was really powerful stuff. It made you want to be a deejay."

As a teenager Byrd had the opportunity to be a part-time jock on WUFO where he was able to witness the power of old style personality jocks to sell records. "They could actually create a level of excitement around a record that made you excited enough to want to go buy the record . . . I remember a guy called 'Wild Bill' Curtis. He took this record by the Drifters called 'We Gotta Sing' and broke it in Buffalo. First he'd be playing music and he'd slow everything down and start talking. And he'd tell the story of how this record came into his hands. And it would sort of be a story about these guys he met sometime ago back in New York and the guys turned out to be the Drifters and 'bam, bam' this is their new record and 'boom, boom, boom,' we'll be the first to play it 'blah, blah.' The record would come on. As

ROAD

(Continued from page B-8)

concert-wise, I can move an artist into other areas, like soundtracks, movies and television."

In any case, Perry says he is weary of the reputation of concert promoters as money mongers only concerned with the bottom line. "Sure, we have to make money to stay in business, but we are concerned about the music itself. Right now, I'm working a Winans tour. It's not going to do what my Prince dates in Europe have done, but this is a quality act and I feel good about getting them out there. Promoters are people, too."

the record is playing he'd be punctuating it with 'Ohh!', you know at the critical points where the excitement was. Then when the record finished he'd go into this whole thing like, 'It's so bad! It's so bad! Oh, I just don't believe it.' While he's doing this, the phone is lighting up. People want the record. Even the record stores are calling because people are calling them for the record."

O'Jay and Byrd agree that WWRL in the late '60s early '70s was one of last old style black AM stations before the rise of FM knocked most of them off the Arbitron listings. To Byrd the spread of the Drake top 40 format into black radio plus a backlash in the black community against per-

sonality jocks made a profound and, so far, lasting impact on black radio. "The idea was 'We have white people listening. Let's be careful. Don't talk too ethnically. Talk proper. Announce your 'ings.' It took the jocks who were doing that and made them symbolic of all the jocks in the country. Even jocks doing a hip personality thing got wiped out. The rule didn't say be a personality, but be progressive. The rule said don't be a personality period. Do the format."

So one era in black radio ended and another began, one that has meant gains in advertising and audience, and a loss in the flair and power that deejays once exercised in their communities. There is no progress without some payment.

CHARTBEAT

(Continued from page B-8)

late '70s and early '80s, pop exposure is by no means guaranteed for even the biggest black hits.

Melissa Morgan's "Do Me Baby" logged three weeks at No. 1 the black chart in February, but petered out at No. 46 on the Hot 100. Rene & Angela's "Your Smile" topped the black chart for a week in March, but stalled at 62 on the pop side. And three No. 1 black hits from this year didn't even appear on the Hot 100: Stephanie Mills' "I Have Learned To Respect The Power Of Love," Jean Carne's "Closer Than Close" and Shirley Jones' "Do You Get Enough Love."

But those cases are the exceptions. Most of this year's No. 1 black hits have climbed high on both charts. In fact, six have managed to hit No. 1 pop: Lionel Richie's "Say You, Say Me," Dionne & Friends' "That's What Friends Are For," Whitney Houston's "How Will I Know," Prince & the New Power Generation's "Kiss," Patti LaBelle & Michael McDonald's "On My Own," and Billy Ocean's "There'll Be Sad Songs (To

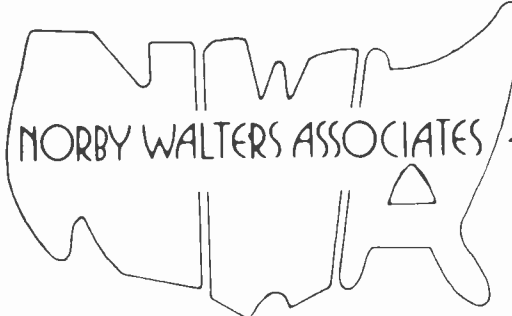


Jean Carne

Make You Cry)."

Four of the year's No. 1 black hits have peaked between No. 2 and No. 10 on the pop chart: Janet Jackson's "What Have You Done For Me Lately" and "Nasty," El DeBarge's "Who's Johnny" and Timex Social Club's "Rumors."

A Billboard Spotlight



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 ★ MIDNIGHT STAR ★ TEENA MARIE ★ MARY JANE GIRLS ★ MELLIE MEL ★ PHYLLIS NELSON ★
 O'BRYAN ★ ONE WAY ★ ALEXANDER O'NEAL ★ PAULI CARMAN ★ NEW EDITION ★ READY FOR THE
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 ★ SHANNON ★ SISTER SLEDGE ★ SKIPWORTH & TURNER ★ SKYY ★ CHARLIE SINGLETON ★ S.O.S.
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1959: Berry Gordy borrows \$800 from his family to found Tamla Records. **1960:** Barrett Strong's "Money," leased to Anna Records for national distribution, becomes Motown's first hit. **1961:** The Marvelettes' "Please Mr. Postman" becomes Motown's first pop Number One. **1962:** The first "Motown Revue," a package tour of the label's top acts, begins. **1963:** "The Great March To Freedom" and

"The Great Washing-spoken-albums by Martin King, are Motown's

WHAT STARTED AS

EVOLUTION

BECAME

REVOLUTION

March On ton," two word the Rev. Dr. Luther issued on Gordy

Records. **1964:** The Supremes *secutive* Number One pop international, establishes 75% of ords on and its

begin a streak of five *con-* hits. **1965:** Motown goes branch office in Britain. **1966:** the rec- issued Motown subsidi-

ary labels make the charts. **1967:** The Supremes complete a second streak of four consecutive Number One pop hits, **1968:** The Temptations' "Cloud Nine" becomes Motown's first Grammy-winning recording. **1969:** Marvin Gaye's "I Heard It Through The Grapevine" becomes Motown's first platinum single. **1970:** The Jackson 5 kick off their Motown career with four consecutive Number One pop hits. **1971:** Marvin Gaye's *What's Going On*—Motown's first concept album—released. **1972:** Stevie Wonder's *Talking Book* becomes the first album by an American artist to debut at Number One. **1973:** Diana Ross nominated for a Best Actress Academy Award for her portrayal of Billie Holliday in the "Lady Sings The Blues" film. **1974:** Stevie Wonder wins five Grammys, including Album Of The Year, for *Innervisions*. **1975:** Four re-recordings of Motown-published songs (Linda Ronstadt's "Heat Wave," James Taylor's "How Sweet It Is," Gloria Gaynor's "Never Can Say Goodbye" and the Carpenters' "Please Mr. Postman") become Top 10 pop hits. **1976:** Diana Ross lands two Number One pop hits with "Love Hangover" and "The Theme From 'Mahogany,'" **1977:** Thelma Houston's "Don't Leave Me This Way," later to become the theme for the "Looking For Mr. Goodbar" film, hits Number One on the pop charts. **1978:** The Commodores' "Three Times A Lady" begins a nine-year streak of consecutive Number One pop hits written by Lionel Richie. **1979:** Stevie Wonder, Marvin Gaye, Diana Ross and Smokey Robinson pool their vocal talents for "Pops, We Love You," named Official Father's Day Song of the Year. **1980:** Diana Ross's all-time most-successful

released. **1981:** Rick James's triple-platinum sales mark. his first solo album, *Lionel* award-winning "Motown 25: Yesterday, Today, Forever" television special attracts the largest variety show audience in history. **1984:** Lionel Richie's *Can't Slow Down* album becomes Motown's all-time most successful album, selling Stevie Wonder wins an Academy Award I Love You." **1986:** Lionel Richie's Oscar his fifth solo single to hit Number One on the pop charts.

MOTOWN

SALUTES BLACK MUSIC

Motown solo album, *Diana, Street Songs* album tops the **1982:** Lionel Richie releases *Richie*. **1983:** The Emmy award-winning "Motown 25: Yesterday, Today, Forever" television special attracts the largest variety show audience in history. **1984:** Lionel Richie's *Can't Slow Down* album becomes Motown's all-time most successful album, selling more than 10 million copies. **1985:** for Best Song for "I Just Called To Say -winning "Say You, Say Me" becomes



Black Music '86

DEALERS

(Continued from page B-4)

It is not that such men do not have sales clerks working for them, as much as it is a reflection of the way they do business. These dealers refuse to let the product sell itself—they actively sell their wares.

These three proprietors offer contrasting reports about their 1986 volume. Webb says his Philly store, which also sells electronics and soft goods, is running some 8%-10% over last year's figures. In Detroit, Kendricks says business is flat.

Meanwhile, in the highly competitive L.A. market, Fortune claims he is 40% over '85 sales. "It scares me. I'm not sure why we're doing this much business, but I hope it continues," says Fortune.

While they may vary in current sales results, all three dealers stress the same long-range strategies:

- A friendly and knowledgeable sales staff.
- A wider selection of catalog product.
- Strict inventory management of current titles.
- Smart use of in-store play.

First and foremost is customer service. Says Webb: "You can't work for me unless you're a pleasant person. We stress a personal approach and we try to service people."

He and Fortune both say that a sharp salesperson who pays attention to the customer's needs can

sell more product. Product knowledge is key.

Says Fortune, "With every one of my employees, if you give them a title of a song or even just a word from a song, they'll be able to tell you who that is. They're that sharp."

According to Webb, Fortune and Kendricks, paying attention to your customers can also make in-store play a vital tactic.

They use turntables, rather than radio, allowing them to match the music to their shoppers. If the gospel section is being shopped, the stores will play a gospel record; if rap fans dominate the floor, rap music hits the speakers.

When it comes to in-store play, Webb does not sit still: "We can run, in about 30 seconds, 10 or 15 records, because we get into the groove of the record—the intro or the hook. As soon as we get a reaction from one record, we get into another one."

"Sometimes we'll get a mixed crowd and we'll rotate the records: jazz, blues, gospel, rap. I'll grab some choice numbers and we'll play those while we're waiting on customers."

Indie dealers say that wider selection of catalog is also important. While chains stores and low-priced dealers will beef up on current hits, they say such competitors cannot keep up with the independent when it comes to variety.

"You can't have everything that Joe Consumer wants," says Fortune. "But you ought to try to at

least have 90% of it. I don't care what it is—pop, r&b, jazz—have what the people want. That's what makes my cash register ring.

"I don't carry what I like, I buy what the people are asking for. I'll go to the distributors six days out of the week to get what these people want. If they want it, I do, too! And I don't want to run out of it."

Another crucial element for smart buying is inventory control. Says Kendricks, "It used to be I'd go in and buy a box of the Temptations. Now, I'll buy 10 or 15. So if I do that, you know what I'm going to do with somebody new like Juice—I don't care how much it sells, I'll keep buying it light because it's not going to last long."

"I don't mind ordering three or four of something," says Webb. "Some stores get embarrassed. They say, 'Hey, I'm supposed to be a big dealer so I've got to buy 10 or 15.' And they end up with higher returns. I don't try to impress people, I just want to make money."

SISTERS

(Continued from page B-1)

Not yet in multi-platinum territory but with steady sales and winning performances to their credit are Elektra's Anita Baker ("Sweet Love"), Omni's Jean Carne ("Closer Than Close"), Philadelphia International's Shirley Jones ("Do You Get Enough Love?"), Constellations' Klymaxx ("I Miss You," "Man Sized Love"), Capitol's Meli'sa Morgan ("Do Me Baby") and Melba Moore ("Love the One I'm With"), Columbia's Lisa Lisa & Cult Jam ("I Wonder If I Take You Home," "All Cried Out"), PolyGram's Stephanie Mills ("I Learned To Respect The Power Of Love") which was co-written by Angela Wimbush of PolyGram's Rene & Angela ("You Don't Have To Cry"), and Cherrelle ("Saturday Love"). Crucial to the success of many of these women was their hands on involvement in the making of their music. Baker was executive producer of her album. Morgan, Jackson, and Rene Wimbush co-produced their hits, while many of the other women listed here contributed the writing of their hits.

Behind the scenes distaff industries made moves into positions previously held by men: Ornetta Barber was hired to coordinate merchandising of black product for WEA, Sylvia Rhone at Atlantic and Delores Gonzalez at Island took control of their company's black promotional efforts, although Gonzalez has since left the position. Terri Rosi became director of Billboard's black charts. As more women gain seniority and authority in the indus-

URBAN

(Continued from page B-6)

more once-core artists with top 40, urban outlets are simply digging deeper into the streets to unearth the latest fresh finds. So, the format retains its hipness factor for listeners looking for the latest.

Another constant in the success of urban outlets is the projection of sincere community concern, conveyed both on and off air. Most recently, several urbans have kicked off campaigns against crack and other drugs. Urbans have long keyed public service efforts to staying in school and neighborhood clean-ups.

Sophisticated formatics and marketing blitzes have been the key point in the success of many urban outlets. Just as the album rock and adult contemporary formats have narrowed their programming to target specific demographics, the urban format has become increasingly segmented. In Washington, D.C. for example, street-oriented WKYS led the spring pack with a 7.6 share,

try, jobs once held only by men should begin opening up to women.

On a sad note, one of the most sensitive and prolific songwriters ever to emerge from the r&b world, Linda Creed, died of cancer. As one of the musical architects of "the Philly Sound" Creed was one of the industries most influential writers. As if to honor her God allowed one of her most famous songs, "Greatest Love Of All," to rise up the charts just before she died.

while the very mellow WHUR was not too far behind with the fifth seat and a 6.1 share.

Of course, urban radio still faces two perennial challenges: Getting the advertising rates their numbers call for, and getting support from artists and record companies that is commensurate with the support urban radio offers many artists in the beginning of their careers.

Urban sales staffs continue to carry responsibility for solving the rate card discrepancies. By all accounts, it is a question of educating advertisers on the increasing buying power the black audience holds.

On the question of getting fair returns on early commitments to artists, urban radio still has a fight on its hands. The common scenario often involves a talent whose career was established at urban radio, and has crossed to top 40. In that process, some urban stations say they are being neglected when it comes to promotions, and album and concert ticket giveaways. These complaints have cropped up less now that labels have beefed up their regional promotion staffs following independent promotion cutbacks.

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Gold Friends. Anita Baker and friends enjoy the golden status attained by her album "Rapture." Backstage in Detroit, her hometown, are, from left, Sherwin Bash, Baker's manager; Baker; and Elektra/Asylum executives Mike Bone, senior vice president marketing/promotion; Primus Robinson, vice president special markets; and chairman Bob Krasnow.

Chaka Khan's New Album Is A Mix

Release Includes Rap, Rock, Jazz

BY JIM BESSMAN

NEW YORK Having attained double-platinum status with her previous album, "I Feel For You," Chaka Khan hopes that her new Warner Bros. release, "Destiny," will continue her growth musically and in the international market.

"Every song is different," she says. "It really has everything except opera, which I've already done on Rick Wakeman's '1984.'" As Khan's longtime producer Arif Mardin notes, "Destiny" ranges from the sparkling pop of the first single, "Love Of A Lifetime," to rap-tinged dance fare, rock'n'roll, and the jazz

track "Coltrane Dreams," on which the drums, percussion, and bass are actually her voice samples processed through a Synclavier.

"We tried to catch a lot of different things because this is what she likes," says Mardin, noting that the album features songs by Mardin, Khan, ex-Cameo member Charlie Singleton, and members of Scritti Politti and Mr. Mister. In his role as supervising producer, Mardin co-produced on the release, as he did on "I Feel For You." "I co-produced 'So Close' with Beau Hill, who produces Ratt, because it's hard rock with a heavy metal guitar, which Chaka wails above. Khan wrote one song, 'My Destiny,' and co-produced it. Other co-producers include Scritti Politti's David Gamson and Green Gartside, who wrote "Love of A Lifetime" (Mardin previously produced tracks for the English group), and ex-Rufus producer Russ Titelman, who worked on "Tight Fit."

Besides noting the album's rockier edge and "diversification," Khan's manager Burt Zell expects that it will further expose her beyond the U.S. "The last album did very well overseas, and we're looking for this one to do even better," he says, adding that Khan toured foreign markets last winter and this past spring. Zell continues, "We haven't been into the international

aspect this strongly before, but we feel that while a lot of artists are limited to the domestic market, Chaka's type of music, since it's so diverse, will go over internationally. It's already proven itself in Japan, Germany, Holland, the U.K., and other markets."

This summer Khan performed for the first time at the Montreux Jazz Festival with Herbie Hancock's musicians and made promotional trips to London and Amsterdam, Netherlands. She is now waiting for the new album and single to break before commencing a U.S. tour lasting through Christmas, though she has headlined a New York date and made three East Coast opening appearances for Robert Palmer.

Khan arranged backup vocals for and sang on Palmer's No. 1 pop single, "Addicted to Love." She has also collaborated with several other pop/rock figures this year. Her voice is heard prominently on Steve Winwood's "Higher Love," and she performs a duet with David Bowie on "Underground," a song from the "Labyrinth" soundtrack. Phil Collins contributed vocal and drum work to "Watching the World," a song on "Destiny."

Soundtrack participation in the last year—"Underground," "Own The Night" from "Miami Vice,"

(Continued on page 62)

THE RHYTHM & BLUES

by Nelson George

THERE ARE SEVERAL developments in the world of black media that members of the record industry should be aware of. According to a survey by the National Assn. of Broadcasters' department of minority and special services, the number of minority-owned radio and television stations has reached 2% of the market, or 179. Blacks represent the major share of minority broadcast outlets. One hundred seventeen blacks own 22 television (4 VHF, 18 UHF) and 149 radio (93 AM, 56 FM) stations. Eleven of the black owners are women. Forty-three Hispanics own six television stations and 44 radio outlets.

At the Congressional Black Caucus' annual meeting in Washington, scheduled to take place from 2:30-5:30 p.m. at the Washington Hilton Hotel on Oct. 2, Rep. Cardiss Collins will convene the group's communications brain trust to review the status and progress of blacks in the communications and entertainment industries. The topic for discussion will be "New Strategies For Black Empowerment Through the Media," with NAB vice president for minority and special services Dwight Ellis and film/television producer Topper Carew among those scheduled to speak. In addition, that morning Collins, the senior black member of the House Telecommunications Subcommittee, will chair a hearing on discrimination against minority-owned stations in the placement of advertising. That hearing begins at 9 a.m. and will be held in room 2322 of the Rayburn House Office Building.

Black Entertainment Television will be expanding its news coverage with "BET News," a weekly half-hour current affairs show designed to complement its daily "BET News Break," which highlights important stories of interest to black America.

The network also plans to hire a black female VJ to host a half-hour show called "Video LP" and will expand its entertainment-industry program "This Week In Black Entertainment" to an hour, adding correspondents in Los Angeles and New York.

SHORT STUFF: The Commodores' first PolyGram single, "Goin' To the Bank," debuts this week. An album, "United," will be released the first week of October while the group is touring Europe... If album titles mean anything, Peabo Bryson's new Elektra album should be back in the old romantic groove of his Capitol work. It is called "Quiet Storm," and although there is no song on the album with that title, one suspects that Bryson, an artist perfect for the genre, is

now making music aimed at that format... The Temptations' Otis Williams plans to write his autobiography for G.P. Putnam's Sons. It will be a hardcover book and is due for publication in the fall of 1987... Jaki Graham, a fine English vocalist who has yet to make an impact here, has a 12-inch on Capitol, "Set Me Free," featuring a special remix by DJ Mark Berry.

On the flip side is a mix of the same track by its producer, Derek Bramble, and another song, "Stop the World"... The proliferation of 12-inch mixes has also led to a proliferation of curious names for mixes. People are no longer satisfied with calling a remix a remix. The just-mentioned remix of "Set Me Free" by Bramble is the "dance 'til you drop" remix, whereas Aldo Marin and Benji Candelario's remix of Pieces of A Dream's "Joyride" is called the "joy mix." As a service to our readers, we'll keep an eye out for other unusual remix titles.

More good news on the retroneuvo front with the No. 1 success of Oran "Juice" Jones' "The Rain" and the near No. 1 status of Levert's "Pop, Pop, Pop (Goes My Mind)." Young male singers with a taste of that old soul flair are something the industry definitely needs more of... Suite Beat has released a great album of classic cuts from the Vee Jay Records vault. "Doo Wop's Greatest Hits" contains the Dells' "Oh, What a Night," Jerry Butler & the Impressions' "For Your Precious Love," Gladys Knight & the Pips' "Every Beat of My Heart," Gene Chandler's "Duke Of Earl," and the Spaniels' "Goodnight Sweetheart Goodnight"... Tina Turner talks a lot about singing rock'n'roll and is tired of r&b. Fine. But then what is one to make of side one of her "Break Every Rule" album, which, under the direction of producer Terry Britten, is dominated by midtempo pop-r&b like the single, "Typical Male," and "Two People," "Till The Right Man Comes Along," and "Afterglow." These tunes, co-written by Britten with "What's Love Got To Do With It" co-writer Graham Lyle, are sung with a husky, controlled sensuality that will make them welcome additions to any urban outlet. Another nonrock track with black/urban appeal is "Paradise Is Here." Though produced by Dire Straits' Mark Knopfler, it is the lyrical soprano sax work of Branford Marsalis that supports another supple Turner vocal. Yeah, there is rock'n'roll on the album, but don't be surprised if it's these more soulful songs that yield the biggest hits.

Speaking of supple singing, don't be the last person

(Continued on next page)



Several key goings-on deserve your attention

Doug E. Fresh Raps Crack For N.Y.

NEW YORK Rapper Doug E. Fresh has become an active participant in the fight against crack. The rap star, best known for his double-sided hit "The Show" b/w "La-Di-Da-Di," has been named an "ambassador" to youth in New York Gov. Mario Cuomo's antidrug efforts.

In cooperation with the state's Division of Substance Abuse,

Fresh will travel around New York City in a "crackmobile" to perform and speak out against the drug. The B side of his current single, "All The Way To Heaven," is "Nuthin'," an anticrack rap.

The Reality Records artist is appearing in anticrack public service announcements on New York's local CBS TV affiliate.

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
96 REPORTERS			
FREDDIE JACKSON	TASTY LOVE CAPITOL	47	47
JESSE JOHNSON	CRAZAY A&M	45	45
ONE WAY	DON'T THINK ABOUT IT MCA	36	43
ARETHA FRANKLIN	JUMPIN' JACK FLASH ARISTA	33	33
JEFFREY OSBORNE	ROOM WITH A VIEW A&M	25	39

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

RETAIL BREAKOUTS

		NUMBER
		REPORTING
128 REPORTERS		
STACY LATTISAW	NAIL IT TO THE WALL MOTOWN	24
MELBA MOORE/FREDDIE JACKSON	LITTLE BIT MORE CAPITOL	15
JEAN CARNE	FLAME OF LOVE OMNI	14
PHYLLIS HYMAN	OLD FRIEND P.I.R.	13
REBBIE JACKSON	REACTION COLUMBIA	11

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KAHN'S NEW ALBUM

(Continued from preceding page)

"The Other Side" from "White Nights," and the "Krush Groove" title song—are credited by Zell with spreading Khan's exposure into media beyond records and radio. To capitalize on her being an "in-person artist," tour plans will concentrate on dates in secondary markets and on medium-size venues where the singer can be close to the audience.

When Khan hits the road, brother Mark Stevens will perform the opening rap to "I Feel For You," made famous by Grandmaster Melle Mel. "When I'm out on the street, guys immediately break into that rap!" says Khan. "They won't stop playing that record and I'll never live it down."



Tops Day. Motown's Four Tops were recently honored by Michigan Gov. James J. Blanchard with a Four Tops Day in their home state. Celebrating, from left, were Michigan first lady Paula Blanchard, Levi Stubbs of the Four Tops, Gov. Blanchard, and Four Tops Lawrence Payton, Renaldo "Obie" Benson, and Abdul "Duke" Fakir.

RHYTHM & BLUES

(Continued from page 61)

you know to listen to "D" Train's Columbia debut, "Miracles Of The Heart." James Williams and Hubert Eaves III picked up where they left off at Profile with an album packed with hits, to coin a phrase. Since they've been off the scene, several producers have tapped into the musical formula that made this duo so popular from 1981-84. But with strong songs like "You Are Everything," and "Misunderstanding," "D" Train should continue the East Coast black music rebirth at Columbia started by Lisa Lisa, Full Force, and Oran "Juice" Jones.

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	2	1	16	RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)	RAISING HELL
2	1	2	25	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
3	3	3	19	BILLY OCEAN ▲ JIVE JL 8-8409/ARISTA (8.98) (CD)	LOVE ZONE
4	6	10	3	LIONEL RICHIE MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
5	4	4	19	WHODINI ● JIVE JL 8-8407/ARISTA (8.98)	BACK IN BLACK
6	5	6	31	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
7	9	12	8	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
8	7	7	13	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
9	8	5	19	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
10	10	8	9	SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
11	12	14	6	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
12	11	9	9	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
13	18	18	10	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
14	14	16	9	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
15	16	56	3	KENNY G. ARISTA AL8-8427 (8.98)	DUOTONES
16	20	26	42	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
17	13	11	16	EL DEBARGE GORDY 6181 GL/MOTOWN (8.98) (CD)	EL DEBARGE
18	17	15	17	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
19	21	17	78	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
20	15	13	33	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
21	NEW ▶		1	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM (8.98)	WORD UP
22	19	19	7	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
23	24	32	3	GWEN GUTHRIE MERCURY 829-532/POLYGRAM (9.98)	GOOD TO GO LOVER
24	25	24	10	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8.98)	JOYRIDE
25	22	20	20	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
26	23	22	13	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
27	27	29	5	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF THE WEST COAST
28	28	28	5	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
29	29	27	9	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
30	30	23	23	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
31	51	—	2	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
32	40	—	2	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
33	50	—	2	FIVE STAR RCA AFL1-9501 (8.98)	SILK & STEEL
34	34	40	15	52ND STREET MCA 5738 (8.98)	CHILDREN OF THE NIGHT
35	35	42	12	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
36	26	21	66	RENE & ANGELA ● MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
37	31	25	5	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
38	NEW ▶		1	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	62	3	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
40	36	33	40	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
41	37	37	5	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
42	45	—	13	JERMAINE STEWART 10/ARISTA AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
43	42	39	17	NU SHOOS ATLANTIC 81647 (8.98) (CD)	POOLSIDE
44	32	30	45	THE JETS MCA 5667 (8.98) (CD)	THE JETS
45	53	—	2	JAMES INGRAM QWEST 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
46	33	31	16	THE CONTROLLERS MCA 5681 (8.98)	STAY
47	38	35	19	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
48	NEW ▶		1	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB 12479 (9.98)	LIVE IN LOS ANGELES
49	52	52	4	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
50	54	49	13	MTUME EPIC FE 40292	THEATER OF THE MIND
51	48	46	19	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
52	39	36	10	CON FUNK SHUN MERCURY 826 963-1/POLYGRAM (8.98)	BURNIN' LOVE
53	61	—	2	GLENN JONES RCA AFL1-5807 (8.98)	TAKE IT FROM ME
54	44	45	20	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
55	49	34	15	RICK JAMES GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
56	67	—	2	MADONNA SIRE 1-25442/WARNER BROS. (8.98) (CD)	TRUE BLUE
57	43	41	44	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
58	47	38	5	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
59	62	44	23	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CA\$HFLOW
60	60	63	3	CARL ANDERSON EPIC 40410	CARL ANDERSON
61	46	48	42	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
62	65	55	35	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
63	63	66	3	EARL KLUGH WARNER BROS. 25478 (8.98)	LIFE STORIES
64	NEW ▶		1	GEORGE DUKE ELEKTRA 960480-1 (8.98)	GEORGE DUKE
65	NEW ▶		1	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
66	NEW ▶		1	DENIECE WILLIAMS COLUMBIA FC 40084	HOT ON THE TRAIL
67	NEW ▶		1	KRYSTOL EPIC BFE 40326	PASSION FROM A WOMAN
68	70	59	78	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
69	57	47	13	GAVIN CHRISTOPHER MANHATTAN ST-53024 (8.98)	ONE STEP CLOSER
70	55	43	37	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
71	56	51	50	STEVIE WONDER ▲ ² TAMLA 6134 TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
72	59	50	7	SOUNDTRACK EPIC SE 40398 (8.98) (CD)	RUTHLESS PEOPLE
73	64	54	12	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
74	58	53	14	SKYY CAPITOL ST-12448 (8.98)	FROM THE LEFT SIDE
75	66	58	72	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS

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

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	THE RAIN	ORAN "JUICE" JONES	1
2	3	(POP POP POP POP) GOES MY MIND	LEVERT	4
3	10	WORD UP	CAMEO	2
4	1	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	5
5	7	WHEN I THINK OF YOU	JANET JACKSON	3
6	9	WALK THIS WAY	RUN-D.M.C.	13
7	11	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	6
8	4	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	15
9	14	LOVE ALWAYS	EL DEBARGE	7
10	13	THE MIDAS TOUCH	MIDNIGHT STAR	9
11	12	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	8
12	6	DANCING ON THE CEILING	LIONEL RICHIE	20
13	8	ONE LOVE	WHODINI	19
14	22	LADY SOUL	THE TEMPTATIONS	11
15	18	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	12
16	5	LOVE ZONE	BILLY OCEAN	22
17	20	I'M FOR REAL	HOWARD HEWETT	10
18	24	PASSION FROM A WOMAN	KRYSTOL	18
19	27	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	14
20	15	SWEET LOVE	ANITA BAKER	26
21	21	GIVING MYSELF TO YOU	GLENN JONES	24
22	30	TYPICAL MALE	TINA TURNER	16
23	34	SHAKE YOU DOWN	GREGORY ABBOTT	17
24	17	GIVE ME THE REASON	LUTHER VANDROSS	35
25	19	SOWETO	JEFFREY OSBORNE	34
26	23	ROACHES	BOBBY JIMMY AND THE CRITTERS	39
27	16	FOOL'S PARADISE	MELISA MORGAN	37
28	—	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	25
29	—	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	21
30	—	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	30
31	25	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	45
32	26	ALL THE WAY TO HEAVEN	DOUG E. FRESH	41
33	32	RUMORS	TIMEX SOCIAL CLUB	51
34	31	CLOSER THAN CLOSE	JEAN CARNE	48
35	35	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	54
36	37	ALWAYS	JAMES INGRAM	28
37	28	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	49
38	38	HUNGRY FOR YOUR LOVE	HANSON & DAVIS	46
39	39	KISSES IN THE MOONLIGHT	GEORGE BENSON	23
40	—	JEALOUSY	CLUB NOUVEAU	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	WORD UP	CAMEO	2
2	2	THE RAIN	ORAN "JUICE" JONES	1
3	1	WHEN I THINK OF YOU	JANET JACKSON	3
4	10	I'M FOR REAL	HOWARD HEWETT	10
5	6	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	6
6	8	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	8
7	9	THE MIDAS TOUCH	MIDNIGHT STAR	9
8	7	LOVE ALWAYS	EL DEBARGE	7
9	4	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	5
10	14	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	14
11	13	LADY SOUL	THE TEMPTATIONS	11
12	3	(POP POP POP POP) GOES MY MIND	LEVERT	4
13	11	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	12
14	15	TYPICAL MALE	TINA TURNER	16
15	20	SHAKE YOU DOWN	GREGORY ABBOTT	17
16	18	KISSES IN THE MOONLIGHT	GEORGE BENSON	23
17	24	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	21
18	21	REACTION	REBBIE JACKSON	27
19	28	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	25
20	19	ALWAYS	JAMES INGRAM	28
21	23	ONE PLUS ONE	FORCE M.D.'S	32
22	29	JEALOUSY	CLUB NOUVEAU	29
23	22	PASSION FROM A WOMAN	KRYSTOL	18
24	27	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	31
25	35	OLD FRIEND	PHYLLIS HYMAN	33
26	39	NAIL IT TO THE WALL	STACY LATTISAW	36
27	30	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	30
28	17	WALK THIS WAY	RUN-D.M.C.	13
29	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	15
30	—	HUMAN	THE HUMAN LEAGUE	40
31	—	ALL OF MY LOVE	GENOBIA JETER	43
32	40	JODY	JERMAINE STEWART	38
33	16	GIVING MYSELF TO YOU	GLENN JONES	24
34	—	L IS FOR LOVER	AL JARREAU	42
35	—	FLAME OF LOVE	JEAN CARNE	47
36	—	NO HOW, NO WAY	RENE & ANGELA	44
37	—	THERE'S JUST SOMETHING ABOUT YOU	BEAU WILLIAMS	52
38	36	WRAPPED AROUND YOUR FINGER	YARBROUGH & PEOPLES	50
39	—	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	55
40	—	CRACK KILLED APPLEJACK	GENERAL KANE	53

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL	8
MCA	8
WARNER BROS. (4)	8
Geffen (1)	
Paisley Park (1)	
Qwest (1)	
Tommy Boy (1)	
COLUMBIA (6)	7
Def Jam/Columbia (1)	
EPIC (4)	7
CBS Associated (1)	
Carrere (1)	
Tabu (1)	
A&M	6
ATLANTIC (4)	6
Omni (2)	
MANHATTAN (2)	6
P.I.R. (4)	
MOTOWN (3)	6
Gordy (3)	
RCA (3)	6
Jive (2)	
Total Experience (1)	
ARISTA (3)	5
Jive (2)	
POLYGRAM	5
Atlanta Artists (2)	
Mercury (2)	
Polydor (1)	
ELEKTRA (3)	4
Solar (1)	
TOMMY BOY	3
FANTASY	2
Nob Hill (1)	
Reality/Danya (1)	
PROFILE	2
CRITIQUE	1
FRESH	1
ICHIBAN	1
Wilbe (1)	
JAY	1
MACOLA	1
PJ	1
R&R	1
RENDEZVOUS	1
SELECT	1
SUTRA	1
ZAKIA	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
15 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
5 ALL CRIED OUT	(Mokojumbi, BMI/Myl Myl, BMI/Careers, BMI/Willesden, BMI) CPP	(Fuss, ASCAP)
43 ALL OF MY LOVE	(Fuss, ASCAP)	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)
41 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Danica, BMI)	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
28 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI)
45 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP)	65 HEADLINE NEWS
93 ARMED AND DANGEROUS	(Golden Torch, ASCAP/Sagittaire, ASCAP/April, ASCAP/Silver Sun, ASCAP/Martin Page, ASCAP/WB, ASCAP)	(Azrock, BMI/Oatie, BMI)
66 BELIEVE IT OR NOT	(Elliott, ASCAP)	31 HEAVEN IN YOUR ARMS
97 BORROWED LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
63 BROKEN GLASS	(Mycaene, ASCAP)	77 HOLDING ON
74 CAN'T GIVE HER UP	(Larry Spier, ASCAP)	(Widr, ASCAP/Ghati, ASCAP)
14 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	55 HOT! WILD! UNRESTRICTED! CRAZY LOVE!
48 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	(Willesden, BMI)
82 COAST TO COAST	(Promuse, BMI/Duke Bootee, BMI)	40 HUMAN
6 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	(Flyte Tyme, ASCAP)
53 CRACK KILLED APPLEJACK	(Jobete, ASCAP)	46 HUNGRY FOR YOUR LOVE
71 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP)	(Beach House, ASCAP)
20 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	12 I WANNA BE WITH YOU
99 DO ME RIGHT	(Robert Hill, BMI/Baby Beck, ASCAP)	(Amazement, BMI)
49 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Suemay, BMI)	92 I WANT YOU
80 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	(Jobete, ASCAP/Almo, ASCAP)
87 DUKE IS BACK	(Tee Girl, BMI/Rap City, BMI)	78 IF YOU'RE READY (COME GO WITH ME)
8 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	(Irving, BMI)
		89 I'M CHILLIN'
		(Kuwa, ASCAP/Hugabut, ASCAP)
		10 I'M FOR REAL
		(Lakiva, BMI/Nominee, ASCAP/Clarke, BMI)
		29 JEALOUSY
		(Jay King IV, BMI)
		38 JODY
		(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP
		88 JUKE BOX
		(Sounds Hear Everywhere, BMI)
		83 JUMPIN' JACK FLASH
		(Abcco, BMI)
		84 JUST FOR FUN
		(ADRA, BMI/Guinea Farm, BMI)
		23 KISSES IN THE MOONLIGHT
		(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Colliide, BMI)
		42 L IS FOR LOVER
		(WB, ASCAP/Gamson Songs, ASCAP/Jouissance, ASCAP)
		11 LADY SOUL
		(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
		57 LAST NIGHT I NEEDED SOMEBODY
		(Downstairs, BMI/C'Index, BMI)
		21 A LITTLE BIT MORE
		(Bush Burnin', BMI/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI)
		59 LOOK WHAT'S SHOWING THROUGH
		(Blackwood, BMI/ATV, BMI)
		7 LOVE ALWAYS
		(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP
		91 LOVE ME DOWN EASY
		(April, ASCAP/Midnight Magnet, ASCAP)
		58 LOVE OF A LIFETIME
		(Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)
		100 LOVE THE ONE I'M WITH (A LOTTA LOVE)
		(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM
		22 LOVE ZONE
		(Zomba, ASCAP) CPP
		95 GIRLS AIN'T NOTHING BUT TROUBLE
		(Not Listed)
		9 THE MIDAS TOUCH
		(Hip Trip, BMI/Midstar, BMI) CPP
		36 NAIL IT TO THE WALL
		(Jobete, ASCAP/Perfect Punch, BMI) CPP
		44 NO HOW, NO WAY
		(A La Mode, ASCAP/WB, ASCAP)
		85 NURSERY RHYME
		(Bebica, ASCAP)
		72 OH, PEOPLE
		(Broozertoones, BMI/Nonpareil, ASCAP) CPP
		33 OLD FRIEND
		(Bellboy, BMI/De Creed, BMI)
		19 ONE LOVE
		(Zomba, ASCAP)
		94 ONE NIGHT OF LOVE
		(RH, ASCAP)
		32 ONE PLUS ONE
		(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)
		18 PASSION FROM A WOMAN
		(Gratitude Sky, ASCAP/Alexandra Kee, BMI)
		60 POINT OF NO RETURN
		(Poolside, BMI)
		4 (POP POP POP POP) GOES MY MIND
		(Trycet, BMI/Fernclyff, BMI)
		81 P.O.P. (PURSUITS OF PLEASURE) GENERATION
		(Mtume, ASCAP)
		86 PRIVATE NUMBER
		(Almo, ASCAP/Crimscio, ASCAP/Irving, BMI) CPP/ALM
		1 THE RAIN
		(Def Jam, ASCAP)
		79 REACH OUT
		(All Seeing Eye, ASCAP)
		27 REACTION
		(Colgems-EMI, ASCAP)
		39 ROACHES
		(King IV, BMI/Grandma Hands, BMI)
		75 ROOM WITH A VIEW
		(ATV Of Canada Ltd./Mussel Schwartz, BMI)
		51 RUMORS
		(J.King IV, BMI/Danica, BMI)
		17 SHAKE YOU DOWN
		(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
		62 S.O.S.
		(Critique, BMI/EMI, BMI)
		34 SOWETO
		(Joe's Songs, ASCAP/F.M., BMI)
		30 STAY A LITTLE WHILE, CHILD
		(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
		90 STYLIN'
		(Assorted, BMI/American League, BMI)
		26 SWEET LOVE
		(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
		68 TALK TO ME
		(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)
		70 TASTY LOVE
		(Bush Burnin', BMI)
		76 TEMPORARY LOVE THING
		(Forceful, BMI/Willesden, BMI)
		67 TEN WAYS OF LOVING YOU
		(Len-Ion, BMI/Glasshouse, BMI/Idnyc-Derf, BMI)
		52 THERE'S JUST SOMETHING ABOUT YOU
		(Beau Williams, BMI)
		73 THUNDER AND LIGHTNING
		(T-Boy, ASCAP/Fly Girl, ASCAP)
		61 TWO OF HEARTS
		(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP
		16 TYPICAL MALE
		(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, BMI) CPP/ALM

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CLM	Cherry Lane	PSP	Peer Southern
CPI	Cimino	PLY	Plymouth
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International

PolyGram, A&M Cement Relationship

LOS ANGELES Over the past six years PolyGram and A&M have found key similarities that have led to their step-by-step international growth. Through a growing global vote of confidence from A&M, via three separate licensing deals, PolyGram now markets and distributes A&M product across three continents—Southeast Asia, Europe, and Latin America.

A&M firmly believes in artist commitment and the use of innovative methods to introduce and establish artists. A&M says it recognizes PolyGram's high respect for artists and its eye for innovation. Jan Timmer, PolyGram International president, has been a driving force behind CD development, and this format now accounts for some 27% of A&M's unit volume in Europe.

As A&M sees it, PolyGram pop music division president Roland Kommerell and his team have proved themselves to be "a cohesive group working toward mutual results for new and established acts alike."

Gil Friesen, A&M president, notes: "PolyGram, like A&M, goes all out to develop artists. They're consummate marketing and promotion professionals."

He says the best possible promotional tool is the artist. But PolyGram's ability to compare the relative merits of a concert/promotion tour vs. a strictly promotional tour geared to take advantage of all-important television opportunities has, from the start, proved accurate. Of utmost importance was the timing of such tours.

PolyGram and A&M committed to two Suzanne Vega concert performance tours, and, as a result of

those tours and good timing, Vega's debut album enjoyed a 2-1 European-U.S. sales ratio, with major chart successes in Holland, Germany, Norway, Sweden, and Belgium. In the U.K., where PolyGram distributes A&M Ltd., Vega is double gold.

'PolyGram, like A&M, goes all out to develop artists'

Building on a two-week promotional tour, PolyGram took E.G. Daily's first single, "Say It, Say It," to the top 20 in Holland and Belgium, with success spreading to France and Italy. Armed with a European-inspired promo video, PolyGram is now planning her second European promotional tour on behalf of her second single, "Love In The Shadows."

A&M executives say the marketing and promotion of Janet Jackson and her U.S. triple-platinum "Control" album "draws very much upon patience and tenacity." PolyGram first set out to introduce her while pushing the "What Have You Done For Me Lately" and "Nasty" singles into top 10 status in the Netherlands and Germany.

Now in final preparation by PolyGram and A&M is a TV-oriented promotional trip for Janet Jackson this fall. It will kick off the release of the "When I Think Of You" single as well as moving further sales on the "Control" album.

Working with A&M European of-

fice chief Russ Curry and promotion manager Gerard Woog, PolyGram is readying major pushes for newly signed artists David & David, the Lover Speaks, Thrashing Doves, and Iggy Pop. An abbreviated European concert tour for Pop starts in November, and plans for a David & David promotional tour are well under way. And both companies are preparing an Evening With Wyndham Hill spring European concert tour to support PolyGram's marketing of that label.

PolyGram is as totally committed to new product from already established A&M acts as it is to new artists, say A&M chiefs. As a result of PolyGram follow-through on Supertramp's "Brother Where You Bound," the band enjoyed one of its most successful European tours ever with gold-plus sales performances in France, Germany, Spain, and Switzerland.

Bryan Adams' "Reckless" album saw the PolyGram team pick up the project approximately five months after release by A&M's former European licensee and take it gold and/or platinum in the majority of European countries.

A&M chiefs pay tribute, too, to PolyGram for European sales on Sting's solo album, which topped even the Police's "Synchronicity." Support of a sold-out concert tour and well-timed TV exposures netted "Dream Of The Blue Turtles" two

platinum, six gold, three silver disk awards, "plus unprecedented chart success."

Joe Jackson is set to answer an encore call in November by taking the "Big World" tour back to Europe, while Joan Armatrading is fitting in TV appearances in four different countries between "Sleight Of Hand" tour dates.

And sparked by the international No. 1 success of "The Lady In Red," PolyGram projects Chris De Burgh's "Into The Light" to beat his previous albums' chart and sales levels. To date, De Burgh's catalog has sold over 5 million albums in Europe, representing six platinum and five gold certifications.

In France, "Into The Light" may yield De Burgh's first platinum album in that country. It is also hoped it will become his biggest seller in his traditional stronghold, Germany.

Having found their respective styles compatible and buoyed by the continuing success of their European deal, A&M signed a pact with PolyGram for Latin American representation throughout Mexico, South America, and Central America. This new arrangement offers maximum international release coordination for such A&M Discos artists as Grammy winner Lani Hall, Maria Conchita Alonso, Antonio De Jesus and Luis Angel.

**Boycott Makes Radio Spin Local Music
S. Africa Turns To Its Own**

BY JOHN MILLER

JOHANNESBURG With the increasing possibility of a complete boycott of South Africa by overseas artists, local radio stations here are becoming more and more involved in local music. The first station active in promoting local acts was Radio 702, responsible for the debut performance of Johnny Clegg & Savuka, after Clegg's first multiracial group, Juluka, disbanded last year.

The broadcaster sponsored a monthlong Savuka season at a 500-seat venue here. Now the same venue will be used twice a month by the station to promote promising groups of all races.

Radio 5, the country's only national pop station, is also the only one to broadcast on FM stereo. Its stereo output, which started a year ago in Johannesburg and Pretoria, will be extended to take in Cape Town, Port Elizabeth, and Durban by year's end.

Radio 5 recently hosted and promoted a concert at a 5,000-seat indoor stadium featuring eight of the top local black and white acts. A week later, the show was simulcast on its station and a television channel. The station is also promoting a

monthlong, 20-venue national tour featuring four of the country's up-and-coming groups. About 10% of Radio 5's 120-record playlist is made up of local acts, and the station recently began a one-hour weekly program devoted entirely to local music.


Meanwhile, Radio 702, which models itself on Los Angeles' KISS station, is showing itself to be community-oriented. It's the only outlet in South Africa to broadcast a 24-hour pop service, and it was also the only one to broadcast the U.S. top 40 and country countdowns until they were withdrawn for political reasons. Other programs used by Radio 702 include two Westwood features, "The Rock Chronicles" and "The Rolling Stones Special," along with the BBC series "Twenty-Five Years Of Rock."

The station just celebrated its sixth anniversary by organizing the biggest "fun run" yet in South Africa. It has held three Radiothons, which raised over \$1 million to help feed the needy of all races. It also offers a help-line and funds a crisis clinic in Johannesburg that offers free counseling.

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Stage Is Set For November 10 Juno Awards

TORONTO Bryan Adams, Luba, Platinum Blonde, and Glass Tiger lead the way among the nominees for the 16th annual Juno Awards, scheduled for telecast nationally on CBC-TV from the Hilton Harbour Castle Convention Centre Nov. 10.

Adams, a big winner in the last two years, is nominated in three categories even though he hasn't released an album in 1985 or 1986. His single "Diana" is up for single of the year, and he has also been nominated as composer and male vocalist of the year.

Luba, last year's female-vocalist winner, is a repeat nominee in that category. She vies with Adams for the composer award, and the album graphics for her "Between The Earth And The Sky" album and the video for the "How Many Rivers To Cross" single are up for Junos.

Platinum Blonde, which has been shut out from Junos so far despite huge sales, is in the running for group of the year. Its "Alien Shores" album is an album-of-the-year nominee.

And Glass Tiger, the 1986 success story of the Canadian music business, has been nominated in four categories. "The Thin Red Line" is an album nominee, "Don't Forget Me (When I'm Gone)" is up for best single of the year, the band is contending for the most-promising-new-group award, and the videoclip for the single has been nominated for a Juno.

As is the case with every Juno Awards, there are some controversial nominees and omissions. Most obvious is Corey Hart, who is nominated in the single category, for "Everything In My Heart," and the composer category but is not in the male-vocalist-of-the-year group. Adams is the only domestic artist to sell more albums in Cana-

da last year than Hart.

Comedian Howie Mandel, who is a native of Toronto and is seen weekly on NBC-TV's "St. Elsewhere" series, is slated to host the event. So far, no performers have been confirmed for the two-hour show. Last year, nominee Tina Turner starred and brought international attention to the celebration.

The 1986 nominees are as follows:

Best-selling international album: "Afterburner" by ZZ Top, "Brothers In Arms" by Dire Straits, "Heart," the "Miami Vice" soundtrack, "Scarecrow" by John Cougar Mellencamp.

Best-selling international single: "Cherish" by Kool & the Gang, "Live is Life" by Opus, "Nikita" by Elton John, "Rock Me Amadeus" by Falco, "Say You, Say Me" by Lionel Richie.

Album: "Alien Shores" by Platinum Blonde, "Lovin' Every Minute Of It" by Loverboy, "Power Windows" by Rush, "The Big Prize" by Honeymoon Suite, "The Thin Red Line" by Glass Tiger.

Single: "Crying Over You" by Platinum Blonde, "Diana" by Bryan Adams, "Don't Forget Me (When I'm Gone)" by Glass Tiger, "Everything In My Heart" by Corey Hart, "L'Amour Est Dans Tes Yeux" by Martine St-Clair.

Female vocalist: Carroll Baker, Luba, Anne Murray, Jane Siberry, Martine St-Clair.

Male vocalist: Bryan Adams, Bruce Cockburn, Kim Mitchell, Gino Vanelli, Neil Young.

Group: Honeymoon Suite, Loverboy, Platinum Blonde, Rush, Triumph.

Country female vocalist: Carroll Baker, Marie Bottrell, Kelita, Anne Lord, Anne Murray.

Country male vocalist: Eddie Eastman, Gilles Godard, Murray

McLauchlan, Matt Minglewood, Frank Trainor.

Country group or duo: C-Weed Band, Eddie Eastman & Carrol Baker, Prairie Oyster, the Family Brown, the Mercey Brothers.

Instrumental artist: Liona Boyd, Canadian Brass, David Foster, Moe Koffman, Zamfir.

Most promising female vocalist: Chantal Condon, Siobhan Crawley, Francesca, Sheree Jeacocke, Kim Richardson.

Most promising male vocalist: Doug Cameron, Michel Lemieux, Stan Meissner, Scott Merritt, Billy Newton-Davis.

Most promising group: Cats Can Fly, Chalk Circle, Eye Eye, Glass Tiger, One To One.

Composer: Bryan Adams, David Foster, Corey Hart, Luba, Jim Valance.

Children's album: "A House For Me" by Fred Penner, "Come On In" by Eric Nagler, "Lots More Junior Jug Band" by Chris & Ken Whiteley, "Songs And Games For Toddlers" by Bob McGrath & Katharine Smithrim, "10 Carrot Diamond" by Charlotte Diamond.

Classical album (solo or chamber ensemble): "Au Verd Bois—To The Greenwood" by New World Consort, "Le Chanson Francaise, Songs Of Medieval And Renaissance France" by the Toronto Consort, "Louis Lortie Plays Maurice Ravel" by Louis Lortie, "Stolen

Gems" by James Campbell & Eric Robertson, "Vickers" by Jon Vickers.

Classical album (large ensemble, solo with large ensemble): "Franck: Symphony In D Minor, Berlioz: King Lear" by Vancouver Symphony Orchestra, Kazuyoshi Akiyama conductor; "Great Verdi Arias" by Edmonton Symphony Orchestra, Uri Mayer conductor and Louis Quilico baritone; "Holst: The Planets" by Toronto Symphony Orchestra, Andrew Davis conductor; "Schubert: Symphony No. 8, Strauss Metamorphosen" by National Arts Centre Orchestra, Franco Mannino conductor; "Suppe: Overtures" by Montreal Symphony Orchestra, Charles Dutoit conductor.

Jazz album: "Atras Da Porta" by Rob McConnell & the Boss Brass; "Boss Brass And Woods" by Rob McConnell & the Boss Brass featuring Phil Woods; "Doomsday Machine" by Denny Christianson Big Band; "Lights Of Burgundy" by Oliver Jones, Fraser MacPherson, Jim Hillman, Michael Donato, and Reg Schwager; and "The Rob McConnell Sextet Old Friends, New Music" by the Rob McConnell Sextet.

R&B/soul recording: "All In The Way" by Liberty Silver, "I Found A Love" by Glen Ricketts, "Love Is A Contact Sport" by Billy Newton-Davis, "Right Here Is

Where You Belong" by Kenny Hamilton, "The Key" by Erroll Starr.

Reggae/calypso recording: "Free South Africa" by John Perez, "Moonlight Lover" by Ras Lee, "Night Rider" by Messenjah, "No One Can Love Me Like You Do" by George Banton, "Revolutionary Tea Party" by Lillian Allen.

Producer: Terry Brown, Graeme Coleman, David Foster, Leslie Howe, David Tyson.

Recording engineer: Patrick Glover, Leslie Howe, Mike Jones & Paul Northfield, Anton Kwiatkowski, Joe & Gino Vanni.

Album graphics: Heather Brown, Dean Motter, and Deborah Samuel for "Between The Earth And The Sky" by Luba; Heather Brown, Hugh Syme, and Peter Shelly for "Robot Man And Friends" by Peter Shelly; Allen Schectman for "Melosphere" by Helmut Lipsky; Dima Safari and Hugh Syme for "The World Is A Ball" by M+M; Hugh Syme for "Power Windows" by Rush.

Video: Greg Masuak for "How Many Rivers to Cross" by Luba, Rob Quartly for "Cosmetics" by Gowan, Rob Quartly for "Don't Forget Me (When I'm Gone)" by Glass Tiger, Rob Quartly for "Harmony" by Ian Thomas, Lorraine Segato for "Sexual Intelligence" by the Parachute Club.

Toronto Club Scene Faces Legal Problems

TORONTO This city's key nightclub showcases are threatened in two separate government actions that may drive them out of business.

The Diamond has been ordered to stop serving liquor after 10 p.m. because it has not adhered to a condition of its license that food comprise at least 40% of its revenue. The club is appealing the Liquor License Board of Ontario (LLBO) ruling in the Ontario Supreme Court.

Meanwhile, the Copa has been under fire all year from nearby residents because of what they say is a noise and behavior problem caused by the lengthy lines outside the club. The City Council has been studying a variety of solutions, but many residents of the fashionable Yorkville district in which the Copa is located say they want the place shut down.

Both clubs are relatively new to Toronto, but their presence over the last three years has meant a home for touring club performers, and they have become the major places for record companies to unveil emerging acts. Whitney Houston made her Canadian debut 16 months ago at the Diamond.

Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

THE CONSUMERS' ASSN. of Canada has added its voice to the debate on copyright reform. The current issue of its magazine, Canadian Consumer, says consumers stand to lose because of reform through higher record and blank tape prices.

AM RADIO STATIONS now have access to cable FM under recent cable regulation changes by the Canadian Radio-Television and Telecommunications Commission.

TELEMEDIA INC. has filed a preliminary prospectus with the Ontario, Quebec, and British Columbia securities commissions to go public. The broadcast and communications

company owns 21 radio stations in Ontario and Quebec.

AMBITIOUS PLANS accompany "Visions: Mission Andromeda," assembled by newly formed Vista Entertainment Productions of Vancouver. An album featuring members of Loverboy, Bryan Adams' band, and the Vancouver Symphony Orchestra; a tour of a rock group and symphony; and a feature film are planned. Behind the project is Rocket Norton, formerly a member of Prism. The conceptual work makes its way to market in coming weeks.

WEA MUSIC OF CANADA LTD. has signed the Sutra label for Canadian distribution. Imminent plans include a series of midline releases by such artists as Paul Anka and the Lovin' Spoonful, with new releases scheduled soon from the Fat Boys and others.



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BRITAIN

(Courtesy Music Week) As of 9/20/86

This Week	Last Week	SINGLES
1	1	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
2	3	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
3	5	GLORY OF LOVE PETER CETRA FULL MOON
4	8	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN
5	2	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
6	13	WORD UP CAMEO CLUB
7	4	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT
8	6	HOLIDAY RAP MC MIKER AND DEEJAY SVEN DEBUT
9	15	WALK THIS WAY RUN D MC LONDON
10	16	THORN IN MY SIDE EURYTHMICS RCA
11	11	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
12	7	BROTHER LOUIE MODERN TALKING RCA
13	31	RAIN OR SHINE FIVE STAR TENT
14	9	SO MACHO SINITTA FANFARE
15	14	YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO
16	10	HUMAN HUMAN LEAGUE VIRGIN
17	27	SWEET FREEDOM MICHAEL MCDONALD MCA
18	25	PRETTY IN PINK PSYCHEDELIC FURS CBS
19	12	WHEN I THINK OF YOU JANET JACKSON A&M
20	34	RUMORS TIMEX SOCIAL CLUB COOLTEMPO
21	24	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
22	23	IN TOO DEEP GENESIS VIRGIN
23	17	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
24	38	(FOREVER) LIVE AND DIE OMD VIRGIN
25	19	THE LADY IN RED CHRIS DE BURGH A&M
26	26	HOLD ON TIGHT SAMANTHA FOX JIVE
27	NEW	ONE GREAT THING BIG COUNTRY MERCURY
28	18	WASTED YEARS IRON MAIDEN EMI
29	35	HEARTLAND THE THE EPIC
30	20	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
31	39	ROCK 'N' ROLL MERCENARIES MEAT LOAF WITH JOHN PARR ARISTA
32	21	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
33	NEW	MONTEGO BAY AMAZULU ISLAND
34	22	GIRLS AND BOYS PRINCE & THE REVOLUTION PAISLEY PARK
35	NEW	SLOW DOWN LOOSE ENDS VIRGIN
36	NEW	ALWAYS THERE MARTI WEBB BBC
37	NEW	DREAMER BB & Q COOLTEMPO
38	NEW	BRAND NEW LOVER DEAD OR ALIVE EPIC
39	36	TYPICAL MALE TINA TURNER CAPITOL
40	30	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY ORCHESTRA BBC
		ALBUMS
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
2	NEW	TINA TURNER BREAK EVERY RULE CAPITOL
3	7	EURYTHMICS REVENGE RCA
4	4	PAUL SIMON GRACELAND WARNER
5	3	FIVE STAR SILK AND STEEL TENT
6	5	MADONNA TRUE BLUE SIRE
7	NEW	HUMAN LEAGUE CRASH VIRGIN
8	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO
9	6	QUEEN A KIND OF MAGIC EMI
10	2	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
11	NEW	HUEY LEWIS & THE NEWS FORE CHRYSALIS
12	14	COMMUNARDS LONDON
13	10	VARIOUS THE HEAT IS ON PORTRAIT
14	9	CHRIS DE BURGH INTO THE LIGHT A&M
15	12	SIMPLY RED PICTURE BOOK ELEKTRA
16	17	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
17	18	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	16	GENESIS INVISIBLE TOUCH VIRGIN
19	13	GEORGE BENSON WHILE THE CITY SLEEPS WARNER
20	8	PAUL MCCARTNEY PRESS TO PLAY PARLOPHONE
21	15	JANET JACKSON CONTROL A&M
22	11	STATUS QUO IN THE ARMY NOW VERTIGO
23	19	WHAM THE FINAL EPIC
24	20	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
25	NEW	JAKI GRAHAM BREAKING AWAY EMI
26	23	A-HA HUNTING HIGH AND LOW WARNER
27	21	PRINCE AND THE REVOLUTION PARADE PAISLEY PARK
28	26	EVERYTHING BUT THE GIRL BABY THE STARS SHINE BRIGHT BLANCO
29	31	PETER GABRIEL SO VIRGIN
30	25	ROBERT PALMER RIPTIDE ISLAND
31	22	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
32	28	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
33	27	QUEEN QUEEN'S GREATEST HITS EMI
34	30	WHITNEY HOUSTON ARISTA
35	29	UB40 RAT IN THE KITCHEN DEP INTERNATIONAL
36	33	SIMPLE MINDS ONCE UPON A TIME VIRGIN
37	24	DAVID SYLVIAN GONE TO EARTH VIRGIN
38	35	BONEY M THE BEST OF TEN YEARS STYLUS
39	32	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
40	NEW	BONNIE TYLER SECRET DREAMS & FORBIDDEN FIRE CBS

CANADA

(Courtesy The Record) As of 9/11/86

		SINGLES
1	1	PAPA DON'T PREACH MADONNA WEA
2	2	VENUS BANANARAMA LONDON/POLYGRAM
3	3	GLORY OF LOVE PETER CETERA WEA
4	4	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
5	7	FRIENDS & LOVERS GLORIA LORING & CARL ANDERSON CBS
6	5	MAD ABOUT YOU BELINDA CARLISLE I.R.S./MCA
7	8	TAKE MY BREATH AWAY BERLIN CBS
8	12	STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA
9	6	LOVE TOUCH ROD STEWART WARNER BROS./WEA
10	10	THE EDGE OF HEAVEN WHAM CBS
11	11	NASTY JANET JACKSON A&M
12	13	HIGHER LOVE STEVE WINWOOD ISLAND/WEA
13	15	WORDS GET IN THE WAY MIAMI SOUND MACHINE EPIC/CBS
14	19	RUMORS TIMEX SOCIAL CLUB A&M
15	14	DANGER ZONE KENNY LOGGINS CBS
16	18	MISSIONARY MAN EURYTHMICS RCA
17	17	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M
18	9	SLEDGEHAMMER PETER GABRIEL GEFFEN/WEA
19	20	DREAM TIME DARYL HALL RCA
20	NEW	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
		ALBUMS
1	1	MADONNA TRUE BLUE SIRE/WEA
2	2	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
3	3	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
4	4	EURYTHMICS REVENGE RCA
5	7	SOUNDTRACK TOP GUN COLUMBIA/CBS
6	6	PETER GABRIEL SO GEFFEN/WEA
7	9	HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA
8	5	WHITNEY HOUSTON ARISTA/RCA
9	17	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
10	19	BANANARAMA TRUE CONFESSIONS POLYGRAM
11	11	ROBERT PALMER RIPTIDE ISLAND/MCA
12	10	DAVID LEE ROTH EAT 'EM AND SMILE WEA
13	8	KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
14	13	BILLY JOEL THE BRIDGE COLUMBIA/CBS
15	12	WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS
16	16	BILLY OCEAN LOVE ZONE JIVE/CBS
17	14	ROD STEWART WEA
18	NEW	AC/DC WHO MADE WHO ATLANTIC/WEA
19	15	SIMPLY RED PICTURE BOOK ATLANTIC/WEA
20	20	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/15/86

		SINGLES
1	1	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN RUSH/ARIOLA
2	2	LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
3	3	NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV
4	4	PAPA DON'T PREACH MADONNA SIRE/WEA
5	6	A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD
6	9	TYPICAL MALE TINA TURNER CAPITOL/EMI
7	5	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC
8	12	THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV
9	15	RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
10	14	CAMOUFLAGE STAN RIDGWAY IRS/CBS
11	10	ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA
12	7	VENUS BANANARAMA LONDON/METRONOME/PMV
13	NEW	HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
14	11	LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
15	18	LOVE SPY MIKE MAREEN NIGHT 'N' DAY (MIKULSKI) SYX
16	13	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
17	NEW	EVERY BEAT OF MY HEART ROD STEWART WARNER/WEA
18	NEW	WEGEN DIR NICKI VIRGIN/ARIOLA
19	19	TI SENTO MATIA BAZAR BLOW UP/INTERCORD
		ALBUMS
1	3	SOUNDTRACK TOP GUN CBS
2	1	MADONNA TRUE BLUE SIRE/WEA
3	2	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
4	4	WHAM THE FINAL EPIC/CBS
5	5	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
6	7	ROD STEWART EVERY BEAT OF MY HEART WARNER/WEA
7	6	PETER GABRIEL SO VIRGIN/ARIOLA
8	11	QUEEN A KIND OF MAGIC EMI
9	8	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
10	12	CHRIS REA ON THE BEACH MAGNET/DG/PMV
11	10	SAMANTHA FOX TOUCH ME JIVE/TELDEC
12	9	EURYTHMICS REVENGE RCA
13	13	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
14	14	HERBERT GROENEMEYER SPRUENGE EMI
15	16	JOE COCKER EMI
16	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
17	NEW	NICKI GANZ ODER GAR NET VIRGIN/ARIOLA
18	NEW	WARLOCK TRUE AS STEEL VERTIGO/PHONOGRAM/PMV
19	NEW	WHITNEY HOUSTON ARISTA/ARIOLA
20	15	LEVEL 42 WORLD MACHINE POLYDOR/DG/PMV

FRANCE

(Courtesy of Europe 1) As of 9/14/86

		SINGLES
1	1	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
2	2	VILLE DE LUMIERE GOLD WEA
3	3	PAPA DON'T PREACH MADONNA WEA
4	7	EASY LADY SPAGNA CBS
5	5	VENUS BANANARAMA BARCLAY/POLYGRAM
6	4	HUNTING HIGH AND LOW A-HA WEA
7	6	L'AMOUR A LA PLAGIE NIAGARA POLYDOR
8	20	EVE LEVE TOI JULIE PIETRI CBS
9	13	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE
10	8	THE PROMISE YOU MADE COCK ROBIN CBS
11	14	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
12	NEW	J'VEUX PAS L'SAVOIR BIBIE CBS
13	9	EN ROUGE ET NOIR JEANNE MAS PATHE
14	11	INNOCENT LOVE SANDRA VIRGIN
15	NEW	LES BRUNES COMPTENT PAS POUR DES PRUNES LIO POLYDOR
16	12	DURAGAN STEPHANIE CARRERE
17	19	VIVRE AILLEURS JACKIE QUARTZ CBS
18	16	NUIT SAVAGE LES AVIONS EPIC/CBS
19	10	LES BETISTES SABINE PATUREL CARRERE
20	15	TES YEUX NOIRS INDOCHINE ARIOLA

AUSTRALIA

(Courtesy Kent Music Report) As of 9/22/86

		SINGLES
1	1	VENUS BANANARAMA LIBERATION/EMI
2	2	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
3	5	TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
4	7	YOU TAKE MY BREATH AWAY BERLIN CBS
5	3	PAPA DON'T PREACH MADONNA SIRE/WEA
6	9	I COULD MAKE YOU LOVE ME WA WA NEE CBS
7	4	THE DEAD HEART MIDNIGHT OIL CBS
8	13	HIGHER LOVE STEVE WINWOOD ISLAND/FESTIVAL
9	11	GLORY OF LOVE PETER CETERA WARNER/WEA
10	6	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
11	8	SPIRIT IN THE SKY DR & THE MEDICS EPIC/CBS
12	10	STIMULATION WA WA NEE CBS
13	NEW	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
14	17	DANGER ZONE KENNY LOGGINS CBS
15	14	OH L'AMOUR ERASURE MUTE/RCA
16	18	MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
17	NEW	MATTER OF TRUST BILLY JOEL CBS
18	12	HOLY WORD I'M TALKING REGULAR/FESTIVAL
19	NEW	MISSIONARY MAN EURYTHMICS RCA
20	19	BEFORE TOO LONG PAUL KELLY MUSHROOM/FESTIVAL
		ALBUMS
1	1	VARIOUS 1986 JUST FOR KICKS EMI
2	2	EURYTHMICS REVENGE RCA
3	NEW	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
4	8	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
5	3	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
6	7	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
7	9	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
8	5	MADONNA TRUE BLUE SIRE/WEA
9	4	VARIOUS HITS AWESOME 1986 CBS
10	6	WHITNEY HOUSTON ARISTA/RCA
11	10	KEVIN BLOODY WILSON KEV'S BACK CBS
12	11	GENESIS INVISIBLE TOUCH VIRGIN/EMI
13	12	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL
14	13	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
15	14	JOE COCKER LIBERATION/EMI
16	NEW	VARIOUS 1986 JUST FOR KICKS-MEGA MIXES EMI
17	17	AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
18	20	QUEEN A KIND OF MAGIC EMI
19	16	THE CURE STANDING ON A BEACH/THE SINGLES FICTION/WEA
20	18	I'M TALKING BEAR WITNESS REGULAR/FESTIVAL

JAPAN

(Courtesy Music Labo) As of 9/23/86

		SINGLES
1	NEW	KAGAMI NO NAKANO WATASHI YOSHIE AKIZAWA FOURLIFE/FUJI/PACIFIC
2	4	CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
3	1	SAY YES MOMOKO KIKUCHI VAP/JCM/BERMUDA/GEIEI
4	NEW	BABY ROSE MASAHIKO KONDO CBS/SONY/JOHNNYS
5	5	NAGISA NO... USHIROYUBI SASAREGUMI CANYON/FUJI/PACIFIC
6	NEW	AORORA NO SHOJO MIYOKO YOSHIMOTO TEICHIKU/GEIEI/TV ASAHI M
7	6	SUITERUNE NOTTERUNE MIHO NAKAYAMA KING/NICHION/VARNING
8	3	ROCKDOM KAZENI FUKARETE THE ALFEE CANYON/TANABE
9	2	THE CROSS (AI NO JUJUKA) MINAKO HONDA TOSHIBA/EMI/APRIL M
10	7	AOZORA NO KAKERA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
11	9	SUPER CHANCE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
12	10	FUSHIZEN NA KIMIGA SUKI CCB POLYDOR/NICHION
13	8	SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
14	12	BECAUSE I LOVE YOU THE TUBE CBS/SONY/WHITE M
15	13	BEE BOP PARADISE BEE BOP SHONEN SHOJO GASSHODAN WARNER/PIONEER/TOHO
16	15	SENJO ICHIIYA KISS CLUB SHIBUGAK' TAI CBS/SONY/JOHNNYS
17	17	ROCKS HOUND DOG CBS/SONY/GRANDMOTHER
18	19	HEART BREAKER WA ODORENAI MASANORI IKEDA TOSHIBA/EMI/JCM/BERMUDA M
19	11	MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
20	14	OMAE NI HEART BEAT BEE PUBLIC WARNER/PIONEER/MC CABIN
		ALBUMS
1	1	SHOGO HAMADA J BOY CBS/SONY
2	3	CYNDI LAUPER TRUE COLOURS EPIC/SONY
3	2	SHONEN TAI WARNER/PIONEER
4	6	BILLY JOEL THE BRIDGE CBS/SONY
5	5	MADONNA TRUE BLUE WARNER/PIONEER
6	4	ERI NITTA E-AREA CANYON
7	9	LIONEL RICHIE SAY YOU SAY ME RVC
8	8	AKINA NAKAMORI FUSHIGI WARNER/PIONEER
9	7	KUWATA BAND NIPPON NO ROCK BAND VICTOR
10	11	YOSUINOUE CLAM CHOWDER FOR LIFE
11	10	1986 OMEGA TRIBE NAVIGATOR VAP
12	13	PAUL MCCARTNEY PRESS TO PLAY TOSHIBA/EMI
13	NEW	CASSIOPEIA SUN SUN ALFA
14	18	MARI HAMADA PROMISE IN THE HISTORY VICTOR
15	15	AKIKO KOBAYASHI KOKORONO MAMANI FUN HOUSE
16	20	TAKURO YOSHIDA SAMARKAND BLUE FOURLIFE
17	14	KIYOTAKA SUGIYAMA BEYOND EMBARK
18	16	MISATO WATANABE LOVIN' YOU EPIC/SONY
19	12	SOUNDTRACK PRUSSIAN BLUE NO SHOZO KITTY
20	NEW	TOSHIKI KUBOTA SHAKE IT PARADISE CBS/SONY

ITALY

(Courtesy Germano Ruscitto) As of 9/11/86

		ALBUMS
1	1	MADONNA TRUE BLUE WEA
2	2	EROS RAMAZZOTTI NUOVI EROI DDD/CBS
3	3	ANTONELLO VENDITTI SEGRETI RICORDI
4	6	FABIO CONCATO FINZA AVVISARE POLYGRAM
5	4	WHAM THE FINAL CBS
6	7	JOE COCKER EMI
7	9	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
8	19	LIONEL RICHIE DANCING ON THE CEILING RCA
9	10	LUCIO BATTISTI DON GIOVANNI RCA
10	11	PETER GABRIEL SO VIRGIN/EMI
11	8	STING BRING ON THE NIGHT A&M/POLYGRAM
12	13	LUCIO DALLA BUGIE RCA
13	12	GENESIS INVISIBLE TOUCH VIRGIN/EMI
14	5	SQUALLOR MANZO RICORDI
15	15	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
16	20	EURYTHMICS REVENGE RCA
17	NEW	SIGUE SIGUE SPUTNIK FLAUNT EMI
18	16	QUEEN A KIND OF MAGIC EMI
19	14	WHITNEY HOUSTON RCA
20	17	BILLY JOEL THE BRIDGE CBS

The year of RUN-D.M.C. continues.

Two Million

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"RAISING HELL," now certified double platinum. On Profile Records, Cassettes and Compact Discs.
Produced by Russell Simmons and Rick Rubin for Rush Productions.

PROFILE

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DAVID PACK

with

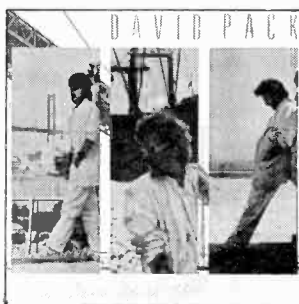
MICHAEL MCDONALD and
JAMES INGRAM

together on the single



"I JUST CAN'T LET GO"

A GREAT NEW SINGLE



From the album

"ANYWHERE YOU GO"

ON WARNER BROS. RECORDS

- From R&R A/C Breaker 29* to 23*
- Jhani Kaye from KOST radio Los Angeles "Just gotten tremendous initial response the moment we put it on the air."
- Larry Irons from KHYL radio Sacramento "Power trio, perfect combination of harmony."
- Bob Mitchell WLTS radio New Orleans "Perfect Female Record."



**FITZGERALD HARTLEY
M A N A G E M E N T**

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THIS WEEK BILLBOARD introduces a new Hot 100 radio panel, using the recently released (spring 1986) ARB ratings. A station must be rated in one of the 259 ARB radio markets in the U.S. to be a Billboard pop reporter. All top 40 stations with a weekly come of more than 100,000 are invited to join the panel; a carefully chosen group of top 40 stations with comes between 50,000 and 100,000 is also eligible. After analyzing the latest ratings and format developments, 12 stations were added to the panel and 10 were dropped, making a total of 225 reporting to the Hot 100 Chart. Six of the stations were dropped because they no longer meet Billboard's definition of top 40 radio: a station that plays all the hits in its market. The other four stations had weekly comes below the 50,000 minimum. The complete list of stations on the Hot 100 radio panel will be printed in next week's Billboard. Each week playlists from a select group of these stations—those with weekly comes over 500,000—are printed in the Power Playlists section (see page 18); more stations will be added soon.

THE FACT THAT THE radio panel is slightly different in this week's chart makes week-to-week comparisons of radio points somewhat difficult. Overall, the chart seems affected only slightly. One unusual occurrence is that "Point Of No Return" by Nu Shooz (Atlantic) regains its bullet, as more station adds and bigger point gains than last week move it up from No. 35 to No. 31. One strong radio report comes from new panel member KMAI Honolulu, where Nu Shooz is No. 7.

MOST RECORDS MOVING up below No. 40 have almost exclusively airplay points because several weeks of radio play generally precede sales. When a record is making good radio point gains and also has strong early sales reports, it can really fly up the chart. Three examples this week: **Bon Jovi** (Mercury) soars from No. 68 to No. 47 with sales and airplay gains; **Oran "Juice" Jones** (Columbia) goes from 72 to 49; and **Cameo** (Atlanta Artists) moves from 73 to 50. Bon Jovi is breaking big out of smaller markets in the Midwest and South; Jones is especially strong in New York, San Francisco, and Sacramento; and Cameo shows early strength in Buffalo (2-1 at WKSE), Pittsburgh (No. 6 at new reporter WYDD), Charlotte (26-18 at WROQ), and in Texas and California cities.

QUICK CUTS: A lack of strong competition and continued point gains for "Stuck With You" by **Huey Lewis & the News** (Chrysalis) allow it to open up an enormous lead over the rest of the top 10. "Friends And Lovers" by **Carl Anderson & Gloria Loring** (Carrere), at No. 2, is close in sales points but far behind in radio points. The **Human League's** "Human" (A&M) is the Power Pick/Airplay for the second week in a row, with 44 new adds and strong upward moves at radio, including 28-20 at Y-100 Miami and 26-19 at WBMW Washington. WBMW PD **Bob Kagan** reports strong phone response and top 20 singles sales.

FOR WEEK ENDING SEPTEMBER 27, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

224 REPORTERS

		NEW ADDS	TOTAL ON
BOSTON	AMANDA MCA	140	144
ARETHA FRANKLIN	JUMPIN' JACK FLASH ARISTA	99	105
PETER CETERA/AMY GRANT	NEXT TIME I FALL WARNER BROS.	50	114
MADONNA	TRUE BLUE SIRE	44	87
COREY HART	I AM BY YOUR SIDE EMI-AMERICA	41	129

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

193 REPORTERS

		NUMBER REPORTING
THE HUMAN LEAGUE	HUMAN A&M	45
CAMEO	WORD UP ATLANTA ARTISTS	23
RIC OCASEK	EMOTION IN MOTION GEFFEN	23
PETER GABRIEL	IN YOUR EYES GEFFEN	20
JOURNEY	GIRL CAN'T HELP IT COLUMBIA	19

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Billboard. HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	STUCK WITH YOU	HUEY LEWIS & THE NEWS	1
2	2	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	2
3	4	DANCING ON THE CEILING	LIONEL RICHIE	3
4	7	WALK THIS WAY	RUN-D.M.C.	4
5	8	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	5
6	5	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	11
7	3	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	9
8	14	TWO OF HEARTS	STACEY Q	8
9	9	LOVE ZONE	BILLY OCEAN	10
10	12	DREAMTIME	DARYL HALL	6
11	15	WHEN I THINK OF YOU	JANET JACKSON	7
12	10	THE CAPTAIN OF HER HEART	DOUBLE	20
13	22	TYPICAL MALE	TINA TURNER	13
14	20	THROWING IT ALL AWAY	GENESIS	12
15	19	MISSIONARY MAN	EURYTHMICS	16
16	6	VENUS	BANANARAMA	17
17	21	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	18
18	11	BABY LOVE	REGINA	15
19	25	HEARTBEAT	DON JOHNSON	14
20	23	TWIST AND SHOUT	THE BEATLES	23
21	26	HEAVEN IN YOUR EYES	LOVERBOY	19
22	28	A MATTER OF TRUST	BILLY JOEL	24
23	17	PRESS	PAUL MCCARTNEY	32
24	30	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	29
25	13	SWEET FREEDOM	MICHAEL MCDONALD	28
26	16	HIGHER LOVE	STEVE WINWOOD	21
27	29	POINT OF NO RETURN	NU SHOOZ	31
28	33	SWEET LOVE	ANITA BAKER	27
29	35	TRUE COLORS	CYNDI LAUPER	22
30	31	LOVE WALKS IN	VAN HALEN	25
31	38	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	26
32	32	MONEY\$ TOO TIGHT (TO MENTION)	SIMPLY RED	30
33	—	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	42
34	24	PAPA DON'T PREACH	MADONNA	35
35	27	RUMORS	TIMEX SOCIAL CLUB	33
36	18	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	41
37	—	IN YOUR EYES	PETER GABRIEL	39
38	—	SOMEBODY'S OUT THERE	TRIO	55
39	—	SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")	SHEENA EASTON	43
40	—	PARANOIMIA	THE ART OF NOISE WITH MAX HEADROOM	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	STUCK WITH YOU	HUEY LEWIS & THE NEWS	1
2	3	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	2
3	2	DANCING ON THE CEILING	LIONEL RICHIE	3
4	8	THROWING IT ALL AWAY	GENESIS	12
5	5	DREAMTIME	DARYL HALL	6
6	13	WHEN I THINK OF YOU	JANET JACKSON	7
7	10	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	5
8	16	TWO OF HEARTS	STACEY Q	8
9	7	WALK THIS WAY	RUN-D.M.C.	4
10	4	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	9
11	14	LOVE ZONE	BILLY OCEAN	10
12	17	HEAVEN IN YOUR EYES	LOVERBOY	19
13	18	HEARTBEAT	DON JOHNSON	14
14	11	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	11
15	6	HIGHER LOVE	STEVE WINWOOD	21
16	19	TYPICAL MALE	TINA TURNER	13
17	22	TRUE COLORS	CYNDI LAUPER	22
18	12	BABY LOVE	REGINA	15
19	24	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	26
20	21	LOVE WALKS IN	VAN HALEN	25
21	9	VENUS	BANANARAMA	17
22	28	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	18
23	23	MISSIONARY MAN	EURYTHMICS	16
24	30	SWEET LOVE	ANITA BAKER	27
25	27	A MATTER OF TRUST	BILLY JOEL	24
26	15	SWEET FREEDOM	MICHAEL MCDONALD	28
27	29	MONEY\$ TOO TIGHT (TO MENTION)	SIMPLY RED	30
28	34	GIRL CAN'T HELP IT	JOURNEY	34
29	31	TWIST AND SHOUT	THE BEATLES	23
30	—	HUMAN	THE HUMAN LEAGUE	36
31	20	THE CAPTAIN OF HER HEART	DOUBLE	20
32	37	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	29
33	40	TAKE ME HOME TONIGHT	EDDIE MONEY	38
34	38	PARANOIMIA	THE ART OF NOISE WITH MAX HEADROOM	37
35	39	I'LL BE OVER YOU	TOTO	40
36	—	IN YOUR EYES	PETER GABRIEL	39
37	26	RUMORS	TIMEX SOCIAL CLUB	33
38	25	PAPA DON'T PREACH	MADONNA	35
39	—	POINT OF NO RETURN	NU SHOOZ	31
40	—	SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")	SHEENA EASTON	43

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HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (13)	20
Geffen (3)	
Island (2)	
Sire (2)	
COLUMBIA (12)	13
Def Jam (1)	
MCA (7)	10
I.R.S. (3)	
EPIC (4)	7
CBS Associated (1)	
Carrere (1)	
Portrait (1)	
A&M	6
ARISTA (5)	6
Jive (1)	
ATLANTIC (5)	6
Island (1)	
CAPITOL	6
POLYGRAM	5
Polydor (2)	
Atlanta Artists (1)	
London (1)	
Mercury (1)	
EMI-AMERICA (3)	4
Manhattan (1)	
RCA	4
CHRYSLIS (2)	3
China (1)	
ELEKTRA (2)	3
Solar (1)	
10/ARISTA	2
MOTOWN (1)	2
Gordy (1)	
ALLIED ARTISTS	1
JAY	1
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	2 FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP	49 THE RAIN (Def Jam, ASCAP)
48 25 OR 6 TO 4 (Laminations, ASCAP/Aurelius, ASCAP) CPP	34 GIRL CAN'T HELP IT (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	65 LOVE COMES QUICKLY (Virgin, ASCAP/Charisma, ASCAP) CPP/WBM	33 RUMORS (J.King IV, BMI/Danica, BMI)
42 AIN'T NOTHIN' GOIN' ON BUT THE RENT (Tiju, ASCAP/PolyGram, ASCAP)	57 GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	97 LOVE OF A LIFETIME (Garnson Songs, ASCAP/WB, ASCAP/Louissance, ASCAP) WBM	88 RUNAWAY (Mole Hole, BMI/Rightsong, BMI/Bug, BMI)
18 ALL CRIED OUT (Willessden, BMI/My! My!, BMI/Careers, BMI) CPP	45 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP	99 LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP	92 SLEDGEHAMMER (Clotline, BMI/Hidden Pun, BMI) WBM
51 AMANDA (Hideaway Hits, ASCAP)	85 GOIN' CRAZY! (Diamond Dave, ASCAP/Sy Vy, ASCAP)	25 LOVE WALKS IN (Yessup, ASCAP) WBM	43 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP
52 ANOTHER HEARTACHE (Irving, BMI/Calypto Toonz, PROC/Adams Communications, BMI/Zot, ASCAP/Rod Stewart, ASCAP/Intersong, ASCAP) CPP/ALM/CHA/HL	14 HEARTBEAT (Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP	10 LOVE ZONE (Zomba, ASCAP) HL	84 SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calypto Toonz, PROC) WBM/CPP/ALM
15 BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	19 HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP	59 MAD ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP	55 SOMEBODY'S OUT THERE (Triumph, ASCAP) WBM
78 CALIFORNIA DREAMIN' (MCA, ASCAP)	21 HIGHER LOVE (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM	41 MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	73 SPIRIT IN THE SKY (Westminster) HL
69 CAN'T WAIT ANOTHER MINUTE (Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	36 HUMAN (Flyte Tyme, ASCAP) WBM	24 A MATTER OF TRUST (Joel Songs, BMI) CPP/ABP	1 STUCK WITH YOU (Hulex, ASCAP) CPP/CLM
20 THE CAPTAIN OF HER HEART (Z-Muzik, SUSA/Almo, ASCAP) CPP/ALM	100 THE HUNTER (Kid Glove, BMI) CPP	80 MIDAS TOUCH (Hip Trip, BMI/Midstar, BMI) CPP	28 SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
93 COUNT YOUR BLESSINGS (Nick-O-Val, ASCAP)	54 I AM BY YOUR SIDE (Lesse, ASCAP)	16 MISSIONARY MAN (RCA Music/Red Network, BMI) CPP	27 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
3 DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM	26 I DIDN'T MEAN TO TURN YOU ON (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	30 MONEY\$ TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI) HL	38 TAKE ME HOME TONIGHT (C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL
94 DANGER ZONE (Famous, ASCAP) CPP	83 I FEEL THE MAGIC (She Devil, ASCAP/Spanish Johnny, ASCAP)	58 THE NEXT TIME I FALL (Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP	9 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMPC, ASCAP/Famous, ASCAP) CPP
5 DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) WBM/CPP/ALM	40 I'LL BE OVER YOU (Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM	90 NOTHING IN COMMON (Zomba, ASCAP) CPP	91 TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM
6 DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM	39 IN YOUR EYES (Clotline, BMI/Hidden Pun, BMI)	77 OH, PEOPLE (Broozertones, BMI/Nonpareil, ASCAP) CPP	75 THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP) CPP
29 EARTH ANGEL (FROM "THE KARATE KID PART II") (Dootsie Williams, BMI) HL	62 IT'S YOU (Gear, ASCAP) WBM	66 THE OTHER SIDE OF LIFE (WB, ASCAP/Bright Music, PRS) WBM	12 THROWING IT ALL AWAY (Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
98 THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL	74 JODY (Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	35 PAPA DON'T PREACH (Elliott, ASCAP/Jacobsen, ASCAP) WBM	22 TRUE COLORS (Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM
46 EMOTION IN MOTION (Lido, ASCAP) WBM	61 JUMPIN' JACK FLASH (Abkco, BMI)	37 PARANOIMIA (Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM	23 TWIST AND SHOUT (Screen Gems-EMI, BMI/Unichappell, BMI) WBM
79 EVERYTIME YOU CRY (Warning Tracks, ASCAP)	96 LONELY IS THE NIGHT (WB, ASCAP/Albert Hammond, ASCAP/Realsongs, ASCAP) WBM	68 PLAYING WITH THE BOYS (Milk Money, ASCAP/Petwolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/WBM/CHA/HL	8 TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP
89 EYE OF THE ZOMBIE (Wenaha, ASCAP) CPP	60 LOVE ALWAYS	31 POINT OF NO RETURN (Poolside, BMI) WBM	13 TYPICAL MALE (Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CPP/ALM
87 (FOREVER) LIVE AND DIE (Virgin, ASCAP)		32 PRESS (MPL, ASCAP) MPL/HL	
81 FREEDOM OVERSPILL (F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP)		71 PRIVATE NUMBER (Almo, ASCAP/Crimsco, ASCAP/Irving, 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	Hai 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.

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

TALKING HEADS

True Stories
PRODUCERS: Talking Heads
Sire 25512-1

"Stop Making Sense" movie and album and "Little Creatures" firmly established this one-time cult band as a major commercial force, and new album should continue the trend. The Heads perform hard-pumping music from the soundtrack of the David Byrne-directed feature film. Cross-marketing, via film's release and another album of the same songs sung by the actors, will develop big sales. Single "Wild Wild Life" is a chart mover.

RIC OCASEK

This Side Of Paradise
PRODUCERS: Chris Hughes, Ric Ocasek & Ross Cullum
Geffen CHS 24098

Cars front man gives full rein to his eccentric style on this intriguing collection of slightly skewed pop songs. "Emotion In Motion" has made steady ascent as a single; Cars-backed "True To You," a bubbling number reminiscent of the band's biggest hits, would seem a sure-fire choice for 45 success.

ELVIS COSTELLO & THE ATTRACTIONS

Blood & Chocolate
PRODUCERS: Nick Lowe & Colin Fairley
Columbia FC 40518

With a mood and tempo suggestive of mid-'60s Beatles albums, rock's premiere troubadour has fashioned an album that is almost a pop retrospective. Yet the ambience fails to invigorate what proves to be a lackluster batch of tunes, suggesting this album will have difficulty finding an audience beyond the faithful.

RECOMMENDED

PACIFIC ORCHESTRA

Hold Tight
PRODUCER: Eddy Offord
Landside LD 1011

Reggae-inflected quintet manages to draw on a disparate range of rock influences while keying in on Caribbean rhythms. Band sounds best on "Love Attack."

DR. JOHN

Gumbo
PRODUCERS: Jerry Wexler & Harold Battiste
Alligator AL3901

First release in the label's Rockback reissue series, "Gumbo" was first released in 1972 on Atlantic and signaled a major departure from the Dr.'s earlier "gris-gris" voodoo rock recordings. Instead, it's a salute to the classic New Orleans r&b of the '50s and one of the finest records in the style ever.

RICHARD THOMPSON

Daring Adventures
PRODUCER: Mitchell Froom
Polydor 829728-1 Y-1

Third solo LP since his split with ex-wife Linda finds the critically acclaimed English folk-rocker in moods ranging from solemn to rollicking. "Nearly In Love" will score spins at astute AOR outlets.

SAM KINISON

Louder Than Hell
PRODUCERS: Sam Kinison, Elliot Abbott & Mark Linett
Warner Bros. 25503-1

Unbelievably scabrous LP finds the uninhibited comedian doing the XXX-rated material he can't perform on "Late Night With David Letterman." Deep-blue patter and deranged presentation will find favor with the comic's TV fans. Radio: forget it.

EVERYTHING BUT THE GIRL

Baby, The Stars Shine Bright
PRODUCERS: Mike Hedges & Everything But the Girl
Sire 25494-1

Initial charm of this jazz-samba twosome is trashed by overbearing orchestral arrangements of Nick Ingman and leaden neo-Spectorian production. Spins will be limited to college and alternative airwaves.

JOE LOUIS WALKER

Cold Is The Night
PRODUCERS: Bruce Bromberg & Dennis Walker
Hightone 8006

Label that gave Robert Cray the push to stardom comes up with another contemporary blues find. Solid original compositions, gruff vocals, stinging guitar playing mark Walker's auspicious debut. Contact: P.O. Box 326, Alameda, Calif. 94501.

MATT PIUCCI & TIM LEE

Gone Fishin'
PRODUCERS: Randy Everett, Tim Lee & Matt Piucci
Restless 72126-1

Aka "Can't Get Lost When You're Goin' Nowhere," collaboration between Rain Parade and Windbreakers members, delivers rough-grained rock reminiscent of Neil Young's early work. Contact: 1750 E. Holly, El Segundo, Calif. 90245.

IDLE EYES

Love's Imperfection
PRODUCER: Michael Beinhorn
Atco 90542

Canadian quintet evinces a firm, sure-footed approach that places the emphasis squarely on melody and vocals. Best track: "Love's Imperfection."

TOM KEEGAN & THE LANGUAGE

PRODUCER: Rob Freeman
Thwack! Records D.B. 52186 (EP)

Vocalist/guitarist Keegan makes first outing with six-cut minialbum. Produced by Rob Freeman, who was also at the knobs for the Go-Go's debut album, the record features three studio and three live cuts. Songs are of light-rock nature—hints of Bryan Adams are in evidence on standout track, "That's The Way Love Is."

THE WIND

Living In A New World
PRODUCERS: The Wind
Midnight MIR LP 121

Clear, unpretentious pop from a young Miami band. Songwriting team of Steven Katz and Lane Steinberg

SPOTLIGHTS



TINA TURNER

Break Every Rule
PRODUCERS: Various
Capitol PJ-12530

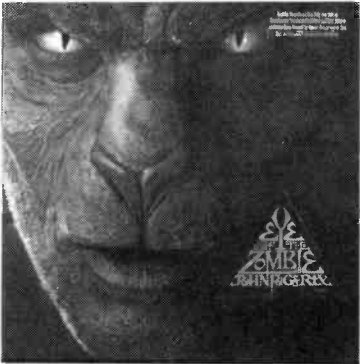
Followup to 1984's multiplatinum, Grammy-winning "Private Dancer" finds Tina pursuing a variety of pop material under the wing of no less than four production teams. Leadoff single, "Typical Male," produced by Terry Britten, has already cracked the top 20; likely followup contenders are Britten's "What You Get Is What You See," the Mark Knopfler-tailored "Overnight Sensation," and the hard-rocking Bryan Adams track "Back Where You Started." Material is so-so, production class A.



CYNDI LAUPER

True Colors
PRODUCERS: Cyndi Lauper & Lennie Petze
Portrait OR 40313

Lauper's sequel to her all-platinum debut, "She's So Unusual," has been as eagerly awaited as the above. While not as subversive as the original, "Colors" finds Lauper's smashing pipes in terrific shape, and her irrepressible sense of fun is undiminished. Title single has taken off like a rocket, and there are any number of successors here, including the vocal tour de force "Boy Blue," neo-doo-wopper "Maybe He'll Know," and cover of Marvin Gaye's "What's Goin' On."



JOHN FOGERTY

Eye Of The Zombie
PRODUCER: John Fogerty
Warner Bros. 25449-1

Creedence Clearwater Revivalist's comeback LP, "Centerfield," thrust him back into the spotlight and reaped platinum dividends. His current tour, the first in more than a decade, will lean on material from this fiery followup. "Eye Of The Zombie" single is charting conservatively, but "Knocking On Your Door" and blistering "Bad Moon Rising"-styled "Change In The Weather" might stoke returns as 45s. This all-American original remains a durable winner.

stakes the band to superior material, and performances show promise and poise.

BLACK

PICKS

THE WILLEDEN DODGERS

1st Base
PRODUCERS: The Willesden Dodgers
Jive/RCA 1011

First release under the new Jive/RCA pact features the label's session aces in an album that combines the style of Paul Hardesty's "19" with the studio pyrotechnics of Art Of Noise. Could score well with black radio.

COUNTRY

RECOMMENDED

RAY STEVENS

Surely You Joust
PRODUCER: Ray Stevens
MCA MCA-5795

Stevens aims his musical jokes at low-budget airlines ("Southern Air"), snake-handling "Smoky Mountain Rattlesnake Retreat," the battle of the bulge ("Fat"), and other vulnerable targets. Canned laughter and applause are included for those who aren't sure when to laugh or clap.

BILLY WALKER

PRODUCER: Joe Bob Barnhill
Dot MCA-39090

Walker, the possessor of one of country music's smoothest voices, applies his talents to some of his biggest past hits ("Charlie's Shoes," "Funny How Time Slips Away," and "Cross The Brazos At Waco") and good newer material ("Coffee Brown Eyes" and "I Won't Ever Let You Down").

CHARLIE WALKER

PRODUCER: Joe Bob Barnhill
Dot MCA-39078

Like the other album in MCA's Dot line, this is a mix of rerecorded hits and new songs by a country veteran. Texas-swing master Walker is in good form here, especially on "If I Were You I'd Fall In Love With Me," "Don't Squeeze My Sharmon," and "Right Or Wrong."

JAZZ

RECOMMENDED

SADAO WATANABE

Good Time For Love
PRODUCERS: Sadao Watanabe & Hiro Kajiwara
Elektra 60495

Alto saxophonist takes a walk on the smooth side, with this ultrasuave, ultraslick offering. Able-bodied assistance from a wide range of sidemen from Jamaica, the U.S., and Japan.

GIL EVANS & THE MONDAY NIGHT ORCHESTRA

Live At Sweet Basil
PRODUCERS: Shigeyuki Kawashima & Horst Liepolt
Gramavision 18-8610

Outstanding big band led by veteran arranger Evans hasn't been recorded in some time. Yet material on this two-record set may be familiar to those who have tracked Evans; includes two tracks each by Charles Mingus and Jimi Hendrix. Licensed from Japan's King Records.

STEVE SLAGLE

Rio Highlife
PRODUCERS: Various
Atlantic 81657

Saxophonist Slagle offers a Brazilian fusion outing by squaring off with several young Rio de Janeiro musicians, mostly from singer Milton Nascimento's band. Results are fresh and strong.

JOE LoCASCIO FEATURING CHET BAKER

Sleepless
PRODUCER: Joe LoCascio
PAUSA PR-7200

Low-key set of medium-groove originals is almost a throwback to the era of West Coast cool; LoCascio and Baker supply appropriately muted instrumental work. Contact: P.O. Box 10069, Glendale, Calif. 91209.

SAM RIVERS

Dimensions & Extensions
PRODUCER: Alfred Lion
Blue Note BST 84261

Sextet date from 1967 that appeared as part of a mid-'70s two-record package is finally released in the single-album format it was originally slated for. Date finds reedman Rivers in top form, demonstrating why he was such an influential figure in the late-'70s loft movement in New York.

GOSPEL

RECOMMENDED

MORGAN CRYER

Fuel On The Fire

PRODUCER: Roy Salmond
StarSong 7-10206686-4

Cryer's songs are full of energy and enthusiasm and create excitement in the tracks. A taste of bubble-gum techno-pop colors the selections, although lyrically Cryer wrestles with some weightier issues. There is an unmistakable appeal to this artist that radio should recognize.

CLASSICAL

RECOMMENDED

HOLST: THE PLANETS

Royal Philharmonic Orchestra, Previn
Telarc CD-80133

The orchestral showpiece requires and here benefits from a wide-range recording that delivers plenty of sonic punch. Previn, of course, is a seasoned and sympathetic interpreter of this music, and the album should carve a comfortable niche among the many versions that crowd the catalog.

HAYDN: MASS 'IN TIME OF WAR'

(PAUKENMESSE)
Soloists, Leipzig Radio Chorus, Staatskaelle
Dresden, Marriner
Angel CDC-7 47425

Not as volatile as the recent Bernstein edition, this performance is equally involving. Chorus and solo quartet excel and Marriner directs all with a tight hand. Sound is impressive.

MOZART: CLARINET CONCERTO; CLARINET

QUINTET
David Shifrin, Mostly Mozart Orchestra, Schwarz,
Chamber Music Northwest
Delos CD 3020

Elegant readings set in a warm and resonant ambience, realized somewhat better in the concerto than the quintet. Shifrin uses an extended-range clarinet that reaches deeper into the bass to cope with these "original" versions of the popular scores.

SINGLES

SPOTLIGHT *New releases by established artists; the records most likely to be out-of-the-box hits*
NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *New releases predicted to hit the top 30 of the chart in the format listed*

RECOMMENDED *Records with potential for significant chart action*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

FREDDIE JACKSON *Tasty Love* (4:10)
 PRODUCER: Paul Laurence
 WRITERS: P. Laurence, F. Jackson
 PUBLISHER: Bush Burnin', ASCAP
Capitol B-5616 (12-inch version also available, Capitol V-15254)

Continuing his pattern of quietly sensual romanticism; suave singer's crossover appeal made him one of the top new artists of 1985.

STEVE WINWOOD *Freedom Overspill* (4:09)
 PRODUCERS: Russ Titelman, Steve Winwood
 WRITERS: Steve Winwood, George Fleming, James Hooker
 PUBLISHERS: F.S. Limited PRS/April/Hot Little Numbers, ASCAP
Island 7-28595 (c/o Warner Bros.)

To follow his No. 1 comeback, Winwood dips into the bag of U.S. Stax/Volt influences that animated the Spencer Davis Group in his early performing days.

JESSE JOHNSON *Crazy (Featuring Sly Stone)* (3:59)
 PRODUCER: Jesse Johnson
 WRITER: Jesse Johnson
 PUBLISHERS: Shockadelica/Almo, ASCAP
A&M AM-2878

Minneapolis funkster scores a dual coup: sharp, snappy material as popwise as any Prince hit, plus a renowned guest whose appearance, a rare event, assures excitement.

BILLY SQUIER *Love Is The Hero* (4:03)
 PRODUCER: Peter Collins
 WRITER: Billy Squier
 PUBLISHER: Songs Of The Knight, BMI
Capitol B-5619

A bracing blast of melody and noise; two years since his last LP, an AOR kingpin rediscovers the pleasures of almost-out-of-control rock'n'roll.

JAMES BROWN *Gravity* (3:52)
 PRODUCER: Dan Hartman
 WRITERS: D. Hartman, C. Midnight
 PUBLISHERS: April/Second Nature, ASCAP/Blackwood/Janiceps, BMI
Scotti Brothers ZS4 06275 (c/o CBS)

Indefatigable dean of soul shouters rejoins the "Living In America" writing/production team and once more complements the tidy with the fierce.

BAD COMPANY *This Love* (3:44)
 PRODUCER: Keith Olsen
 WRITERS: Howe, Fretwell
 PUBLISHER: not listed
Atlantic 7-89355

Mick Ralphs and Simon Kirke

represent the original cast in this reunion project, with Rod Stewart sound-alike Brian Howe on vocals.

RECOMMENDED

BEN E. KING *Stand By Me* (2:55)
 PRODUCER: not listed
 WRITERS: Ben E. King, Jerry Leiber, Mike Stoller
 PUBLISHERS: Rightsong/A.D.T. Enterprises, BMI/Trio, ASCAP
Atlantic 7-89361

A timeless oldie, reissued from an outstanding soundtrack compilation.

HAROLD FALTERMEYER & STEVE STEVENS *Top Gun Anthem* (4:02)
 PRODUCER: Harold Faltermeyer
 WRITER: H. Faltermeyer
 PUBLISHER: not listed
Columbia 38-06282

Stately synth/guitar instrumental.

ISLE OF MAN *Desperate Surrender (Amor Moriendo)* (3:47)
 PRODUCERS: Spencer Proffer, Isle Of Man
 WRITERS: Raun, J. Roberto, R. Pariez, M. Tanner
 PUBLISHERS: The Grand Pasha, BMI/Pasha, ASCAP
Pasha ZS4 06323 (c/o CBS)

Evocative dance-rock; a little folky, a little glam.

CITY *Walkaway* (3:55)
 PRODUCER: Peter McIan
 WRITERS: P. McIan, J. Speiser
 PUBLISHERS: Mac's Million/Screen Gems-EMI, ASCAP
Chrysalis VS4 43064 (c/o CBS)

Eccentric but hook-rich exploration of modern-day anomie; somewhere between David Byrne and Huey Lewis.

GRAHAM GRACE *Follow Me Follow You* (3:35)
 PRODUCERS: Andy Markley, Paul Delph
 WRITER: Graham Grace
 PUBLISHER: Passion Play, BMI
Palace PRSS702

British popster's offbeat dance sound recalls Adam Ant's corsair era.
 Contact: 818-957-5580.

BLACK

PICKS

LEVERT *Let's Go Out Tonight* (3:58)
 PRODUCERS: Eddie LeVert, Gerald LeVert, Marc Gordon
 WRITER: Gerald LeVert
 PUBLISHERS: Trycet/Ferrell, BMI
Atlantic 7-89350

Further gentle, tranquil sounds follow No. 1 breakthrough of "Pop, Pop, Pop..." as songs and singers gain ground over technology and beat.

ONE WAY *Don't Think About It* (7:02)
 PRODUCER: Eumir Deodato
 WRITERS: A. Hudson, V. Brantley, I. Perkins, C. Gregory
 PUBLISHERS: Duchess/Perk's, BMI
MCA 23659 (12-inch single)

Not an extra note or flourish in this midtempo dance song's lean, quiet structure; early response augurs a hit comparable to 1984's "Lady You Are."

SHANNON *Prove Me Right* (3:58)
 PRODUCER: Robbie Buchanan
 WRITERS: Jeffrey Pescetto, Allan Rich, Dorothy Csea Gazeley
 PUBLISHERS: Rashida/Nelana, BMI/Write By The Sea/YellowBrick Road, ASCAP
Atlantic 7-89352

Longtime association with producers Liggett & Barbosa ends here, and a singer emerges with more style and flair than hinted at in earlier releases.

MAZARATI *Stroke* (4:06)
 PRODUCER: Brown Mark
 WRITER: Brown Mark
 PUBLISHER: Mazarati, ASCAP
Paisley Park 7-28606 (c/o Warner Bros.)

Revolution bassist guides his extracurricular band through a skittery funk number; wry humor typical of the Minneapolis soul scene.

RECOMMENDED

PIECES OF A DREAM *Joyride* (4:04)

SPOTLIGHT

POP
BOSTON Amanda
MCA 52756

NEW AND NOTEWORTHY

TIMBUK 3 *The Future's So Bright, I Gotta Wear Shades* (3:21)

PRODUCER: Dennis Herring
 WRITER: P. MacDonald
 PUBLISHERS: Mambadaddi/I.R.S., BMI
I.R.S. IRS-52940 (c/o MCA)

Pat and Barbara MacDonald used to sing for change on the streets of Greenwich Village; now, MTV and album rock radio are spreading the sound of their dryly sardonic folk-boogie debut. Old-timers will hear the ghost of Richard Farina.

MIKKI HOWARD *Come Share My Love* (3:53)
 PRODUCER: LeMel Humes
 WRITER: LeMel Humes
 PUBLISHERS: Warner-Tamerlane/Buffalo Music Factory, BMI
Atlantic 7-89351

Seasoned session artist and former lead singer of the r&b group Side Effect emerges as a strong, supple balladeer in this solo release; Black/AC programmers and Whitney Houston fans should be easily won.

MARTI JONES *Chance Of A Lifetime* (3:20)
 PRODUCER: Don Dixon
 WRITER: Dwight Twilley
 PUBLISHER: Dionnio, ASCAP
A&M AM-2871

Ohio-bred singer is a critics' favorite ready to go public, aided by producer Dixon's easy folksiness and writer Twilley's free-flowing hooks; a musical, elusive voice, like Dusty Springfield with a secret.

HOUSEMARTINS *Happy Hour* (2:20)
 PRODUCER: John Williams
 WRITERS: Heaton, Cullimore
 PUBLISHER: Got Discs
Elektra 7-69515

Is the next wave from England going to be irrepressibly cheerful, socially relevant, neo-Merseybeat, postpunk electric skiffle? Enter the self-proclaimed "fourth-best band in Hull" with a tiny whirlwind of a single, fresh from the U.K. top five.

PRODUCER: Lenny White
 WRITERS: White, Napoleon, Lloyd
 PUBLISHER: Mchoma, BMI
Manhattan B-50049 (c/o Capitol) (12-inch version also available, Manhattan V-56034)

Mostly instrumental cut concentrates on a mesmeric dance groove.

FAT BOYS *Big And Beautiful* (5:30)
 PRODUCER: Dave Ogrin
 WRITERS: D. Ogrin, M. Morales, D. Wimbley, D. Robinson
 PUBLISHERS: Amber Pass/Green Ogre, ASCAP/Fools Prayer, BMI
Sutra SUD 053 (12-inch single)

In which the "jumbo gigolos" take pride in their romantic assets.
 Contact: 212-582-6900.

COLONEL ABRAMS *Speculation* (7:46)
 PRODUCERS: Winston Jones, Colonel Abrams, Richard Burgess
 WRITERS: C. Abrams, M. Freeman
 PUBLISHERS: MCA/Unicity/Moonwalk, ASCAP
MCA 23670 (12-inch single)

New Timmy Regisford remix of a track from the singer's long-lived debut LP.

SHIRLEY MURDOCK *As We Lay* (3:59)
 PRODUCER: Roger Troutman
 WRITERS: Larry Troutman, Billy Beck
 PUBLISHERS: Troutman/Saja, BMI
Elektra 7-69518

AC/r&b ballad.

VERSATILE SOUNDS *Like This* (3:48)
 PRODUCERS: Carl Baldwin, Emmett Tennell, Duke Dodson
 WRITERS: Baldwin, Tennell, Dodson
 PUBLISHER: Protoons, ASCAP
Profile PRO-5107

Imaginative scratch/splutter/synth track enlivens routine def-MC rap.

GLORIA D. BROWN *What Ever It Takes* (3:00)
 PRODUCER: Willie Lester
 WRITER: not listed
 PUBLISHER: Ted Jordan, ASCAP
Krystal KRY-423 (12-inch single)

Blues-based ballad has been building airplay in the Virginia/Carolina region. Contact: 202-544-7868.

WORLD CLASS WRECKIN CRU *The Fly* (3:46)
 PRODUCERS: Lonzo, Dr. Dre
 WRITERS: A. Williams, B. Severe, A. Young
 PUBLISHER: Lon Hop, BMI
Epic 34-06325

Rap group espouses one of the goofier new dances of the year.

COUNTRY

PICKS

REBA MCENTIRE *What Am I Gonna Do About You* (3:28)
 PRODUCER: Jimmy Bowen
 WRITERS: Doug Gilmore, Bob Simon, Jim Allison
 PUBLISHERS: Tapadero/Jim's Allsongs, BMI
MCA 52922

McEntire mines the same you're-doing-me-wrong-but-I'll-forgive-you vein she did so exquisitely in "Whoever's In New England"; melancholy steel echoes the lyrics.

NICOLETTE LARSON *That's More About Love (Than I Wanted To Know)* (3:45)
 PRODUCERS: Emory Gordy Jr., Tony Brown
 WRITERS: Dickey Lee, Bob McDiil, Bucky Jones
 PUBLISHERS: Hall-Clement/Maplehill/Cross Keys/Tree, ASCAP/BMI
MCA 52937

Larson learns about the pain of breaking up in this sweetly harmonized ballad; steel guitar shimmers over the arrangement's stacked electric guitars.

RECOMMENDED

WILLIAM LEE GOLDEN *You Can't Take It With You* (4:08)
 PRODUCERS: Booker T. Jones, R. Eli Ball
 WRITERS: Steve Bogard, Rick Giles
 PUBLISHERS: Dejamus/Chappell, ASCAP
MCA 52944

Despite drowsy production, a mellow, meaningful song from the Oaks' Golden voice.

ADAM BAKER *Weren't You Listening* (3:40)
 PRODUCER: Ron Oates
 WRITERS: Chris Waters, Michael Garvin, Tom Shapiro
 PUBLISHER: Tree, BMI
Avista AV-8602

A powerful promise of love from Baker, whose previous single reached the top 50. Contact: P.O. Box 24454, Nashville, Tenn 37202.

LOWES *Cry Baby* (2:56)
 PRODUCER: David Chamberlain
 WRITERS: Curly Putman, Jamie O'Hara, Don Cook
 PUBLISHER: Tree, BMI
American Phonograph International 1001

Act and producer that reached No. 61 on the chart in August should do well with this Forester Sisters-like traditional number. Label based in Nashville.

JIM COLLINS *Romance* (2:22)
 PRODUCER: Ray Baker
 WRITER: David Rosson
 PUBLISHER: Screen Gems-EMI, BMI
TKM 111217

Singalong ballad, ideal for slow dancing. Contact: 713-338-1641.

ALTON THRASHER *Matching White Circles* (3:08)
 PRODUCERS: Ray Baker, Bobby Fischer
 WRITERS: Charles Quillen, Bobby Fischer
 PUBLISHERS: Dejamus/Bobby Fischer, ASCAP
F&L 552

Classic-sounding cheating song matched with an equally good vocal.
 Contact: 615-329-2278.

MARK MOSELEY *Patiently Waiting* (2:52)
 PRODUCERS: Gary S. Paxton, Mark A. Moseley
 WRITER: Arthur Russell
 PUBLISHER: Fretboard, BMI
Mosrite (no number)

Ear-catching production led by Moseley's warm vocal. Contact: P.O. Box 40013, Nashville, Tenn. 37204.

MIDNIGHT TRAVELER *I'm Ready* (2:39)
 PRODUCERS: Bob Riley, John Penny
 WRITER: Edward Rieck
 PUBLISHER: Keynote, BMI
Belmont BR 057

Capable country rock. Label based in Waltham, Mass.

DANCE

PICKS

J.M. SILK *I Can't Turn Around* (7:35)
 PRODUCERS: Steve "Silk" Hurley, Larry Sturm
 WRITER: Isaac Hayes
 PUBLISHER: Duchess, BMI
RCA 5702-1-RD (12-inch single)

One of the top names on the Chicago club scene emerges on a major label but retains the skeletal, low-fi house ethic.

BELLE STARS *World Domination* (5:44)
 PRODUCERS: Allen George, Fred McFarlane
 WRITERS: Shone, Owen, Joyce, Bugatti
 PUBLISHER: Rare Blue, ASCAP
MCA 23671 (12-inch single)

British female group has been trimmed down to a mere three Belles, and that's not the only similarity to Bananarama; Paul Hardcastle remixed.

RECOMMENDED

CARLTON *Excite Me* (5:56)
 PRODUCERS: Kevin Calhoun, Yvonne Turner
 WRITERS: Carlton Smith, Andre C. Lovell
 PUBLISHERS: Northcott, BMI/Infuture, ASCAP
Infuture IN-0001 (12-inch single)

Initial release from new NYC indie; personable, homemade r&b heavy on the beat box. Contact: 212-594-5351.

DAVID BOWIE *Magic Dance* (7:11)
 PRODUCERS: David Bowie, Arif Mardin
 WRITER: D. Bowie
 PUBLISHERS: Jones/Brookwood/Muppet, ASCAP
EMI America V-19217 (12-inch single)

His second single from the "Labyrinth" soundtrack may be all genre jokes and a bit of a throwaway, but the man does have panache.

DAZZ BAND *Wild And Free* (6:26)
 PRODUCER: Bobby Harris
 WRITERS: M. McClain, B. Harris, J. Lorber
 PUBLISHERS: Mac Man/Blackwood/Kuzu, BMI/Dazzberryjam/April, ASCAP
Geffen 0-20547 (12-inch single; 7-inch reviewed Sept. 6)

ATLANTIC STARR *Armed And Dangerous* (6:09)
 PRODUCER: Maurice White
 WRITERS: White, Page, Glenn
 PUBLISHERS: Golden Torch/Sagefire/Zomba/Martin Page/WB/Silver Sun, ASCAP
Manhattan V-56029 (c/o Capitol) (12-inch single; 7-inch reviewed Aug. 30)

DEVICE *Who Says* (6:38)
 PRODUCER: Mike Chapman
 WRITERS: H. Knight, M. Chapman
 PUBLISHER: Makkii, ASCAP
Chrysalis 4V9 43067 (12-inch single; 7-inch reviewed Sept. 13)

NICOLE *Housecalls* (7:53)
 PRODUCER: Lou Pace
 WRITERS: M. Holding, R. Nevil, D. Pain
 PUBLISHER: not listed
Portrait 4R9-05949 (c/o CBS) (12-inch single)
 High-polish soul spiced with jazz chords; the old medical metaphor can still raise a smile.

LIBANNE *It's Scandalous* (6:43)
 PRODUCER: Kevin Calhoun
 WRITERS: Liz Baker, Cedric G. Stone
 PUBLISHERS: Northcott/Udhilaya, ASCAP
25 West TFW1020 (12-inch single)
 LaBellelike soul belter fronts eccentric electronic patchwork. Contact: Northcott Prod., New York, N.Y.

ARTHUR RUSSELL *Let's Go Swimming* (5:15)
 PRODUCERS: Arthur Russell, Mark Freedman
 WRITER: Arthur Russell
 PUBLISHER: Arthur Russell, ASCAP
Logarithm LR-1002 (12-inch single)

Adventurous flights of jazz-oriented electronic fancy; artist created Dinosaur L and Loose Joints in the early '80s. Contact: 212-925-9599.

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	5	7	5	LIONEL RICHIE MOTOWN 6158ML (9.98) (CD) 1 week at No. One	DANCING ON THE CEILING
2	1	2	17	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
3	3	4	16	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98)	RAISING HELL
4	2	1	11	MADONNA ▲ ² SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
5	4	3	11	STEVE WINWOOD ● ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
6	10	42	3	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)	FORE!
7	7	8	7	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
8	6	5	10	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
9	9	10	30	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
10	8	6	14	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
11	18	45	3	BON JOVI MERCURY 830264-1/POLYGRAM (8.98)	SLIPPERY WHEN WET
12	12	11	20	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
13	11	9	16	PETER GABRIEL ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
14	14	15	8	EURHYTHMICS RCA AJL1-5847 (9.98) (CD)	REVENGE
15	15	17	7	BANANARAMA LONDON B28 013-1/POLYGRAM (8.98) (CD)	TRUE CONFESSIONS
16	13	14	17	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
17	16	13	25	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
18	22	24	11	CINDERELLA MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
19	19	16	79	WHITNEY HOUSTON ▲ ⁵ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
20	17	12	11	WHAM! ● COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
21	34	35	24	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
22	21	21	10	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
23	24	28	6	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
24	20	19	24	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
25	26	27	45	MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
26	35	72	3	DON JOHNSON EPIC FE 40366 (CD)	HEARTBEAT
27	27	23	29	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
28	28	20	43	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
29	30	47	4	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
30	32	39	10	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
31	31	34	9	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
32	25	22	20	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
33	33	48	6	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
34	56	94	3	PAUL SIMON WARNER BROS. 25447 (9.98) (CD)	GRACELAND
35	29	25	20	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
36	40	41	45	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
37	41	38	24	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
38	23	18	19	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
39	37	30	12	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
40	52	123	3	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
41	39	29	12	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
42	36	37	20	GTR ● ARISTA AL8-8400 (8.98) (CD)	GTR
43	44	33	15	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
44	43	32	16	JERMAINE STEWART 10/ARISTA AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
45	38	31	14	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
46	48	53	7	NEIL YOUNG GEFLEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
47	51	57	11	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
48	62	75	4	TRIUMPH MCA 5786 (8.98)	THE SPORT OF KINGS
49	50	61	5	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
50	45	40	16	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
51	46	44	24	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
52	53	54	15	BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.88) (CD)	THE WAY IT IS
53	47	50	21	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
54	61	52	18	NU SHOOSZ ATLANTIC 81647 (8.98) (CD)	POOLSIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	69	76	5	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
56	59	58	16	THE CURE ELEKTRA 60477/WARNER BROS. (8.98) (CD)	STANDING ON THE BEACH
57	60	62	22	THE ART OF NOISE CHINA/CHRYSALIS BFV41528/CHRYSALIS (CD)	IN VISIBLE SILENCE
58	55	43	16	EL DEBARGE ● GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
59	49	49	12	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
60	64	65	9	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
61	65	60	46	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
62	NEW ▶		1	TINA TURNER CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
63	57	55	64	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
64	66	56	55	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
65	68	59	20	WHODINI ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
66	58	51	10	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
67	54	36	26	THE JETS MCA 5667 (8.98) (CD)	THE JETS
68	42	26	13	SOUNDTRACK ● EPIC SE 40398 (CD)	RUTHLESS PEOPLE
69	79	110	3	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
70	70	83	29	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
71	72	82	12	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
72	91	108	4	GLORIA LORING ATLANTIC 81679 (8.98)	GLORIA LORING
73	94	96	7	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
74	74	87	11	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
75	67	67	6	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
76	84	95	7	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
77	97	114	4	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
78	NEW ▶		1	CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM (8.98)	WORD UP
79	75	77	82	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
80	73	64	45	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
81	78	66	11	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
82	114	—	2	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
83	76	78	16	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
84	71	63	15	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
85	109	—	2	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
86	90	109	4	AIR SUPPLY ARISTA AL 9-8426 (9.98)	HEARTS IN MOTION
87	87	88	6	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
88	63	46	13	SOUNDTRACK MCA 6169 (9.98) (CD)	RUNNING SCARED
89	93	104	7	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
90	77	79	48	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
91	104	106	5	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (8.98)	GOOD TO GO LOVER
92	86	81	10	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
93	82	73	7	VAN MORRISON MERCURY 830077-1/POLYGRAM (8.98)	NO GURU, NO METHOD, NO TEACHER
94	80	70	16	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
95	81	69	19	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
96	96	98	6	SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)	FLAUNT IT
97	132	—	2	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
98	92	85	69	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
99	151	—	2	ORAN "JUICE" JONES COLUMBIA BFC 40367	JUICE
100	102	119	5	THE DAZZ BAND GEFLEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
101	89	84	25	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
102	88	80	28	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
103	98	89	15	BOYS DON'T CRY PROFILE PRO 1219 (8.98)	BOYS DON'T CRY
104	105	97	35	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
105	83	68	24	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
106	111	107	11	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
107	117	101	7	THE MONKEES RHINO RNL1 70140 (8.98)	THE MONKEES
108	106	91	41	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
109	129	—	2	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION

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

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ANOTHER

#1

ALBUM

DANCING ON THE CEILING

CONGRATULATIONS
LIONEL RICHIE
FROM ALL OF US AT
MOTOWN RECORDS



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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	110	118	11	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
111	85	74	9	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
112	95	71	19	NEIL DIAMOND ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
113	119	128	9	POISON ENIGMA ST 12523/CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
114	137	145	4	KENNY G. ARISTA AL 8-8427 (8.98)	DUOTONES
115	121	120	7	THE MONKEES RHINO RNLP 70142 (8.98)	MORE OF THE MONKEES
116	167	169	3	THE RAINMAKERS MERCURY 830.214-1 (8.98)	THE RAINMAKERS
117	113	100	16	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
118	99	93	11	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
119	126	131	9	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
120	179	—	2	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
121	123	115	43	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
122	122	153	14	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
123	127	159	3	JAMES INGRAM QWEST 25424/WARNER BROS (8.98)	NEVER FELT SO GOOD
124	118	122	33	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
125	115	117	5	BONNIE RAITT WARNER BROS 25486 (8.98)	NINE LIVES
126	138	116	9	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
127	146	181	3	DOCTOR AND THE MEDICS I.R.S. 5797/MCA (8.98)	LAUGHING AT THE PIECES
128	130	140	6	ALVIN LEE ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
129	116	113	24	DWIGHT YOAKAM REPRISE 25372/WARNER BROS (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
130	101	92	8	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
131	148	132	12	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
132	108	86	28	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
133	120	111	11	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS (8.98) (CD)	MONTANA CAFE
134	134	121	7	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
135	141	124	7	THE MONKEES RHINO RNLP 70141 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
136	107	90	13	JOAN ARMATRADING A&M SP 5130 (8.98) (CD)	SLEIGHT OF HAND
137	131	126	65	RENE & ANGELA ● MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
138	100	99	12	DEVICE CHRYSALIS BIV 41526 (CD)	22B3
139	143	150	31	ALABAMA ▲ RCA AHL 1 7170 (8.98) (CD)	GREATEST HITS
140	177	179	4	BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)	REBEL MUSIC
141	144	144	5	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
142	145	182	3	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF WEST COAST
143	158	158	5	EARL KLUGH WARNER BROS 25478 (8.98)	LIFE STORIES
144	112	105	19	LOU REED RCA AFL 1-7190 (8.98) (CD)	MISTRIAL
145	125	112	41	SADE ▲2 PORTRAIT FR 40263/EPIC (CD)	PROMISE
146	103	103	6	STRYPER ENIGMA ST 73217/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
147	NEW ▶	1	1	STRAY CATS EMI-AMERICA ST 17226 (8.98)	ROCK THERAPY
148	160	160	147	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
149	165	185	3	THE MONKEES RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
150	154	149	119	BRUCE SPRINGSTEEN ▲10 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
151	155	141	96	MADONNA ▲6 SIRE 25157-1/WARNER BROS (8.98) (CD)	LIKE A VIRGIN
152	147	137	14	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
153	133	130	27	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
154	159	151	71	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
155	153	152	154	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	128	129	6	SHIRLEY JONES P1R/MANHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
157	136	135	10	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
158	124	102	9	PIECES OF A DREAM P1R/MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
159	139	134	57	MR. MISTER ▲ RCA AFL 1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
160	157	157	65	TALKING HEADS ▲ SIRE 25305/WARNER BROS (8.98) (CD)	LITTLE CREATURES
161	161	175	64	MOTLEY CRUE ▲2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
162	162	165	4	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
163	187	183	151	LIONEL RICHIE ▲10 MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
164	150	136	24	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
165	140	125	13	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
166	171	166	180	ZZ TOP ▲5 WARNER BROS 1-23774 (8.98) (CD)	ELIMINATOR
167	135	127	19	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
168	149	133	16	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
169	173	155	161	MADONNA ▲3 SIRE 1-23867/WARNER BROS (8.98) (CD)	MADONNA
170	200	184	102	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
171	188	170	23	DEPECHE MODE SIRE 25429/WARNER BROS (8.98)	BLACK CELEBRATION
172	166	156	19	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
173	156	147	34	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
174	168	143	79	TEARS FOR FEARS ▲4 MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
175	152	146	15	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
176	176	162	153	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
177	142	148	25	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
178	169	171	643	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
179	184	191	37	STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
180	174	176	8	BOOGIE BOYS CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST
181	185	164	46	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
182	172	161	17	BODEANS WARNER BROS 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
183	192	174	5	ALPHAVILLE ATLANTIC 81667 (8.98)	AFTERNOONS IN UTOPIA
184	164	139	22	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
185	180	167	106	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS (8.98) (CD)	STOP MAKING SENSE
186	186	—	2	WOODENTOPS COLUMBIA BFC 40468	GIANT
187	190	186	11	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)	BURNIN' LOVE
188	NEW ▶	1	1	STACEY Q ATLANTIC ATL 81676 (8.98)	STACEY Q
189	196	—	2	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
190	195	—	2	SOUNDTRACK ARISTA AL-9.8348 (9.98)	NOTHING IN COMMON
191	178	142	8	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
192	181	163	15	BILL COSBY ● GEFEN GHS 24104/WARNER BROS (8.98)	THOSE OF YOU WITH OR WITHOUT CHILDREN
193	198	173	6	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE
194	182	188	50	STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
195	175	172	38	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
196	189	190	5	CROWDED HOUSE CAPITOL ST 12485 (8.98)	CROWDED HOUSE
197	193	189	69	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
198	163	154	14	DIO WARNER BROS 25443 (6.99)	INTERMISSION
199	170	168	44	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
200	191	194	30	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|----------------------|------------------------------|------------------------------|---|--|--|-----------------------------|
| 38 Special 35 | Belinda Carlisle 16 | Emerson, Lake & Powell 50 | Maze Featuring Frankie Beverly 97 | Pieces Of A Dream 158 | The Smiths 74 | U2 148, 170 |
| AC/DC 43 | Jean Carne 162 | Eurythmics 14 | Paul McCartney 40 | Pink Floyd 178 | SOUNDTRACKS | UB40 55 |
| Air Supply 86 | Peter Cetera 41 | The Fabulous Thunderbirds 27 | John Cougar Mellencamp 64 | Poison 113 | About Last Night 92 | UTFO 191 |
| Alabama 139 | Gavin Christopher 165 | The Fat Boys 172 | Metallica 153 | Prince & The New Power Generation 105 | The Big Chill 155 | Van Halen 17 |
| Alphaville 183 | Cinderella 18 | The Fixx 94 | Miami Sound Machine 25 | Queen 118 | Karate Kid Part II 39 | Vinnie Vincent Invasion 109 |
| Carl Anderson 87 | Tom Cochrane & Red Rider 126 | Full Force 141 | Midnight Star 117 | Queensryche 66 | Nothing In Common 190 | Andreas Vollenweider 60 |
| Joan Armatrading 136 | Phil Collins 176, 79 | Kenny G. 114 | Mike & The Mechanics 80 | Quiet Riot 31 | Running Scared 88 | Wham! 20 |
| The Art Of Noise 57 | Con Funk Shun 187 | GTR 42 | Missing Persons 130 | R.E.M. 23 | Ruthless People 68 | Whodini 65 |
| Ashford & Simpson 77 | Bill Cosby 192 | Peter Gabriel 13 | Eddie Money 49 | The Rainmakers 116 | Stand By Me 82 | Wendell Melvoin 60 |
| Anita Baker 21 | Crowded House 196 | Genesis 10 | The Monkees 149, 134, 107, 115, 135, 22 | Bonnie Raitt 125 | Top Gun 2 | Wendell Melvoin 60 |
| Bananarama 15 | The Cure 56 | Glass Tiger 47 | Journey 53 | Lou Reed 144 | Bruce Springsteen 150 | Hank Williams, Jr. 133 |
| Bangles 104 | David & David 73 | Amy Grant 120 | The Judas Priest 101 | Rene & Angela 137 | Spyro Gyra 71 | Steve Winwood 5 |
| The Beach Boys 157 | The Dazz Band 100 | Shirley Jones 156 | The Judds 181 | Lionel Richie 163, 1 | Stacey Q 188 | Stevie Wonder 194 |
| Jean Beauvoir 122 | El DeBarge 58 | Oran "Juice" Jones 99 | Rob Jungklas 168 | The Rolling Stones 177 | Jermaine Stewart 44 | Woodentops 186 |
| George Benson 85 | Chris DeBurgh 189 | Daryl Hall 29 | Chaka Khan 75 | David Lee Roth 8 | Rod Stewart 59 | Dwight Yoakam 129 |
| Big Country 81 | Depeche Mode 171 | Heart 63 | Earl Klugh 143 | Run-D.M.C. 3 | Stray Cats 147 | Neil Young 46 |
| The Blow Monkeys 84 | Device 138 | Hiroshima 199 | L.A. Dream Team 142 | The S.O.S. Band 167 | Stryper 179, 146 | ZZ Top 61, 166 |
| Bodeans 182 | Neil Diamond 112 | Honeymoon Suite 70 | L.L. Cool J 195 | Sade 145 | Talking Heads 160, 185 | |
| Bon Jovi 11 | Dio 198 | The Hooters 154 | Patti LaBelle 38 | Bob Seger & The Silver Bullet Band 24, 197 | Tears For Fears 174 | |
| Boogie Boys 180 | Dire Straits 98 | Bruce Hornsby & The Range 52 | Alvin Lee 128 | George Thorogood And The Destroyers 33 | The Temptations 119 | |
| Boys Don't Cry 103 | Doctor And The Medics 127 | Whitney Houston 19 | Level 42 102 | Shadowfax 131 | George Thorogood And The Destroyers 33 | |
| Jackson Browne 132 | Dokken 108 | INXS 90 | Huey Lewis & The News 6 | Shade 69 | Toto 69 | |
| Jimmy Buffett 152 | Double 30 | Icubhouse 95 | Gloria Loring 72 | Randy Travis 106 | Triumph 48 | |
| The Call 200 | Bob Dylan 111 | James Ingram 123 | Madonna 151, 169, 4 | Tina Turner 62 | | |
| Cameo 78 | John Eddie 175 | Isle Of Man 110 | Bob Marley And The Wailers 140 | | | |

NAB/NRBA CONVENTION

(Continued from page 1)

fort between broadcasters and receiver manufacturers—who have long blamed each other for the AM band's poor sound—to upgrade the quality of the signal and improve the quality of receivers.

NAB radio board chairman Bev E. Brown announced that the National Radio Systems Committee now has a draft standard that will provide stations with an engineering formula to complement the standards manufacturers will use in new AM receivers.

The voluntary national standard could end the problem of manufacturers continuing to narrow the bandwidth capability of receivers to compensate for the efforts of stations trying to "punch up," or overemphasize, their top-end frequency sound.

The standard provides for broadcast use of a modified 75 microsecond AM pre-emphasis, AM receiver use of a complementary AM de-emphasis, and a 10 kHz limit on audio band width prior to modulation.

In a related announcement, the National Telecommunications and Information Agency (NTIA) said it will undertake a study of the AM stereo market, which gave attendees hope that NTIA can arrive at the transmission standard the FCC refused to adopt four years ago.

On the antidrug front, KIIS Los Angeles morning man and nationally syndicated host Rick Dees used his high profile to seek support for his Broadcasters Against Drugs (BAD) committee (Billboard, Aug.

30). During a BAD press conference, Dees said he had 200 broadcasters ready to lend support to BAD, which encourages programmers and personalities to avoid glamorizing drug and alcohol abuse on the air. Dees said he was also recruiting artists to record PSAs for the NAB's Project: Awareness.

Programmers discussed, analyzed, and compared vying formats, particularly the concurrent gains made by album rock, urban, and top 40 as well as experimental formats mixing jazz, new age, and even classical into new blends. In one session on experimental programming, attendees were reminded that new formats are always ridiculed and belittled at first—then, when they become successful, copied.

Bitterness developed at some sessions. A panel on programming for social change via concern for community issues flew off course when a minority owner voiced complaints about discriminatory practices at advertising agencies and press outlets in his market.

"Why is it we have one of the hottest stations in the market and can't get agency buys?" asked Andrew Langston, owner/operator of WDKX Rochester, N.Y. During a recent water shortage, Langston said, his station bought and distributed 200 gallons of pure water free to the needy. Another station sold T-shirts for \$5 that read "Don't Drink The Water." Said Langston, "They got all the publicity and we got nothing."

NEW SANYO DIVISION TO RUN CD PLANT

(Continued from page 6)

from Sanyo's plant in Gifu, Japan, for early stages of manufacturing. "We will start mastering in Richmond in 1988," says Nakai.

Sanyo claims more than 15 U.S. and Canadian labels among its custom client list serviced from Japan. It produces CDs for another 30 record companies in Europe, in addition to an undisclosed number of

Japanese customers. The company's Gifu plant presses more than 15 million CDs annually, says Nakai.

As currently drafted, Sanyo expansion plans include a possible CD plant in Europe, says Nakai. He says Sanyo's CD packaging headquarters will be maintained in Compton, Calif., for the time being.

BEATLES PAIR HONORED

(Continued from page 3)

In addition to Lennon & McCartney and Northern Songs Ltd., the PRS-licensed 1 million performance songs are: "Every Woman In The World" by Dominic Bugatti & Frank Musker (Pendulum Music Ltd.), "Peace Train" by Cat Stevens (Freshwater Music Ltd.), "Right Back Where We Started From" by J. Vincent Edwards & Pierre Tubbs (ATV Music Ltd. and Universal

Songs Ltd.), "We Don't Talk Any More" by Alan Tarney (ATV Music Ltd.) and "While You See A Chance" by Steve Winwood (FS Ltd.).

Publisher-only awards went to Boosey Hawkes Music Publishing Ltd. for "Never Gonna Fall In Love Again," Abigail Music Ltd. for "Words," and United Artists Music Ltd. for "You Only Live Twice."

EXILE GREATEST-HITS MEDLEY

(Continued from page 3)

AM in Fargo, N.D., says the medley is getting "limited, not regular" airplay on his station.

Two other stations contacted say they will air the medley. Van Mac, program director of WOKK-FM in Meridan, Miss., says he will air the medley on "selected occasions," such as local appearances by Exile. Jim Stricklan, music director for KBRG-AM and FM in Denver, says he will put the medley in oldie or recurrent rotation.

According to several station spokesmen, the previous success of the individual songs in the medley accounts for their cool response to the 12-inch.

"We have those songs—except for 'Kiss You All Over'—in our oldies library," says Mike Oakes of WIL-FM in St. Louis. "I don't think

people like you to do new versions of old hits. They're used to them as they were."

J.D. Cannon of WFMS-FM Indianapolis says, "We're having a problem deciding what to do with it. We're playing all the songs individually. There's really no reason to come with a medley."

Between 150 and 200 stations, most of them in secondary and tertiary markets, are playing the medley, according to Rich Schwan, director of national promotion for CBS/Epic. The medley has shipped to about 2,300 stations, he says.

"The impact has been good considering it's such a unique thing," Schwan says. "It seems to be working. I fell good about it." Fifty stations called to request additional copies of the medley in one day,

says Schwan.

Some stations are playing the medley in conjunction with upcoming local appearances by Exile. One of these is WAKG-FM in Danville, Va.

"We're playing it quite frequently," says Phil Watlington of WAKG-FM. Watlington adds that airplay will decrease after Exile's concert.

Although the 12-inch version of the medley has met with mixed reactions, the greatest-hits video it is taken from has gotten extensive airplay. Exile's two such clips have been played on a total of 59 outlets, says Jeff Walker, president of Aristo, the company promoting the videos.

Lifelines

BIRTHS

Boy, Sean Patrick, to **Patrick and Sharon Purcell**, Aug. 7 in Silver Spring, Md. He is a sales representative with the WEA Baltimore/Washington, D.C., sales office.

Girl, Hailey Nichole, to **Tom and Debbie Cusic**, Aug. 8 in Dallas. He is a jingle producer for Century 21 Programming.

Girl, Kira Marie, to **Michael and Michelle Gallagher**, Aug. 16 in Audubon, N.J. He is the WEA Philadelphia branch warehouse manager.

Girl, Kate Renee, to **Mark and Elisa Stocke**, Aug. 19 in Cherry Hill, N.J. He is WEA Philadelphia branch singles specialist.

Boy, Marshall Egan, to **Tina Weymouth and Chris Frantz**, Aug. 25 in New York. They are both members of Talking Heads.

Girl, Katie Lynn, to **Mike and Laurie Hines**, Aug. 26 in Dallas. He is a studio engineer for Century 21 Programming.

Boy, Russell "Rusty" Grant, to **Del and Patty Anderson**, Sept. 2 in Dallas. He is a studio engineer for Century 21 Programming.

MARRIAGES

Scott B. Zolke to **Stacy Beddingfield**, Aug. 23 in Atlanta. He is an attorney engaged in the representation of radio, television, and recording artists and does related work in syndicated radio programming.

Howard Rosenthal to **Ruth Chastka**, Sept. 7 in Rockville, Md. He is an account executive for Richman Brothers Records.

Mindy Bueno to **Marc Burton**, Sept. 14 in Kings Point, N.Y. She is an assistant in the promotion department at MCA Records there.

DEATHS

Park "Pepper" Adams, 55, of lung cancer Sept. 10 in New York. Acknowledged as one of the greatest baritone saxophonists in jazz history, Adams had been active on the New York jazz scene since the mid-'50s. Adams was always in demand as a sideman and worked with, among others, Benny Goodman,

Thelonious Monk, Stan Kenton, and Donald Byrd, with whom he co-led a group for several years. He was also a member of the Thad Jones-Mel Lewis Jazz Orchestra. Adams is survived by his wife.

Frank Nelson, 75, of cancer Sept. 12 in Hollywood, Calif. Nelson was a charter member of Jack Benny's radio and television family. His other credits include "Burns And Allen," "Fibber McGee And Molly," "Lux Radio Theatre," and work with Bing Crosby, Rudy Vallee, Bob Hope, Red Skelton, and Abbott And Costello, among others. He was national president of the American

Federation of Television and Radio Artists from 1954-57 and remained an active board member until his death. Nelson was instrumental in creating the pension and welfare plan for free-lance performers in the broadcasting industry. Nelson is survived by his wife, Veola Vonn; and a daughter, son, granddaughter, and great-grandson.

Gordon B. McClendon, 65, of cancer Sept. 14 in Lake Dallas, Texas. McClendon founded the Liberty Broadcasting System in the late '40s. He is survived by a son, three daughters, and seven grandchildren. (See separate story, page 4.)

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.

SEPTEMBER

Sept. 27, **Nashville Songwriters Assn. International Seminar**, Marriott Hotel, Chicago. Robert Bacon, 312-664-4440, ext. 413.

Sept. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, 303-534-4040.

OCTOBER

Oct. 1-3, **National Assn. of Black-Owned Broadcasters (NABOB) 10th Annual Fall Broadcast Management Conference**, Sheraton Grand Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

Oct. 1-5, **Eighth Annual Black Music Assn. (BMA) Conference**, Fountainbleau Hilton, Miami Beach. 215-545-8600.

Oct. 9-10, **National Assn. of Recording Merchandisers (NARM) Operations Conference**, Los Angeles. 609-424-7117.

Oct. 11-12, **Talent Buyers Entertainment Marketplace**, Sheraton Music City, Nashville. 615-244-2840.

Oct. 13, **20th Annual Country**

FOR THE RECORD

A caption in the Sept. 20 issue of Billboard misidentified Jack Messer, president of Cincinnati's The Video Store chain and a board member of VSDA. Messer was pictured presenting an award to MGM/UA Home Video's Saul Melnick. In the same issue, former VSDA board member Weston Nishimura's name was misspelled. Billboard regrets the errors.

In the Sept. 13 Lifelines column, David Allan Coe's wife's name was misspelled. Her name is Jody Coe.

On the Singles Reviews page in the Sept. 20 issue, the "Recommended" headings were transformed by computer error into a meaningless series of characters. The records listed in each category following the letters "\$f ms ve fr pu is" were, in fact, recommended items. Billboard—and its computers—regrets the error.

RE: Ad in Billboard issue dated September 20, 1986

"MISSISSIPPI"

Words and music by: Eddie Snyder
Jim Pasquale
Jerry Chasteen

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NARM MEET SEEKS TO HEAL RIFT WITH RIAA

(Continued from page 1)

communications."

Imber added, "The schism is not apparent at the distribution level of the labels and the people we deal with daily. But it was apparent at the upper levels in the executive suites, and it seemed they did not have an understanding of what was happening down at the street level."

Bank offered further evidence of that frustration during his remarks, revealing that in a July session in Chicago where members planned the advisory meeting here, there had actually been some talk of abolishing the San Diego forum.

"There was some feeling that perhaps this meeting had outlived its usefulness," said Bank. "Some felt like, 'Why have the aggravation? The manufacturers are going to do whatever they want to do anyway.' But after some discussion there was a unanimous decision among all the retailers on the committee that this meeting has been successful and

has yielded positive results."

He conceded that issues like tape packaging and bar coding have been "beaten into the ground" during these advisory sessions. But he cited slight improvement on those fronts and in such developments as NARM's stronger convention in March, the Grammy Music promotion, standardized CD packaging, the establishment of an operations committee that is investigating product replenishment through telecommunications, and the formation of the security-device committee as proof that these advisory sessions have been fruitful.

Imber said that two key meetings between NARM and RIAA leaders also set the stage for better communication. He said Azoff's keynote speech spurred—at the suggestion of Paul Smith, CBS senior vice president and general manager of marketing—a spring meeting that brought together WEA president

Henry Droz, NARM executive vice president Mickey Granberg, Smith, and Imber. Imber said the discussion led to "an invitation by [WEA chairman] Mo Ostin for a meeting at his home. RIAA board members included Ostin, Azoff, Al Teller [CBS], Gil Friesen [A&M], and others. NARM board members included Russ Solomon [Tower Records], David Lieberman [Lieberman Enterprises], and Frank Hennessey [Handleman Co.]. We had frank and open discussion of concerns from both sides of the industry."

Chief among RIAA concerns was that NARM was not "carrying its financial burden in the fight against piracy," said Imber. The recording association also saw a need for a NARM commitment on the issue of a blank tape levy.

Meanwhile, according to Imber, NARM saw the efforts of its security committee and the ongoing call for increased application of bar cod-

ing as areas that mandated the attention of labels.

While saying that NARM "contributed substantially" to antipiracy efforts prior to 1979, he acknowledged that those monies came to a halt "when the industry took its famous nose dive" in 1981. In 1985, Imber said, NARM made a \$12,000 contribution "based on a percentage of business" to the cause with several of the group's larger members adding their own contributions. "Relative to the amount spent by RIAA, this was a pittance, but NARM's intentions were there."

As a result of the NARM-RIAA summit, Imber announced that the dealer group has upped its antipiracy donation, with \$23,000 coming from the overall group and board member companies pledging amounts equal to their dues. The total will be \$40,000. Imber also called for all other advisory committee members to follow the NARM

board's lead with dues-matching donations. He said Music Plus president Lou Fogelman had already pledged such support. Additionally, NARM members will assist in ongoing piracy investigations.

Imber also stated that NARM has taken a stand on the labels' behalf regarding pending blank-tape legislation and that Musicland Group president Jack Eugster has spoken in favor of such a measure before Congress.

In return, Imber said, RIAA members will endorse and implement recommendations of the NARM security device commission if a "feasible and equitable" plan can be developed to place security targets inside the packaging of pre-recorded music product.

Said Imber, "After many years of a widening gulf between NARM and RIAA, communications between the two groups have improved."

HERE COME THE SUPERSTARS

(Continued from page 1)

is Bob Geldof's solo debut, a new Yes album, and "The Best Of Stevie Nicks." Atlantic is also issuing several blues and jazz boxed sets.

• **ARISTA:** Whitney Houston's second album has been pushed back until next year, but Aretha Franklin's latest work is set for November. October releases include a Krokus live album and the debut of KBC, a new act featuring three members of the original Jefferson Airplane.

• **CAPITOL:** Billy Squier, Freddie Jackson, and Iron Maiden head the late September releases. John Lennon's "Men Love Avenue," a package of previously unreleased material, is due in October, as are new albums from Steve Miller and W.A.S.P. and "The Best Of George Clinton." A Marillion album is tentatively scheduled for November.

• **CHRYSALIS:** Hot on the heels of Huey Lewis & the News comes Billy Idol with his long-delayed "Whiplash Smile." The Idol album is due Oct. 15.

• **COLUMBIA:** Elvis Costello, reunited with the Attractions and producer Nick Lowe, returns with "Blood And Chocolate" at the end

of this month. October calls for new product from Big Audio Dynamite, Branford Marsalis, Willie Nelson, and Paul Young. Also coming in October is a six-pack album and cassette Frank Sinatra box set, "The Voice—The Columbia Years—1943-1952." Johnny Mathis has two fall releases scheduled, a collaboration with Henry Mancini titled "Hollywood Musicals" and a package of Christmas songs. November sees Art Garfunkel and Amy Grant teaming on Jimmy Webb's "The Christmas Cantata."

• **ELEKTRA:** Due in October are Howard Jones' "One To One," a solo set from Ben Orr of the Cars, and a Warren Zevon compilation. Linda Ronstadt is set for a big Christmas push with "For Sentimental Reasons," her third set of recordings with the late Nelson Riddle. The latter is also being packaged with Elektra's first two Ronstadt/Riddle albums in a box set.

• **EMI AMERICA:** Coming next week are new albums by Corey Hart, Phantom, Rocker, & Slick, and top country artist Dan Seals. Jason & the Scorchers and Sheena Easton lead the October releases.

Due in December is "The Best Of Kate Bush" and a Pet Shop Boys compilation.

• **EPIC:** Luther Vandross, Cheap Trick, James Brown, 'til Tuesday, and Joan Jett have late-September releases. Coming in October are albums by Survivor, Weird Al Yankovic, and Stevie Ray Vaughan. Look for Dead Or Alive and Isley-Jasper-Isley in the November schedule.

• **I.R.S.:** A new album by General Public, due Oct. 6, is the label's top pre-Christmas release.

• **ISLAND:** Frankie Goes To Hollywood hopes to prove there's life beyond hype with its second album, "Liverpool," due in late October.

• **MCA:** A busy fall schedule promises October releases for Kansas and a potential blockbuster soundtrack for "The Color Of Money," featuring songs by Don Henley, Eric Clapton, and Robert Palmer, a Mark Knopfler instrumental, and a Robbie Robertson-Gil Evans

score. November calls for a Christmas package by the Jets, an oldies set from New Edition, and albums by the Kinks, Bobby Brown, Klymaxx, Ready For The World, and Andy Taylor. Also look for the second "Miami Vice" soundtrack, with material from Taylor, Steve Jones, Patti LaBelle, Gladys Knight, Jan Hammer, and the Damned. A Tom Petty album is on the November release schedule but will probably emerge next year.

• **MOTOWN:** Albums from Stacy Lattislaw, the Four Tops, and Chico and Bunny DeBarge head Motown's pre-Christmas releases.

• **POLYGRAM:** Label debut albums from the Commodores and Kris Kristofferson are due in October, as is Kool & the Gang's follow-up to the multiplatinum "Emergency." Coming in November is the soundtrack to Whoopi Goldberg's "Jumpin' Jack Flash" movie. Arista has the Aretha Franklin/Keith

Richards title track, but PolyGram's soundtrack features a digitally remastered track of the Rolling Stones' original version, together with new cuts from Gwen Guthrie and Rene & Angela and performances by Bananarama and Kool & the Gang. Also set for November is an Amnesty International album, featuring artists from this year's Conspiracy Of Hope tour. Cuts include a Sting song, which A&M will issue as a single.

• **RCA:** A new album from the Pointer Sisters, due in October, highlights the label's upcoming release schedule.

• **WARNER BROS.:** Late-September releases from Chicago and Miles Davis will be followed by a number of potentially strong albums in the fall. Highlighting the Warner/Sire/Geffen product are new works by a-ha, Wang Chung, Elton John, the Pretenders, Debbie Harry, and Falco.

POLYGRAM MOVES TO MAKE PUBLISHING COMEBACK

(Continued from page 1)

lishing and record operation.

The deal is the first major development to follow the appointment of David Hockman as the PolyGram group's publishing chief, charged by vice president Aart Dalhuisen with the mission of building the company's music publishing presence.

News of the deal comes as DJM celebrates its 25th anniversary, with DeeJaMus, the publishing division, responsible for three titles in the U.K. top 75.

Ever since the sell-off of the huge Chappell-Intersong publishing empire for a reported \$100 million—funds needed to finance PolyGram's massive investment in compact disk, president Jan Timmer has made no secret of the fact that the rebuilding of PolyGram's publishing arm, after the loss of 400,000 Chappell-Intersong copyrights, was a key priority among the group's development plans.

The DJM group has 12,000 copyrights in its publishing division, among them songs by Elton John, Bernie Taupin, the Hollies, Al Stewart, Spencer Davis, Roger Cook &

Roger Greenaway, Geoff Stephens, Don Black, Les Reed, and the Troggs. Its most important assets on the record side are 12 studio albums, two "greatest hits" packages, and two live albums by Elton John, all recorded before the end of 1975.

DJM has 14 employees in its U.K. office, and small branches in Nashville and Los Angeles, which will be kept in operation in the new PolyGram ownership setup.

Dalhuisen is known to be anxious to pursue further possibilities in the area of music publishing acquisitions, both in Europe and the U.S. And in a recent Billboard interview, Jan Timmer points the way ahead for PolyGram by saying that Hockman's brief was simple: Get PolyGram back into publishing.

"We can do this in two ways—by our record companies picking up as many publishing rights as they can and by looking around for suitable catalog acquisitions," he says. "We are in the market, and if the right opportunity presents itself, we have money to put on the table. Publishing is one of the more secure invest-

ments in the home entertainment business."

Coincidental with the news of the PolyGram acquisition, there is speculation here that Bertelsmann, also on record as interested in catalog acquisition, might be making a bid for CBS Songs. However, Bertelsmann press chief Dr. Gerd Schulties denied this at presstime.

NEW BOSTON ALBUM DUE

(Continued from page 3)

MCA. CBS countered by seeking an injunction against the signing, a motion that was dismissed in April 1985. "MCA had no guarantee at the time they signed Boston that they'd be able to release any product," says Engel. "They took a chance we'd beat the injunction, and we did."

Despite being free to record for MCA, there is still a lot at stake in the breach-of-contract suit. CBS, reportedly willing to let the band walk away from their contract for \$1 million five years ago, now appears to be angling to hold on to an investment fund into which it has been placing Boston's back royalties. The fund could be worth as much as \$5 million.

The money in the escrow account could grow considerably this year on the strength of the MCA album, since hit albums have a propensity to reinvigorate back-catalog sales.

Additionally, CBS recently solicited orders for a compact disk version of Boston's debut album, previously unavailable in that configuration.

Aside from royalties, Engel says CBS has also held up tax-deferred earnings from as far back as 1978. A CBS spokesman declined to comment on specifics of the suit, noting only that the company is still pursuing it actively.

Dorenfeld says the legal battle "was and still is a headache" but adds he doesn't think it has affected the group's popularity. "We feel people have been waiting for this album," he says.

Promotional videos are being discussed, and a tour is also a possibility. Dorenfeld says he and Scholz have discussed dates but made no commitments. "We've been concerned with delivering the album," he says, adding that a tour could be mounted within six months.

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Stiff Records Bought By Sarm Group Chief

LONDON Jill Sinclair, chairman of the Sarm Group of companies and the ZTT label, has purchased Stiff Records Ltd. here. The company will be headed jointly by Sinclair and Dave Robinson, who co-founded the Stiff operation in 1976.

All proceeds of the sale, said to be for 305,000 pounds (\$455,000), will go to creditors of Elcotgrange Ltd., of which Stiff Records was a wholly owned subsidiary. It was revealed at a creditors meeting here earlier this month (Billboard, Sept. 13) that total debts of Elcotgrange totaled \$5.2 million.

Sinclair, married to record producer Trevor Horn, a director of ZTT, bought Stiff Records Ltd. through Cashmere Ltd., which had been set up specifically for the purchase. She says, "I didn't have a company of which I was the sole shareholder, so I set up Cashmere because I wanted there to be no doubt that this acquisition has nothing to do with any of the other companies with which I am involved."

Under the new arrangement, Stiff will retain its trading title. The staff has already been cut to 11, and

no further layoffs are expected. The Cashmere cash injection means that Elcotgrange creditors can expect a payment of 10 pence to the pound, and receivers are expected to liquidate what is left of the company.

"Dave Robinson is a great marketing man but not so good at administration," says Sinclair. "I plan to take over the running of the business and leave him free for the artistic side. Stiff already has some excellent acts on its books, and there will be no changes in that sector. But we won't initially be looking to sign new bands."

Artists contracted to Stiff include Andy Fairweather Low, Belle Stars, Furniture, Jona Lewie, Kirsty McColl, Dr. Feelgood, the Untouchables, and Mint Juleps.

Says Sinclair: "Selling Stiff had a bittersweet element for Dave Robinson, because he no longer owns the company, but he explored all other possibilities before agreeing. Now he seems quite relieved."

Stiff has a new Dr. Feelgood single on the U.K. chart, and other new product will be released over the next few weeks. **PETER JONES**

Sony Kicks Off CD Player Promo 2 Free CDs Offered In CBS Club

NEW YORK Sony Corp.'s latest compact disk promotion, which kicked off Sept. 15, offers consumers two free CDs and membership in the CBS CD club with the purchase of any Sony CD player.

The program—which runs through Jan. 31—is being supported by a \$1.5 million advertising campaign featuring Genesis. The ads will be placed with major consumer magazines, including Playboy, Sports Illustrated, People, and Newsweek as well as audio specialty books.

Also part of the campaign is a separate college-market promotion that will see Sony listed as the "official representative" for CD in conjunction with SPIN magazine's college campus tour. The nationwide

itinerary includes 25 campuses, where students will be given a color poster of Genesis recording on Sony 24-track equipment in the studio—the same subject as the Sony ad, says Marc Finer, a Sony spokesman.

Finer says the promotion is available to Sony's entire distribution chain, which numbers more than 10,000 general retail and audio specialty outlets. Audio specialty stores will receive a four-color counter card with details of the campaign, he says.

"We're also including a coupon and a complete list of the available CDs in the consumer ad," he notes. "All the consumer has to do is clip the coupon and send it in with proof of purchase of any Sony CD player."

INSIDE TRACK

VINYL DUMP: Wholesalers involved in packaging cut-outs are, for competitive reasons, downplaying what could be an LP bonanza this Christmas in the wake of the vinyl phaseout. One mass merchandiser describes what he sees as "an incredible opportunity" in LPs at \$2.99. Wholesalers, however, are vying with labels and chains for quantity lots of surplus goods, and these suppliers do not want to jack up prices by making bullish projections. Some jobbers who have been customizing shipment mixes in surplus cassettes are now rushing to offer the same with LPs. Says one wholesaler playing it close to the vest, "Sure there's demand for \$9.98 product at \$2.99. But I don't agree there's going to be a big blowout on surplus LPs this fall that everyone can take advantage of. This is long range. There were opportunities when the 8-track started phasing out." But, he adds, that phaseout lasted for some years. "I'm sure the manufacturers would love to see the LP disappear. I don't think it's going to happen, not now, not for at least five years."

FURTHER EVIDENCE that CBS Records is an unlikely spin-off candidate (Inside Track, Sept 20) is an internal memo from new CBS Inc. acting chief Laurence Tisch to the corporation's employees in the aftermath of the departure of Thomas Wyman as CBS Inc. chairman. Dated Sept. 11, the memo says Tisch met with record, broadcast, and publishing chiefs and "assured them of my complete confidence in them and in the organizations they head." Walter Yetnikoff, one of the more colorful industry figures, isn't saying exactly what Tisch and he had to say to each other.

WHEN AMERICAN EXPRESS begins to offer compact disk product to its credit card holders in January, the catalog will be hand-picked by Bobby Roberts and Marshall Blonstein. The owners of Dunhill Compact Classics are the exclusive reps to the industry for American Express, and will "a&r," so to speak, which CDs have the best chance for success via mail-order.

MCA RECORDS is closing its Atlanta shipping depot. The region now served by that facility will be picked up by Memphis . . . CBS Records is assembling a mammoth consumer-direct compact disk promotion. The push, slated to begin in October and run at least through Christmas, offers consumers a free CD when they mail the company UPC tags from the 6- by 12-inch outer packages of five CBS CDs. Campaign will be heavily advertised, it is said.

TOM SHEPARD is about to record his first Broadway cast album since joining MCA Records earlier this year after many years as RCA's Red Seal classical/show music maven. It's the New York cast album of "Me And My Girl," the English show that's currently Broadway's biggest hit. Shepard, who is recording the show next week, hopes to have it on the market for the gift-giving season. The London cast version, which, like the Broadway show, stars Robert Lindsay, has been released by Manhattan Records.

PLAINTIFFS & DEFENDANTS: After a 14-year legal hassle, the once 5-million-member Record Club of

America has rights to damages, to be determined by trial, from United Artists Records, which was independent at the suit's initiation but is now part of the EMI America label. Judge William Conner of federal court in New York ruled Sept. 8 that it was UA that unjustifiably broke its licensing agreement with the club . . . In federal court in New York, Motown Records is charging the Mary Jane Girls with breach of contract for failing to deliver a commercially acceptable album master. The group had a recent hit single with "Walk Like A Man."

AT THE HEAD OF THE CLASS: Billboard's own Tom Noonan, associate publisher and director of charts, opens a fall-quarter UCLA extension class Tuesday (23). The course, on the subject of "The Marketing Plan Behind Hit Records And Stardom," runs Tuesdays 7-10 p.m. through Nov. 25 and costs \$225. It will feature guest speakers and a field trip to a label's operations.

DOG-EARED? With the success artists like Dwight Yoakam, George Strait, and the Judds have had selling beyond a country base, some Nashville executives are mulling a couple of marketing catch phrases to push artists who either represent hybrid styles of influence or have the potential to reach beyond the genre's usual customers: "mutt music" and—inspired by the new age category—"new edge" are two candidates. It's thought that hard-to-classify performers on the order of David Grisman, Lyle Lovett, and Tony Rice could benefit from such a tag, as might established sellers like Hank Williams and Jimmy Buffett . . . Randall Davidson, head honcho at Sound Shops and Central South, is set to open a resort hotel in the West Indies . . . NARM has decided to waive its rule preventing members from winning the retailer-of-the-year award in consecutive years. Formerly the merchandiser-of-the-year award, the prize is given in three categories: small retailers of 15 stores or less, large retailers, and wholesalers . . . Nempor chief Nat Weiss is said to be working on a label deal via RCA distribution . . . Longtime new age musician Paul Winter is on tour in the U.S.S.R. He played three dates in Moscow and another three in Leningrad. The Winter Consort wraps up the trip with another Moscow date Monday (22).

PRECIOUS METAL: A gold or platinum record award may be invaluable to the artist who earns it, but judging by an ad in the latest issue of record collectors' magazine Goldmine, it's also worth quite a bit to fans. RIAA platinum and multiplatinum plaques for Van Halen's and Sting's latest albums are being offered for \$425 and \$450, respectively. The RIAA may take some measure of consolation in noting that nonaudited plaques and a Canadian CRIA award are fetching far more conservative prices, in the \$185-\$225 range.

SCHWARTZ BROS. INC., which has started its own full-fledged compact disk distributorship, is holding an open warehouse sale at its Lanham, Md., headquarters from 6 a.m.-2 p.m. Oct. 26. The approximately 1,000 invitees will be video retailers interested in introducing CDs and laserdiscs to their stores.

Edited By IRV LIGHTMAN

Gig Nixed In Wake Of Long Beach Riot Run-D.M.C. Barred From L.A. Fair

LOS ANGELES The city of Los Angeles has rescinded an invitation to rap group Run-D.M.C. to perform at the city's outdoor festival, the Los Angeles Street Scene.

"The popular group performed at Street Scene last year without incident, and we feel they are very good musicians, but we chose not to book them this year," said Sylvia Cunliffe, chairwoman of the Sept. 20-21 event, in a prepared statement.

Rose Soto of Esther Renteria Public Relations Inc., which is handling press relations for Street Scene, explains that acts from the preceding year's shows are invited back as a matter of course.

"It went out as a form letter," Soto says. "That's how they got invited."

The city's decision not to book the group came almost a month to the day after a melee at a concert by the act at the nearby Long Beach Arena. Thirty-four people were injured when fighting broke out among rival street gangs at the Aug. 17 show (Billboard, Aug. 30).

The invitation to bring Run-D.M.C. back to Street Scene had sparked some local controversy because performances by local punk and heavy metal bands have drawn rowdy crowds to the event in past years.

Street Scene is an annual free event held in downtown L.A.'s Civic Center. This year's festival, featuring 350 musical performers on 20 stages, is expected to draw 1.5 million people. **CHRIS MORRIS**

ASCAP's Receipts Reach A Record High Eight-Month Yield Of \$163.43 Million

LOS ANGELES ASCAP's total receipts for the first eight months of this year amounted to a record high of \$163.43 million. The figures were revealed here Sept. 17 at the performance rights society's West Coast membership meeting.

The breakdown is the following: From licensees, \$140.88 million; from interest on investments, \$2.23 million; and from membership dues, \$575,000. That brought domestic receipts to about \$143.68 million. The balance, \$19.75 million, consisted of receipts from foreign societies.

Additional information was outlined at the meeting:

•Salaries and expenses for the New York headquarters and the 23

branch offices amounted to \$30.9 million.

•As of Aug. 31, ASCAP had 803 employees, 512 in New York and 291 at branch offices.

•Operating costs as a percentage of total revenue were 18.91% for the eight-month period of 1986. For the same period, a total of \$106.3 million was made available for distribution from domestic sources.

On July 10, a foreign distribution of more than \$10.56 million was made to ASCAP's members, representing monies from the following countries: England (\$4.16 million); France (\$1.46 million); Germany (\$2.7 million); Japan (\$828,000); Sweden (\$810,000); and

all others (\$612,000).

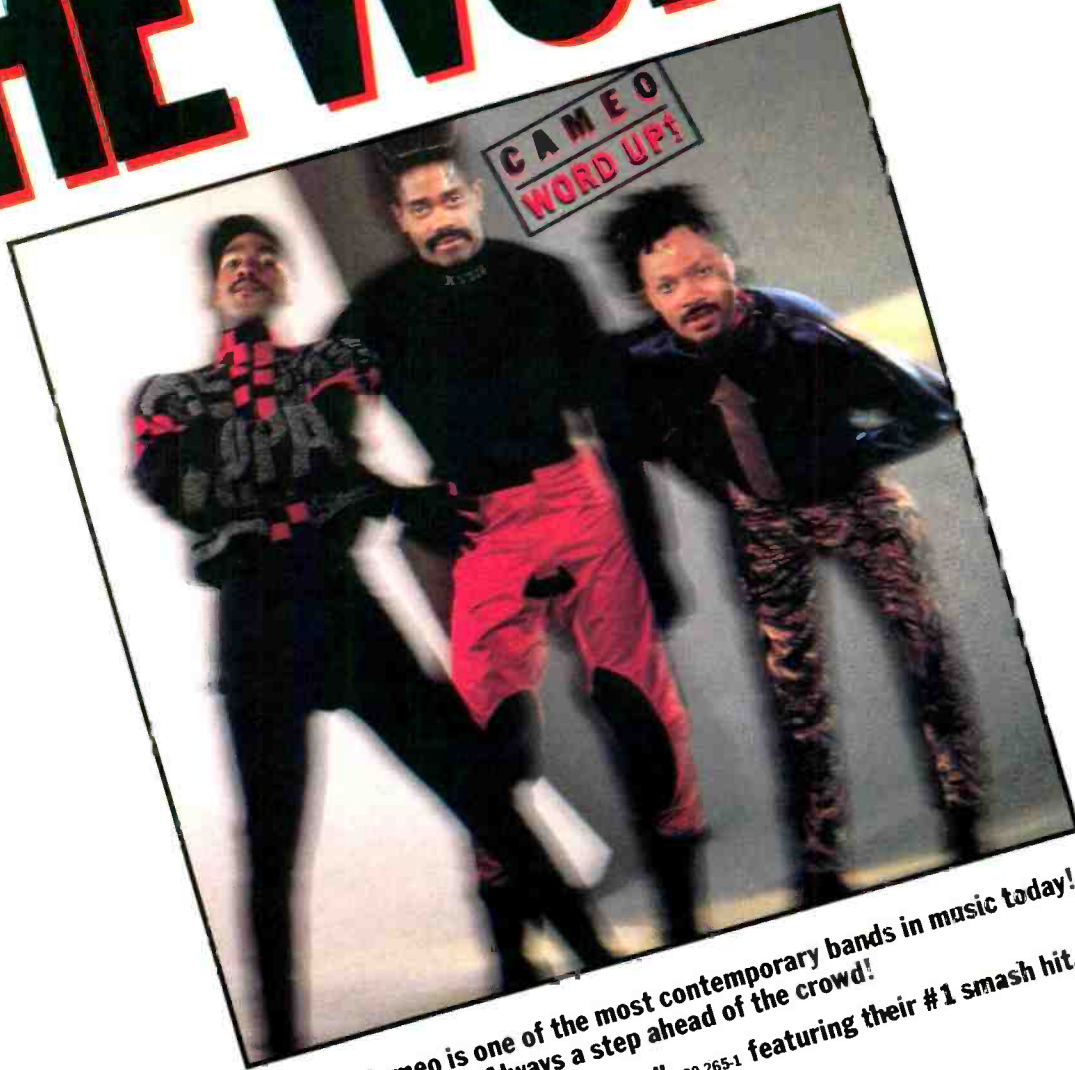
ASCAP also distributed \$4.25 million in ABC-TV Network-related escrow funds to its members and affiliated societies based on network television performances. The total for all distributions for the period ending August 31 amounted to \$121.11 million.

The society is now processing a foreign distribution schedule for December, which will exceed \$20 million.

This meeting was the first ASCAP gathering in Los Angeles chaired by Morton Gould since he became president of the society earlier this year.

JIM McCULLAUGH

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