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JAZZ & FUSION
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 28, 1986/\$3.50 (U.S.)

Despite Hits, New Indies Maintain Narrow Focus

BY BRIAN CHIN

NEW YORK The appearance this year of five independent-label singles in the Hot 100—one of them in the top 20—gives other indies cause for optimism. But for the newest indie labels, the key to success still appears to be narrowly targeted product. (For a report on the independent label scene in Canada, see page 3.)

A SPECIAL BILLBOARD ANALYSIS

The start-ups of 1985 and 1986—Sleeping Bag, DJ International, Supertronics, Jump Street, Vinyl Mania, Fleetwood, MegaBold, Thom/Tay, and Pow Wow—say they market to a niche. For each, the savvy

strategy to achieve longevity is to define and limit their scope realistically.

This was initially the case for the now-established early-'80s start-ups, Profile and Tommy Boy. Both indies have charting singles: Profile (Continued on page 81)

More Label Aid To Radio Campaigns Promo \$\$ Shift To Contests, Giveaways

BY KIM FREEMAN

NEW YORK Top 40 radio program directors report an increase in major label support for on-air contests and giveaways.

The development appears to be part of the changing relationship

between radio and the record companies in the wake of major label suspensions of independent promotion earlier this year. In addition to putting more promotion reps in the field, most labels appear to be giving those reps more money to support records at radio.

At least one label, Columbia, has committed itself to costly national campaigns. Other labels vary in the amount of money redirected for radio; some say it's "business as usual." But the comments of top 40 programmers indicate an increase in generous promotion offerings, better local service, and, in some cases, time buys.

"Promotional activity has increased about 200% since [indie cuts] happened," says KDWB Minneapolis program director Dave Anthony.

At KZZP Phoenix, PD Guy Zapoleon says, "What I see is much more stepped-up intent [by labels] to do more promotions, more time buys, and to be more service-conscious in" (Continued on page 86)

Movie Songs Are Chart Blockbusters

BY PAUL GREIN

LOS ANGELES The Hot 100 is ablaze with summer movie-originated singles.

Just two weeks into the peak summer movie-going season, seven songs from summer films are in the top 40 on Billboard's Hot 100. At

this point last year, only two songs from summer movies were in the top 40.

The seven summer film hits in this week's top 40 are Madonna's "Live To Tell" (Sire) from "At Close Range"; El DeBarge's "Who's Johnny" (Gordy) from "Short Circuit"; Kenny Loggins' "Danger

Zone" (Columbia) from "Top Gun"; Prince & the New Power Generation's "Mountains" (Paisley Park) from "Under the Cherry Moon"; Rod Stewart's "Love Touch" (Warner Bros.) from "Legal Eagles"; Billy Joel's "Modern Woman" (Epic) from "Ruthless People"; and Peter Cetera's "Glory

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Calif. May Use State Statutes Vs. Bogus Vids

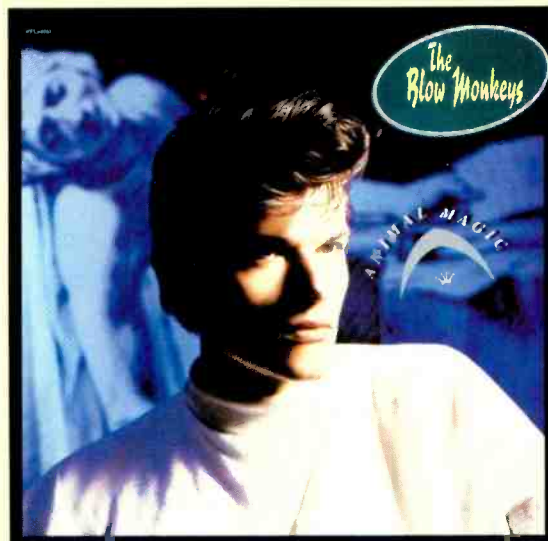
BY CHRIS MORRIS

LOS ANGELES California—egged on by the movie industry's antipiracy unit—could become the first state to prosecute videocassette counterfeiters using state trademark laws.

In two test cases, retailers who are believed to have dubbed and sold protected videocassettes will be prosecuted under California laws forbidding the illegal duplication of trademarks.

The forthcoming cases—one in northern California, the other in Southern California—came to light during a speech by Richard Bloeser, director of the Film Security Office (Continued on page 86)

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BMA Campaign Goes To College

BY NELSON GEORGE

NEW YORK An all-star membership drive and new support from corporate sponsors are keys to improving the effectiveness of the Black Music Assn., according to executive director Rick Morrison.

The recently appointed head of the BMA says the group's promotional efforts are designed to attract 1,500 registrants to its annual convention, to be held this year Oct. 1-5 in Miami.

(Continued on page 87)



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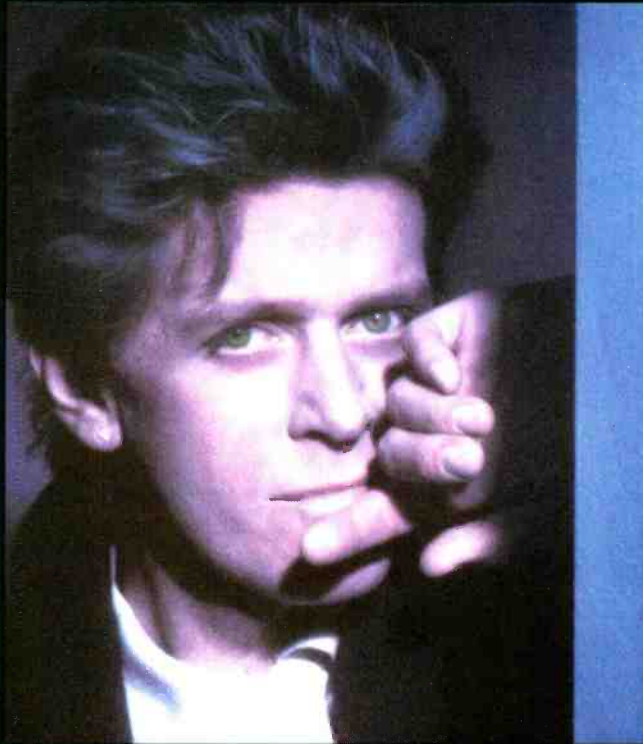
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Canada Indies At Crossroads

Govt's \$25 Mil Aid Plan Is Needed Boost

BY KIRK LaPOINTE

TORONTO To be a Canadian independent label chief these days is to confer frequently with your banker, hear from your creditors, and know your artists intimately.

There are a handful of survivors and successes in a system that practically forces the independent sector to seek refuge under the distribution and manufacturing umbrella of a major, foreign-owned label. For the most part, however, the Canadian record business remains in a fragile state.

So declared the Canadian Independent Record Production Assn. (CIRPA), the trade group overseeing the indies, in a recent brief to the federal broadcast regulator. Sizeable increases in production budgets, the concentration of power among a few major labels, and a decline in new music broadcasting outlets have forced the business to find new ways to stay alive.

"What's going on here is indicative of what's going on around the world," says Earl Rosen, executive director of CIRPA. "The introduction of videos and sophisticated promotional techniques means spending more resources on fewer prod-

ucts, and that means that the major labels are in a better position to increase their advantage over the independent label."

'Some of the budgets for recording these days are scary'

The vulnerability of the independent sector has been made clear in the last two years. Both Ready Records and Solid Gold Records collapsed, even though they were generally considered among the top

five indies. And in recent weeks, the federal government has indicated its willingness to do more than acknowledge the contributions the indies make to Canadian culture. After years of being lobbied, the government has promised a \$25 million assistance package over the next five years. It's not a lot of money, but it's \$25 million more than what was available before. Details are still being ironed out on how the money will be disbursed, but the government says there are other measures in the works to help the business.

This is not to say there are no bona fide successes that can stand alone without assistance. Two indies, Attic and Stony Plain, are each in their second decade and on firm ground financially. Both are exceptions to the new rule that says indies must be extensions of artist management firms.

Examples of the latter rule in-
(Continued on page 81)



The Freedom Fight. Nona Hendrix, Yoko Ono and son Sean, Bryan Adams, Sting and Lou Reed join other noted artists on stage to perform "I Shall Be Released" as the finale for the Amnesty International show at New Jersey's Meadowlands Arena on Sunday (15). (Photo: Chuck Pulin)

Chain Squares Off With Musicland For 'Battle Of California'

Wherehouse To Acquire Record Factory

BY EARL PAIGE

LOS ANGELES A loud volley was fired June 12 in what retailing industry insiders term the "battle of California," when the 158-unit Wherehouse Entertainment announced its intention to acquire the 37-unit San Francisco-based Record Factory (Billboard, June 21).

The memorandum of understanding to acquire 23 of the Bay area chain's stores for \$11.6 million came shortly after Musicland's purchase of Southern California's 36-unit Record Bar subsidiary, Licorice Pizza (Billboard, May 3). The 23 units sold by privately held Factory are said to have grossed \$28 million during its last fiscal year; the 14 remaining stores in the chain, which

are said to be located close to existing Wherehouse locations, will be shuttered.

With these recent acquisitions, locally based Wherehouse and Minneapolis-headquartered Musicland line up more competitively in the California arena of freestanding and so-called "combo"-type outlets offering prerecorded music and full-line video. Like Licorice, Record Factory is nearly devoid of mall stores; only one remaining Factory unit is in a mall. Licorice has two mall units. While 34 Licorice units have video rental departments, at least half the Record Factory stores offer video. Chainwide, though, Wherehouse has 113 combos.

Sacramento-based Tower Records/Tower Video and Los Angeles-

area chain Music Plus—the remaining major-chain entities in the state—are freestanding, and "combo" oriented. In California, Tower has 27 record stores, 22 video outlets, and seven bookstores. In many cases their music, video, and book units are clustered. Music Plus has 45 stores, with 43 offering both audio and video inventory.

Sterling Lanier, Factory president, will serve Wherehouse in a capacity that has yet to be announced, according to Richard Chapin, chief financial officer for Wherehouse. Lanier, declining comment while the deal is pending, joined then 5-year-old Record Factory in 1976, when it numbered nine stores. Prior to that, Lanier was a stock broker.

(Continued on page 84)

Goodman, King Of Swing, Dies

Popularized The Big-Band Sound

BY PETER KEEPNEWS

NEW YORK Few musicians accomplished in a lifetime what Benny Goodman accomplished in the span of a few years. Not only did he emerge from obscurity in the mid-'30s to become America's first mass-media pop superstar, he was also the key figure in a movement that changed the nature of American music forever.

Goodman—who died of an appar-

ent heart attack at the age of 77 on June 13 in his Manhattan apartment—was more responsible than any other musician for popularizing the big-band sound and initiating what came to be known as the Swing Era. In so doing, he opened the ears of mainstream America to a more potent, undiluted form of jazz than many people had any idea existed.

Goodman was a virtuoso clarinetist and an outstanding band leader,

known for his high musical standards and for his good taste in musical associates. Lionel Hampton, Harry James, Gene Krupa, Peggy Lee, and Teddy Wilson are among the better-known performers who got their first significant exposure in Goodman's band.

He was not the first person to lead a big jazz band, and there are few serious students of jazz who would argue that his ensemble was the best; it was neither as creative as Duke Ellington's nor as hard-driving as Count Basie's.

But being a white band leader, Goodman had more access to the big hotel ballrooms and to radio than Ellington or Basie did. And being both an ardent jazz lover and a strict perfectionist, he was able to put together a band that combined the swinging spirit of jazz with a high level of precision and skill—resulting in a fresh, uplifting sound that took a Depression-racked nation by storm and turned the bespectacled clarinetist into a pop idol.

The recordings that established Goodman's reputation included "Let's Dance," "Sing, Sing, Sing," "Don't Be That Way," "And The Angels Sing," and "Goodbye."

The Chicago-born Goodman began his recording career with Ben

(Continued on page 80)



Latin Introduction. Capitol-EMI Music chairman and chief executive officer Bhaskar Menon, left, toasts EMI Spain artists Rocio Jurado and Dyango at a luncheon celebrating the success of their recent debut performance at Los Angeles' Universal Amphitheatre. (See review, page 20.)

A Tribute

Artistry Will Be Their Legacy

Today we tend to refer to recorded music as "product" or "software" with the hope that after its release it will "move" untold "units" or "tonnage." Just so many biscuits baked for tomorrow's breakfast.

In reflecting on the loss of three giants—performers Benny Goodman and Kate Smith and lyricist Alan Jay Lerner—in the space of several days, we read of their prodigious talents in the context of how their art bestowed on them a world of admirers. Their success

on recordings, undoubtedly modest in comparison to today's potential, flowed from the same rare strengths we attribute to the giants of music today: the ability to move us emotionally.

The enduring contributions of these departed legends should remind us to keep the artist uppermost in our thoughts; "product" and "tonnage" are order-form lingo and nothing more.

Penned Favorites Such As 'Camelot' And 'My Fair Lady'

Lerner, Celebrated Lyricist, Dead At 67

BY IRV LIGHTMAN

NEW YORK Alan Jay Lerner, the lyricist/librettist who died of lung cancer at the age of 67 here Saturday (14), left behind a well-documented legacy on recordings of his vaunted talents.

Through original cast or soundtrack releases and multiartist tributes, the great bulk of Lerner-associated songs and scores is etched in recorded performances.

Among the standards that flowed from shows and movies with lyrics by Lerner are "Almost Like Being In Love," "I Talk To The Trees," "They Call The Wind Maria," "On The Street Where You Live," "I Could Have Danced All Night," "Get Me To The Church On Time," "With A Little Bit Of Luck," "I've Grown Accustomed To Her Face," "Gigi," "I Remember It Well," "Thank Heaven For Little Girls," "If Ever I Would Leave You," and "On A Clear Day."

In at least one known instance, in a commercial recording made for Heritage Records in the early '50s, Lerner himself sings songs he wrote with Kurt Weill (for 1948's "Love Life") and his chief collaborator, Frederick Loewe. This album was recently re-released by DRG Records.

Yet to see the light of day is the existing original-cast recording of Lerner's last Broadway show, 1983's "Dance A Little Closer," with music by Charles Strouse and recording production by producer Bob Sher and Strouse. Continuing financial and legal problems have prevented its release by Columbia Special Products, the specialty line of CBS Records, according to Sher and

John Frank of CSP.

After "Brigadoon," a 1947 Lerner & Loewe triumph that followed several disappointing collaborations, and their first cast album (on RCA), the pair wrote three successful Broadway musicals—1951's "Paint Your Wagon" (RCA), 1956's "My Fair Lady" (Columbia) and 1960's "Camelot" (Columbia).

"My Fair Lady" is, of course, the crowning achievement of the Lerner & Loewe collaboration. It was for many years CBS Records' best-selling album at over 5 million units sold. A 20th anniversary production was also recorded by Columbia, and a 1958 stereo version of the show, recorded during the London run

(Continued on page 80)

Kate Smith Dies At 79;

Top Singer In '30s, '40s

NEW YORK Kate Smith, whose singing voice and personality expressed the romantic and patriotic longings of her fans in the '30s and '40s, died Tuesday (17) at Raleigh (N.C.) Community Hospital. In ill health for the past decade, she was 79 years old.

Smith, a soprano who never took singing lessons, started her recording career in 1926 under inauspicious circumstances. She recorded several "test" sides for Victor Records in Camden, N.J., but nothing was released. Later that year, interestingly, she recorded the same sides for Columbia Records, a forerunner of today's CBS Records, and two of them were released. She recorded for Columbia through 1933, then moved on to Decca and later Victor. She signed a new deal with Columbia in 1940, recording for the company until 1946.

While Smith had achieved fame as a recording artist and radio, stage, and screen personality, a performance of a 20-year-old Irving Berlin "trunk" song on radio on Nov. 11, 1938—Armistice Day—established

her image as a reflection of the nation's hopes and aspirations. The song, "God Bless America," which Berlin retrieved from his catalog of unpublished material, achieved such popularity that many wanted it designated the country's national anthem. When she first recorded the song, for Victor, the flip side was "The Star-Spangled Banner."

Smith, born in Greenville, N.C., returned to Columbia Records in 1940 and had a big hit with her first release—"The Woodpecker Song." She also re-recorded her famed theme song, "When The Moon Comes Over The Mountain." During World War II, she was responsible for selling millions of dollars in war bonds.

Smith's recording efforts were sporadic in the '50s and '60s before she became ill. However, her recorded and occasional live performances of "God Bless America" were much publicized in 1974 when they replaced "The Star-Spangled Banner" at Philadelphia Flyer hockey games. The team was more successful on days the song was performed.

IRV LIGHTMAN

Executive Turntable

BILLBOARD. Margaret Lo Cicero is appointed radio/singles category manager for Billboard magazine in New York, reporting to associate publisher Gene Smith. In this newly created position, she will be involved in the marketing of major new advertising products for the record industry. The most recent project was "Billboard's Programmer's Power Package," which has presented singles from A&M, Capitol, and MCA. Lo Cicero has held advertising and promotion posts at various radio stations, including WLII, Long Island and KLOL Houston.

RECORD COMPANIES. Gregory Fischbach is appointed president of RCA/Ar-



LO CICERO



FISCHBACH



DOBBIS



SKORO

iola Records International in New York. He was president of Actvision, Inc. Also, Rick Dobbis is named to the newly created post of executive vice president for RCA Records U.S. in New York. He was vice president of marketing for Chrysalis.

Bob Skoro joins PolyGram Records in Los Angeles as vice president of a&r, West Coast. He was director of professional activities U.S. for the Chappell Music Group.

MCA Records Canada makes the following appointments: Graham Pow-



SANDHAUS



ROVNER



BARBER



BLUIA

ers, vice president of sales and marketing; Randy Lennox, director of sales; Stephen Tennant, director of marketing for MCA and Chrysalis; Lesley Soldat, director of national promotion; Doug Spence, Ontario branch manager; and Kevin Frenette, Atlantic sales and promotion manager. Powers succeeds George Burns, who recently resigned to pursue other interests.

Columbia Records promotes Phil Sandhaus to the newly created post of director of national marketing development in New York. He was East Coast director of product development. Sandhaus is succeeded by Jack Rovner, who was upped from East Coast director of product marketing.

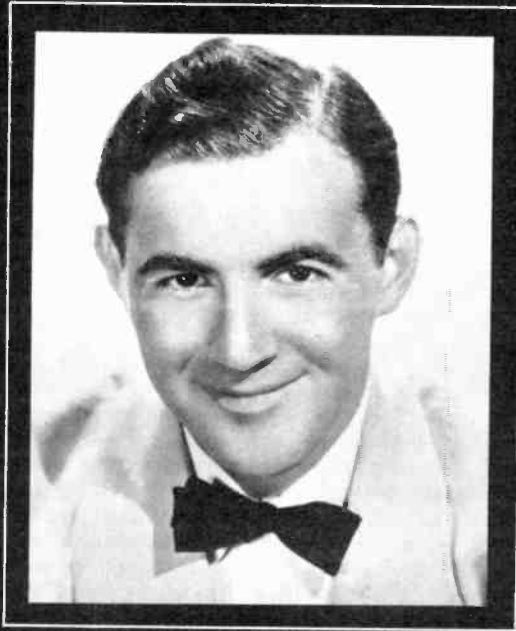
Chrysalis Records in New York appoints Chris Tobey national director of marketing development. He was national sales coordinator for Arista.

Lisa Frank is promoted to associate director of national AC promotion and artist development at Elektra Records in New York. She was manager of national artist development.

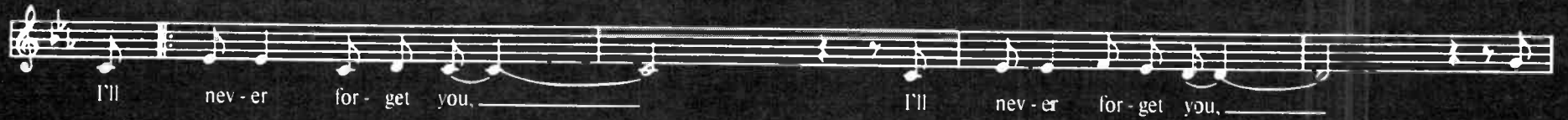
Rhino Records in Santa Monica, Calif., names Kelly Salloum customer service representative. She was retail coordinator for Side One Marketing and Management.

DISTRIBUTION/RETAILING. Ornetta Barber is promoted to director of black music marketing for the Warner/Elektra/Atlantic Corp. in Burbank, Calif. She was senior director of national marketing research. Also, Claire Conlin is elevated to director of national advertising, based in Burbank. She

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"GOOD-BYE"



BENNY GOODMAN
1909-1986



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Pressure From Trade Benefits? Singapore Pledges To Curb Piracy

BY BILL HOLLAND

WASHINGTON Singapore's ambassador here has told U.S. government officials that Singapore is ready to take the first steps in curbing its rampant piracy and counterfeiting of American records and tapes and other intellectual property.

Ambassador Tommy T.B. Koh had meetings with U.S. Trade Representative officials earlier this month, according to an embassy staffer, and pledged to "explore the possibility" of entering into a bilateral treaty with the U.S. granting eligibility to U.S. works as part of its radically overhauled copyright law now pending in special committee there. Essentially a domestic copyright law update, the measure would also extend to protection of U.S. works.

Koh says protection of U.S. works would also be part of an interim measure pending Singapore's adherence to the Universal Copyright Convention.

The overseas market for bogus records and tapes is estimated at more than \$1 billion annually, with Singapore said to be responsible for more than \$220 million in displaced sales.

The shift in Singapore's attitude, sources say, is at least partly due to the amended GSP Renewal Act signed into law last year, which ties

GSP trade benefits for developing nations to beefed-up provisions demanding greater protection for intellectual property.

The announcement of the agreement was made in a Senate trade hearing Tuesday (17) by Stan Gortikov, president of the Recording Industry Assn. of America, acting as spokesman for the International Intellectual Property Alliance, an umbrella group representing seven U.S. trade associations, including the recording industry.

Singapore was accorded some unusual complimentary remarks by Gortikov at the hearing: "We are delighted that this major obstacle to copyright relations between the U.S. and Singapore has been eliminated, and we commend the government of Singapore for the spirit of cooperation that has led to this resolution," he said.

Gortikov also testified in opposition to S. 1867, which would "graduate" developing countries from the GSP trade benefits as their economies advance. He argued that the amendment, proposed by Sen. John D. Danforth, R-Mo., who is also chairman of the Subcommittee on International Trade, would eliminate the leverage the U.S. is beginning to have over countries with unrestrained piracy and counterfeiting practices. Spokespersons for other industries, however, were in favor of the amendment.

Gortikov testified that although the alliance would be "the first to petition for 'de-designation'" if the GSP program did not result in "adequate and effective protection, if a country does enact adequate and effective laws and enforces those laws, we believe that such a country should not be graduated from the program."

Several other trade proposals pending in Congress would further strengthen administration clout over Pacific-rim countries with no protection for U.S. intellectual property.



Developing New Talent. Pictured at a recent recording session at New York's Greene Street Studios for unsigned recording artist Joshua are, from left, producers Arif and Joe Mardin, Joshua, and Take Two Management's Sharon Steinback and Skip Styles. The Mardins are producing the young artist's debut single, "Jimmy."

WEA Intl Projects Best Year But DAT Concerns Cornyn

NEW YORK WEA International executives who attended a three-day meeting of worldwide managing directors here in early June heard a mixture of glad and bad tidings.

Warner Communications senior executive Robert Morgado predicted 1986 would be the best year ever for the company's Recorded Music division, but Record Group president Stan Cornyn issued warnings against Digital Audio Tape (DAT) and the possibility of nonrecord-industry interests hijacking new CD-I technology.

WEA International co-chief executive officers Nesuhi Ertegun and

Ramon Lopez hosted the meet, welcoming new managing directors Jimmy Wee (Singapore), Daniel Sousa (Portugal), Marc Exiga (France), Claude Nobs (Switzerland), and Gunther Zitta (Malaysia). Recently appointed senior vice president Stephen Shrimpton was also introduced to the 25 international delegates present.

U.S.-based representatives included Warner Bros. chairman Mo Ostin and president Lenny Waronker; Sire chief Seymour Stein; Elektra chairman Bob Krasnow; Atlantic chairman Ahmet Ertegun, vice chairman Sheldon Vogel, and

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Firm Gains Operational Control Carolco Invests In NCB

BY JIM McCULLAUGH

LOS ANGELES Carolco Pictures here, producers of "First Blood" and "Rambo, First Blood II," has acquired a minority interest in the NCB Entertainment Group, providing the latter firm with \$25 million in capital.

Carolco will gain day-to-day operational control of the company, while NCB founder Noel Bloom says he will "concentrate on acquisitions and development of new product and on our marketing, distribution, and duplication opera-

tions."

Founded in 1984, NCB markets home video product on a variety of labels, including USA Home Video, Family Home Entertainment, Monterrey Home Video, Thriller-video, and USA Sports Video. NCB also encompasses Creative Video Services, one of the largest video duplicators and video post-production firms in the country; The Video Station Inc./Coast Video Distributors; Cinema Color Corp.; Jelly Bean Productions; and The Art Department, a design and

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CHART BEAT



by Paul Grein

This week's column was written by Rob Hoerbarger.

PAST AND PRESENT members of Genesis monopolize this week's chart action, led by the group itself, whose single "Invisible Touch" busts into the top 10 at No. 8.

The group's album, "Invisible Touch," debuts at No. 23, making it the fifth-highest-debuting album of the year, behind Van Halen's "5150"; Prince & the Revo-

Peter Gabriel is third Genesis member to have top 10 album

lution's "Parade" and Patti LaBelle's "Winner In You," which both came on at No. 14; and the Rolling Stones' "Dirty Work," which debuted at No. 21. "Invisible Touch" bows one notch higher than group member Phil Collins' 1985 blockbuster, "No Jacket Required."

"Invisible Touch" will likely become Genesis' fourth consecutive top 10 album, following "Abacab" (No. 7, 1981), "Three Sides Live" (No. 10, 1982), and "Genesis" (No. 9, 1983).

Meanwhile, Genesis founder Peter Gabriel, who left the group long before its commercial flourish, lands his first top 10 album with "So," which jumps to No. 10. The highest Gabriel had reached before "So" was No. 22 in 1980, with his third eponymous album. (For more on this phenomenon, see the May 31 column).

"Sledgehammer," the first single from "So," also moves to No. 10, making Gabriel the third member of Genesis to reach the top 10 apart from the group, after

Collins and Mike Rutherford of Mike & the Mechanics, whose third single, "Taken In," enters the Hot 100 at No. 85. Genesis is now only the third group to produce three separate top 10 acts. All four Beatles made it after the band broke up, and Stevie Nicks, Lindsey Buckingham, and Christine McVie, all of Fleetwood Mac, each have reached the top 10 with solo singles.

Meanwhile, Collins, whose "Take Me Home" drops down to No. 72, enters the top five as an outside producer for the second time with Howard Jones' "No One Is To Blame." Collins had previously reached No. 2 producing Philip Bailey's "Easy Lover."

Collins' regular co-producer, Hugh Padgham, is quietly shaping up as the decade's hottest producer. "Invisible Touch," which Padgham co-produced with Genesis, gives him 15 top 10 singles and ties him with Quincy Jones for the most in the '80s. While Jones' specialty is sophisticated r&b, Padgham has made his reputation with the elite of British pop. His first top 10 single came in 1981 with the Police's "Every Little Thing She Does Is Magic." He has since co-produced three more top 10s for the Police, six for Collins, two for Genesis, and one each for Jones, David Bowie, and Paul McCartney.

Keeping pace with Padgham for producer of the year honors are Jimmy Jam and Terry Lewis, who pick up their third pop top 10 in '86 with Janet Jackson's "Nasty," which jumps to No. 9. The duo also produced Jackson's "What Have You Done For Me Lately," which peaked at No. 4 last month, and Force M.D.'s "Tender Love," which reached No. 10 in April.

THE MOODY BLUES continue to surprise all chart cynics, as

they pick up their sixth top 10 album with "The Other Side Of Life." It follows "Days Of Future Passed" (No. 3, 1968, '72), "A Question Of Balance" (No. 3, 1970), "Every Good Boy Deserves Favour" (No. 2, 1971), "Seventh Sojourn" (No. 1, 1972), and "Octave" (No. 1, 1981).

What's particularly unusual about the Moody Blues' resurgence is that the group's last album, "Voices In The Sky," a greatest-hits collection, never got

Hugh Padgham is shaping up as the decade's hottest producer

higher than No. 146, and the group's densely layered harmonic sound hasn't discernibly changed. Which only goes to show you can't count anyone out these days.

SPEAKING OF NEVER say die, '60s powerhouse Elektra Records, which has been relatively quiet in recent years, has two songs in the top five for the first time in its history. Simply Red's "Holding Back The Years" leaps to No. 4, while the previously mentioned "No One Is To Blame" moves to No. 5. The label's affiliate, Asylum, had previously scored simultaneous top five singles with Linda Rondstadt's "Blue Bayou" and "It's So Easy" in December 1977, and with Rondstadt's "Heat Wave" and the Eagles' "Lyin' Eyes" in November 1975. If "Holding Back The Years" reaches No. 1, it will be Elektra's first since Queen's "Another One Bites The Dust" in October 1980.



**JOHN
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RUMBLESEAT

FROM THE TRIPLE PLATINUM ALBUM
"SCARECROW"



Management: Tommy Boyce, Champion Entertainment O.g.
ALBUM # E24 861- / 894 856-7

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for more than half a century...



Photo: Steve J. Sierman © 1986

Benny Goodman recording session, January 1986.

Benny, we'll miss you.



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Cut-Rate Music

SONGS: YOU GET WHAT YOU PAY FOR

BY LEEDS LEVY

Although controlled-material clauses have been employed for many years, the most recent decade has seen them flourish wildly. Presumably this is due in no small part to the Copyright Revision Act of 1976, which yielded a modest increase in the statutory mechanical royalty rate.

But my purpose here is to discuss the future, not the past.

Editor's note: Controlled-material clauses in recording contracts stipulate a reduced mechanical royalty on songs written by the performing artist or record producer.

Clearly, the primary motivation behind the use of such clauses is to limit royalty expense. Because record companies commit substantial sums to record production, marketing, pressing, advertising, etc., and more times than not are not successful in achieving targeted sales, they feel justified in taking every available edge.

Sounds reasonable. However, the record companies appear to use this clause indiscriminately. They make it part of the deal for old and new, seasoned and neophyte. Unwisely, I believe.

As an advocate of copyright and one who has committed his professional life to the development of songs and songwriters, I'm afraid I cannot fully comprehend the arguments presented by my colleagues

on the other side of the desk.

My adversaries cite the costs I have already mentioned, as well as "company policy," as valid reasons for their position. But no one has explained why all songs must be treated equally by the record company. Certainly, artists enjoy a wide range of royalty provisions. Why not songs, songwriters, and music

cause of an unequal bargaining position or lack of confidence. The resulting sin of omission can be catastrophic.

Consequently, my call to arms is directed to everyone else connected with "hit" songwriters: lawyers, accountants, publishers, managers, etc. The argument to be put forth is basically that "You get what you

compensated because he is also the artist and/or producer and is receiving a royalty for those services, ask what value would be lost if the songs at issue were not contributed to the project.

•If the record company refuses to grant a full rate because of "company policy," contact the representatives of top-selling artists on that label to learn just how far the policy goes. You may find friends in high places sympathetic to your plight.

The record companies must begin to accept the notion that songwriters and active music publishers make important contributions to the success of recordings. Hit songs, like artists and producers of hits, deserve compensation commensurate with their value.

If labels value songs at three-quarters their true worth, perhaps it is time for writers and publishers to say, "I'll pass!" If the songs are triple-A-rated, why shouldn't they receive the full rate?

Why should the song be the cornerstone of the discount house of music? And why can't record companies adjust their break-even points to allow full rates for hit songs?

If your songs are only valued at a fraction of their true worth, why are they being recorded at all?

Finally, if you truly believe that "It all begins with a song," then speak up. Don't assume this will take care of itself, or that this is the way it has to be. Remember to tell them, "You get what you pay for."

'Record labels must accept the idea that songwriters contribute to a record's success'



Leeds Levy is president of MCA Music Publishing.

publishers?

Herein lies a commercial contradiction that has, unfortunately, become an industry standard.

Who should take on the struggle to counteract this trend? One might quickly conclude that the "hit" songwriter is the appropriate party. But the songwriter cannot be the primary advocate. He or she is focused on writing and has precious little time to fight this battle.

Moreover, many songwriters are reluctant to assert their case be-

pay for."

If you are a hit songwriter (or represent hit songwriters), here are a few suggestions to counter record company arguments:

•If the record company says it has budgeted a sum for the project which does not provide for the payment of a full rate, ask about the projected break-even point. Suggest that after that point is reached, the full rate comes into play.

•If the record company says the writer is already being adequately

Letters to the Editor

'MONUMENTAL STUPIDITY'

I feel compelled to comment on the remarks made by manager David Rubinson concerning classical music and jazz (Billboard, June 14).

Jazz is a magnificent music form and should be played in music appreciation classes from kindergarten on up. Then we will have a public to support it. Until that time corporate sponsorship is fine.

But for Mr. Rubinson to shoot his mouth off about "... 60-year-old white, middle-class business people going to hear music of dead European composers" exhibits inexcusable ignorance. This is the kind of monumental stupidity that has plagued the advancement of both jazz and classical music.

L.D. Levy
New York

PROMOTIONS AT A PREMIUM

It seems to me that distributors are too concerned with giving away clock radios, wallets, T-shirts, and other often-meaningless items to encourage video retailers to buy their product. What does a retailer do with a plastic wallet from the movie "Fletch," inscribed with the name of the manufacturer and distributor? Or with a magnetic paperweight from "Starman"? Once such premiums worked well. Now they have become ridiculous.

In these times video retailers need to promote as much as possible. But

distributor dollars should not be spent on trivial premiums to encourage dealers to increase orders. Dealers know how many copies they need, according to their customer base and budgets.

A video retailer needs standups, point-of-purchase, special promotions, and co-op money!

Tom Ferrie, President
Video Quest Ltd.
Bellerose, N.Y.

THE REGGAE GHETTO

Apropos Lea Harper's recent commentary on reggae (May 31), the music continues to grow and exert an influence despite the obstacles of playlists and formats.

It's certainly true that the major roadblock to reggae in the U.S. is the inappropriate fear and resistance from radio format mavens. The result is still a sinister form of musical apartheid that relegates this much-loved music to the "homelands" of college and public radio stations.

This *a priori* lockout prevents the public from accepting—or rejecting—reggae on its merits because they can't hear the genre's major talents. Ironically, this is so despite the fact that the essence of reggae is all over the charts, making new careers and reviving others. I can only liken this to a theoretical situation where, if in the '50s, all that radio played was Elvis Presley and Pat Boone, while Fats Domino, Little Richard, and

Chuck Berry were ignored.

Reggae's "problem" is a problem for the whole music industry. In the '50s and '60s, radio stations were actually in competition to find and play the wildest and latest sounds. Reggae's lack of record sales is totally linked to the stagnant, constipated condition of radio playlists.

The surveys that control radio are inherently flawed. They can easily recycle past information, but are unable to take into account the future.

When you look at the thousands of hours weekly on commercial radio in the U.S. and consider that perhaps a handful of hours are devoted to some of the world's most popular music, you have to wonder what's happened to the promise of variety implied in the public's contract with the private sector regarding the use of our airwaves.

Doug Wendt
San Francisco

J.A.M. FOR THE HUNGRY

On behalf of J.A.M. '86 (Jersey Artists for Mankind), I would like to thank you for your review of "We've Got The Love" (Billboard, June 7).

The record project was conceived nearly a year ago with the hope of raising a few hundred dollars for the community food bank program. As the record gained the interest of professionals in the music industry, we realized we had a very special project on our hands.

With all the support we have received, we just may be able to add a few more zeros to that donation to the food bank program.

Cindy Sivak
Trustee, J.A.M. '86
Upper Montclair, N.J.

THEY'RE STILL COMPACT

Maybe I'm confused, but I thought that for the past 2 1/2 years I had been listening to and selling compact discs. Now I find in your magazine that they are apparently called compact disks (with a k).

I expect we'll soon be able to order Compact Disk stickers from NARM to place over the erroneous Compact Disc logo which appears on each piece of CD product in our store.

Mike Blakesley, Manager
Valley Music
Forsyth, Mont.

Editor's note: For consistency, Billboard uses the preferred dictionary spelling, disk.

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.

Hot Topics At New Music Meet

Confab To Explore Record Biz Interface

NEW YORK The relationship between radio and record labels will be a high priority at the New Music Seminar this year, according to Tom Silverman, one of three seminar founders and partners.

The seventh annual NMS is slated for July 13-16 at the Marriott Marquis Hotel here.

"Qualitatively, there will be much more . . . on how radio and record sales work together," Silverman says. "It seems everyone thinks radio is an enemy of records now. We want to clear the air by addressing how both sides can help each other." The added emphasis on this relationship will be apparent in several areas.

WBCN Boston general manager Tony Berardini has been recruited to deliver one of two keynote addresses. (Rob Dickens of WEA U.K. is also keynoting.) Commonly known as the "only GM that wears

an earring and hosts a weekly heavy metal show," Berardini was chosen as a representative of radio's progressive music supporters.

For the past two months an agenda committee comprised of programmers, record promoters, and trade editors has been developing topics for NMS' four radio sessions. The caliber of speakers already lined up indicates that panel discussions will be in-depth and provocative.

New York program directors Larry Berger of WPLJ and Tony Gray of WRKS are two of several speakers slated for a session examining the pop/urban crossover situation.

Columbia's vice president of national promotion John Fagot is moderating a panel on top 40, with speakers including WBZZ Pittsburgh PD Nick Bazoo, KSFM Sacramento MD Chris Collins, WHTZ New York's Scott Shannon, WXKS

Boston's Sonny Joe White, and WQXI-FM Atlanta's Jim Morrison.

Themes likely to be addressed include playlist mechanics (from record testing to power rotation), research techniques and preferences, and the relationship between top 40's success and the music it has to work with.

Those lined up to tackle similar topics during the "rhythm" radio session include WZAK Cleveland's Lyn Tolliver, WGCI Chicago's Lee Michaels, KMJQ Houston's Ron Atkins, Atlantic's Sylvia Rhone, Capitol's Ronnie Jones, WJLB Detroit's James Alexander, and KKDA Dallas' Terri Avery.

Album radio concerns will be tackled by Bill Hard of the "Friday Morning Quarterback" tipsheet, KBCO Denver's Doug Clifton, KZEW Dallas' Rob Barnett, WBCN Boston's Oedipus, KRQR San Francisco's Chris Miller, and Denis McNamara, who is VP/programming at WLIR Long Island and Billboard's album rock editor.

There will be several sessions on college radio and its effect on record sales. And the role of jazz and new age programming on commercial radio is sure to be addressed during a panel featuring Lee Abrams of Burkhart/Abrams, the Atlanta consultancy, and former B/A consultant John Sebastian. The latter is now working his "The New AC" format, formerly known as EOR (eclectic-oriented rock).

KIM FREEMAN



Blues Brothers. WXRT Chicago music director Lin Brehmer plays a happy victim in the "Great American Guitar Assault," the current tour of blues greats Roy Buchanan, Lonnie Mack and Dickey Betts. The gathering was part of a kick off party for the tour, and a release celebration for Buchanan's new Alligator album "Dancing On The Edge." The blues boys are, from left, Mack, Brehmer, Buchanan and Betts.



Cryin' Cowboys. WLS Chicago programming staffers take a look and listen to Boys Don't Cry's hit, "I Wanna Be A Cowboy" on Profile. Shown from left in appropriate attire are Scott Burton of the independent promotion firm Jeff McClusky Associates, WLS assistant program director and music director Chuck Crane, Jeff McClusky and WSL MD Brian Kelly.

...newslines...

AARON DANIELS is promoted to president of the ABC Radio Networks. The Cap Cities/ABC appointment follows Ed McLaughlin's resignation from that post. Daniels will continue as vice president of Cap Cities/ABC Inc., where he had earlier served as VP/GM at the group's WPRO Providence, R.I.



DANIELS

PRICE COMMUNICATIONS reaches an agreement to buy WKSE-FM Buffalo, N.Y., for \$2.85 million. The seller is Porter Broadcasting. Pending FCC approval, the sale will give Price a strong combo in Buffalo since it already owns WWKB-AM there.

WINCOM COMMUNICATIONS has completed the purchase of WKAU-AM-FM Kaukauna, Wis., from Forward Broadcasting and WNFL-AM Green Bay, Wis., from Communications Enterprises. Per FCC overlapping signal regulations, Wincom will sell WKAU-AM to Martin Communications.

KFI/KOST Exec Donald Dalton Is Dead At 54

LOS ANGELES KFI/KOST vice president/general manager and Cox Broadcasting executive Donald G. Dalton died Tuesday (17) here following a stroke two weeks ago (Billboard, June 21). He was 54.

Dalton fell in the station's parking lot June 12, one day after air-traffic reporter Bruce Wayne was killed in a helicopter crash while delivering his morning reports for the station (Billboard, June 14).

Dalton was a 12-year Cox Broadcasting veteran, having joined the Atlanta-based group as national sales manager for KFI/KOST in 1974. In 1977, Dalton was promoted to general sales manager for the adult contemporary combo, and, in 1985, graduated to the VP/GM post there.

Last September, Dalton was given additional responsibilities as vice president of sales for the Cox Broadcasting Division. Prior to joining the company, Dalton held various sales and marketing positions with Major Market Radio in New York for 10 years.

"We are mourning the loss of a great friend and an outstanding executive," said a Cox spokesperson.

Dalton is survived by his wife, Mary Ann, and two daughters.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

Peter Cetera's "Glory Of Love" (Warner Bros.) is "really going to be huge," says KUBE Seattle program director **Bob Case**. "We've been playing it for two weeks, and it's been No. 1 in our top 10 every night." Case says the real Seattle sleeper is Miami Sound Machine's "Words Get In The Way" (Epic). "That's just out there," he says, "with adults, females, everything." A single under serious KUBE consideration is Klymaxx's "Man Sized Love" (Constellation/Solar/MCA). The group's last single, "I Miss You," was a biggie for KUBE, and Case says this one is a "well-produced, up-tempo summer record."

BLACK/URBAN

Now comfortably installed as PD at WUSL Philadelphia, **Tony Quartarone** says one power pick this week is Nu Shooz' "Point Of No Return" (Atlantic). "It's a mass appeal, across-the-board dance record," says "the Q." Quartarone is equally excited about Shirley Jones' "Do You Get Enough Love" (Philadelphia International/Capitol). "This is just a great Philly record," the PD says. "Plus, she's from here, so it's a good image record." He adds that the Jones ballad is a good upper-demo draw. And Anita Baker's "Sweet Love" is "just a natural smash" in Quartarone's estimation.

COUNTRY

Wayne Campbell, program director at WSIX-AM-FM Nashville, is raving about Reba McEntire's "Little Rock" (MCA). "I hate to use that four letter word 'rock,'" says Campbell, "but this is the kind of hard-driving song we've been thinking she should do for a long time." The "little rock" in question, Campbell points out, is not a city but a wedding ring. Another single Campbell is counting on as a big hit is the Nitty Gritty Dirt Band's "Stand A Little Rain" (Warner Bros.). "This is one of the better songs they've done in a long time, with a uniqueness that ought to make it catch on," says Campbell. KIM FREEMAN

WESTWOOD ONE
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HONEYMOON SUITE

in Concert



The Westwood One Radio Networks are proud to present one of the hardest-working bands in rock, Honeymoon Suite, as they check into a 90-minute edition of *In Concert* airing the week of July 7 on Westwood One affiliates throughout North America.

Honeymoon Suite was recorded by Westwood One's mobile recording studios during the band's April 24 performance at Moonshadows in Atlanta. Their set, which features the distinctive vocals of Johnnie Dee and the driving lead guitar of writer and co-founder Derry Grehan, includes such popular hits as "New Girl"/"Now" and "Feel It Again," the first smash single from their current album, *The Big Prize*. Also featured is the Suite's new single, "What Does It Take."

Your listeners will be hanging their "Do Not Disturb" signs out when they tune into this five-star performance by the pride of Niagara Falls, Ontario.

For more info, contact your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

POWER PLAYISTS

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

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

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

KIIS 102.7 AM 1150 Los Angeles P.D.: Gerry DeFrancesco

WYZZ 1070 FM Boston P.D.: Bob Travis

B94 FM Pittsburgh P.D.: Nick Bazzo

100 TAMPA BAY Tampa P.D.: Mason Dixon

WMMR 100.1 FM Cleveland P.D.: John Gorman

1000 WHTZ FM New York P.D.: Scott Shannon

1070 FM Boston P.D.: Bob Travis

1070 FM Boston P.D.: Bob Travis

WAVA 1070 FM Washington P.D.: Mark St. John

100 MIAMI P.D.: Robert Walker

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

WLS 1070 AM Chicago P.D.: John Gehron

108 FM Boston P.D.: Sunny Joe White

1070 FM Washington P.D.: Randy Lane

2-93 Atlanta P.D.: John Young

1070 WTTZ Chicago P.D.: Jan Jeffries

1070 FM Cleveland P.D.: Phil LoCasto

1070 FM Chicago P.D.: Buddy Scott

96.1 FM Hartford P.D.: Gary Wall

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

1070 FM Atlanta P.D.: John Young

1070 WTTZ Chicago P.D.: Jan Jeffries

1070 FM Cleveland P.D.: Phil LoCasto



Detroit P.D.: Steve Weed

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|----|----|--|
| 1 | 3 | Simply Red, Holding Back The Years |
| 2 | 1 | The Jets, Crush On You |
| 3 | 6 | Billy Ocean, There'll Be Sad Songs (T |
| 4 | 8 | Howard Jones, No One Is To Blame |
| 5 | 4 | Nu Shooz, I Can't Wait |
| 6 | 2 | Madonna, Live To Tell |
| 7 | 12 | El DeBarge, Who's Johnny ("Short Circ |
| 8 | 9 | Level 42, Something About You |
| 9 | 11 | Janet Jackson, Nasty |
| 10 | 5 | George Michael, A Different Corner |
| 11 | 7 | Mike & The Mechanics, All I Need Is A |
| 12 | 19 | Bob Seger & The Silver Bullet Band, L |
| 13 | 10 | Culture Club, Move Away |
| 14 | 16 | The Fabulous Thunderbirds, Tuff Enuff |
| 15 | 20 | New Edition, With You All The Way |
| 16 | 25 | Genesis, Invisible Touch |
| 17 | 29 | Boys Don't Cry, I Wanna Be A Cowboy |
| 18 | 13 | Mr. Mister, Is It Love |
| 19 | 23 | The Blow Monkeys, Digging Your Scene |
| 20 | 14 | Patti Austin, The Heat Of Heat |
| 21 | 25 | Prince & The New Power Generation |
| 22 | 22 | Patti LaBelle & Michael McDonald, On |
| 23 | 32 | Bangles, If She Knew What She Wants |
| 24 | 21 | Journey, Be Good To Yourself |
| 25 | 30 | Rene & Angela, You Don't Have To Cry |
| 26 | 35 | Peter Gabriel, Sledgehammer |
| 27 | 17 | Heart, Nothin' At All |
| 28 | 13 | Jeffrey Osborne, You Should Be Mine (|
| 29 | 34 | Billy Joel, Modern Woman (From "Ruthl |
| 30 | 22 | Stephanie Mills, I Have Learned To Re |
| 31 | 37 | Neil Diamond, Headed For The Future |
| 32 | EX | Kenny Loggins, Danger Zone |
| 33 | 28 | Whitney Houston, Greatest Love Of All |
| 34 | EX | Van Halen, Dreams |
| 35 | 39 | Peter Cetera, Glory Of Love (Theme Fr |
| 36 | EX | GTR, When The Heart Rules The Mind |
| 37 | 36 | Sade, Never As Good As The First Time |
| 38 | EX | Robert Palmer, Hyperactive |
| 39 | 31 | Pet Shop Boys, West End Girls |
| 40 | EX | Belinda Carlisle, Mad About You |
| A | — | Madonna, Papa Don't Preach |
| A | — | The Art Of Noise Featuring Duane Eddy, |
| A | — | 38 Special, Like No Other Night |
| A | — | Jermaine Stewart, We Don't Have To Ta |
| A | — | Queen, A Kind Of Magic |
| EX | EX | Michael McDonald, Sweet Freedom |
| EX | EX | (Them |
| EX | EX | The Outfield, All The Love In The Wor |
| EX | EX | Pet Shop Boys, Opportunities (Let's M |
| EX | EX | The Moody Blues, Your Wildest Dreams |



Minneapolis P.D.: Tac Hammer

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|---|----|---------------------------------------|
| 1 | 1 | Limited Warranty, Victory Line |
| 2 | 3 | The Jets, Crush On You |
| 3 | 6 | The Suburbs, Life Is Like |
| 4 | 5 | Billy Ocean, There'll Be Sad Songs (T |
| 5 | 2 | Howard Jones, No One Is To Blame |
| 6 | 10 | Kenny Loggins, Danger Zone |
| 7 | 11 | El DeBarge, Who's Johnny ("Short Circ |
| 8 | 8 | Falco, Vienna Calling |
| 9 | 9 | Patti LaBelle & Michael McDonald, On |

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| 10 | 15 | Genesis, Invisible Touch |
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| 14 | 19 | Billy Joel, Modern Woman (From "Ruthl |
| 15 | 20 | The Blow Monkeys, Digging Your Scene |
| 16 | 16 | Boys Don't Cry, I Wanna Be A Cowboy |
| 17 | 18 | The Fabulous Thunderbirds, Tuff Enuff |
| 18 | 21 | Rod Stewart, Love Touch (Theme From " |
| 19 | 22 | Jermaine Stewart, We Don't Have To Ta |
| 20 | 23 | Peter Cetera, Glory Of Love (Theme Fr |
| 21 | 28 | Peter Gabriel, Sledgehammer |
| 22 | 25 | Bob Seger & The Silver Bullet Band, L |
| 23 | 24 | Simply Red, Holding Back The Years |
| 24 | 24 | Models, Out Of Mind Out Of Sight |
| 25 | 27 | Prince & The New Power Generation |
| 26 | 30 | Gavin Christopher, One Step Closer To |
| 27 | 31 | Bangles, If She Knew What She Wants |
| 28 | 32 | Belinda Carlisle, Mad About You |
| 29 | 4 | Nu Shooz, I Can't Wait |
| 30 | 34 | Journey, Suzanne |
| A31 | — | Madonna, Papa Don't Preach |
| 32 | 36 | Van Halen, Dreams |
| A33 | EX | John Cafferty & The Beaver Brown Band, |
| 34 | 7 | Heart, Nothin' At All |
| A35 | — | Janet Jackson, Nasty |
| A36 | — | Steve Winwood, Higher Love |
| A | — | The Fixx, Secret Separation |



Houston P.D.: Paul Christy

- | | | |
|----|----|---------------------------------------|
| 1 | 3 | The Jets, Crush On You |
| 2 | 14 | Janet Jackson, Nasty |
| 3 | 19 | Timex Social Club, Rumors |
| 4 | 6 | Simply Red, Holding Back The Years |
| 5 | 7 | El DeBarge, Who's Johnny ("Short Circ |
| 6 | 12 | Howard Jones, No One Is To Blame |
| 7 | 1 | Patti LaBelle & Michael McDonald, On |
| 8 | 4 | Madonna, Live To Tell |
| 9 | 23 | Jermaine Stewart, We Don't Have To Ta |
| 10 | 2 | Boys Don't Cry, I Wanna Be A Cowboy |
| 11 | 16 | Billy Ocean, There'll Be Sad Songs (T |
| 12 | 8 | Nu Shooz, I Can't Wait |
| 13 | 15 | Heart, Nothin' At All |
| 14 | 5 | Orchestral Manoeuvres In The Dark, II |
| 15 | 30 | Peter Gabriel, Sledgehammer |
| 16 | 24 | The Blow Monkeys, Digging Your Scene |
| 17 | 25 | Genesis, Invisible Touch |
| 18 | 27 | Rod Stewart, Love Touch (Theme From " |
| 19 | 25 | The Moody Blues, Your Wildest Dreams |
| 20 | 9 | Mike & The Mechanics, All I Need Is A |
| 21 | EX | Billy Joel, Modern Woman (From "Ruthl |
| 22 | EX | Bob Seger & The Silver Bullet Band, L |
| 23 | EX | The Rolling Stones, One Hit (To The B |
| 24 | 29 | Gavin Christopher, One Step Closer To |
| 25 | EX | Bangles, If She Knew What She Wants |
| 26 | 13 | The Outfield, Your Love |
| 27 | EX | Peter Cetera, Glory Of Love (Theme Fr |
| 28 | EX | Van Halen, Dreams |
| 29 | EX | The Fixx, Secret Separation |
| 30 | 17 | Journey, Be Good To Yourself |
| A | — | Kenny Loggins, Danger Zone |
| A | — | Midnight Star, Headlines |
| A | — | Andy Taylor, Take It Easy |

- | | | |
|----|----|--|
| A | — | Madonna, Papa Don't Preach |
| A | — | Belinda Carlisle, Mad About You |
| EX | EX | Neil Diamond, Headed For The Future |
| EX | EX | Rene & Angela, You Don't Have To Cry |
| EX | EX | Krokus, School's Out |
| EX | EX | Prince & The New Power Generation |
| EX | EX | Robert Palmer, Hyperactive |
| EX | — | Jeffrey Osborne, You Should Be Mine (|
| EX | — | Yarborough and Peoples, I Wouldn't Lie |



Houston P.D.: John Lander

- | | | |
|-----|----|--|
| 1 | 1 | Timex Social Club, Rumors |
| 2 | 2 | Boys Don't Cry, I Wanna Be A Cowboy |
| 3 | 3 | Patti LaBelle & Michael McDonald, On |
| 4 | 4 | Simply Red, Holding Back The Years |
| 5 | 11 | Jermaine Stewart, We Don't Have To Ta |
| 6 | 6 | Janet Jackson, Nasty |
| 7 | 10 | Peter Gabriel, Sledgehammer |
| 8 | 5 | Whitney Houston, Greatest Love Of All |
| 9 | 9 | The Jets, Crush On You |
| 10 | 14 | Genesis, Invisible Touch |
| 11 | 12 | Billy Ocean, There'll Be Sad Songs (T |
| 12 | 17 | El DeBarge, Who's Johnny ("Short Circ |
| 13 | 13 | Level 42, Something About You |
| 14 | 14 | Howard Jones, No One Is To Blame |
| 15 | 23 | Madonna, Live To Tell |
| 16 | 16 | INXS, Listen Like Thieves |
| 17 | 7 | Madonna, Live To Tell |
| 18 | 8 | George Michael, A Different Corner |
| 19 | 19 | Heart, Nothin' At All |
| 20 | 15 | Mike & The Mechanics, All I Need Is A |
| 21 | 24 | Andy Taylor, Take It Easy |
| 22 | 22 | The Rolling Stones, One Hit (To The B |
| 23 | 29 | Belinda Carlisle, Mad About You |
| 24 | 26 | The Art Of Noise Featuring Duane Eddy, |
| 25 | 25 | The Moody Blues, Your Wildest Dreams |
| A25 | — | Pet Shop Boys, Opportunities (Let's M |
| A27 | — | Peter Cetera, Glory Of Love (Theme Fr |
| 28 | 28 | Van Halen, Dreams |
| 29 | 30 | The Blow Monkeys, Digging Your Scene |
| 30 | — | Rod Stewart, Love Touch (Theme From " |
| A30 | — | Madonna, Papa Don't Preach |
| A | — | Queen, A Kind Of Magic |
| A | — | GTR, When The Heart Rules The Mind |
| EX | EX | Prince & The New Power Generation |
| EX | EX | Jean Beauvoir, Feel The Heat |
| EX | EX | The Fabulous Thunderbirds, Tuff Enuff |
| EX | EX | Charlie Sexton, Impressed |
| EX | EX | Jeffrey Osborne, You Should Be Mine (|



San Francisco P.D.: Steve Rivers

- | | | |
|----|----|---------------------------------------|
| 1 | 1 | Janet Jackson, Nasty |
| 2 | 3 | El DeBarge, Who's Johnny ("Short Circ |
| 3 | 4 | Timex Social Club, Rumors |
| 4 | 6 | Peter Gabriel, Sledgehammer |
| 5 | 5 | The Blow Monkeys, Digging Your Scene |
| 6 | 2 | Howard Jones, No One Is To Blame |
| 7 | 14 | Belinda Carlisle, Mad About You |
| 8 | 8 | Billy Ocean, There'll Be Sad Songs (T |
| 9 | 9 | The S.O.S. Band, The Finest |
| 10 | 10 | Boys Don't Cry, I Wanna Be A Cowboy |
| 11 | 12 | Jermaine Stewart, We Don't Have To Ta |

- | | | |
|-----|----|--|
| 12 | 13 | George Clinton, Do Fries Go With That |
| 13 | 15 | Genesis, Invisible Touch |
| 14 | 16 | Pet Shop Boys, Opportunities (Let's M |
| 15 | 17 | Jeffrey Osborne, You Should Be Mine (|
| 16 | 20 | Bangles, If She Knew What She Wants |
| 17 | 7 | The Art Of Noise Featuring Duane Eddy, |
| 18 | 26 | Midnight Star, Headlines |
| 19 | 22 | Depeche Mode, A Question Of Lust |
| 20 | 11 | The Jets, Crush On You |
| 21 | 21 | Prince & The New Power Generation |
| 22 | 24 | The Fixx, Secret Separation |
| 23 | 25 | John Eddie, Jungle Boy |
| 24 | 27 | Yarborough and Peoples, I Wouldn't Lie |
| 25 | 28 | Rene & Angela, You Don't Have To Cry |
| A26 | — | Stacy Q, Two Of Hearts |
| 27 | 31 | Peter Cetera, Glory Of Love (Theme Fr |
| 28 | EX | Berlin, Take My Breath Away (Love The |
| A29 | — | Madonna, Papa Don't Preach |
| 30 | 35 | Michael McDonald, Sweet Freedom |
| A31 | — | (Them |
| 32 | 18 | Kenny Loggins, Danger Zone |
| 33 | 33 | Falco, Vienna Calling |
| A34 | — | Limited Warranty, Victory Line |
| 35 | 19 | Patti LaBelle & Michael McDonald, On |
| A | — | Steve Winwood, Higher Love |
| EX | EX | Rod Stewart, Love Touch (Theme From " |



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Washington Roundup

BY BILL HOLLAND

RAUDIO BOARD autonomy . . . network representation . . . recent FCC decisions concerning station downgrading . . . These are but a few of the radio issues discussed this week at the largest-ever NAB joint board meeting in Washington. NAB's radio board alone has jumped from 35 members to 47, because of the merger with NRBA. The joint board will meet for two days of closed sessions rather than one, and there will be a day apiece for the radio and TV boards. A Friday night dinner at the French Embassy has at least one radio board director upset—William O'Shaughnessy, president of WVOX/WRTN-Rochester, N.Y. He is boycotting the event to protest France's recent refusal to allow U.S. Libyan-bound bombers to use its airspace. Broadcaster reactions to the O'Shaughnessy stand are mixed, and mostly off the record.

JUNE 25 . . . That's the swearing-in date for Patricia Diaz Dennis, who was unanimously confirmed by the full Senate June 13 for the Democratic FCC seat. Her term will expire in June, 1989, under the new law which ensures staggered turnover of the Commission now that it has five instead of seven members.

AM UP A BIT, FM DOWN . . . According to the Statistical Research Inc. publication RADAR, FM listenership has declined for the first

time. Overall listening slipped slightly from 71.8% to 71.3. AM flexed to 28.7% from 28.2%. The sample was from 8,000 listeners.

THE FCC okayed NAB's request (Billboard, June 21) to extend the dates for filing comments and replies in a review of a proposal that may reduce mileage separation between FM stations. NAB wants more time to test out interference, criteria. Deadline for comments is now Aug. 11, and for replies, Aug. 26.

RUNNING FOR DOG CATCHER, council chamber, or the Senate? Candidates will soon be swarming, and the NAB's general counsel, Jeff Baumann, has some tips for broadcasters. First, familiarize yourself ahead of time with broadcasting rules for politics—he suggests the so-called Political Broadcast Catechism available from NAB services. Second, make sure your political file is up to date. Third, don't be intimidated and don't hesitate to call for legal counsel if there's a problem. Also, remember that legit newscasts, interviews, and on the spot coverage are exempt from the rules.

OBSELETE . . . That's what a growing number of broadcasters call the FCC rule requiring location of a station's main studio within the community of license, and the one requiring that the major part of non-network programming origi-

nate there. Says the Arizona Justice Committee, a new coalition of licensees, radio listeners don't knock at the front door of stations with beefs, they write and phone in. In petitioning the Commission, the group suggests an alternative—having a station office reasonably accessible to the public, and a studio within the service area.

BY RUSSELL SHAW

ATLANTA WQXI-FM (94-Q) here is probably not quoting the "Any press is good press" cliché these days, given that the top 40 station is catching a lot of media flak for the way it conducted a recent contest. The case involves 10-year-old Kim Beadle, who was announced as the winner of a 94Q birthday contest with \$20,000 at stake.

Beadle's call arrived first during Gary McKee's morning show, but during a routine verification process, WQXI officials confirmed that the winning call was actually placed by Beadle's mother. That was against 94Q's contest rules, so the station allotted the cash prize to the second caller.

Almost immediately, protests were made by members of the At-

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

If you don't know, find out in

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED ERONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

Controversy Surrounds WQXI Contest

10-Year-Old Winner Chosen, Then Disqualified

lanta media. A viewer poll conducted by WXIA-TV showed that 75% of the respondents felt that Beadle was wronged; print editorials reinforced that view.

"At this point, we feel we were correct in denying the prize since [Beadle] didn't meet the eligibility requirements," says WQXI operations manager Don Benson. "We feel terrible about it, but the rules state that the winner must be the actual caller, unless you are handicapped, too young to dial yourself, or can't speak English. None of the conditions were true in this case."

The Beadles' attorneys, however, see matters differently. "We have sent them a letter demanding the \$20,000 by June 30," says James Rawls, a partner in the Atlanta law firm of Powell, Goldstein, Frazer & Murphy. "We fully complied with

the rules, which do not require that the winner dial the phone, but require that the winner be a caller on the phone. Kim was one of two callers on the phone.

"By airing Kim's name as winner several times during the day and broadcasting her voice, the station took commercial use of her name," Rawls continues. If the \$20,000 doesn't arrive on time, Rawls says he is determined to take the issue to court. "What has been done to Kim's ability to trust in others and grown-ups has been really harmful," says Rawls. "The law will entitle her to punitive damages."

"We received his letter and are taking things under consideration with our [in-house] attorney at this point," says Benson. "Anything else would be premature at this point."

VOX
by Kim Freeman
JOX

BARBARA TEMPLE takes on a new challenge as program director at WHTT Boston, the CBS top 40 outlet. Temple has been with WCBS-FM New York for three years, most recently as assistant program director, and was previously programming coordinator at WYNY.

Temple may prove a tough song-selector, as her resume includes backing vocals with former Animals member Alan Price and singing stints with several folk and rock bands.

Anyway, the appointment was made by WHTT VP/GM **Bob VanDerheyden**, who left CBS-FM Group programming duties recently for the local post. In bringing Temple on board, VanDerheyden hints at format adjustments.

"It's no secret that the station has not been enjoying spectacular ratings," he says. "Under the circumstances, we're looking at our options... doing a bunch of research." VanDerheyden says he sees top 40 as the prime format hole in Beantown. "We have a lot of formats up here, and a lot of vanilla radio. A lot of stations playing the same thing," he observes.

Temple succeeds **Bob Travis**, whom VanDerheyden is quick to praise. "Bob was thoroughly professional in the way he handled himself here. It was simply that other areas of the station did not get in synch." The VP/GM says Travis "will certainly be pursuing" other posts within CBS.

Windy City **WBBM-FM** fans need not be alarmed by the CBS top 40 station's new ID mix. When **WYTZ** (formerly **WLS-FM**) came on as "Z-95," **WBBM-FM** PD **Buddy Scott** decided that his "B-96" calls were a little too close for comfort. B-96 is still used as an ID, but Scott says he's added the straight **WBBM-FM** mentions to "make sure everybody knows exactly who we are."

FOLLOWING GANNETT corporate changes (Billboard, June 7), **Mike Schaefer** assumes day-to-day programming responsibilities at **KHS-AM-FM** Los Angeles, the top 40 powerhouse that's moving to full simulcast Saturday (28). He has been PD on the AM, and assistant PD on the FM. Schaefer's expanded duties come after **Gerry DeFrancesco's** promotion to VP/programming for the Gannett chain.

SIX-YEAR KYGO Denver veteran **Rick Jackson** steps upstairs to the country station's program manager post. That follows the promotion of **Bob Call** to operations manager for **KYGO** and its sister AM, **KIMN**. Jackson contin-

ues his morning duties with the promotion.

This week and last, **WSIX** Nashville's **Wayne Campbell** and **KNIX** Phoenix MD **Doug Brannan** raved about Reba McEntire's "Little Rock" single in our Out Of The Box column.

Did you know that the MCA single was co-written by one of radio's own: **Gerry House**, morning man on **KLAC** Los Angeles, and a former Nashville favorite after nine years at **WSIX-AM-FM** and one at **WSM-AM-FM**?

House also has co-writing credits on **Janie Fricke's** forthcoming

Barbara Temple to Boston's WHTT

single "He's Breathin' Down My Neck" and had a big hand in the Oak Ridge Boys' "Old Time Lovin'."

"Let me say first that I have *nothing to do* with choosing the music," House jokes, of dual careers. Of "Little Rock," House says it was written over a casual lunch and sung to McEntire "in a mall before the CMA awards." He says the biggest difficulty is in not letting all the music he works with influence his songwriting voice.

House adds that he doesn't dwell on his writing credits on air, and quips, "It's great because I can interview these artists and then pitch them on my songs!"

WPLR New Haven, Conn., has a new music director in **Christina**, a recruit from top 40 outlet **WIGY** Bath, Me. That's the word from **WPLR** PD **Neal Mirsky**, who reports that Christina will be doubling as host of the album rocker's midday shift. Former MD **Amanda Tepper** is now on the loose.

Over in Hartford, **Harve Allen** drops the "interim" from his PD title at fully simulcast album rock combo **WCCC-AM-FM**. That follows the April departure of **David Grossman**, who took the PD post at **WRXL** Richmond, Va.

GERRY CAGLE is in the news and on the air again with his move to take on mornings at top 40 outlet **WHLY-FM** Orlando. The veteran joined the Starr Broadcasting outlet two weeks ago as operations vice president and began doubling in mornings Monday (16). The "Y-106" early show has yet to assume its full form. Cagle says, "We're going to build it from the ground up."

As you'll recall, Cagle's record includes PD-ships at **WAPP** New York, **KFRC** San Francisco, **KHJ** Los Angeles, etc., and he moved to

Orlando directly from Summit's **KCMO/KBKC** Kansas City, where he was VP/programming.

Other news at Y-106 includes the recruiting of **Mike Hayes** as night personality. He'd held the same shift at **WZOU** Boston.

MIAMI UPDATE: There isn't one... Since the top 40 upheaval there (Billboard, June 14), rumors have been hot and heavy that former **WHQT** "Hot 105" PD **Bill Tanner** is taking the vacant programming spot at **WCJX**, which **Jon Holiday** exited two weeks ago. The inside poop is that Tanner was interviewed for the post, along with several other Miami programmers. Says **Rick Sklar**, who is assisting in the PD search as a consultant, the flow of out-of-work Miami PD's has been "like the D-Day raid on Normandy." At presstime, however, Sklar reported that a decision was not likely to arrive until next week.

NEW YORK'S SOFT ROCK outlet **WNSR** (formerly **WRFM**) has solidified its on-air staff. **Dick Bartley**, host of United Stations' "Solid Gold Saturday Night," will chair the morning shift, followed by former **WGBB** Long Island afternoon driver and **WHN** New York weekender **Jim Douglas**. Easing listeners through afternoon traffic is **Bill Neil** from **WNSI** Philadelphia, while **Bob Worthington** will usher in the evenings. Worthington is from **WYEN** Chicago, and he'll be followed on the overnight shift by **Paulette Bolin**, a recruit from **WEZN** Bridgeport.

THE AMNESTY Concert Scene: Compared to last year's Live Aid event, the Conspiracy of Hope finale concert at Giant's Stadium Sunday (15) was a piece of cake for radio, says **WNEW-FM** New York PD **Charlie Kendall**. Kendall and his crew were one of several Gotham teams on hand Sunday for live broadcasts.

"The most unique thing about it was how flawlessly it ran," Kendall says. "It's another feather in the cap for [event promoter] **Bill Graham** and [concert promoter] **John Scher**," the PD adds.

Naturally, we secured the wrong color passes to visit the local radio rooms, but it was nice to see **WXRK's** **Mark DiDia** and **Meg Griffin** drop by the press room. Other New York stations broadcasting from the concert included **WAPP** and **WBAB**.

We also enjoyed hearing song excerpts from the concert early last week on **WNEW**, which was later pulled at Westwood One's request, Kendall reports. "For us it was followup on a historical event," he says. Kendall, by the way, was pictured and interviewed in a recent New York Times article tracking the influx of oldies at album rock radio.

We must correct a misunderstanding in our June 7 column. According to **WVEE** Atlanta PD **Ray Boyd**, V-103 assistant PD **Mike Roberts** was **Larry Steele's** successor in the V-103 morning shift, not Steele's sidekick. Steele moved to **WVEE** competitor **WEKS**.

Westwood One Delivers the Fireworks for July 4th!

We've just lit the fuse for some radio pyrotechnics so exciting, even Lady Liberty will be staying close to home for the Holiday!

It all starts with a bang on June 21 at 10 p.m./EDT and 10 p.m./PDT, when we join forces with HBO for a digital stereo simulcast of **Bob Dylan In Concert**, an hour-long performance featuring the legendary singer-songwriter backed by **Tom Petty & The Heartbreakers**. A 15-minute pre-show featuring exclusive interview material with both Dylan and Petty will precede the concert portion of the simulcast for all Westwood One affiliates.

Then, on July 4, the excitement explodes with four blockbuster holiday specials!

Leading off, it's **Farm Aid II: The Picnic**, at 9 a.m./EDT. This 18-hour concert extravaganza will be simulcast with **VH-1** in stereo and broadcast by Westwood One and Mutual over both the **Satcom 1R** and **Westar IV** communications satellites, and on a non-exclusive basis to any radio station in the country which wishes to carry it. Mutual Station Relations personnel will be clearing this very special event for both Mutual and Westwood One affiliates. Contact them in Arlington at (703) 685-2050 or in Los Angeles at (213) 204-5000 or Telex 4996015 WWONE.

Next, it's on to an outrageous 4th of July party you can only attend on your radio. **David Lee Roth's 4th Of July Barbeque** promises two hours of fun, music and craziness as only **Diamond Dave** himself can do it! There's also an exclusive preview of **Dave's** new solo album. Plus previous hits such as his versions of "California Girls" and "Just A Gigolo"/"I Ain't Got Nobody," a few choice classics, and some of **Dave's** favorite tunes.

Then, Westwood One presents a musical birthday salute with the **BBC Concert For The Colonies**, a six-hour holiday weekend spectacular featuring classic live performances by the biggest names in British rock history. Recorded by the BBC between 1964 and the present, the **BBC Concert For The Colonies** presents performances, some never before broadcast in America, by such superstars as **The Beatles**, **The Kinks**, **Pink Floyd**, **The Rolling Stones**, **The Who**, **Supertramp**, **The Fixx**, **The Pretenders**, **Dire Straits**, **The Moody Blues** and many, many more.

And what fireworks presentation would be complete without a colorful Grand Finale? We've got it - **Scott Shannon's Rockin' America Red-Hot Summer Hits Special**. Scott presents four hours of mayhem as he takes a look at the red-hot hits of summers past: the surfin' sounds of the '60s, the psychedelic sounds of the Summer of Love, plus the biggest hits of the '70s and '80s. There'll be dancin' on the beach and in the streets during **Scott Shannon's Rockin' America Red-Hot Summer Hits Special** this July 4th weekend!

Don't miss out on this explosive lineup of holiday weekend specials, *exclusively* from Westwood One. Contact your Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



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RADIO NETWORKS
PRESENT

4th of JULY SPECIALS

BOB DYLAN IN CONCERT
TOM PETTY + THE HEARTBREAKERS
CONCERT SIMULCAST with HBO, JUNE 21

MUTUAL BROADCASTING SYSTEM
FARM AID II: The Picnic
STEREO SIMULCAST with VEEVA
WESTWOOD ONE RADIO NETWORKS

DAVID LEE ROTH'S
4th of JULY BAR-B-QUE
AND NEW ALBUM PREVIEW

BBC CONCERT
FOR THE COLONIES
"HAPPY BIRTHDAY AMERICA!"

SCOTT SHANNON'S
ROCKIN' AMERICA
RED HOT SUMMER HITS SPECIAL



WESTWOOD ONE
RADIO NETWORKS

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★ ★ NO. 1 ★ ★					
1	1	1	5	GENESIS ATLANTIC	INVISIBLE TOUCH
2	3	5	7	THE FIXX MCA	SECRET SEPERATION
3	4	6	6	EMERSON, LAKE & POWELL POLYDOR	TOUCH AND GO
4	2	2	9	PETER GABRIEL GEFLEN	SLEDGEHAMMER
5	6	15	3	STEVE WINWOOD ISLAND	HIGHER LOVE
6	7	7	13	VAN HALEN WARNER BROS.	DREAMS
7	5	3	10	GTR ARISTA	WHEN THE HEART RULES THE MIND
8	11	19	6	KENNY LOGGINS COLUMBIA	DANGER ZONE
9	9	9	11	THE MOODY BLUES POLYGRAM	YOUR WILDEST DREAMS
10	14	14	6	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	WRAP IT UP
11	10	11	8	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
12	12	10	13	THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY
13	13	13	7	ICEHOUSE CHRYSALIS	NO PROMISES
14	19	22	6	THE OUTFIELD COLUMBIA	ALL THE LOVE
15	16	17	7	JACKSON BROWNE ASYLUM	IN THE SHAPE OF A HEART
16	23	33	3	JOURNEY COLUMBIA	SUZANNE
17	21	24	6	JOHN EDDIE COLUMBIA	JUNGLE BOY
18	18	28	4	DAVID BOWIE EMI-AMERICA	UNDERGROUND
19	20	23	7	LOU REED RCA	NO MONEY DOWN
20	8	4	9	38 SPECIAL A&M	LIKE NO OTHER NIGHT
21	32	—	2	BIG COUNTRY POLYGRAM	LOOK AWAY
22	26	38	5	38 SPECIAL A&M	SOMEBODY LIKE YOU
23	15	8	11	BOB SEGER & THE SILVER BULLET BAND CAPITOL	LIKE A ROCK
24	28	34	11	VAN HALEN WARNER BROS.	LOVE WALKS IN
25	27	31	5	AC/DC ATLANTIC	WHO MADE WHO
26	29	35	4	ROD STEWART WARNER BROS.	LOVE TOUCH
27	35	43	3	PETER GABRIEL GEFLEN	RED RAIN
28	41	44	4	THE MOODY BLUES POLYGRAM	THE OTHER SIDE OF LIFE
29	34	—	2	GENESIS ATLANTIC	THE LAST DOMINO
30	38	—	2	PETER GABRIEL GEFLEN	IN YOUR EYES
31	NEW ▶	1	1	JOHN WAITE EMI-AMERICA	IF ANYBODY HAD A HEART
32	42	—	2	GENESIS ATLANTIC	THROWING IT ALL AWAY
33	NEW ▶	1	1	MICK JAGGER EPIC	RUTHLESS PEOPLE
34	36	40	3	BILLY JOEL EPIC	MODERN WOMAN
35	45	45	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL	THE AFTERMATH
36	22	18	6	ZZ TOP WARNER BROS.	WOKE UP WITH WOOD
37	17	12	10	INXS ATLANTIC	LISTEN LIKE THIEVES
38	47	—	2	BRUCE HORNSBY RCA	EVERY LITTLE KISS
39	33	29	12	THE ROLLING STONES ROLLING STONES	WINNING UGLY
40	NEW ▶	1	1	TOM COCHRANE & RED RYDER CAPITOL	BOY INSIDE THE MAN
41	25	25	13	VAN HALEN WARNER BROS.	BEST OF BOTH WORLDS
42	NEW ▶	1	1	GENESIS ATLANTIC	ANYTHING SHE DOES
43	31	26	9	ROBERT PALMER ISLAND	HYPERACTIVE
44	44	47	4	JUDAS PRIEST COLUMBIA	TURBO LOVER
45	NEW ▶	1	1	GENESIS ATLANTIC	LAND OF CONFUSION
46	24	20	7	STING & JEFF BECK I.R.S.	I'VE BEEN DOWN SO LONG
47	NEW ▶	1	1	THE CALL ELEKTRA	EVERYWHERE I GO
48	40	30	10	HOWARD JONES ELEKTRA	NO ONE IS TO BLAME
49	37	27	8	HONEYMOON SUITE WARNER BROS.	BAD ATTITUDE
50	30	16	10	HEART CAPITOL	NOTHIN' AT ALL

Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Silly Love Songs, Wings, CAPITOL
2. Get Up And Boogie, Silver Convention, MIDLAN INTERNATIONAL
3. Misty Blue, Dorothy Moore, MALACO
4. Sara Smile, Daryl Hall & John Oates, RCA
5. Shop Around, Captain & Tennille, A&M
6. More, More, More (Part 1), Andrea True Connection, BUDDAH
7. Afternoon Delight, Starland Vocal Band, WINDSONG
8. Love Hangover, Diana Ross, MOTOWN
9. I'll Be Good To You, Brothers Johnson, A&M
10. Kiss And Say Goodbye, Manhattans, COLUMBIA

POP SINGLES—20 Years Ago

1. Paperback Writer, Beatles, CAPITOL
2. Strangers In The Night, Frank Sinatra, REPRISE
3. Paint It Black, Rolling Stones, LONDON
4. Did You Ever Have To Make Up Your Mind?, Lovin' Spoonful, Kama Sutra
5. I Am A Rock, Simon & Garfunkel, COLUMBIA
6. Red Rubber Ball, Cycle, COLUMBIA
7. Barefootin', Robert Parker, NOLA
8. Cool Jerk, Capitols, KAREN
9. You Don't Have To Say You Love Me, Dusty Springfield, PHILLIPS
10. Sweet Talkin' Guy, Chiffons, LAURIE

TOP ALBUMS—10 Years Ago

1. Wings At The Speed Of Sound, CAPITOL
2. Frampton Comes Alive, Peter Frampton, A&M
3. Rocks, Aerosmith, COLUMBIA
4. Breezin', George Benson, WARNER BROS.
5. Diana Ross, MOTOWN
6. Fleetwood Mac, WARNER BROS.
7. Black And Blue, Rolling Stones, ROLLING STONES
8. Rock'n'Roll Music, Beatles, CAPITOL
9. Rastaman Vibration, Bob Marley & the Wailers, ISLAND
10. Harvest For The World, Isley Brothers, T-NECK

TOP ALBUMS—20 Years Ago

1. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
2. If You Can Believe Your Eyes And Ears, Mamas & the Papas, DUNHILL
3. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M
4. Dr. Zhivago, Soundtrack, MGM
5. The Sound Of Music, Soundtrack, RCA VICTOR
6. The Shadow Of Your Smile, Andy Williams, COLUMBIA
7. Going Places, Herb Alpert & the Tijuana Brass, A&M
8. Big Hits (High Tide And Green Grass), Rolling Stones, LONDON
9. The Shadow Of Your Smile, Johnny Mathis, MERCURY
10. Lou Rawls Live!, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. El Paso City, Marty Robbins, COLUMBIA
2. All These Things, Joe Stampley, ABC/DOIT
3. Suspicious Mind, Waylon & Jessi, RCA
4. I'll Get Over You, Crystal Gayle, UNITED ARTISTS
5. The Door Is Always Open, Dave & Sugar, RCA
6. You've Got Me To Hold Onto, Tanya Tucker, MCA
7. Lonely Teardrops, Narvel Felts, ABC/DOIT
8. Stranger, Johnny Duncan, COLUMBIA
9. When Something Is Wrong With My Baby, Sonny James, COLUMBIA
10. Home Made Love, Tom Bresh, FARR

SOUL SINGLES—10 Years Ago

1. Something He Can Feel, Aretha Franklin, ATLANTIC
2. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL
3. Who Loves You Better (Part One), Isley Brothers, T-NECK
4. Kiss And Say Goodbye, Manhattans, COLUMBIA
5. Tear The Roof Off The Sucker, Parliament, CASABLANCA
6. Heaven Must Be Missing An Angel (Part 1), Tavares, CAPITOL
7. Young Hearts Run Free, Candi Staton, WARNER BROS.
8. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
9. This Masquerade, George Benson, WARNER BROS.
10. Somebody's Gettin' It, Johnnie Taylor, COLUMBIA

Radio

Listener Discount Cards Are A Winner In Dallas

BY CHARLENE ORR

DALLAS Listener discount cards have served as a sturdy promotion vehicle for several stations in the last few years.

Album rocker KTXQ (Q-102) here has made the Q-Card an integral part of its ongoing promotions, and there are now roughly 650,000 Q-Card carriers in the Dallas/Fort Worth market, says sta-

'Q-102 now has a built-in discount audience we can beckon for clients'

tion promotion director Michael Nelson.

Nelson says the credit-card-size Q-Card was put in use four years ago and has given the CBS station a threefold sales tool. It has served as a "welcome mat" maneuver to increase sales volume, he notes.

In explaining a typical transaction with the Q-Card, Nelson uses an advertiser scheduling a grand opening sale with the need for a quick and easy crowd-getter. To tie in the Q-Card, the advertiser offers a 15% discount to card holders in exchange for reasonably priced airtime and an increase in consumer traffic.

"Q-102 now has a built-in discountable audience we can beckon for clients, taking into consideration an approximate 20% natural attrition rate, such as people moving in and out of the area, etc. All we need is a sale," Nelson says.

Many Dallas/Fort Worth businesses have used the Q-Card advantage, with listeners benefiting

from breaks on records, jeans, concert events, movies, and even condominiums.

The Sound Warehouse record chain has teamed up with Q-102 to offer the Track of the Week project, wherein card holders are given a discount on a "hot" title every week. Sound Warehouse spokesperson Staci Rudge says, "The Q-Card generated a great awareness of Sound Warehouse and helped business considerably."

By giving record buyers an additional \$1 off on already low-priced albums, the retailer picked up many patrons who "usually and loyally frequented neighborhood record stores," she says.

The track of the week is always picked by Q-102 program director Andy Lockridge, with input from Sound Warehouse. Past tracks of the week have come from established acts like Heart and newcomers such as Tears For Fears.

The AMC Theater chain is another loyal Q-Card subscriber. Card holders get a \$1.02 off on tickets to all of the chain's midnight movies. "Results have been nothing but positive," says AMC's David Woolery. He says the midnight promotions have been one of the Q-Card's most successful ventures and is now using the card for other events, like theater openings and screenings.

The Q-Card is free to listeners and available at Sound Warehouse outlets and all Q-102 promotional events. The station's Bring In The Weekend celebrations have live broadcasts to different Dallas/Fort Worth locations each Friday, and the Q-Card has become a focal point of most of these parties. Card holders in attendance are eligible for free T-shirts, albums, and concert tickets.

Featured Programming

CBS RADIO has a syndicated programming unit in the works to market and distribute out-of-house productions. **CBS RadioRadio** vice president/general manager **Robert Kipperman** is heading up the division.

Programs of various lengths and covering a wide gamut of topics will be forthcoming from the syndicated wing. Says **Robert Hosking**, president of the CBS Radio Division, "There is a rich supply of creative programming ideas available at this time. For today's radio listener, being able to select from that melange of contemporary programming only enhances the benefits the medium already holds for them."

Affiliate relations for the new wing are in the hands of **Bob Leeder**, who has been district director in the same department for RadioRadio since it started in 1982.

THE ASSOCIATED PRESS Network has a real collector's item in its hands with the latest batch of "Liberty Minute" interviews. AP got a rare interview with Chief Jus-

tice Warren Burger for the Statue of Liberty series, and the coup may be even more valuable now that Burger has announced his resignation.

Burger, President Reagan, and Richard Nixon are just a few of the political figures who have contributed to the 20-part series AP Network News is offering to affiliates through July 4.

SPEAKING OF OUR NATION'S birthday, programming specials keyed to the event keep rolling out. On the top of the **United Stations Programming Network's** list is the third annual "Summer Beach Party," a three-hour celebration spotlighting Jan & Dean. **KVIL** Dallas morning man **Ron Chapman** is hosting the party, which also features summertime songs from the likes of David Bowie, David Lee Roth, Bryan Adams, and a host of others.

USP also has the "Beach Boys Silver Anniversary Special" lined up for that weekend. The three-hour (Continued on next page)

FEATURED PROGRAMMING

(Continued from preceding page)

feature of Beach Boys music and interviews will be hosted by **WCBS-FM** New York's **Bob Shannon**. Country affiliates can look forward to a three-hour feature on Ricky Skaggs for the holiday, a special edition of USP's "Country Six Pack" series. This one is hosted by **WXTU** Philadelphia's **Buzz Bowman**.

Last week we mentioned that **Joni Silverman** is no longer at the United Stations. USP's former director of artist relations can now be reached at (212) 874-5595.

WESTWOOD ONE has an equally crowded roster of Fourth of July specials, which we've detailed in earlier columns. New to that roster is a special version of "Scott Shannon's Rockin' America" called the "Red Hot Summer Special." This four-hour outing with the **WHTZ** New York PD and morning man will highlight the hits from summers past and interviews with the Beach Boys, Ringo Starr, Freddie "Boom Boom" Cannon, and other stars.

To refresh your memory, **WWI's** July 4th roster also includes the "Farm Aid II" broadcast in its entirety, the "BBC Concert For The Colonies," and "David Lee Roth's 4th Of July Barbeque."

KIM FREEMAN

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

June 27-29, **Bryan Adams**, Superstar Concert Series, Westwood One, one hour.

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

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

June 27-29, **Billy Cobham**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

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

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

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

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

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

June 27-29, **Doctor & the Medics**, Rock Over London, Radio International, one hour.

June 27-29, **Mike Jones**, Metalshop, MJI Broadcasting, one hour.

June 27-29, **Toto**, **Ray Parker Jr.**, Spirit Of Summer, CBS Radioradio, one hour.

June 27-29, **Oak Ridge Boys**, Country Today, MJI Broadcasting, one hour.

June 28-29, **Richard Stoltzman**, Musical Starstreams, Musical Starstreams, two hours.

June 28-29, **The Platters**, Gary Owens Supertracks, Creative Radio

Network, three hours.

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

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

June 28-July 4, **Various Artists**, American Eagle: American Made Special, DIR Broadcasting, 90 minutes.

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

June 29-July 5, **Greg Kihn, John Cafferty & the Beaver Brown Band**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 30-July 5, **Boston, the Cars, J. Geils Band, Pioneers In Music**, DIR Broadcasting, one hour.

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

June 30-July 6, **Rosanne Cash, T.G. Sheppard, Michael Johnson**, Country Closeup, Narwood Productions, Inc., one hour.

July 4, **John Cougar Mellencamp, Neil Young, Julio Iglesias**, etc., FarmAid II, simulcast with VH-1, WW1, Mutual, 18 hours.

July 4, **David Lee Roth**, 4th Of July BBQ, Westwood One, two hours.

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

July 4, **Dire Straits, Genesis, Beatles, others**, BBC's Concert For The Colonies, Westwood One, six hours.

July 4-10, **Little Richard, John Taylor, Linda Ronstadt, etc.**, Spirit Of Summer, CBS Radioradio, three hours.

July 4-10, **Queensryche**, Metalshop, MJI Broadcasting, one hour.

July 4-11, **Various Artists**, Country Today Summer Special, MJI Broadcasting, one hour.

July 5-6, **Johnny Cash**, Gary Owens Supertracks, Creative Radio Network, three hours.

July 5-6, **Madonna**, On The Radio, NSBA, one hour.

July 6, **Eric Burdon & the Animals**, The Paul Shaffer Show . . . Live From The Hard Rock Cafe, NBC Radio Entertainment, 90 minutes.

July 7-13, **John Denver, Part 1**, Country Closeup, Narwood Productions, one hour.

July 7-13, **Art Of Noise**, Rock Over London, Radio International, one hour.

July 12-13, **Journey**, On The Radio, NSBA, one hour.

July 8, **Genesis**, Album Party, NBC Radio Entertainment, 90 minutes.

July 11-17, **Starship, Elton John**, Spirit Of Summer, CBS Radioradio, one hour.

July 11-17, **Dokken**, Metalshop, MJI Broadcasting, one hour.

July 12-13, **Journey**, On The Radio, NSBA, one hour.

July 14-20, **John Denver, Part 2**, Country Closeup, Narwood Productions, one hour.

July 14-20, **Moody Blues**, Rock Today, MJI Broadcasting, one hour.

July 18-20, **Emerson, Lake & Palmer**, Legends Of Rock, NBC Radio Entertainment, two hours.

July 18-24, **Lionel Richie, Michael Sembello, Jane Weidlin, etc.**, Spirit Of Summer, CBS Radioradio, one hour.

July 18-24, **Cozy Powell**, Metal-

shop, MJI Broadcasting, one hour.

July 18-24, **Mickey Gilley**, Country Today, MJI Broadcasting, one hour.

July 19-20, **Sade**, On The Radio, NSBA, one hour.

July 21-27, **Reba McEntire, Exile**, Country Closeup, Narwood Productions, one hour.

July 21-27, **Sting**, Rock Today, MJI Broadcasting, one hour.

July 25-27, **Dire Straits**, Profile '86, NBC Radio Entertainment, 90 minutes.

July 25-Aug. 1, **Janie Fricke**, Country Today, MJI Broadcasting, one hour.

July 25-Aug. 1, **Alcatraz**, Metalshop, MJI Broadcasting, one hour.

July 25-31, **Pointer Sisters, Donna Summer, Eddy Grant**, Spirit Of Summer, CBS Radioradio, one hour.

July 26-27, **Tears For Fears**, On The Radio, NSBA, one hour.

July 28-Aug. 3, **Steve Wariner**, Country Closeup, Narwood Productions, one hour.

July 28-Aug. 4, **Genesis**, Rock Today, MJI Broadcasting, one hour.

Aug. 1-7, **a-ha, Lindsey Buckingham**, Spirit Of Summer, CBS Radioradio, three hours.

Aug. 2-3, **Heart**, On The Radio, NSBA, one hour.

Aug. 4-10, **The Forester Sisters, Earl Thomas Conley**, Country Closeup, Narwood Productions, one hour.

Aug. 8-14, **Taco, Kim Carnes**, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 11-17, **Waylon Jennings**, Country Closeup, Narwood Productions, one hour.

Aug. 15-21, **Phil Collins, Neil Sedaka, Kenny Loggins**, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 22-28, **Duran Duran, Johnny Rivers**, Spirit Of Summer, CBS Radioradio, one hour.

FOR WEEK ENDING JUNE 28, 1986

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

91 REPORTERS	NEW ADDS	TOTAL ON
MIAMI SOUND MACHINE WORDS GET IN THE WAY EPIC	18	40
ROD STEWART LOVE TOUCH WARNER BROS.	10	37
DOUBLE THE CAPTAIN OF HER HEART A&M	9	41
JACKSON BROWNE IN THE SHAPE OF A HEART ASYLUM	9	42
GENESIS INVISIBLE TOUCH ATLANTIC	8	50

HOT ADULT CONTEMPORARY

Compiled from national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	★ ★ NO. 1 ★ ★ NO ONE IS TO BLAME ELEKTRA 7-69549	1 week at No. One ◆ HOWARD JONES
2	1	2	11	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
3	5	5	10	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
4	4	4	12	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
5	3	1	11	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA
6	6	6	9	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
7	7	8	11	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
8	8	7	14	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
9	9	10	7	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
10	12	12	8	HEADED FOR THE FUTURE COLUMBIA 38-05889	◆ NEIL DIAMOND
11	11	15	9	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR
12	18	31	3	GLORY OF LOVE (LOVE THEME FROM THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28652/WARNER BROS.	◆ PETER CETERA
13	15	18	5	THE BEST OF ME ATLANTIC 0	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
14	10	9	14	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
15	13	13	9	THE LOVE PARADE REPRIS 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY
16	16	16	8	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK
17	19	23	3	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
18	21	24	4	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
19	14	14	12	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42
20	24	29	4	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
21	22	22	5	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	◆ EL DEBARGE
22	17	11	11	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
23	20	20	5	ONE WISH EPIC 34-05875	◆ HIROSHIMA
24	29	38	3	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
25	27	30	5	LIKE A ROCK CAPITOL 5592	◆ BOB SEGER & THE SILVER BULLET BAND
26	23	17	14	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
27	31	39	3	THE CAPTAIN OF HER HEART A&M 2838	DOUBLE
28	34	37	3	LOVE TOUCH (THEME FROM LEGAL EAGLES) WARNER BROS. 7-28668	ROD STEWART
29	40	—	2	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
30	30	36	3	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886	◆ BANGLES
31	32	32	5	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC	STEVIE NICKS
32	36	40	3	THE PRIDE IS BACK RCA 14384	KENNY ROGERS WITH NICKIE RYDER
33	26	26	6	WHO'S LEAVING WHO CAPITOL 5576	◆ ANNE MURRAY
34	33	21	14	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	◆ SADE
35	28	19	15	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
36	35	35	6	HAPPY, HAPPY BIRTHDAY BABY RCA 14286	RONNIE MILSAP
37	37	27	15	CALL ME A&M 2816	◆ DENNIS DE YOUNG
38	39	—	2	I CAN'T WAIT ATLANTIC 7-89446	◆ NU SHOOZ
39	NEW	1	1	SWEET FREEDOM (THEME FROM RUNNING SCARED) MCA 52857	◆ MICHAEL MCDONALD
40	NEW	1	1	NOTHIN' AT ALL CAPITOL 5572	◆ HEART

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

Compromise Is No Cure For Quirky British Band

BY STEVE GETT

NEW YORK The innovative, somewhat quirky British group the Cure kicks off a four-week North American tour July 6 in Boston, playing mostly arena-size venues.

Performing in front of large audiences is hardly a novelty for the band. The Cure has amassed a strong underground following here since its first U.S. tour five years ago.

Fourteen thousand fans attended the group's 1985 show at Irvine Meadows in Los Angeles, one stop on a nationwide tour that also included a sellout concert at New York's 6,000-capacity Radio City Music Hall.

Last year "The Head On The Door," the band's debut album for Elektra—previous releases had surfaced on a variety of labels—was issued and has since sold more than 250,000 copies. Before connecting with Elektra, average sales for each of the Cure's albums rarely topped 50,000 units.

Recognizing a growing interest in the Cure's music, Elektra has mounted an extensive marketing campaign around the release of "Standing On A Beach," a retrospective album containing 13 singles, including "Killing An Arab," "Let's Go To Bed," and "Close To Me."

The cassette version features an additional 12 tracks culled from B sides; a compact disk includes four bonus tracks. The label has also issued a longform home video, "Staring At The Sea—The Images" (Billboard, Jun. 7).

With its ambitious push coinciding with the band's summer tour dates, Elektra is optimistic of a major U.S. breakthrough for the Cure.

But lead singer/principal songwriter Robert Smith says the very nature of the group's music may limit its chances of attaining widespread U.S. success.

"I don't think we're bland enough to be hugely popular in America," says Smith. "For groups like Huey Lewis & the News to be widely successful and enormously popular is baffling to me, because it's complete non-music."

Because he dislikes "anything bland," Smith says the Cure has never been prepared to play it safe, always preferring to go against the norm.

"I think there are a lot of people here who like us and look to us as an alternative," says Smith. "If it wasn't for groups like us, Echo & the Bunnymen, and New Order, there'd be nothing else but Huey Lewis & the News."

The Cure has attracted a "more pop audience" in recent years,

says Smith. "But because we've managed to retain our original ideals, things have progressively escalated without us losing our initial audience," he says.

And what were the Cure's original ideals? "Not compromising and not acquiescing to the business side of what we do," says Smith. "The real world of the Cure is making records and playing concerts—we don't let anything get in

the way.

"We've retained our dignity and integrity, just because of a self-confidence and faith in what we do. A lot of groups just milk this business for all it's worth, but that's never been our objective."

Aside from the U.S. tour dates, the Cure is set to play four European summer festivals. Studio sessions for the band's next album are scheduled to begin in Septem-

ber.

"We've done some demos," says Smith. "They're particularly obscure and don't sound anything like 'The Head On The Door.' But, to me, it would be terrible to just bring out a straightforward followup—I like everything we do to be quite different."

Surprise! Eurythmics Rock The Roxy; Amnesty Tour In Rousing N.J. Finale

by Steve Gett

New York-based *On The Beat* travels to the West Coast for this special column.

LOS ANGELES A host of Hollywood luminaries turned out in force for the Eurythmics' surprise performance Monday (16) at the Roxy.

Among those who watched the band's sneak preview of songs from its upcoming RCA album, "Revenge" (due July 14), were Jack Nicholson, Jodie Foster, Duran Duran's Andy Taylor, guitarist Earl Slick, members of Run-D.M.C. and Mr. Mister, and ex-Blondie players Nigel Harrison and Frank Infante.

Kicking off with their new single, "Missionary Man," Annie Lennox—this year's blonde—and Dave Stewart led the Eurythmics through a miniset that comprised a selection of new tunes plus rousing renditions of "Would I Lie To You?" and "Sisters Are Doin' It For Themselves."

The lively music was delivered at maximum volume, preventing any chitchat during the show. But earlier, Harrison talked about his recent work supervising the soundtrack for the upcoming Michael J. Fox/Joan Jett movie "Light Of Day."

Former David Bowie/John Waite guitarist Slick said he's ready to start recording Phantom, Rocker & Slick's second EMI/America album. Film star Nicholson, in a cordial mood, revealed he is making a new movie with "Mad Max" director George Miller.

HATS OFF TO all involved in Amnesty International's six-city "Conspiracy Of Hope" tour.

High points of the June 15 finale at Giants Stadium: a spirited U2 set that included renditions of Bob Dylan's "Maggie's Farm" and John Lennon's "Cold Turkey"; Sting's reunion with Andy Summers and Stewart Copeland—is a new Police album far behind?—and Peter Gabriel's sledgehammer-strong set.

The tour was expected to raise \$3 million for the international human-rights group.

STING, BOY GEORGE, Spandau Ballet's Gary Kemp, and the

Communards (ex-Bronski Beat singer Jimmy Somerville's new band) are playing a free concert for Artists Against Apartheid Saturday (28) at London's Clapham Common. Also on the bill is Billy Bragg, who recently appeared in two concerts in Leningrad, which were arranged before the Chernobyl disaster.

SHORT TAKES I: Chuck Berry, Ron Wood, and "friends"—could one of them be named Keith?—will help celebrate the sixth anniversary of New York's Ritz with shows at 8 p.m. and 11:30 p.m. Wednesday

ON THE BEAT

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

(25) . . . Culture Club has canceled its upcoming U.S. tour—no official explanation has been given . . . Robert Gordon's new manager is Dick Lynn, of the New Jersey-based Blue Light company. Lynn also looks after British guitarist Chris Spedding, currently a member of Gordon's touring band . . . As soon as he's finished producing Michael Jackson's upcoming album, Quincy Jones is set to work on a solo project, his first in five years. He is also penning an autobiography . . . Latin singing sensation Miguel Bosé has signed a longterm worldwide contract with WEA International . . . Roomful Of Blues has parted company with vocalist Curtis Salgado. The group is working on a live album to be issued by Rounder in September . . . Chicago-based band Wild Blue is playing Midwest dates through July supporting its Chrysalis debut album, "No More Jinx." The album's first single, "Fire With Fire," is also the theme song for the Paramount Pictures' movie of the same name.

CELLAR DWELLERS: Ratt is in preproduction at L.A.'s Village Recorder studios for its third Atlantic album. Set for October release, the album has the working title "Fine Mess" and is being produced by Beau Hill, who was at the knobs for the rocking rodents' previous

platinum projects—1984's "Out Of The Cellar" and last year's "Invasion Of Your Privacy."

ROTH & ROLL: David Lee Roth has completed his debut solo album, "Eat 'Em And Smile," which is being shipped by Warner Bros. over the July 4 weekend. The flamboyant ex-Van Halen front man and longtime friend Pete Angelus co-directed a video of the first single, "Yankee Rose," shooting footage of Roth's touring band—which includes guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette—in front of a live audience at San Bernadino's Orange Pavilion.

SHORT TAKES II: Pet Shop Boys have been approached by Dusty Springfield to cut a duet of their song "What Have I Done To Deserve This?" Whether they'll find time to go into the studio hinges on the group's tour plans . . . Tears For Fears won't release a new album until next April . . . Berlin's "Take My Breath Away [Love Theme From 'Top Gun']" is the second single to be released from the Columbia soundtrack, not the Cheap Trick song "Mighty Wings," as was previously reported in this column. The latter is scheduled to be the third single . . . Queen is filming its July 12 concert at London's Wembley Arena for worldwide TV broadcast later this year . . . A top U.K. radio personality, who shall remain nameless, was less than kind when he reviewed Bananarama's new U.K. single, "Venus"—a remake of the '60s hit by Shocking Blue. He called the all-girl trio "talentless slags." But the girls aren't worried. They are putting their lawyer on the case while they sit back and watch the single make a rapid rise up the British charts.

BILLBOARD and sister publication Amusement Business will collaborate in presenting the seminar "Sponsorship In The Entertainment Industry," Sept. 28-30 at the Sands Hotel in Atlantic City, N.J.

The program focuses on creating, promoting, and executing successful sponsorship packages for music and mass entertainment. For registration information, contact Gina DiPiero at (615) 748-8120.

Watch for
BILLBOARD SPOTLIGHTS
June and July

- TEXAS 150th ANNIVERSARY
- NEW TALENT
- WORLD OF DANCE MUSIC
- KID-VID
- WORLD OF CASSETTES
- RADIO/RETAIL PROMOTIONS
- VSDA

BILLBOARD COVERS IT ALL!

Rubber Rodeo: R.I. Band Members Wear Many Hats

BY LINDA MOLESKI

NEW YORK Making records and playing concerts isn't enough to satisfy Rubber Rodeo's penchant for creativity. The Rhode Island-based quintet has a major hand in designing everything from clothing and stage sets to record-company publicity material and promotional giveaways.

For its latest Mercury/PolyGram release, "Heartbreak Highway," Rubber Rodeo presented its press kit in the form of a diner menu. In the past, the group has created Rubber Rodeo comic books, viewmasters, and even a video EP that was nominated for a Grammy award last year.

"The more control we have, the more we can control what happens to us," says the band's manager, Don Rose.

The members of Rubber Rodeo—vocalist Trish Milliken, guitarist Bob Holmes, bassist Hal Cragin, drummer Barc Holmes, and keyboard player Gary Leib—met six years ago at the Rhode Island School of Design in Providence.

"We know how to promote ourselves best," says Milliken. She says the band found it hard to hand over promotion responsibilities to PolyGram when it connected with the label.

Originally signed to manager Rose's Boston-based Eat Records, the group released two EPs, "Rubber Rodeo" and "She Had To Go," before signing to PolyGram in June 1983.

Says Rose: "We reached a plateau and did as well as we could do

on our own. We knew that a major label would be better equipped."

The band originally set out to create music that was a spin-off of spaghetti westerns, says Holmes. "But nowadays, we take [our music] more seriously."

Rubber Rodeo's music has developed into a blend of pop, country, and rock, says Milliken, adding, "People try to pigeonhole us, but we want to be devoid of any

'We know how to promote ourselves best'

categorizations."

"People get confused and often describe the band as punk-country," says Holmes. "But country's not the largest element in our music."

Although Rubber Rodeo veered away from commercialism in its formative days, the new "Heartbreak Highway" album, which was produced by Ken Scott, was written with pop radio in mind.

"The [new] songs are more direct and more palatable," says Holmes. "There was more emphasis on songwriting this time out."

Rubber Rodeo hopes to promote "Heartbreak Highway" by opening for a major act in arena-size venues, but tour plans have yet to be finalized. "We've done a lot of club touring, and it would be a challenge to break out of it," says Milliken.

Classical Performer Enjoys Freedom Of Jazz Clarinetist Has Crossover Dreams

BY JIM BESSMAN

NEW YORK Classical clarinet virtuoso Richard Stoltzman says he has always loved the jazz-inflected material that is not only the primary focus of his new album, "Begin Sweet World," but also of his current concert repertoire.

But he admits that his fifth RCA Red Seal release—a "classical crossover" entry—is an "absolute departure" from its predecessors.

"Of course, I belong in the classical section," says Stoltzman, a 1983 Grammy winner for Best Chamber Music Performance. "But on the new album there are songs like a jazz version of 'Amazing Grace' and a tune called 'Everywhere,' which sound like they belong with the new age records. Too bad they can't put it in all the sections."

The new album also contains Theolonius Monk's "Abide With Me/Blue Monk," classical selections from Bach, Faure, and Debussy, and compositions from Stoltzman's Yale Univ. colleague Bill Douglas, who plays keyboards and bassoon on the album.

Synthesizer player and Spyro Gyra founder Jeremy Wall, who produced "Begin Sweet World," and jazz electric bassist Eddie Gomez fill out what is essentially a jazz-tinged chamber quartet, thereby linking it with Stoltzman's usual recording group structure, albeit in the expanded musical context.

"Actually, I've always been playing this range of music, I just haven't admitted it," says Stoltzman.

While attending Ohio State Univ., the classically trained musician joined the school's jazz band as a Dixieland-style trumpet player. After completing additional studies at

Yale and Columbia, Stoltzman embarked on his immensely successful career as a classical clarinet soloist and a member of the avant-garde chamber group Tashi.

Recently, he has collaborated with several contemporary jazz masters, whom he had formerly "revered from afar." In May, Stoltzman opened the Boston Pops season with Joe Williams. He also performed with Gomez, Keith Jarrett, and Chick Corea at the Tokyo Music Joy Festival, and has toured with Woody Herman.

"Playing jazz is such a different feeling, not having to be conscious of playing 200-year-old notes perfectly," says Stoltzman.

Upcoming plans for Stoltzman include a summer tour with Herman, a July Lincoln Center date with Douglas (and possibly Wall), and what promises to be a heavy recording schedule.

A followup to "Begin Sweet World" is already in the works.

There is also talk of a Schubert/Schumann album with pianist Richard Goode, and a concerto album with Andre Previn.

Meanwhile, RCA Red Seal product manager Peter Elliott says the label is supporting "Begin Sweet World" with the kind of promotional and merchandising muscle usually reserved for its biggest Broadway show titles.

Five thousand artist and album cover posters have been distributed at retail, with the cover posters designating the jazz fusion nature of the record as well as identifying all the participants.

An additional 1,500 albums have been serviced to retail for in-store play. To counter the "nondescript" cover artwork, sale albums have been stickered with a profile of Stoltzman with his clarinet and clarifying notes.

VH-1 and other video outlets have received a promotional clip of the album's title track.

Siberry Courts Mainstream Ear-Catching Avant-Pop

BY STEVE HOCHMAN

LOS ANGELES "One More Colour" is not just the title of Jane Siberry's latest single. It's what the Canadian artist hopes to add to the spectrum of popular music.

The single may have ear-catching qualities, but the high-tech artiness Siberry showcases on the rest of her new album, "The Speckless Sky," is not commonly considered mainstream material, save for the breakthrough of a Peter Gabriel or a Kate Bush.

"The more variety of music that creeps in makes it easier for even more music to get played," says Siberry.

Her American record company, Windham Hill's Open Air label, has sent key radio stations video cassettes featuring the promo clip for "One More Colour," directed by Devo-tee Jerry Casale and co-starring a cow, along with an introductory interview with the artist.

The promotional campaign for "The Speckless Sky" has produced encouraging results, says Jeff Heiman, Windham Hill's vice president of publicity and promotion.

"Our best support is coming out of Washington, D.C., Boston, the Denver-Boulder area, and Chicago," says Heiman. "Places we're building are L.A. and New York, and we're going to concentrate on the Southeast."

Heiman says "The Speckless Sky" is a "real hard-work record," adding, "It's one of those records that a company picks up because they really believe in it. Whether the record sells or not, people are going to know her name."

The album's strongest radio exposure has come from U.S. alternative and college stations, says Heiman.

Siberry's last album, "No Borders Here," was also well supported on college radio, but it failed to

break through commercially, selling only 25,000 copies in the U.S. According to Heiman, the new record has already surpassed that figure.

Live performances are very important for Siberry, says Heiman. "The show is the thing that turns people around," he says.

Last November, Siberry and her seven-piece band performed at Hollywood's Roxy club in front of an audience that included various representatives of A&M Records, distributor of Windham Hill.

"When they saw the live show, that's when they realized that we're a strong act they could market," says Siberry. "This record we've worked with them [A&M] as much if not more than Windham Hill."

But Siberry says she has mixed feelings toward the positive responses she is drawing.

"Having a hit could be real good, or it could be a real drag," she says. "But I would like to have enough money so that I wouldn't have to say to someone, 'I'd like to work a bit longer,' and they'd say, 'No, you can't, there's not enough money in the budget.'"

Crescent City Music Renaissance Seen

BY FRED GOODMAN

NEW YORK The music of New Orleans, once a healthy recording center for pop and r&b, has fallen out of favor over the last decade. But the Boston-based independent Rounder Records is trying to orchestrate a revival of Crescent City sounds.

The Modern New Orleans Masters Series is Rounder's ongoing line of releases that focuses on the city's established and up-and-coming artists.

New albums by vocalist Johnny Adams and the Dirty Dozen Brass Band bring the number of releases in the series to eight, and the label sees no end of opportunities via new recordings and licensing arrangements for existing material.

New Orleans enjoyed an active recording scene and a marketable sound in the '50s, when labels like Specialty, Imperial, Duke/Peacock, and Savoy culled many of their biggest hits from the area's studios, but recording tapered off until the scene was considered virtually dead by the mid-'70s.

"We've been recording in New Orleans since the early '80s," says

Marian Leighton, a founder and co-owner of Rounder. "We picked up on the scene as a result of the New Orleans Jazz and Heritage Festival and discovered there was all this great music still being made.

"A lot of artists from the '40s and '50s like Johnny Adams and Irma Thomas are still at the peak of their powers, and as we began to have more and more contact with people down there, we heard about young acts like the Dirty Dozen."

Leighton says the decision to tie all the projects under the banner of a series was essentially a marketing move. With hundreds of folk and American music albums in its catalog—ranging from George Thorogood to Doc Watson to Solomon Burke—Rounder wanted to make the New Orleans product stand out.

"It seemed like a good way of showing the range of New Orleans music we're recording and keeps them from getting lost," says Leighton.

To date, the series includes albums by Thomas, Adams, the Dirty Dozen, Tuts Washington,

and James Booker. Future titles include unreleased studio recordings by Professor Longhair (licensed from Bearsville), and the solo debut of blues guitarist Walter "Wolfman" Washington.

Scott Billington, Rounder's staff producer, says the label wants to incorporate more young artists into the series. "The next logical phase is pushing for younger artists who have one foot in the history of New Orleans music and the other in more contemporary music," he says. "I'd like to see the series expand to become a showcase for contemporary musicians who are bringing New Orleans music forward."

New Orleans has the potential to become a recording center again, says Billington. "The more we've recorded, the more we see that there's a group of musicians we can draw on—horn men and rhythm sections," he says.

Leighton says the series is set to bow on CD in July, with a sampler tentatively slated for the fall. Licensing arrangements have already been made for the U.K. and Europe, and negotiations are under way for Japanese release.

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Talent in Action

JULIAN LENNON

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

JULIAN LENNON and his sharp, six-piece band drew a positive response from a demographically mixed audience of 4,500 here recently. But Lennon's emotional appeal and designer jeans failed to mask serious weaknesses in material and pacing.

Since his first U.S. tour a year ago, Lennon has sharpened his stagecraft, while bassist/bandleader Carmine Rojas has given funky Broadway body to the keyboard-dominated tunes.

The set started with promise, as Lennon cavorted across the stage, blasting life into the melodic "Say You're Wrong" and "Lonely."

But the middle sagged badly, as he slowed the tempo disastrously with "Coward Till The End" and "Valotte." "Always Think Twice"—introduced as a "jazz-oriented" tune—was turned into a drone no light show could redeem.

Eventually, after a patter-filled band introduction, the energy picked up on several numbers before Lennon evoked the memory of his father on a churchy "Stand By Me."

In the encore, Lennon roared through "Too Late For Goodbyes," the early Beatles' "It Won't Be Long" and an overly brassy "Day Tripper," finally ending on the pretty "Want Your Body."

The band was in fine form, particularly saxman Frank Elmo, keyboard player Chuck Kentis and new guitarist Douglas Worthington. In addition, Lennon wisely focused on material from "Valotte," rather than tunes from his flaccid new album "Secret Value Of Daydreaming."

The flawed show, 600 short of a sellout despite heavy promotion, proved Lennon must take the time to write songs that say something rather than being merely evocative if he wants to escape the shadow of his father. And he's got to learn to keep the set interesting.

CARLO WOLFF

ZZ TOP

*Saratoga Performing Arts Center
Saratoga Springs, N.Y.
Tickets: \$20, \$16, \$12*

TEXAN HYPERBOLE MASTERS Billy Gibbons, Dusty Hill, and Frank Beard gave 18,000 fans their money's worth here June 7, the second show of a two-night ZZ Top stint. Despite intermittently sludgy sound, music and spectacle fused to glitzy, hard-rocking effect.

The set was split between tunes

from the band's two multiplatinum albums—1983's "Eliminator" and last year's slicker "Afterburner"—and the rawer, earlier material that made the trio's name synonymous with raunchy, power-glide blues.

Among the highlights were "Sleeping Bag," a pensive "Rough Boy," and a swampy "Ten-Foot Pole." Gibbons worked various guitar and vocal effects, while Hill played power bass and discreet Fairlight. The laconic Beard controlled percussion and computer programs.

At times, the spectacular stage presentation threatened to outweigh the music. But superb pacing and Gibbons and Hill's talent for playing larger (and funnier) than life kept the eclectic set funky and human.

It's little wonder that ZZ Top's marathon U.S. tour, which has taken the Texan rock'n'roll ambassadors through almost every state, is one of this year's biggest boxoffice successes.

CARLO WOLFF

**ROCIO JURADO
DYANGO**

*Universal Amphitheatre, L.A.
Tickets: \$17.50, \$16*

THERE WAS A TIME when Latin concerts invariably suffered from a lack of production values: missed cues, unbalanced sound, tacky presentation. A take-the-money-and-run attitude prevailed among promoters, which accounted for the impoverished showcasing of some truly sensational talent.

Though much of this still rings true, the May 29 concert by Spanish singer Rocio Jurado is a sign of changing-for-the-better times.

No one could ever accuse *la Jurado* of simplicity. Her style is operatic and then some. But in spite of her emotional overkill, her concert was elegantly produced to the point of letting the audience concentrate on her voice and her personality.

Backed by a smooth orchestra that included full string and brass sections, Jurado brought the house to its feet several times.

Opening for the Spanish singer was her countryman and labelmate Dyango, who was backed by a much weaker ensemble. This was a pity, for Dyango's hoarse, smoky voice and his tango-flavored interpretation of the Spanish ballad constitute one of the most soulful sounds in contemporary Latin pop.

For the closing song both singers joined forces in a duet that showcased their powerful, distinctive vocals. Together they put most wimpy Latin crooners to shame. Properly produced, they soar.

ENRIQUE FERNANDEZ



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AMNESTY INTERNATIONAL "A CONSPIRACY OF HOPE" VARIOUS ARTISTS	Giants Stadium E. Rutherford, N.J.	June 15	\$1,757,245 \$35	50,207 sellout	Monarch Entertainment Bureau John Scher Presents Bill Graham Presents
JUNE JAM: ALABAMA WILLIE NELSON CHARLIE DANIELS BAND GARY MORRIS JOHN SCHNEIDER RESTLESS HEART	High School Fort Payne, Ala.	June 14	\$1,082,672 \$17.50	61,867 untd. sellout	Keith Fowler Promotions
NEIL DIAMOND	Reunion Arena Dallas, Texas	June 9-10	\$608,977 \$17.50/\$15	37,196 two sellouts	Eric Chandler Ltd.
AMNESTY INTERNATIONAL "A CONSPIRACY OF HOPE" VARIOUS ARTISTS	Rosemont Horizon Rosemont, Ill.	June 13	\$577,955 \$35	16,625 sellout	Bill Graham Presents Jam Prods.
AMNESTY INTERNATIONAL "A CONSPIRACY OF HOPE" VARIOUS ARTISTS	The Omni Atlanta, Ga.	June 11	\$397,515 \$35	11,592 sellout	Bill Graham Presents Southern Promotions/Alex Cooley Prods.
DEPECHE MODE BOOK OF LOVE	Radio City Music Hall New York, N.Y.	June 6-8	\$343,640 \$20	17,622 three sellouts	Radio City Music Hall Prods.
AMNESTY INTERNATIONAL "A CONSPIRACY OF HOPE" VARIOUS ARTISTS	McNichols Arena Denver, Colo.	June 8	\$282,880 \$35	8,368 11,700	Bill Graham Presents Feyline Presents
NEIL DIAMOND	Frank Erwin Center Univ. of Texas Austin, Texas	June 11	\$253,210 \$17.50/\$15	16,943 sellout	in-house
JACKSON BROWNE	Radio City Music Hall New York, N.Y.	May 31-June 1	\$248,130 \$22.50/\$17.50	11,748 two sellouts	Radio City Music Hall Prods.
SIMPLE MINDS THE CALL	Radio City Music Hall New York, N.Y.	May 27-28	\$212,676 \$18.50	11,748 two sellouts	Radio City Music Hall Prods.
RUN DMC WHODINI LL COOL J	Los Angeles Memorial Sports Arena Los Angeles, Calif.	May 30	\$209,961 \$16/\$15	13,668 15,500	G Street Express Avalon Prods. Stageright Prods.
STEVIE NICKS PETER DINKlage	Civic Arena Pittsburgh, Pa.	June 11	\$185,008 \$15.25	12,475 13,257	Civic Arena Corp.
RUN DMC WHODINI LL COOL J	The Omni Atlanta, Ga.	May 24	\$169,960 \$14	13,010 16,000	G Street Express Stageright Prods.
AEROSMITH TED NUGENT	Mississippi Coast Coliseum Biloxi, Miss.	June 13	\$151,305 \$15	10,087 15,000	Alex Cooley/Southern Promotions
RUN DMC WHODINI LL COOL J	San Diego Sports Arena San Diego, Calif.	May 31	\$147,951 \$14/\$12	11,493 14,500	G Street Express Stageright Prods. Lewis Gray Prods.
JUDAS PRIEST DOKKEN	The Centrum Worcester, Mass.	June 5	\$145,174 \$13.50/\$12.50	11,110 12,150	Don Law Co.
RUN DMC WHODINI LL COOL J	Mid-South Coliseum Memphis, Tenn.	June 7	\$138,663 \$10.50	12,000 sellout	G Street Express Stageright Prods.
EDDIE MURPHY THE WEATHER GIRLS	Concord Pavilion Concord, Calif.	June 5	\$130,614 \$17.50/\$14.50	8,322 8,475	in-house
RUN DMC WHODINI LL COOL J	Municipal Auditorium Nashville, Tenn.	May 25	\$120,639 \$12.50/\$11.50	9,721 9,900	G Street Express Stageright Prods.
RUN DMC WHODINI LL COOL J	Birmingham-Jefferson Civic Center Birmingham, Ala.	June 6	\$111,638 \$12.50/\$10.50	9,813 14,000	G Street Express Stageright Prods.
JUDAS PRIEST DOKKEN	Charlotte Coliseum Charlotte, N.C.	June 14	\$108,503 \$14.50/\$13.50	7,716 12,900	Cellar Door Prods.
JUDAS PRIEST DOKKEN	The Omni Atlanta, Ga.	June 15	\$108,375 \$15	7,225 17,037	Alex Cooley/Southern Promotions
RUN DMC WHODINI LL COOL J	Civic Center Savannah, Ga.	May 23	\$102,413 \$12.50/\$11.50	8,532 8,600	G Street Express Stageright Prods.
THE JUDDS NITTY GRITTY DIRT BAND	Paramount Northwest Theatre Seattle, Wash.	May 10	\$93,432 \$17.50/\$15	4,632 5,956	Jack Roberts Prods.
OZZY OSBOURNE METALLICA	Thomas & Mack Center Las Vegas, Nev.	June 11	\$91,387 \$14.50/\$12.50	6,390 6,649	Sunshine Promotions
THE JUDDS	Lanierland Music Park Cumming, Ga.	June 14	\$88,262 \$10.50	8,558 two sellouts	in-house
JOAN RIVERS THE FLYING KARAMAZOV BROS. FATHER GUIDO SARDELLI	Concord Pavilion Concord, Calif.	June 7	\$77,624 \$18.50/\$13.50	4,704 8,475	in-house
JIMMY BUFFETT & THE CORAL REEFER BAND	Zoo Oklahoma City, Okla.	June 8	\$72,009 \$15/\$13.50	5,141 8,000	Alex Cooley/Southern Promotions
THE OAK RIDGE BOYS WILLIAMS & REE	Calhoun Musicland Calhoun, Ga.	June 7	\$68,083 \$13	5,402 9,204	in-house
RUN DMC WHODINI LL COOL J	Veterans Memorial Coliseum Phoenix, Ariz.	May 29	\$61,988 \$12.50/\$10	5,159 9,000	G Street Express Stageright Prods.
POINTER SISTERS EL DE BARGE	Civic Center Providence, R.I.	June 13	\$60,636 \$15.50/\$14.50	4,104 9,800	Frank J. Russo
I-CONSCIOUSNESS CULTURE ROOTS GROOVERS	Jannus Landing St. Petersburg, Fla.	May 25	\$51,070 \$5	1,128 1,500	International Theater Prods. (ITS Prods.) Tampa Bay Booking Agency (TBBA)
RUN DMC WHODINI LL COOL J	Municipal Auditorium Columbus, Ga.	May 21	\$48,775 \$12.50/\$11.50	4,287 5,200	G Street Express Stageright Prods.
THE OAK RIDGE BOYS WILLIAMS & REE	Central Ala. Music Park Jemison, Ala.	June 8	\$47,337 \$12.50	4,014 7,000	in-house
RUN DMC WHODINI LL COOL J	Tingley Coliseum Albuquerque, N.M.	May 28	\$46,394 \$14.50/\$13.50	3,344 5,500	G Street Express Stageright Prods.
JUICE NEWTON CALIFORNIA COWBOYS	Concord Pavilion Concord, Calif.	June 6	\$44,424 \$15.50/\$13.50	2,953 8,475	in-house
STEPPENWOLF THE GUESS WHO	Syria Mosque Pittsburgh, Pa.	June 6	\$39,764 \$12.75	3,386 3,500	DiCesare-Engler Prods.
SIMPLE MINDS THE CALL	Stabler Arena Bethlehem, Pa. Lehigh Univ.	May 24	\$35,870 \$13.50	2,650 6,500	Makoul Prods.
STEPPENWOLF THE GUESS WHO	Mid-Hudson Civic Center Poughkeepsie, N.Y.	June 10	\$35,217 \$13	2,709 2,940	Harvey & Corky Donald K. Donald Concert Prods. International (CPI)

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
2	5	YOU DON'T HAVE TO CRY	RENE & ANGELA	2
3	1	NASTY	JANET JACKSON	3
4	2	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	7
5	4	DO YOU STILL LOVE ME?	MELI'SA MORGAN	12
6	7	I WOULDN'T LIE	YARBROUGH & PEOPLES	6
7	6	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	4
8	8	HEADLINES	MIDNIGHT STAR	5
9	9	MY ADIDAS	RUN-D.M.C.	9
10	16	TELL ME (HOW IT FEELS)	52ND STREET	8
11	14	FIRESTARTER	TEASE	11
12	13	JUST ANOTHER LOVER	JOHNNY KEMP	17
13	17	PEE WEE'S DANCE	JOESKI LOVE	16
14	11	THE FINEST	THE S.O.S. BAND	23
15	25	VICIOUS RUMORS	TIMEX SOCIAL CLUB	13
16	21	FUNKY BEAT	WHODINI	19
17	10	GREATEST LOVE OF ALL	WHITNEY HOUSTON	25
18	23	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	10
19	15	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	28
20	22	HERE I GO AGAIN	FORCE M.D.'S	18
21	26	WITH YOU ALL THE WAY	NEW EDITION	14
22	12	LOVE TAKE OVER	FIVE STAR	26
23	33	SWEET AND SEXY THING	RICK JAMES	15
24	18	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	42
25	20	SEX MACHINE	THE FAT BOYS	37
26	31	BREATHLESS	MTUME	20
27	40	CLOSER THAN CLOSE	JEAN CARNE	22
28	39	HOLDING BACK THE YEARS	SIMPLY RED	47
29	38	MOUNTAINS	PRINCE & THE REVOLUTION	21
30	24	I HAVE LEARNED TO RESPECT THE POWER OF LOVE	S.MILLS	51
31	—	GIVIN' IT (TO YOU)	SKYY	24
32	19	STAY	THE CONTROLLERS	41
33	34	SWEETHEART	RAINY DAVIS	29
34	32	HOLD IT, NOW HIT IT	BEASTIE BOYS	55
35	29	I CAN'T WAIT	NU SHOOZ	53
36	28	WHAT'S MISSING	ALEXANDER O'NEAL	52
37	27	STATE OF THE HEART	PHILIP BAILEY	45
38	—	LET'S GET STARTED	WILLIE COLLINS	43
39	37	CRUSH ON YOU	THE JETS	63
40	—	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HEADLINES	MIDNIGHT STAR	5
2	2	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	1
3	5	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	4
4	6	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	10
5	4	YOU DON'T HAVE TO CRY	RENE & ANGELA	2
6	8	TELL ME (HOW IT FEELS)	52ND STREET	8
7	9	VICIOUS RUMORS	TIMEX SOCIAL CLUB	13
8	7	I WOULDN'T LIE	YARBROUGH & PEOPLES	6
9	3	NASTY	JANET JACKSON	3
10	12	SWEET AND SEXY THING	RICK JAMES	15
11	11	WITH YOU ALL THE WAY	NEW EDITION	14
12	15	MY ADIDAS	RUN-D.M.C.	9
13	17	MOUNTAINS	PRINCE & THE REVOLUTION	21
14	14	BREATHLESS	MTUME	20
15	13	HERE I GO AGAIN	FORCE M.D.'S	18
16	22	GIVIN' IT (TO YOU)	SKYY	24
17	24	CLOSER THAN CLOSE	JEAN CARNE	22
18	19	DIAL MY NUMBER	PAULI CARMAN	27
19	10	FIRESTARTER	TEASE	11
20	23	100 MPH	MAZARATI	30
21	20	PEE WEE'S DANCE	JOESKI LOVE	16
22	34	MINE ALL MINE	CASHFLOW	31
23	30	BURNIN' LOVE	CON FUNK SHUN	32
24	16	JUST ANOTHER LOVER	JOHNNY KEMP	17
25	33	ARTIFICIAL HEART	CHERRELLE	34
26	35	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	33
27	25	SWEETHEART	RAINY DAVIS	29
28	31	BABY LOVE	REGINA	36
29	—	SWEET LOVE	ANITA BAKER	40
30	32	LIPS TO FIND YOU	TEENA MARIE	38
31	28	FUNKY BEAT	WHODINI	19
32	18	DO YOU STILL LOVE ME?	MELI'SA MORGAN	12
33	21	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	7
34	36	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	35
35	—	RISE IN DESIRE	STEPHANIE MILLS	44
36	—	LOVE THE ONE I'M WITH	MELBA MOORE & KASHIF	46
37	—	BYE BYE	JANICE	48
38	—	LAND OF LA-LA	STEVIE WONDER	49
39	26	LOVE TAKE OVER	FIVE STAR	26
40	—	DO YOU REMEMBER ME?	JERMAINE JACKSON	50

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
30 100 MPH	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI) CPP	
39 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
79 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
71 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI)	
88 ALL WE NEED IS TIME	(On Your Mark, ASCAP/Lunch Money, BMI)	
34 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
36 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
66 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokojumbi, BMI/Willesden, BMI)	
20 BREATHLESS	(Mtume, ASCAP)	
32 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)	
48 BYE BYE	(Irvin Lee, BMI)	
83 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	
60 CARME	(Jobete, ASCAP) CPP	
22 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	
63 CRUSH ON YOU	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM	
27 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
42 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	
33 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	
50 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)	
12 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
99 DON'T WASTE MY TIME	(Oval, ASCAP)	
58 EXPERIENCE	(Happy Stepchild, BMI)	
90 A FINE MESS		
26 100 MPH	(Golden Torch, ASCAP/Gold Horizon, BMI/Tuneworks, BMI) CPP	
26 FINE YOUNG TENDER	(West Kenya, ASCAP)	
23 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
11 FIRESTARTER	(Futuro Shock, ASCAP/WB, ASCAP)	
19 FUNKY BEAT	(Zomba, ASCAP)	
56 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	
24 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
25 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
85 HANGIN' OUT	(Jobete, ASCAP/Old Brompton Road, ASCAP)	
5 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
18 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
55 HOLD IT, NOW HIT IT	(Def Jam, ASCAP)	
47 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
62 HOMEBOY	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
53 I CAN'T WAIT	(Poolside, BMI)	
68 I CAN'T WAIT (TO ROCK THE MIKE)	(Poolside, BMI)	
75 I GET OFF ON YOU	(Muscle Shoals, BMI/Jalew, BMI)	
51 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
80 I JUMPED OUT OF MY SKIN	(Assorted, BMI/Rose Tree, BMI/Mighty Three, BMI)	
6 I WOULDN'T LIE	(Temp Co., BMI)	
28 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Jo'e's, ASCAP/Stuart, ASCAP) CPP/ALM	
54 I'LL BE YOUR FRIEND	(Zomba, ASCAP)	
84 I'M HUNGRY FOR YOUR LOVE	(Chriscraft, BMI/Supertronic, BMI)	
17 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
49 LAND OF LA-LA	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
72 LET ME BE CLOSER	(Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)	
43 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	
70 LET'S GO ROCKING (TONIGHT)	(Street Sounds, ASCAP/Maurice Starr, ASCAP)	
38 LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Elio, ASCAP) CPP/ABP	
26 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	
46 LOVE THE ONE I'M WITH (A LOTTA LOVE)	(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP)	
89 LOVE'S A CRIMINAL	(Uncle Artie, ASCAP)	
31 MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)	
21 MOUNTAINS	(Controversy, ASCAP)	
9 MY ADIDAS	(Proloons, ASCAP/Rush Groove, ASCAP)	
3 NASTY	(Flyte Tyme, ASCAP)	
59 NOBODY BUT YOU	(Tricky-Trac, BMI)	
91 OH, LOUISE	(Junior, prs/Emi, prs/MCA, ASCAP)	
7 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
61 ONE LOVE AGO	(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)	
35 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
78 OVER AND OVER	(MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP)	
16 PEE WEE'S DANCE	(Vinertainment, ASCAP)	
92 RECONSIDER	(Wyteria, BMI/Music Minded, BMI)	
44 RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)	
96 SAY IT, SAY IT	(Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)	
67 SAY LA LA	(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)	
37 SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)	
57 SLEEPLESS NIGHTS	(Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP) CPP/ALM	
81 SLOW DOWN	(Edge Of Flake, ASCAP/St. Winevelyn, ASCAP/Outer Snake, BMI)	
45 STATE OF THE HEART	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
41 STAY	(Zomba, ASCAP/Tyvela, BMI)	
95 STRUNG OUT	(Bush Burnin', BMI)	
15 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP) CPP	
87 SWEET FREEDOM (THEME FROM RUNNING SCARED)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)	
40 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
29 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
100 TAKE A PIECE OF ME	(Sloopus, BMI/Gold Horizon, BMI) CPP	
97 TELL ME	(Jimi Mac, BMI)	
8 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
65 TEMPORARY LOVE THING	(Forceful, BMI/Willesden, BMI)	
1 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
74 TILL THE END OF TIME	(Keith Diamond, BMI/Willesden, BMI)	
86 TIN SOLDIER	(Shannonlatisse, BMI/American League, BMI)	
13 VICIOUS RUMORS	(J.King IV, BMI)	
94 WEST END GIRLS	(Cage, ASCAP) CPP	
69 WHAT ABOUT ME	(Living Disc, BMI)	
82 WHAT I LIKE	(Knotsew, ASCAP/No Sox, ASCAP/Lost In Music, ASCAP)	
64 WHAT YOU GONNA DO ABOUT IT		
93 WHAT'CHA GONNA DO	(Alan, BMI/Figskibow, BMI/D.Frank, BMI)	
52 WHAT'S MISSING	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
4 WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	(Petwoll, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP	
14 WITH YOU ALL THE WAY	(George Tobin, BMI)	
98 (YOU ARE MY) ALL AND ALL	(Beach House, ASCAP/Smokin' Amigos, ASCAP/Tawanne Lamont, ASCAP)	
77 YOU CAN'T HIDE FROM LOVE	(Def Jam, ASCAP)	
2 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)	
10 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertones, BMI) CPP	
73 YOU'LL ROCK	(Def Jam, ASCAP)	

BLACK SINGLES BY LABEL

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

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

(Rare Blue, ASCAP) CPP/ALM

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
CH	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Black

RHYTHM & BLUES

(Continued from page 21)

ing, the Temptations are in the studio cutting the album "To Be Continued." The Temps have written several songs: the title cut was written by Otis Williams and Ollie Woodson; "Love Me Right" was composed by Williams, Woodson, and Richard Street; and "You're The One" was written by Ron Tyson and will feature a rare lead vocal by Melvin Franklin... Doug Wimbish, the bassist on Sugar Hill's hip-hop classics "The Message" and "White Lines," is touring Japan with the Jeff Beck Group... Soul Survivors should seek out Clarence Carter's "Dr. C.C." and the single "If You Let Me Take You

Home" on Atlanta's Ichiba Records—(404) 926-3377... The George Clinton-produced band Jimmy G & the Tackheads are preparing an album for Warner Bros... Klymaxx's new single, "Man Sized Love," was produced by two of Quincy Jones' longtime collaborators, songwriter Rod Temperton and engineer/producer Bruce Swedien, along with Dick Rudolph. Temperton, one of the best black-pop songwriters of the decade, penned the song in an overt attempt to repeat the pop success of "I Miss You."



Big Dealers. Desiree Coleman, who recently made her Broadway debut in the musical "Big Deal" and signed a contract with MCA, had a party thrown in her honor. Her manager, L. Armstead Edwards, left, and Patti LaBelle were the hosts.

FOR WEEK ENDING JUNE 28, 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
1	1	1	6	★★ NO. 1 ★★ PATTI LABELLE MCA 5737 (8.98) 3 weeks at No. One	WINNER IN YOU
2	2	2	18	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
3	12	18	3	RUN-D.M.C. PROFILE 1217 (8.98) (CD)	RAISING HELL
4	3	3	65	WHITNEY HOUSTON ▲ ⁵ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
5	6	9	6	BILLY OCEAN JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
6	4	6	7	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98)	SANDS OF TIME
7	7	7	12	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
8	9	8	20	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
9	11	12	6	WHODINI JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
10	10	10	6	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
11	5	5	24	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
12	13	11	53	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
13	15	16	4	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
14	8	4	10	PRINCE & THE NEW POWER GENERATION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
15	19	29	3	EL DEBARGE GORDY 6181GL/MOTOWN (8.98)	EL DEBARGE
16	14	13	59	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
17	17	15	27	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
18	21	22	6	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
19	20	17	32	THE JETS MCA 5667 (8.98)	THE JETS
20	22	24	4	NU SHOOSZ ATLANTIC 81647 (8.98)	POOLSIDE
21	16	14	29	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
22	18	19	31	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
23	27	27	22	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
24	23	23	10	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
25	25	21	23	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
26	24	20	33	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
27	26	25	32	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
28	33	43	3	THE CONTROLLERS MCA 5681 (8.98)	STAY
29	38	40	6	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
30	31	33	5	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
31	28	26	23	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
32	29	28	58	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
33	39	39	8	TEASE EPIC BFE 40091 (8.98)	TEASE
34	34	34	6	PET SHOT BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
35	30	30	24	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
36	44	48	4	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
37	37	38	9	JUNIDR MERCURY 828001-1M1/POLYGRAM (8.98)	ACQUIRED TASTE
38	35	37	37	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	31	44	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
40	54	—	2	RICK JAMES GORDY 6185GL/MOTOWN (8.98)	THE FLAG
41	40	35	45	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
42	42	41	32	PATTI AUSTIN QWEST 25276/WARNER BROS. (8.98)	GETTIN' AWAY WITH MURDER
43	43	44	14	GEDRGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
44	48	49	7	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
45	50	—	2	52ND STREET MCA 5738 (8.98)	CHILDREN OF THE NIGHT
46	41	42	15	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
47	46	32	16	VANITY MOTOWN 6167ML (8.98)	SKIN ON SKIN
48	51	54	7	JONATHAN BUTLER JIVE JL-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
49	49	52	5	THE ART OF NOISE CHRYSALIS BFV 41528	IN VISIBLE SILENCE
50	55	—	2	DENISE LASALLE MALACO MAL7434 (8.98)	RAIN AND FIRE
51	45	45	64	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
52	52	53	11	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
53	36	36	10	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
54	47	47	11	MICHAEL HENDERSON EMI-AMERICA ST-17181 (8.98)	BEDTIME STORIES
55	58	50	13	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8.98)	THE ROSE BROTHERS
56	56	51	71	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
57	57	60	57	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
58	NEW ►	1	1	SKYY CAPITOL ST-12448 (8.98)	FROM THE LEFT SIDE
59	59	62	65	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
60	62	59	5	THE TEMPTATIONS MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
61	NEW ►	1	1	WILLIE COLLINS CAPITOL ST-12442 (8.98)	WHERE YOU GONNA BE TONIGHT
62	65	61	5	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML 3 (10.98)	25TH ANNIVERSARY
63	63	66	49	ARETHA FRANKLIN ▲ ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
64	71	—	2	LEVEL 42 POLYDOR 827487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
65	64	55	36	MORRIS DAY ● WARNER BROS. 25320 (8.98) (CD)	THE COLOR OF SUCCESS
66	66	68	14	TRAMAINÉ A&M SP6-5110 (8.98)	THE SEARCH IS OVER
67	61	65	5	THE GAP BAND MERCURY 826808-1M-1/POLYGRAM (8.98)	THE 12" COLLECTION
68	68	69	22	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
69	60	58	13	TOTAL CONTRAST LONDON 828002-1/POLYGRAM (8.98)	TOTAL CONTRAST
70	73	70	13	SHIRLEY MURDOCK ELEKTRA 60443 (8.98)	SHIRLEY MURDOCK
71	53	46	15	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
72	72	72	32	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
73	67	56	11	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
74	74	67	33	ZAPP WARNER BROS. 25327 (8.98)	THE NEW ZAPP IV U
75	70	73	34	FULL FORCE COLUMBIA BFC 40117	FULL FORCE

○ 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.



Straitening Things Out. Mercury/PolyGram's Kathy Mattea greets George Strait backstage after her recent performance at Chattanooga's Memorial Auditorium.

Hummingbird In Advertising Tie-In Pepsi Jingles To Become Singles?

BY EDWARD MORRIS

NASHVILLE Hummingbird Productions here has publishing and record rights to three of the four songs currently featured in Pepsi-Cola's "The Best Of The New Generation" radio advertising campaign.

Each of the 60-second spots, narrated by Ray Charles, features a segment of a new, full-length song performed by the singer/songwriter introduced in the commercial. The song itself has nothing to do

with the product; only Charles' narration alludes to Pepsi.

Hummingbird president Bob Farnsworth explains that Batten, Barton, Durstine & Osborn, the New York advertising agency that

designed the campaign, asked jingle houses around the country to submit pop and country songs for the project, and that Hummingbird won three-fourths of the slots. A subsequent extension of the Pepsi campaign will feature the music of four black groups.

Catchy spots may lure record deals

While Pepsi can use the songs in its commercials for up to five years, Farnsworth says he is immediately at liberty to look for record deals—or to start his own label—to take advantage of the promotion the spots provide to the songs and artists.

Two of the winning singer/songwriters, Ronnie Brooks and Chris Harris, are on Hummingbird's staff. And Radney Foster, who wrote the third song, is signed exclusively to Hummingbird for commercials. He is otherwise under contract to Uncle Artie Music of the MTM Music Group.

Hummingbird's two pop songs in the campaign are "My Eyes," by Brooks, and "He Wants But He Can't Have," by Harris and Mark Heimermann. Foster's winning country entry is "Drive All Night Long." Except for "Drive," which is split with Uncle Artie, the publishing belongs entirely to Music By Hummingbird.

Farnsworth says he is determined to make the songs available to radio and retail, and he speculates that getting a record contract for the performers will be made considerably easier by the free promotion in-

cluded. He stresses that all three of the singer/songwriters already have enough original material for complete albums if the jingle/singles create a demand.

There is a precedent for the tie-in between jingles and singles. Recently, Chrysler's "The Pride Is Back" spot was transformed into a full-length single for Kenny Rogers and Nickie Ryder.

Now in its 10th year, Hummingbird has done creative and production work for most of the major advertising agencies in the U.S. It has created spots for Dodge, Delta Airlines, Burger Chef, Pillsbury, Dairy Queen, Exxon, McDonald's, Kellogg's, 7-Eleven, Wrangler Jeans, and Quaker Oats. Farnsworth estimates that about 65% of the company's income comes from national accounts.

Some of Nashville's top songwriters have written jingles for Hummingbird, including Archie Jordan, Rhonda Kye Fleming, Dave Loggins, and Dick Feller. Among the artists who have sung spots for the company are Dolly Parton (in commercials for her amusement park), Loretta Lynn (Crisco), Arlo Guthrie (Dodge), Karen Taylor-Good, Judy Rodman, and Terry McMillan.

NASHVILLE SCENE

by Gerry Wood



TWENTY YEARS OLD and still going strong, the **Nitty Gritty Dirt Band** has progressed from musical group to institution. The NGDB proved its versatility, viability, and promise in a wonderful and rousing event, "Twenty Years Of Dirt—A Concert/Celebration," June 10 in Denver.

Presented by **Chuck Morris** and the Denver Post Charities, the show drew some 10,000 dyed-in-the-dirt fans to McNichol's Arena after boisterous storms washed away plans for an open-air concert at Red Rocks Amphitheatre. Helping the Dirt Band commemorate its anniversary were such acts as **Ricky Skaggs**, **Michael Martin Murphey**, **John Prine**, **Doc Watson**, **Jerry Jeff Walker**, **Rodney Crowell**, **Nicolette Larson**, **Vince Gill**, **Emmylou Harris**, **William Lee Gold-**

en, and **Marty Stuart**.

A gala concert marks 20 years of Nitty Gritty

en, and Marty Stuart.

The Dirt Band opened the show with a rousing set and then stayed on stage to back up, front, and jam with the other acts in what will surely be remembered as one of the most enjoyable concerts of 1986. A highlight was one of the band's favorite numbers, "Some Of Shelley's Blues"—which, coincidentally, was written by **Michael Nesmith**, formerly of the **Monkees**, another group celebrating 20 years in the biz. It was followed onstage by "Christopher Robin," a crowd favorite that brought the faithful to their feet.

The Dirt Band still sounds fresh, even on the oldies. If the band has a theme song, it's the Jerry Jeff Walker classic, "Mr. Bojangles." On this magic night, the song's composer, that Texas wild man turned Perrier-king, Walker joined the Dirt Band for a spirited version of the classic song.

Now composed of **Jeff Hanna**, **Jimmy Ibbotson**, **John McEuen**, **Jimmie Fadden**, and **Bob Carpenter**, the Dirt Band has evolved through changes in name and personnel (including **Jackson Browne**) since its birth in Long Beach, Calif. McEuen, perhaps the soul of the group, is one of the best mandolin players on earth; Ibbotson excels on guitar and bass; and Hanna, a founding member of the memorable group, contributes lead guitar and vocals. McEuen, who "can play anything with a string," according to a fellow band member, fired up a passionate version of "Ripplin' Waters" that was one of the highlights of the show.

The standing ovations weren't limited to the hosts. **Doc Watson**, an institution-turned-legend, garnered one with a brilliant version of "Tennessee Stud," supported by **Ricky Skaggs**, **Marty Stuart**, and the Dirt Band. The predominantly youthful audience's reaction to the stone-country Watson was one of the surprises of this night of exceptional music.

Skaggs threatened to introduce a new genre of music—"rapgrass," a combination of rap and bluegrass—in a humorous aside before getting down to the nitty gritty (no pun intended). He also earned a standing ovation, as did **Rodney Crowell's** powerhouse performance of his "Shame On The Moon," backed by **Vince Gill**, **Marty Stuart** and the Dirt Band.

The night's music was predominantly country-rock, with the emphasis on rock. Weak spots and prolonged stage waits, common in most concerts featuring such a variety of acts, were practically nonexistent.

All of the acts joined the Dirt Band onstage for the close of the four-hour show. "The City Of New Orleans" brought the talent and soul of **Steve Goodman** alive again, and the appropriate finale was "Will The Circle Be Unbroken." The Warner Bros. act—celebrating its 20th anniversary with the concert and the album "Twenty Years Of Dirt," a retrospective look at some of the biggest Dirt Band hits—proved its creative circle will be unbroken for many years to come.

To thunderous applause, Hanna yelled, "So we meet back here in 20 years, okay?"

Well, yes and no. Yes, the Nitty Gritty Dirt Band should be playing a Denver concert like this 20 years from now. But what about the years in between? How about "21 Years Of Dirt—A Concert/Celebration"? The Dirt Band and the group's friends should consider making this an annual event, similar to what **Charlie Daniels** has done with his yearly Volunteer Jam in Nashville.

Since the Dirt Band has had as many peaks and valleys as the Rocky Mountains and there's something indigenous to Colorado about this group, we'd like to be the first to call for an annual encore of what could become one of the nation's premier entertainment events. There's Dirt in them thar hills, and some patient panning will turn up nuggets of gold and platinum.

So we meet back here next year, okay?

THE MUSIC BUSINESS lost a champion, an authority, and a wonderful human being when **Russ Sanjek** died. (Billboard, June 21.)

During his 40 years with **Broadcast Music Inc.**, and following his retirement, Sanjek was a frequent Nashville traveler—and long pushed for the acceptance of country music and the Nashville Sound, even back when country wasn't too cool.

He leaves a legacy of accomplishments, including his recently completed three-volume "American Popular Music And Its Business," soon to be published by Oxford University Press. Even more impressive is the number of friends and business compatriots he leaves behind—saddened, but enriched for having known him.

Our condolences to his wife **Betty** and sons **Rick** of (Continued on page 33)

Nielsens Show TNN Tops Cable In April

NASHVILLE The Nashville Network was the top-rated basic cable network in prime time during April, according to A.C. Nielsen's On-Line Tracking System data.

In April, TNN received a 1.7 average rating, beating out CNN (1.6), ESPN (1.5), USA (1.3), CBN (1.0), MTV (.9), CNN Headlines (.7), and Lifetime (.6).

FOR WEEK ENDING JUNE 28, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS				NEW	TOTAL
				ADDS	ON
REBA MCENTIRE	LITTLE ROCK	MCA		53	59
NITTY GRITTY DIRT BAND	STAND A LITTLE RAIN	WARNER BROS.		33	84
JOHN CONLEE	GOT MY HEART SET ON YOU	COLUMBIA		28	87
LACY J. DALTON	WORKING CLASS MAN	COLUMBIA		25	60
HANK WILLIAMS, JR.	COUNTRY STATE OF MIND	WARNER/CURB		23	110

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

RETAIL BREAKOUTS

45 REPORTERS				NUMBER
				REPORTING
RICKY SKAGGS	I'VE GOT A NEW HEARTACHE	EPIC		13
WAYLON JENNINGS	WILL THE WOLF SURVIVE	MCA		11
THE STATLER BROTHERS	COUNT ON ME	MERCURY		11
SAWYER BROWN	SHAKIN'	CAPITOL/CURB		8
JUDDS	ROCKIN' WITH THE RHYTHM OF THE RAIN	RCA/CURB		8

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"...THE country voice of the future."

Billboard, June 14, 1986

RANDY TRAVIS

Storms Of Life

The New Album

*Includes The Singles
"1982" and
"On The Other Hand"*

*Produced By Kyle Lehning and Keith Stegall
Management: Lib Hatcher*

The New Tradition Continues...



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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	14	LIVING IN THE PROMISELAND W. NELSON (D.L. JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
2	3	6	13	EVERYTHING THAT GLITTERS (IS NOT GOLD) K. LEHNING (D. SEALS, B. MCDILL)	DAN SEALS EMI-AMERICA 8311
3	6	10	11	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J. CRUTCHFIELD (R. MURRAY, S. DEAN)	LEE GREENWOOD MCA 52807
4	4	7	14	READ MY LIPS P. WORLEY (M. BLATTE, L. GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
5	5	9	13	OLD FLAME R. LANDIS (R. NIELSEN)	JUICE NEWTON RCA 14295
6	7	11	13	UNTIL I MET YOU T. WEST (H. RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
7	9	12	12	NIGHTS E. BRUCE, B. MEVIS (B. HILL, T. HILLER)	ED BRUCE RCA 14305
8	11	15	10	ON THE OTHER HAND K. LEHNING, K. STEGALL (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
9	10	14	11	RENO BOUND J. E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (J. MCFEE, A. PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
10	12	16	12	LOVE AT THE FIVE AND DIME A. REYNOLDS (N. GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
11	13	17	10	I WISH THAT I COULD HURT THAT WAY AGAIN B. LOGAN (VANHOY, PUTMAN, COOK)	T. GRAHAM BROWN CAPITOL 5571
12	8	8	15	DRINKIN' MY BABY GOOD-BYE J. BOYLAN (C. DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
13	15	19	11	SOMEBODY WANTS ME OUT OF THE WAY B. SHERRILL (A. L. OWENS, D. KNUTSON)	GEORGE JONES EPIC 34-05862
14	16	18	12	BACK WHEN LOVE WAS ENOUGH S. BUCKINGHAM, M. GRAY (T. SEALS, M. REID)	MARK GRAY COLUMBIA 38-05857
15	18	20	9	ALL TIED UP B. KILLEN (R. MCDOWELL, B. KILLEN, J. MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
16	24	26	7	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J. BOWEN, G. STRAIT (D. DILLON)	GEORGE STRAIT MCA 52817
17	19	22	9	TIE OUR LOVE (IN A DOUBLE KNOT) D. MALLOY (J. SILBAR, J. REID)	DOLLY PARTON RCA 14297
18	20	24	10	GOTTA LEARN TO LOVE WITHOUT YOU B. MAHER (K. ROBBINS, M. JOHNSON)	MICHAEL JOHNSON RCA 14294
19	1	2	16	MAMA'S NEVER SEEN THOSE EYES J. L. WALLACE, T. SKINNER (J. L. WALLACE, T. SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
20	23	25	8	YOU'RE THE LAST THING I NEEDED TONIGHT J. BOWEN, J. SCHNEIDER (D. WILLS, D. PRIMMER)	JOHN SCHNEIDER MCA 52827
21	25	27	6	ROCKIN' WITH THE RHYTHM OF THE RAIN B. MAHER (D. SCHLITZ, B. MAHER)	THE JUDDS RCA/CURB 14362/RCA
22	27	30	8	SAVIN' MY LOVE FOR YOU M. WRIGHT (M. CLARK)	PAKE MCENTIRE RCA 14336
★★★ POWER PICK/SALES ★★★					
23	26	28	8	SHAKIN' R. SCRUGGS (M. MILLER, R. SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
24	28	32	7	STRONG HEART R. HALL (T. ROCCO, C. BLACK, A. ROBERTS)	T. G. SHEPPARD COLUMBIA 38-05905
25	29	34	7	WILL THE WOLF SURVIVE J. BOWEN, W. JENNINGS (D. HIDALGO, L. PEREZ)	WAYLON JENNINGS MCA 52830
26	30	36	7	COUNT ON ME J. KENNEDY (D. REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
★★★ POWER PICK/AIRPLAY ★★★					
27	34	41	5	HEARTBEAT IN THE DARKNESS D. WILLIAMS, G. FUNDIS (D. OGGINS, R. SMITH)	DON WILLIAMS CAPITOL 5588
28	31	35	7	ANYTHING GOES JIM ED NORMAN (G. MORRIS, E. SETSER)	GARY MORRIS WARNER BROS. 7-28713
29	33	38	6	ROLLIN' NOWHERE J. E. NORMAN (M. MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
30	14	3	18	HONKY TONK MAN P. ANDERSON (H. HAUSEY, T. FRANKS, J. HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
31	35	39	6	I'VE GOT A NEW HEARTACHE R. SKAGGS (W. WALKER, R. PRICE)	RICKY SKAGGS EPIC 34-05898
32	22	4	15	REPETITIVE REGRET R. LANDIS (M. WRIGHT, R. NIELSEN)	EDDIE RABBITT RCA 14317
33	38	47	5	SOMETIMES A LADY P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS)	EDDY RAVEN RCA 14319
34	17	1	16	LIFE'S HIGHWAY T. BROWN, J. BOWEN (R. LEIGH, R. MURRAY)	STEVE WARINER MCA 52786
35	43	49	4	DESPERADO LOVE C. WITTY, D. HENRY, R. TREAT (M. GARVIN, S. JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
36	45	48	5	A FRIEND IN CALIFORNIA M. HAGGARD, R. REYNOLDS (F. POWERS)	MERLE HAGGARD EPIC 34-06097
37	40	43	7	OLD VIOLIN S. CORNELIUS, J. PAYCHECK (J. PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
38	42	45	7	EVEN COWGIRLS GET THE BLUES C. MOMAN (R. CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
39	46	58	3	COUNTRY STATE OF MIND H. WILLIAMS, JR., B. BECKETT, J. E. NORMAN (H. WILLIAMS, JR., R. A. WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
40	44	46	6	LOVE WON'T WAIT L. BUTLER, J. BOWEN (L. PALAS, W. ROBINSON, M. SANDERS)	THE WHITES MCA/CURB 52825/MCA
41	41	42	9	BOARDWALK ANGEL N. LARKIN (J. CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
42	32	21	16	TIL I LOVED YOU T. DUBOIS, S. HENDRICKS (V. STEPHENSON, J. SILBAR, D. ROBBINS)	RESTLESS HEART RCA 14292
43	47	52	7	TWO TOO MANY T. WEST (H. DUNN)	◆ HOLLY DUNN MTM 72064/CAPITOL
44	21	23	13	HEY DOLL BABY S. BUCKINGHAM, H. DEVITO (T. TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
45	57	77	3	GOT MY HEART SET ON YOU B. LOGAN (D. GRAY, B. RENEAU)	JOHN CONLEE COLUMBIA 38-06104
46	50	54	6	DANGER LIST (GIVE ME SOMEONE I CAN LOVE) M. DANIEL, L. EVERETTE (J. MELLENCAMP, L. CRANE)	LEON EVERETTE ORLANDO 112
47	61	—	2	STAND A LITTLE RAIN M. MORGAN, P. WORLEY (D. SCHLITZ, D. LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
48	56	70	4	THAT'S HOW YOU KNOW E. GORDY, JR., T. BROWN (W. WALDMAN, C. BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
49	52	61	5	BLUE SUEDE BLUES K. LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	63	4	BIRTH OF ROCK AND ROLL C. MOMAN (C. PERKINS, G. PERKINS)	CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
51	55	72	3	SLOW BOAT TO CHINA T. WEST (M. RAGOGNA)	GIRLS NEXT DOOR MTM 72068/CAPITOL
52	36	13	17	HAPPY, HAPPY BIRTHDAY BABY R. MILSAP, T. COLLINS, R. GALBRAITH (M. SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
53	58	67	4	WITH YOU E. GORDY, JR. (V. GILL)	VINCE GILL RCA 14371
54	37	29	13	SUPER LOVE B. KILLEN (S. LEAHER, J. PENNINGTON)	EXILE EPIC 34-05860
55	62	82	3	THE PRIDE IS BACK R. LOOK, M. BLATTE (M. BLATTE, L. GOTTLIEB, A. MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
★★★ HOT SHOT DEBUT ★★★					
56	NEW ▶	—	1	LITTLE ROCK J. BOWEN (P. MCMANUS, B. DIPIERO, G. HOUSE)	REBA MCENTIRE MCA 52848
57	39	31	19	WHOEVER'S IN NEW ENGLAND J. BOWEN, R. MCENTIRE (K. FRANCESCO, Q. POWERS)	◆ REBA MCENTIRE MCA 52767
58	69	84	3	WORKING CLASS MAN W. ALDRIDGE (J. CAIN)	LACY J. DALTON COLUMBIA 38-06098
59	48	37	20	ONE LOVE AT A TIME J. CRUTCHFIELD (P. DAVIS, P. OVERSTREET)	TANYA TUCKER CAPITOL 5533
60	53	57	5	DOCTOR'S ORDERS J. KENNEDY (B. CHANNEL, K. KANE, R. BOURKE)	MEL MCDANIEL CAPITOL 5587
61	64	73	4	WAS IT JUST THE WINE V. GOSDIN, R. J. JONES (V. GOSDIN, B. CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
62	72	—	2	TEN FEET AWAY B. MEVIS (T. SEALS, B. SHERRILL, M. D. BARNES)	KEITH WHITLEY RCA 14363
63	63	71	5	I'M GOING CRAZY B. GREEN (B. PRUETT)	KENNY DALE BGM 30186
64	67	80	3	NEXT TIME G. DAVIES, P. PENNDAS (G. DAVIES, P. ROSE, M. A. KENNEDY)	WILD CHOIR RCA 14337
65	65	74	4	SOMEWHERE IN AMERICA J. BOWEN (S. DAVIS, E. STEVENS)	MAC DAVIS MCA 52826
66	73	—	2	LOVE IS THE ONLY WAY OUT B. T. JONES, R. E. BALL (P. NELSON, G. NELSON, L. BOONE)	WILLIAM LEE GOLDEN MCA 52819
67	51	44	8	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B. SHERRILL (B. CANNON, J. DARRELL, D. DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
68	59	62	5	HONKY TONKER C. ALLEN, W. ALDRIDGE, M. MCANALLY (S. FORBERT)	MARTY STUART COLUMBIA 38-05897
69	87	—	2	GUITAR TOWN E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 52856
70	NEW ▶	—	1	TOO LATE T. SKINNER, J. L. WALLACE (T. CERNEY, N. MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
71	49	33	14	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D. MORGAN, S. DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842
72	88	—	2	YOU LOOK LIKE THE ONE I LOVE T. CHATE, D. WILSON (R. VAN HOY, D. ALLEN)	THE OSMONDS EMI-AMERICA/CURB 8325
73	79	—	2	ALL THE WAY R. PENNINGTON (J. VAN HEUSEN, S. CAHN)	RAY PRICE STEP ONE 355
74	60	40	10	THE LIGHTS OF ALBUQUERQUE D. TOLLE (B. JONES, B. MCDILL, D. LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA
75	68	51	20	HOLD ON R. CROWELL, D. THOENER (R. CASH)	ROSANNE CASH COLUMBIA 38-05794
76	NEW ▶	—	1	I WANNA HEAR IT FROM YOUR LIPS R. C. BANNON (E. CARMEN, D. PITCHEFORD)	LOUISE MANDRELL RCA 14364
77	66	53	11	TRUE LOVE (NEVER DID RUN SMOOTH) J. CRUTCHFIELD, H. PEDERSON (D. SCHLITZ, J. RUSHING)	TOM WOPAT EMI-AMERICA 83116
78	84	—	2	THE THINGS I'VE DONE TO ME R. BAKER (B. CANNON, D. LOWERY, J. DARRELL)	JIM COLLINS TKM 111216
79	71	50	18	PARTNERS, BROTHERS & FRIENDS M. MORGAN, P. WORLEY (J. IBBOTSON, J. HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
80	86	—	2	NEW SHADE OF BLUE G. KENNEDY (J. BURTON, F. HORTON)	PERRY LAPOINTE DOOR KNOB 86-249
81	83	88	3	PRIVATE CLOWN J. FISHER (W. P. MCCORD)	STEVE RICKS SOUTHWIND 8205
82	NEW ▶	—	1	ROCKIN' IN THE PARKIN' LOT C. HARDY (R. BAILEY, M. WILLIAMS)	RAZZY BAILEY MCA 52851
83	NEW ▶	—	1	ALWAYS HAVE ALWAYS WILL N. WILSON (J. MEARS)	JANIE FRICKE COLUMBIA 38-06144
84	NEW ▶	—	1	NEXT TO YOU B. MILSAP, R. DILLARD (J. FULLER)	TOMMY OVERSTREET SILVER DOLLAR 70002
85	91	—	2	ONCE IN A VERY BLUE MOON M. ROONEY, N. GRIFFITH (P. ALGER, E. LEVINE)	NANCY GRIFFITH PHILO 1096/ROUNDER
86	75	65	9	TODAY I STARTED LOVING YOU AGAIN E. HARRIS, P. KENNERLEY (M. HAGGARD, B. OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
87	81	76	6	WHO'S LEAVING WHO J. WHITE (J. WHITE, M. SPIRO)	◆ ANNE MURRAY CAPITOL 5576
88	70	75	4	ROCKIN' MY ANGEL J. MORRIS (T. ROCCO, C. BLACK, A. ROBERTS)	NARVEL FELTS EVERGREEN 1041
89	76	59	10	COWPOKE H. SHEDO (S. JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
90	82	64	7	TOUCH ME B. BECKETT (L. WILSON, G. HARRISON, D. ROBBINS)	BANDANA WARNER BROS. 7-28721
91	78	69	20	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B. MAHER (J. O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
92	80	85	3	I'LL PULL YOU THROUGH B. CANNON, J. DARRELL (H. PFEIFER, J. LUBINSKY)	TISH HINOJOSA & CRAIG DILLINGHAM MCA/CURB 52823/MCA
93	74	56	19	TOMB OF THE UNKNOWN LOVE G. MARTIN (M. SMOTHERMAN)	KENNY ROGERS RCA 14298
94	77	55	10	YOU MUST BE LOOKIN' FOR ME C. YOUNG (B. SWAN)	BILLY SWAN MERCURY 884 668-7/POLYGRAM
95	90	68	19	HARMONY B. LOGAN (R. BERESFORD, J. HINSON)	JOHN CONLEE COLUMBIA 38-05778
96	92	78	15	JULIET R. CHANCEY (L. HOPPEN, J. HALL)	◆ THE OAK RIDGE BOYS MCA 52801
97	89	79	14	WHEN YOU GET TO THE HEART T. COLLINS (N. WILSON, T. BROWN, W. HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
98	94	81	22	EASY TO PLEASE B. MONTGOMERY (K. M. ROBBINS, R. FLEMING)	JANIE FRICKE COLUMBIA 38-05781
99	95	86	18	BORN YESTERDAY D. EDMUNDS (D. EVERLY)	◆ EVERLY BROTHERS MERCURY 884 428-7/POLYGRAM
100	96	87	22	ONCE IN A BLUE MOON N. LARKIN, E. T. CONLEY (T. BRASFIELD, R. BYRNE)	◆ EARL THOMAS CONLEY RCA 14282

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FOR WEEK ENDING JUNE 28, 1986

Billboard

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	2	4	11	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC. <small>1 week at No. One</small>
2	4	6	14	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
3	5	7	3	GEORGE STRAIT MCA 5750 (8.98)	#7
4	1	3	12	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
5	3	2	32	THE JUDDS RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	1	12	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
7	7	9	18	ALABAMA RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
8	8	10	17	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
9	12	12	8	EDDIE RABBITT RCA AHL 1-7041 (8.98)	RABBITT TRAX
10	10	14	16	JOHN CONLEE COLUMBIA FC-40257	HARMONY
11	9	5	10	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
12	13	8	8	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
13	15	17	32	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
14	11	11	39	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
15	16	16	37	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
16	23	62	3	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
17	21	23	21	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
18	18	20	39	GEORGE STRAIT MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
19	14	13	16	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
20	19	19	37	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
21	17	15	57	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
22	51	—	2	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
23	20	24	13	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
24	22	21	35	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
25	29	33	32	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
26	26	47	66	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	25	29	41	EXILE EPIC FE40000	HANG ON TO YOUR HEART
28	32	34	13	JUDY RODMAN MTM 71050 (8.98)	JUDY
29	28	32	57	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
30	30	28	14	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
31	36	26	71	ALABAMA RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
32	31	30	52	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
33	33	42	35	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
34	39	25	16	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
35	40	64	3	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
36	35	39	8	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
37	24	22	84	THE JUDDS RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
38	37	31	59	RONNIE MILSAP RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	72	59	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
40	45	40	16	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
41	41	44	28	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
42	34	36	31	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
43	49	54	5	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
44	38	38	37	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
45	46	41	42	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
46	42	27	58	THE STATLER BROTHERS MERCURY 824 420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
47	43	43	115	ALABAMA RCA AHL 1-4939 (8.98) (CD)	ROLL ON
48	55	—	2	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
49	56	45	249	WILLIE NELSON COLUMBIA KC 237542 (CD)	GREATEST HITS
50	50	71	223	WILLIE NELSON COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
51	58	35	43	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
52	52	58	4	PAKE MCENTIRE RCA AFL 1-5809 (8.98)	TOO OLD TO GROW UP
53	62	63	3	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
54	54	60	5	DOLLY PARTON RCA AHL 1-9508	THINK ABOUT LOVE
55	60	74	37	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
56	59	50	171	ALABAMA RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
57	61	66	10	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
58	47	37	41	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
59	66	51	425	WILLIE NELSON COLUMBIA FC 35305 (CD)	STARDUST
60	53	53	224	ALABAMA RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
61	48	52	4	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
62	NEW ▶		1	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
63	63	69	5	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
64	65	—	2	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILL BILLY HILL
65	71	49	111	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
66	NEW ▶		1	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
67	67	73	49	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
68	57	61	27	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
69	27	18	18	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
70	NEW ▶		1	RICK NELSON EPIC FE 40388 (8.98)	MEMPHIS SESSIONS
71	68	48	46	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
72	70	59	5	THE MAINES BROTHERS BAND POLYGRAM 826-143-1	THE BOYS ARE BACK IN TOWN
73	73	55	7	KEITH WHITLEY RCA CPL 1-7043 (8.98)	L.A. TO MIAMI
74	74	67	104	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
75	75	68	15	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE

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.

GOSPEL LECTERN

by Bob Darden



THINGS CONTINUE TO HAPPEN in contemporary Christian music that, in terms of exposure, would have been almost inconceivable even a few years ago. Here are three examples:

• There's another new Christian music video station starting up on cable. The Reno-based AMEN cable music network is currently beaming videos from 6 p.m. to 2 a.m. via Satcom IV. The advertiser-supported network hopes to go 24 hours as soon as possible.

• Crosswalk, a weekly Christian rock music and interview program, is now being carried on a whopping

Big things are happening on radio, TV, records

400 radio stations in the U.S. and Canada—and the majority of the stations carrying it are “mainstream” radio outlets, according to producer Mark Eischer. Crosswalk, part of the radio ministry of the International Lutheran Laymen's League of St. Louis, is now in its third season. For information, call (314) 647-4900.

• Finally, Amy Grant's upcoming “Collection,” her long-awaited “best of” album, will have three entirely different groups of hits. The album will have 10 tunes, the cassette will have 15, and the compact disk will feature 20. All three formats will feature two new songs, “Stay For A While” and “Why?”

NEW RELEASES: Tape Specialty Inc. has re-released its monumental cassette set of the entire New Testament, read by famed stage and screen actor James Earl Jones. Call (818) 786-6111 for more in-

formation . . . Ten of Phil Driscoll's most popular songs are now available on the Sparrow Records compilation album “Amazing Grace And Other Favorites” . . . James Sundquist, the artist behind the Grammy-nominated “Anthology Of Sacred Carols For Classical Guitar,” has a new release out on the Eagle Records Masterworks label: “An Anthology Of Sacred Hymns For Classical Guitar” . . . Sheila Walsh's first album for Myrrh, “Shadowlands,” has been released . . . Chicago-based Christian rock group Damascus has just released its second album, “Will I Find You There” . . . Candi Staton's new release for Beracah Records, “Sing A Song,” sounds like one of the year's best.

Brown Bannister has remixed and re-released his brilliant “Talk To One Another” album for Reunion Records . . . The innovative, enigmatic Dave Perkins has finally released his first album for Myrrh, “The Innocence” . . . Carman's first concept video, “A Little Bit More Conviction,” is now available.

SIGNINGS: Meadowgreen Productions and the Benson Co. have formed the FirstVision record label . . . Star Song Records has signed a distribution agreement with New Jersey-based Turn Records, featuring such artists as Martin Bass, Sacred Fire, and the female trio Victory . . . The legendary Alberta Walker has just signed with Word's Rejoice label . . . The Calvary Music Group has signed singer/evangelist L.C. Pannel. Pannell is also president of the new Maranatha Broadcasting Network, which features Christian videos . . . The Sparrow Corp. has signed Jon Mohr, formerly a member of the Gaither Vocal Band, as a songwriter . . . Scott Spangler has joined the Blackwood Quartet as tour manager.

JAZZ BLUE NOTES

by Peter Keepnews



IT HASN'T EXACTLY reached the point where it can be called a trend, but something is going on. Chalk it up to changing demographics, to nostalgia, or to the unexpected success of excursions into the standard repertoire by Linda Ronstadt and Barbra Streisand. Whatever the explanation, the fact is that a lot of very good veteran singers—mostly female—have been returning to the public eye and ear with music that is, if not strictly jazz, certainly jazz-flavored.

This has been particularly evident in recent months in New York, where the likes of Peggy Lee, Rosemary Clooney, Sylvia Syms, Kay Starr, Margaret Whiting, and Keely Smith have been making a big splash on the supper-club scene. Clooney, of course, has been recording for the Concord Jazz label for several years, and her work with various top jazzmen has helped spread her reputation well beyond the bring-back-the-good-old-days crowd. Starr, who made her first New York appearance in some 15 years last fall and did well enough to merit a return engagement last month, proved a pleasant surprise—one of the original crossover acts, her hybrid pop/country/jazz style is heavy on the jazz these days.

Of all these renescent vocalists, perhaps the most intriguing story is Smith's. Her debut album for Fantasy (and her first album for anyone since the early '70s), “I'm In Love Again,” has received extensive airplay on jazz stations and good reviews in the jazz press. But, Smith says, “I've never thought of myself as a jazz singer.

“I don't know what [jazz singing] is, and I don't want to know,” she says. “I just do what I do.”

Nonetheless, she acknowledges, “I don't sing a song the same way twice. It's the same whether I'm

singing with three musicians or 30. The arrangers who work with me are used to that, and they write to accommodate that.” For her recent New York gig, at Freddy's Supper Club, she was backed by a hard-swinging trio.

For Smith, the question of whether or not she's a jazz singer is moot; the real point is that what she refers to as “good music” is making a comeback. “A few years ago, an awful lot of what I call ‘good singers’ couldn't get arrested,” she says. “I think what really turned things around was Linda Ronstadt doing that

A good singer talks about the return of ‘good music’

album with Nelson Riddle and having such success. Now a lot of us are recording again.”

Smith, who has taken periodic hiatuses from music since her days as the wife and performing partner of Louis Prima, also owes at least part of her current prominence to the fact that David Lee Roth had a huge hit with a version of “Just A Gigolo/I Ain't Got Nobody” that was a note-for-note, nuance-for- nuance copy of the way Louis & Keely did it in the '50s. “I still do it in my act,” she notes. “I get lots of young people in my audiences now, and sometimes their eyes will perk up when I sing it—they don't know we did it first!”

Smith is on the road through December, and in her spare time is working on a new album for Fantasy with the same solid team of West Coast jazz musicians she used on “I'm In Love Again.”

FOR WEEK ENDING JUNE 28, 1986

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	SANDI PATTI WORD WR 8325/A&M	★ ★ NO. 1 ★ ★ 9 weeks at No. One MORNING LIKE THIS
2	2	53	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
3	3	33	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	5	21	CARMAN WORD WR 8321/A&M	THE CHAMPION
5	4	9	PETRA STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
6	6	93	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
7	7	206	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
8	NEW ▶		BRIAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
9	8	57	RUSS TAFF MYRRH SP 751/A&M	MEDALS
10	24	5	JOHN MICHAEL TALBOT & FRIENDS BIRDWING BWR 2080/SPARROW	BE EXALTED
11	10	157	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
12	14	41	STRYPYER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
13	12	17	MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
14	16	13	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
15	NEW ▶		MICHAEL W. SMITH REUNION 7 01-0010129/WORD	THE BIG PICTURE
16	17	65	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
17	18	113	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
18	9	121	AMY GRANT ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
19	22	73	PETRA STAR SONG SP 5067/A&M	BEAT THE SYSTEM
20	19	9	MICHAEL CARD BIRDWING SPC 1117/SPARROW	SCANDALON
21	25	5	JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN
22	38	17	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
23	NEW ▶		PHIL DRISCOLL SPARROW SP 1123	AMAZING GRACE
24	33	69	THE IMPERIALS MYRRH SP 75C/A&M	LET THE WIND BLOW
25	13	33	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
26	NEW ▶		FIRST CALL STAR SONG 7-01-4144014/WORD	UNDIVIDED
27	NEW ▶		HARVEST GREENTREE RO 3936/BENSON	ONLY THE OVERCOMERS
28	20	9	BARREN CROSS STAR SONG 7-102-06488/WORD	ROCK FOR THE KING
29	35	117	MICHAEL W. SMITH WORD WP 8129/A&M	MICHAEL W. SMITH 2
30	39	165	MICHAEL W. SMITH REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
31	21	17	PHIL KEAGGY NISSI EMR 4605/LEXICON	GETTING CLOSER
32	15	33	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO
33	23	49	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
34	31	49	JIMMY SWAGGART JIM LP 144	SWEET ANOINTING
35	26	41	BENNY HESTER MYRRH WR 8318/A&M	BENNY FROM HERE
36	11	25	LEON PATILLO MYRRH SP 753/A&M	LOVE AROUND THE WORLD
37	29	25	DALLAS HOLM AND PRAISE WORD WR 8317/A&M	CHANGE THE WORLD
38	30	37	THE MARANATHA KIDS MARANATHA 7-01-014282-2/WORD	KIDS PRAISE 5
39	32	53	MYLON LEFVRE AND BROKEN HEART MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
40	36	17	TERI DESARIO WORD WR 8315/A&M	VOICES IN THE WIND

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

HOT DANCE/DISCO™

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★ ★ NO. 1 ★ ★					
1	2	2	7	BABY LOVE ATLANTIC 0-86813 1 week at No. One	◆ REGINA
2	1	1	8	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
3	4	5	8	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
4	3	3	9	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
5	6	11	7	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
6	5	8	6	VANITY KILLS (REMIX) MERCURY 884 714-1/POLYGRAM	◆ ABC
7	12	20	5	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
8	7	7	9	DIGGING YOUR SCENE (REMIX) RCA PW-14327	◆ THE BLOW MONKEYS
9	16	24	4	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS.	ERASURE
10	14	15	6	AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
11	9	13	6	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	◆ GAVIN CHRISTOPHER
12	13	18	7	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
13	10	12	7	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
14	15	14	8	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
15	8	10	10	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
16	19	19	6	100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
17	17	22	4	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
18	20	27	5	STARGAZING VANGUARD SPV 90	ALISHA
19	34	—	2	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
20	30	43	3	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE
21	21	21	7	STARLIGHT DICE TGR 1005	◆ LAUREN GREY
22	32	45	3	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
23	29	36	4	SUSPICIOUS MINDS (REMIX) I.R.S. 23626/MCA	◆ FINE YOUNG CANNIBALS
24	46	—	2	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
25	44	—	2	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
26	26	32	5	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
27	31	37	4	STRANGE LANGUAGE COLUMBIA PROMO	DEBORA IYALL
28	24	29	4	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
29	33	39	3	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5Y	HANSON & DAVIS
30	43	44	4	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	◆ WHODINI
31	27	41	4	LIKE A TIGER (REMIX) MOSAIC/CBS ASSOCIATED 429-05371/EPIC	MICHAEL ZAGER
32	37	48	3	WINNER IN YOU (LP CUTS) MCA MCA5737	PATTI LABELLE
33	39	47	3	INSIDE TRACK POW WOW WOW 407	NADEEN
34	35	40	4	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
35	18	6	12	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
36	NEW	1	1	ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY
37	38	38	3	I WOULD'N'T LIE (REMIX) TOTAL EXPERIENCE TED1-2633/RCA	YARBROUGH & PEOPLES
38	NEW	1	1	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE
39	22	9	10	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
40	NEW	1	1	NO PROMISES (REMIX) CHRYSALIS PROMO	◆ ICEHOUSE
41	NEW	1	1	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
42	42	46	4	WHAT YOU GONNA DO ABOUT IT (REMIX) LONDON 886 051-1/POLYGRAM	TOTAL CONTRAST
43	25	25	8	MYSTERY OF LOVE D.J. INTERNATIONAL DJ 892	FINGERS, INC.
44	11	4	12	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
45	23	16	7	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
46	41	49	3	CAN'T GO THIS WAY AGAIN TC 7008/SUTRA	JULIAN
47	NEW	1	1	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
48	50	—	3	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	◆ VARIOUS ARTISTS
49	NEW	1	1	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE
50	36	34	8	LOVE TAKE OVER (REMIX) RCA PW-14324	◆ FIVE STAR
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. WHO'S JOHNNY (REMIX) EL DEBARGE GORDY
					2. VENUS BANANARAMA LONDON
					3. E=MC2 (REMIX) BIG AUDIO DYNAMITE COLUMBIA
					4. I'M HUNGRY FOR YOUR LOVE JANICE CHRISTIE SUPERTRONICS
					5. MY ADIDAS RUN-D.M.C. PROFILE
					6. HANGING ON A HEART ATTACK (REMIX) DEVICE CHRYSALIS
					7. UNDERGROUND (REMIX) DAVID BOWIE EMI-AMERICA
					8. TWO OF HEARTS STACEY Q ATLANTIC

12 INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	12	THE FINEST TABU 429-05364/EPIC 3 weeks at No. One	THE S.O.S. BAND
2	2	2	12	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
3	3	5	9	LIVE TO TELL SIRE 0-20461/WARNER BROS.	◆ MADONNA
4	4	3	11	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
5	5	6	9	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
6	10	10	5	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
7	7	8	9	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
8	8	12	5	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
9	6	4	12	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY
10	11	11	6	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
11	13	15	6	BABY LOVE ATLANTIC 0-86813	◆ REGINA
12	9	9	8	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	◆ VARIOUS ARTISTS
13	18	24	5	I WANNA BE A COWBOY PROFILE PRO-7084	◆ BOYS DON'T CRY
14	22	27	5	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
15	15	30	4	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
16	12	17	9	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
17	20	22	4	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
18	17	31	5	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS.	ERASURE
19	19	14	8	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
20	27	—	2	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION
21	30	33	3	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
22	23	39	3	AIN'T NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
23	16	21	7	STARLIGHT DICE TGR 1005	◆ LAUREN GREY
24	21	19	18	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
25	36	43	3	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE
26	29	32	3	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
27	34	40	4	PEE WEE'S DANCE ELEKTRA 0-66850	◆ JOESKI LOVE
28	31	35	5	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5Y	HANSON & DAVIS
29	24	13	21	I CAN'T WAIT ATLANTIC 0-86828	◆ NU SHOOZ
30	26	26	9	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
31	39	—	2	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q
32	47	—	2	LIPS TO FIND YOU EPIC 49-05376	◆ TEENA MARIE
33	41	—	2	BREATHLESS (REMIX) EPIC 49-05385	MTUME
34	40	25	20	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX-17	JOYCE SIMS
35	38	42	4	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
36	49	36	7	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	◆ WHODINI
37	NEW	1	1	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
38	35	18	14	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
39	33	29	14	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1/POLYGRAM	O'CHI BROWN
40	14	7	16	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
41	RE-ENTRY	—	—	HOLD IT, NOW HIT IT DEF JAM 44-05369/COLUMBIA	BEASTIE BOYS
42	50	—	7	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
43	RE-ENTRY	—	—	CENTRAL LINE FLEETWOOD FW005	LEVEL 3
44	32	28	9	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS.	PATTI AUSTIN
45	NEW	1	1	LIKE A TIGER (REMIX) MOSAIC/CBS ASSOCIATED 429 05371/EPIC	MICHAEL ZAGER
46	46	41	7	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
47	28	23	15	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS.	◆ PRINCE & THE REVOLUTION
48	44	44	4	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
49	RE-ENTRY	—	—	DANCIN' IN MY SLEEP NIGHTWAVE NWDS 2001	SECRET TIES
50	NEW	1	1	FIRESTARTER EPIC 49-05339	TEASE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. ONE STEP CLOSER TO YOU (REMIX) GAVIN CHRISTOPHER MANHATTAN
					2. E=MC2 (REMIX) BIG AUDIO DYNAMITE COLUMBIA
					3. MALE STRIPPER/ALL MEN ARE BEASTS MAN 2 MAN MEETS MAN PARRISH RECCA
					4. DISENCHANTED THE COMMUNARDS IMPORT (LONDON,UK)
					5. AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE POLYDOR
					6. CAN'T LIVE SUZY Q IMPORT (ARS,BELGIUM)
					7. LOVE CAN'T TURN AROUND FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS HOUSE
					8. UNDERGROUND (REMIX) DAVID BOWIE EMI-AMERICA

○ 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

IT'S A HODGEPODGE, again, of notable singles, and a good week for pop-slanted dance material—all of it with involvement from the steadily enlarging cabal of studio-mix people. **Nu Shooz'** followup to one of the year's success stories is, "Point Of No Return" (Atlantic), is a further elaboration of the album—with a hectic **Shep Pettibone**

mix, with good structuring and more trademark Emulator. Wisely, it's much farther out than the pop version on the album . . . Personal fave: **Steve Winwood's** "Higher Love" (Island 12-inch promo), which sounds like one of the summer's great singles, and a possible club left-fielder. It could be as significant as "Sledgehammer," if engi-

neer **Tom Lord-Alge** has done an appropriate mix.

Alphaville's "Dance With Me" (Atlantic) is a very good-sounding Euro-pop production; its dense layering of sound is typically well-managed by producers **Steve Thompson** and **Michael Barbiero** . . . **Jeffrey Osborne's** "You Should Be Mine" (A&M) is stripped down and hotted up with a grainy, high-end aura by **Arthur Baker**; it's much different, sonically, from the single. (We desperately implore Osborne to produce his next album himself.) . . . the **Jets'** "Private Number" (MCA), followup to a top three pop record, gets a very emphatic mix from **Louil Silas Jr.**, with disco phasing and way-out percussion accenting.

In the underground vein: **Cultural Vibe's** "Ma Foom Bey" (Easy Street) suggests the high-pressure, do-it-yourself disco/funk of the Chicago "house" productions, adding an African nonsense chant. **Tony Humphries** edited, and gets a bit of personal advertisement out in the bonus beats. The almost chantless "rhythm" version is even more Chicago . . . The **Latin Rascals'** first artist-credited record, "Bach To The Future" (Sutra), grafts a famous Bach air onto a beatbox rhythm, and the question immediately arises: is this a trend? Will the TV compilations of "100 Greatest Classical Melodies" be the next DJ drop-in tool?

BRIEFLY: **Lloyd Cole & the Commotions'** "Cut Me Down" (Geffen) builds insinuatingly in a well-structured **Mark Saunders** mix. The cut has a great Brit-invasion rawness of sound, with '80s sophistication . . . **Melba & Kashif's** "Love The One I'm With" (Capitol 12-inch promo), already a major black radio item, is classy and funky.

REMIXES: **Jean-Michel Jarre's** state-of-the-art instrumental Euro-pop, "Fourth Rendezvous" (Dryfus/Polydor), is the kind of record we rarely see in major-label U.S. release, but it's a clear shot at pop for this particular artist . . . **Book of Love's** "You Make Me Feel So Good" (I Square/Sire), as remixed



Pee-Wee Pact. Vintertainment recording artist **Joeski Love** holds up a copy of his popular 12-inch single "Pee-Wee's Dance," which will now be distributed by Elektra/Asylum. Joeski's forthcoming effort will also be handled under the new distribution pact, for which a special label depicting the Vintertainment/Elektra logos has been created. Standing are, from left, E/A's senior director of special markets **Doug Daniel**, vice president of special markets **Primus Robinson**, and vice president of creative services **Hale Milgrim**. Flanking the artist are E/A's director of a&r special markets **Scott Folks**, left, and Vintertainment Records chief **Vincent Davis**.

by **Jellybean Benitez** and producer **Ivan Ivan**, has the neo-Motown in it drawn out a bit; strange, huh? **Mark Kamins** remixed the more driving extra cut, "Lost Souls" . . . Wax's "Ball And Chain" B-side remix by **Justin Strauss** and **Murray Elias** strips the cut down to the beat, to good hard effect . . . **Lou Reed's** uncharacteristically light-hearted but cool "No Money Down" (RCA) is remixed by **Bruce Forest**.

L.A. Dream Team's "Nursery Rhymes" (MCA) distinguishes itself among raps with a real, memorable bass line and a not-too-long arrangement . . . **Nick Siano**, one of New York's DJ legends, has released his first record since 1982; unlike his avant-garde projects (which included the original **Dinosaur** record in 1978), this one's a pop song, "I'm Looking For You" (Klub, through New York's Pearl Distribution) . . . **Turbo M.C.'s** "Studder Sometimes" (Whop 718-498-4415) has some very funny storytelling, with a powerful go-go/human beat box break . . . **Trouble Funk's** "Good To Go" (Island), previewing the movie finally to come, is more a mainstream anthem than ever, and possibly what go-go will need to represent itself nationally, as it comes closer to the hit-record dynamics needed by radio.

NOTES: In another of its name-it-and-claim-it signings (the label is batting two out of two on the pop charts now), Atlantic has picked up the **Stacy Q.** record, "Two Of Hearts." This Hi-NRG piece avoids most of the cliches and integrates some good, diverse elements from other dance styles . . . Yes, you really did see it: one of the multicross-over moments of the year was **Joan Baez**, at the Amnesty International benefit at Giants Stadium, joining the **Neville Brothers**—and doing a cover of **Tears For Fears'** "Shout" . . . **Peter Gabriel's** set was astounding for his fervor and showmanship; we await his tour here with doubled anticipation . . . The **Police** were just plain fierce, playing hair-raising versions of "King Of Pain" and "Roxanne."

BAKER'S REVENGE: **Arthur Baker** himself notes wryly that it was a cover—of **Eddy Grant's** "Walking On Sunshine"—that put his first indie label, Streetwise, on the map both here and internationally in 1982. He hopes lightning will strike again for his new Criminal label with his cover of "Jump Back," by **Wally Jump Jr.** and the **Criminal Element**. **Rocker's Revenge** and **Whiz Kid** are also signed to the label.

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NASHVILLE SCENE

(Continued from page 26)

Nashville, **Roger** of New York, and **David** of St. Louis.

CBS SONGS threw a No. 1 party for **Richard Leigh**, co-writer (with **Roger Murrain**) of "Life's Highway," when the **Steve Wariner** song hit the top of the Billboard Hot Country Singles chart.

Jimmy Gilmer, vice president of CBS Songs, hosted the Nashville event. Although Gilmer has proven to be treasure in the eyes of his writers, he's trivia for the rest of the world. The latest version of **Trivial Pursuit** contains the question, "What Jimmy Gilmer hit was No. 1 the day **John F. Kennedy** was

killed?" The answer: "Sugar Shack," the top pop hit of 1963, the year before Gilmer's performing career was destroyed by a plague of Beatles.

An earlier version of **Trivial Pursuit** asked what Gilmer's "only claim to fame" was (the answer was the same). We'd like to suggest one more trivia question: Who is the only subject of a **Trivial Pursuit** question who missed his own question while playing the game? Answer: **Jimmy Gilmer**.

"Only claim to fame?" Gilmer raged at the question. "I've got lots—'Bottle Of Wine,' 'Sugar Shack' . . ." Sorry, Gilmer, nobody argues with **Trivial Pursuit**.

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TOP LATIN 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
POP	1	1	23	JOSE JOSE	PROMESAS	ARIOLA 18
	2	8	11	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	3	2	15	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	4	3	29	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/ODEON
	5	7	23	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	6	4	45	JULIO IGLESIAS	LIBRA	CBS 50336
	7	11	39	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	8	10	5	DIEGO VERDAGUER	ESTOY CELOSO	PROFONO 90469
	9	17	43	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	10	5	41	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	11	9	21	PANDORA	COMO TE VA MI AMOR	EMI/ODEON 7466/RCA
	12	14	13	LUNA	MOTIVOS	TELE 010
	13	16	19	ALVARO TORRES	TRES	PROFONO 90455
	14	21	29	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	15	18	33	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	16	—	1	JOSE NOGUERA	IMAGINANDO	DNA 334
	17	22	51	EMMANUEL	EMMANUEL	RCA 7337
	18	13	33	CAMILO SESTO	TUYO	ARIOLA 6077
	19	20	5	ROCIO BANQUELLS	ROCIO BANQUELLS	WEA 3086
	20	12	29	PIMPINELA	LUCIA Y JOAQUIN	CBS 11330
21	24	19	ANTONIO DE JESUS	VIVENCIAS	A&M 37015	
22	6	23	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005	
23	—	3	YURI	YO TE PIDO AMOR	RCA 7467	
24	—	5	LUIS ANGEL	AMAR A MUERTE	A&M 37016	
25	—	11	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432	
TROPICAL/SALSA	1	1	35	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	2	27	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	3	7	25	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	4	17	5	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
	5	6	31	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	6	3	11	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	7	5	7	OSCAR D'LEON	OSCAR 86	TH 2399
	8	4	13	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	9	15	5	LUIS RAMIREZ Y REY DE LA PAZ	SABOR CON CLASE	CAYMAN 9016
	10	8	31	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	11	14	11	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	12	11	53	EL GRAN COMBO	INNOVATION	COMBO 2042
	13	20	25	WILLIE CHIRINO	SARABANDA	CBS 10394
	14	10	53	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	15	12	7	CANO ESTREMER	EL NINO DE ORO	PDC 8601
	16	19	17	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	17	—	23	MILLIE Y LOS VECINOS	DINASTIA	RCA 7522
	18	—	1	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	19	—	31	RUBEN BLADES	ESCENAS	ELEKTRA 60432
	20	9	27	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
21	—	1	LOS REYES DEL CARIBE	YA ESTO ES OTRA COSA EN NEW YORK	MURO 140	
22	—	1	ORQUESTA LA SOLUCION	BRINDEMOS	TH 2400	
23	—	51	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135	
24	22	3	JOSE NOGUERA, DANNY RIVERA, LUCESITA BENITEZ	IMAGINANDO	DNA 334	
25	—	1	LOS KENTON	LOS KENTON	RCA 7428	
REGIONAL MEXICAN	1	6	13	LA MAFIA	LA MAFIA 1986	CBS 84320
	2	7	33	LOS YONICS	LOS YONICS	PROFONO 90448
	3	1	7	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	4	18	5	RAMON AYALA	LA QUE SE FUE TIERRA MALA	FREDDIE 1347
	5	2	5	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	6	—	1	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	7	9	23	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	8	—	1	VICENTE FERNANDEZ	CANTA A AMERICA LATINA	CBS 1054
	9	3	51	JOAN SEBASTIAN	RUMORES	MUSART 6005
	10	—	31	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	11	—	7	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS 20743
	12	—	39	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	13	5	53	LOS BUKIS	ADONDE VAS	PROFONO 90425
	14	—	33	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	15	14	5	LOS HUMILDES	CORRIDOS AL ESTILO DE LOS HUMILDES	PROFONO
	16	4	13	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	17	—	1	LOS INVASORES DE NUEVO LEON	NO HAY NADA ETERNO	FREDDIE
	18	—	39	VIKKI CARR	CON MARIACHI	CBS 20744
	19	—	39	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	20	—	1	PEDRITO FERNANDEZ	EL MEJOR DE TODOS	CBS 20774
21	—	43	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312	
22	—	17	LITTLE JOE	25 ANIVERSARIO	CBS 10396	
23	16	33	LOS PLEBEYOS	HOLA QUE TAL	DMY 026	
24	—	29	LOS VASKEZ	EL SUPERSHOW	CBS 20748	
25	—	3	LOS HURCANES DEL NORTE	LO NUEVO DEL 86	GARMEX 1007	

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LATIN NOTAS

by Enrique Fernandez



IS THERE A SALSA UNDERGROUND? Are you part of it? Do you know who your peers are? Let's find out.

A decade or so ago, "Latin music" and "salsa" were virtually synonymous. Then came the decline of the New York scene, the onslaught of the international Latin pop ballad, and the coup de grâce, the Dominican merengue boom. But neither the music nor its fans disappeared. What happened is that for a variety

Calling all salsa stations. Billboard conducts a survey

of reasons, including some faulty marketing, salsa lost some of its commercial appeal. The labels shrank or disappeared and radio played less and less salsa.

But the music lived on. In the capital of salsa, New York, there isn't much salsa on the radio, never mind a full-time station. But there is salsa on FM each and every day, broadcast by unpaid producers and DJs from the city's public stations. You have to do some dial spinning, but the music is there.

And the music is alive at a number of public radio stations throughout the country, many of them affiliated with colleges. The programming is free of commercial pressures and reflects the tastes of the volunteer producers, but there are some similarities. Nearly everyone we've heard plays old Cuban classics—the music that inspired modern salsa. They also play new Cuban music, like *Los Van Van*; salsa oldies, like classic *Eddie Palmieri*; and new releases, many from innovative groups on independent labels.

Since these shows exist outside the commercial scene, there is little information about them. As a service to the devoted aficionados who work on these shows, the salsa labels, radio listeners, and anyone interested in tracking this phenomenon, we'd like to identify the U.S. salsa radio scene. If you're part of the salsa underground, please send us the name of the show, the station, the hours, the producers and DJs, and the specialty of your program. We will publish this information as it arrives. Write Latin Notas, Billboard, 1515 Broadway, New York, N.Y. 10036.

ONE SALSA ARTIST WHO'S MOVED into new areas is *Alfredo de la Fe*, whose new album, "Valleato," has been released in the U.S. by the *Sonotone* label. The Cuban-born artist moved from New York to Colombia a few years ago, where his fiery, jazz- and rock-infused violin style was eagerly accepted by that country's salsa public. His new LP is not salsa, however, but *vallenato*, a traditional music of the Colombian coast that enjoys great popularity all over the country and in the growing U.S. Colombian community.

THE NEW SUPERDEAL BETWEEN *José Luis Perales* and CBS has prompted speculation that the major considers the Spanish singer its new *Julio Iglesias*. The engineer of Perales' contract seems to have been *José Luis Gil*, who headed Perales' former label, the Spanish indie *Hispavox*, and is now the singer's manager. In any case, the main target of this deal is the Spanish-American (which includes U.S. Latin) public, which has been responsible for the Spaniard's sales success. North and south, Spanish-speaking America continues to be good for romantic balladeers.

CLASSICAL KEEPING SCORE

by Is Horowitz



NIMBUS RECORDS, certainly the only label anywhere to be headquartered in a bona fide castle, is planning to beef up its American presence. The U.K. label, which has won recognition for the technical—and musical—quality of its product, will activate its first U.S. office next month.

Since its formation some dozen years ago, Nimbus has relied on importers to market its disks in this country. Most recent domestic supplier was International Book & Records in New York.

Clyde Allen will man the New York office as director of marketing and publicity, and the company has already begun setting up a distributor network to handle the line, currently numbering some 40 compact disks. Distributors named so far by international sales chief *Ivor Liss* include *Rounder Records*, *Gemini*, *H.S.I.*, *California Record Distributors*, and *Ingram*.

The New York office will not represent the Nimbus CD manufacturing facility in the U.K., which deals with its client list directly from the home office in *Monmouth, England*. A second Nimbus plant, in *Cwmbran, Wales*, will bring the firm's CD capacity up to more than 20 million annually. That latter plant is due to go on line in July. The company stopped producing LPs, for itself and others, last October.

New titles will be added at the rate of six CDs every two months, says Allen. Among the projects to be continued is a cycle of the *Beethoven symphonies* and piano concertos, with the *Hanover Band*, a period-instrument ensemble, and *Mary Verney* at the fortepiano. A *Mendelssohn* cycle is also underway with violinist/conductor *Jaime Laredo* directing the *Scottish Chamber Orchestra*. And a first U.S. recording is planned next year featuring pianist *Shura Cherkassky* in the two Chopin

concertos, with *Gerard Schwarz* conducting.

FLAG WAVING: Labels generally will put their best foot forward in the parade of product suitable for Independence Day promotion. *Philips*, for instance, hopes to benefit from a television performance by *John Denver* of "America, The Dream Goes On," the title song in the *John Williams/Boston Pops* album, expected to gain additional attention this year via cover art that features

Nimbus readies first U.S. office

the *Statue of Liberty*.

Also slated for TV, this on July 5, is a satellite-transmitted performance of the French national anthem by *Jessye Norman* standing before the *Eiffel Tower*. That's all part of the salute by the donor nation to the 100th anniversary of the statue to be celebrated next week.

London was slated to sail a group of press people around the statue in *New York Harbor* at week's end to promote *Marilyn Horne's* "Beautiful Dreamer" album, which contains a number of patriotic and traditional American songs. The superstar mezzo herself was scheduled to sing aboard the craft.

And then, of course, let's not forget the "The Lady Remembers," the *Richard Adler* opus on *RCA Red Seal* dedicated to the venerable statue. The *Detroit Symphony* under *Gunther Herbig* performs.

'A Multiple-Purchase Business' Jazz Dealers Find Loyal Customers

This story prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York. For additional coverage of jazz activities, see the "Spotlight on Jazz & Fusion" in this issue.

NEW YORK The role of jazz in music retailing could be described by paraphrasing the axiom from an old cigarette ad campaign: "It's not for everyone, but it doesn't try to be."

But specialty retailers who are able to commit to jazz catalog are rewarded with loyal customers who are prone to multi-unit purchases.

"They tend to buy more, especially the traditionally oriented jazz customer," says Curt Scheiber, proprietor of SchoolKids Records, a Columbus store that does as much as 30% of its volume in jazz product at its location near the Ohio State Univ. campus. "The pop buyer tends to buy just one album, but the jazz buyer spends more time looking through records and will buy several at a time.

"They have to be more aggressive. They're forced to be more knowledgeable because the music doesn't get the exposure and airplay."

Multiple purchases by jazz enthusiasts are also frequent at New York's J&R Music World, where an entire floor is devoted to jazz in a store-within-a-store concept. Debbie Morgan, general manager of the firm's record division, says that although the store is located in a business district characterized by light weekend traffic, "Saturday is our busiest day. People come from Long Island, New Jersey, wherever.

There's your devoted buyer, and it's very much a multiple-purchase business."

For some dealers, jazz sales are growing. "People are buying more," says Alan Goldsher, assistant manager of the Jazz Record Mart in Chicago, one of the country's longest-lived specialty outlets. "We've seen a 25% increase, and June is shaping up as a record month."

Jazz numbers are also up at Tower Records' Sunset Strip store in Los Angeles and Sam's Jams in the Detroit suburb of Ferndale. But both stores qualify those increases.

Glenn Rich, jazz buyer for the Sunset Tower, says "totals are up, but not significantly" at the outlet, where jazz LPs account for 20% of the location's album space. Steve

Milgrom, owner of Sam's Jams, where jazz accounts for 15% of total stock and 20% of sales, says, "The increase in our jazz volume is not disproportionate in comparison to overall volume."

Part of that growth can be attributed to compact disks. At the Jazz Record Mart, long a haven for black vinyl collectors, CDs now account for 20% of sales, as opposed to only 5%-10% a year ago, according to Goldsher. He says the store currently stocks "one [CD] on almost every jazz title available." CD sales have tripled during the past year for Sam's Jams, which now stocks 400 jazz titles on CD.

"Any title that comes out on CD, people buy it," says Albert Ramirez, jazz buyer for the Leo-

(Continued on page 39)



Janet "Controls" The Warehouse. The crowd spilled out to the street when Janet Jackson drew some 4,000 fans with an in-store appearance, supporting her A&M album "Control," at one of the Warehouse chain's Los Angeles stores.

Some Concern Expressed

CD Optimism Prevails At Summer CES

BY DEBBIE ROSENBLUM

CHICAGO Thanks in large part to consumer acceptance of the compact disk player, the audio business will enjoy an 11% hike in sales this year to almost \$7.4 billion at the factory level, according to figures recently released by the Electronics Industry Assn. (EIA).

Keynoting the Audio Conference at the recent Summer Consumer Electronics Show (CES) year, David Karon of Fisher Corp. said 1986 is indeed "the year of the compact disk." According to industry estimates, this year will see an 86% increase in sales to about 1.8 million players. And next year looks even more impressive, with a 28% jump to 2.3 million units projected.

"That's pretty good for a product that in 1987 will only be five years old," Karon said, noting the proliferation of portable CDs, home systems, and in-car models on the show floor.

Despite the positive outlook, panelists expressed concern over the darling of the audio industry. They said the current speculation regarding the introduction of Digital Audio Tape (DAT) can only hinder

sales, not aid them.

"We have to be careful," cautioned Eli Harary of Paris Audio in Los Angeles. "Too often we talk about technology rather than benefits. Then the consumer holds back on the purchase of product because

'Too often we talk about technology rather than benefits'

of what may be here in two years."

The other home audio retail panelist, Marvin Jamal of the Wiz music and hardware chain in New York, strongly urged dealers in the audience to counter such talk with action. He noted that he separates products into different rooms and shows consumers via demos what they can get now.

"It's like the Polaroid camera," he said. "The easiest way to sell it [when it was new] was to snap a picture." Seeing the photo developed right before their eyes, he noted, prompted people to buy the product.

Selling mobile compact disks has not been quite as simple. In fact, panelists questioned whether the car players have even arrived yet.

"I think the main reason car CD hasn't lived up to expectations is because there hasn't been enough done to develop the business," said Jerry Dryer of St. Louis-based CMC. "The combo tuner CDs should help."

Added Phillip Christopher of Audiovox Corp.: "The car CD is still in its infancy. We believe that a number of manufacturers will be introducing combination players in September and October."

Also discussed at the conference were the recent price increases tied to international currency fluctuations. Most panelists maintained that the full effect of the dollar devaluation has not yet been felt.

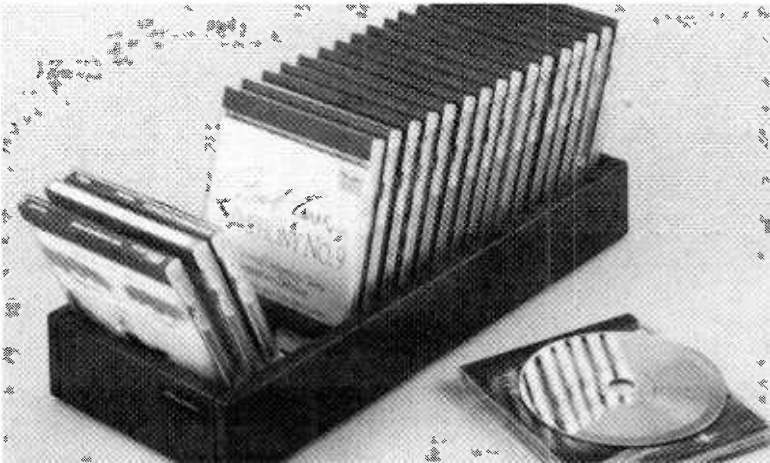
Ralph Wolfe of Technics said he foresees additional price hikes as early as August from Japanese-based suppliers. However, he added, "I think most of the manufacturers will try very hard to get their costs in line" to keep increases down and add features "to make up for the price increase."

TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	148	ELTON JOHN MCA 37215 (1974)	★★ NO. 1 ★★ 80 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	140	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	3	148	THE WHO MCA 37217 (1971)	WHO'S NEXT
4	5	68	BRUCE SPRINGSTEEN COLUMBIA PC 31903 (1973)	GREETINGS FROM ASBURY PARK
5	4	146	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	8	200	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
7	7	188	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	6	154	STEELY DAN MCA 37214 (1977)	AJA
9	9	106	STEPHENWOLF MCA 37049 (1973)	16 GREATEST HITS
10	10	48	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
11	12	204	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	11	204	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
13	14	98	THE GUESS WHO RCA AYL1-3562 (1971)	THE BEST OF THE GUESS WHO
14	15	146	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
15	13	76	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
16	16	138	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
17	18	20	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
18	17	134	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
19	23	16	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
20	20	148	STEELY DAN MCA 37220 (1980)	GAUCHO
21	19	64	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
22	22	52	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
23	21	110	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
24	30	12	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
25	26	116	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
26	32	8	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
27	25	56	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
28	28	28	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
29	27	198	THE WHO MCA 37003 (1978)	WHO ARE YOU
30	29	154	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
31	31	60	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
32	NEW		STEELY DAN MCA 5324 (1982)	GOLD
33	33	174	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
34	35	32	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	36	40	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
36	34	196	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
37	37	190	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
38	38	24	TOM PETTY MCA 1479 (1981)	HARD PROMISES
39	39	168	ELVIS COSTELLO COLUMBIA PC 35331 (1978)	THIS YEAR'S MODEL
40	RE-ENTRY		BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS

(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.

Audio Plus



Discwasher's recently introduced CD Storage System features pivoting jewel box clips, which allow for easy browsing of up to 20 compact disks. The rack may be stored flat or mounted on a wall.

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories.

KOSS (414/964-5000) has put three new youth-oriented stereophones on the market in its Fun 'N Fashion series. The top-of-the-line KFF/300 has a blue and yellow color scheme, weighs three ounces, and has dual volume balance controls. It comes with a headband cover, spare large cushions, and a quarter-inch home adapter. Suggested retail price: \$19.99. The gray and blue KFF/200 weighs 2 1/2 ounces, has a headband cover and spare large cushions, and retails for \$15.99. The two-ounce KFF/100 is in bright red, blue, and yellow and has a quarter-inch adapter. It retails for \$9.99.

Also from Koss: a cordless stereophone. The Koss Kordless system incorporates infrared and driver technology and is equipped with a battery-operated stereophone, a compact infrared transmitter, and an AC adapter. The stereophone has a frequency response range of 20-20,000 Hz and a signal-to-ratio of 60dB at less than 1% distortion, according to product literature. It has an on/off switch and volume controls on the earcups. An LED indicator, located on the earcup, lights up when the unit is on and also signals when the 9-volt battery becomes weak. Suggested retail price: \$149.95.

New from **Discwasher** (312/678-8650), a CD Storage System that holds up to 20 jewel boxes. The holder measures 6" by 15" by 2" and incorporates storage clips which pivot forward to allow the user to scan the titles and easily remove the CDs. It retails for \$19.95

International Jensen (312/678-8650) has introduced an adaptor that enables portable CD players to be connected into CD-ready car stereo receivers. The kit, with a suggested retail tag of \$19.95, uses one cable that plugs into the underdash-mounted connector. The unit supplies both the audio connections and the necessary power to operate a portable 9-volt CD player. For non-9-volt players, the product literature says, all that is necessary is an additional cigarette-lighter adaptor to supply proper voltage.

From **DesignTech International**

(202/333-0078) comes the Sound Wedge, a device that automatically lowers the volume of one's stereo when answering a phone call. It is packaged with installation instructions and retails for \$29.95.

FOR WEEK ENDING JUNE 28, 1986

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

CHRIS DEBURGH
Into The Light
LP A&M SP 5121/\$8.98
CA CS 5121/\$8.98

FOREVER
Forever... And Ever
LP Heavy Metal HMUSA 66/no list

THE GOLD TONES
24 Kt. Gold
CA Sage Productions/no list

MADONNA
True Blue
LP Sire 25442/WEA/\$9.98
CA 25442/\$9.98

MEAT PUPPETS
Out My Way
EP SST 049/\$6.98
CA C049/\$6.98

SONIC YOUTH
EVOL

LP SST 059/\$8.98
CA C059/\$8.98

ROD STEWART
Security Device
LP Warner Bros. 25446/WEA/\$9.98
CA 25446/\$9.98

STEVE WINWOOD
Back In The High Life
LP Island 25448/WEA/\$8.98
CA 25448/\$8.98

SOUNDTRACK

JERRY GOLDSMITH
Poltergeist II: The Other Side
LP Intrada RVF 6002/no list

VARIOUS ARTISTS
Ruthless People
LP Epic SE 40398/CBS/no list
CA SET 40398/no list

VARIOUS ARTISTS
The Karate Kid, Part II
LP United Artists SW 40414/CBS/no list
CA SWT 40414/no list

CLASSICAL

ADAMS, JOHN
Shaker Loops; Phrygian Gates
LP New Albion NA007/no list
CA NA007/no list

SATCH, SOMEI
Litania
LP New Albion NA008/no list
CA NA008/no list

SUBOTNICK, MORTON
Return
LP New Albion NA010/no list

CA NA010/no list

VARIOUS ARTISTS
Anthology
CA New Albion NA009/no list

COUNTRY

DAVID ALLAN COE
Son Of The South
LP Columbia FC 40346/CBS/no list
CA FCT/no list

GENE WATSON
Starting New Memories
LP Epic FE 40306/CBS/no list
CA FET 40306/no list

COMEDY

FATHER GUIDO SARDUCCI
Breakfast In Heaven
LP Warner Bros. 25472/WEA/\$8.98
CA 25472/\$8.98

COMPACT DISK

HERMAN, WOODY & HIS BIG BAND
50th Anniversary Tour
CD Concord CJ-302/no list

KAWASOME, MASASHI
Le Nuage
CD Interface C32-7843/Denon/no list

VARIOUS ARTISTS
Anthology
CD New Albion NA010/no list

(Continued on page 44)

Billboard® TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	1	126	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•	•	•						
	2	4	91	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•				
	3	3	19	COLOR ME	Mindscape	A drawing and coloring program that lets children select pre-drawn or design their own pictures. Recommended for ages 6-10. Additional disks are available.	•		•	•					
	4	5	143	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•				
	5	2	122	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	6	9	10	READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	•		•	•					
	7	8	25	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•								
	8	6	45	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•					
	9	7	19	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•					
	10	10	25	I AM THE C-64	Creative/Activision	Introduction to the C-64 and keyboard with basic programming language.			•						
HOME MANAGEMENT	1	1	101	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•					
	2	6	5	PRINT SHOP COMPANION	Broderbund	The program has 16 new drawing tools. Includes 50 new borders.	•	•	•	•					
	3	3	7	BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.	•		•	•					
	4	10	13	PAPERBACK WRITER	Digital Solutions	Word Processing Program			•						
	5	2	46	PRINTMASTER	Unison World	At Home Print Shop	•	•	•	•			•		
	6	7	46	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•						
	7	4	62	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•					
	8	8	13	SILVIA PORTER'S PERSONAL FINANCIAL PLANNER	Timeworks	Program enables you to develop comprehensive financial plans according to your personal needs.	•		•	•					
	9	9	5	WORD PERFECT	Satellite Software Solutions	Word Processor				•					
	10	5	7	THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.	•		•	•					

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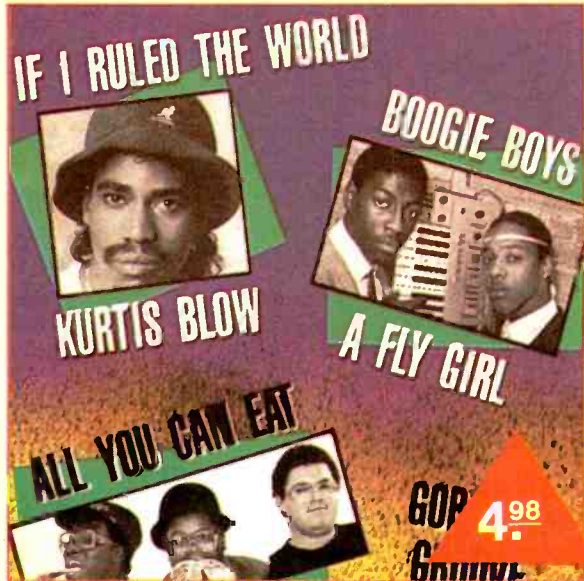


Superbowl Shuffle - THE CHICAGO BEARS SHUFFLIN' CREW Can You Rock It Like This - **RUN-D.M.C.** Don't Be Stupid - **FAT BOYS** Freshest Rhymes In The World - **DR. JECKYLL & MR. HYDE** La-Di-Da-Di - **DOUG E. FRESH & M.C. RICKY D** (Nothing Serious) Just Buggin' - **WHISTLE** Nightmares - **DANA DANE** No Show - **THE SYMBOLIC THREE** FEATURING **D.J. DR. SHOCK** **7.98**



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The Price - **TWISTED SISTER** Blind In Texas - **W.A.S.P.** Can't Live Without You - **SCORPIONS** Balls To The Wall - **ACCEPT** Soldiers Under Command - **STRYPER** Love Bites - **JUDAS PRIEST** Rock 'N' Roll Children - **DIO** I'll See The Light Tonight - **YNGWIE MALMSTEEN** Heavy Metal Love - **HELIX** The Lady Wore Black - **QUEENSRYCHE**



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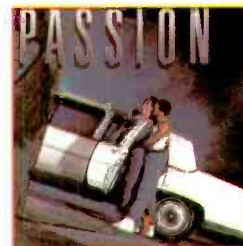
RUN D.M.C. WHODINI FAT BOYS and many more



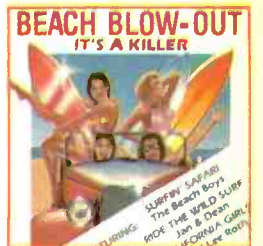
LL COOL J RUN D.M.C. KURTIS BLOW and many more



ARETHA FRANKLIN LISA LISA BILLY OCEAN and many more



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Grass Route

BY LINDA MOLESKI

A weekly column focusing on the activities of independent labels and distributors.

THERE'S NEW SUPPORT on the horizon for independent labels. Third Party Press, a new venture headed by indie promotion man Randy Frisch, is a free monthly newsletter that will go out to retail stores across the country. Designed exclusively for indies, it provides retailers with a much-needed list of new releases in the following categories: pop, metal, jazz, classical,

hardcore, new age, dance, reggae, and blues.

"We recognize that retail stores are reluctant to buy new and unfamiliar titles," says Frisch. "Third Party gives the label an advantage by exposing its releases to retail buyers before they are solicited by distributors."

Labels will be charged \$30 for each entry. In return, Third Party will highlight the artist, title, and label with a 75-word description as well as listing distributors carrying the releases. An index of phone numbers will also be included. The initial mailing, which is slated for

July 1, will go out to 1,000 independent stores, chains, and one-stops, says Frisch. For more information contact Third Party Press, P.O. Box 4067, San Francisco, Calif. 94101; (415) 931-0573.

JEM RECORDS of South Plainfield, N.J., is adding Audion Records to its string of labels. The new imprint, which was formed by Larry Fast (keyboard player for Peter Gabriel) will focus on electronic new age music, according to Jem's Howard Wuelfing.

Audion's debut release is a sampler project appropriately titled "First Edition." It features tracks from Fast, Utopia's Roger Powell, Emerald Web, and Barry Cleve-

land. The album is scheduled to be released later this month. It will bear a suggested list price of \$6.98 for the first 60 days, after which it will be \$9.98.

Jem isn't a newcomer to the new age market, having put out acoustic instrumental product on its Landscape label. Landscape's newest release is a solo project by former Yes keyboard player Rick Wakeman.

Other activities for Jem include a promotional video for "House Of Ecstasy," with underground rock group Cherry Bombz. The clip was filmed on location in London and Arizona and will be serviced to local video channels in addition to MTV.

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FOR WEEK ENDING JUNE 28, 1986

Billboard

TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	41	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON 10 weeks at No. One
2	2	2	56	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
3	3	5	4	VAN HALEN WARNER BROS. 2-25934	5150
4	6	3	12	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK
5	4	4	21	HEART CAPITOL 46157	HEART
6	7	11	5	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
7	5	7	6	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
8	8	9	4	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.	PARADE
9	10	6	57	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
10	11	16	13	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
11	12	14	57	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
12	9	8	25	SADE PORTRAIT RK 40263/EPIC	PROMISE
13	15	12	11	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
14	18	24	44	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
15	14	10	7	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
16	29	25	7	JANET JACKSON A&M CD 5106	CONTROL
17	NEW ▶		1	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
18	24	22	15	INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES
19	26	20	12	STEELY DAN MCA MCAD 5570	DECADE
20	NEW ▶		1	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
21	13	15	36	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
22	22	27	30	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
23	17	17	24	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
24	21	19	27	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
25	NEW ▶		1	JACKSON BROWNE ASYLUM 960457-2/ELEKTRA	LIVES IN THE BALANCE
26	NEW ▶		1	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
27	19	18	6	JOE JACKSON A&M CD 6021	BIG WORLD
28	NEW ▶		1	GTR ARISTA ARCD 8400	GTR
29	16	13	25	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD
30	23	29	3	SOUNDTRACK A&M CD 5113	PRETTY IN PINK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	57	AMADEUS SOUNDTRACK FANTASY WAM-1791	32 weeks at No. One NEVILLE MARRINER
2	2	3	21	BACHBUSTERS TELARC 80123	DON DORSEY
3	3	2	12	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
4	4	4	14	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	9	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
6	6	6	57	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
7	7	8	22	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
8	8	7	57	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
9	10	10	57	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
10	9	9	57	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
11	11	11	35	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
12	12	12	46	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
13	13	13	57	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS
14	28	—	2	BACH MEETS THE BEATLES PRO ARTE PCV 211	JOHN BAYLESS
15	14	15	6	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
16	16	24	5	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
17	18	17	10	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
18	15	14	57	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
19	19	18	57	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
20	17	16	57	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
21	24	28	3	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
22	20	19	8	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
23	21	20	15	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
24	22	22	57	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
25	23	21	57	TELARC SAMPLER # 2 TELARC 80102	VARIOUS ARTISTS
26	NEW ▶		1	TELARC SAMPLER # 3 TELARC 80103	VARIOUS ARTISTS
27	25	25	4	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475	VLADIMIR ASHKENAZY
28	27	26	57	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
29	26	23	57	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
30	30	30	20	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER

JAZZ DEALERS

(Continued from page 35)

pold's Records outlets in Berkeley and San Jose, Calif. He cites an "immense" increase in the sale of jazz CDs, which now account for 20% of the genre's sales volume in those stores.

J&R's Morgan says she has noticed some of her straight-ahead jazz clientele buying CD counterparts for titles they already own in vinyl. And while compact disk technology has sparked interest in classical music on the part of people who previously did not buy classics, she has noticed a similar trend with jazz CDs—although she adds, "I don't know if these people end up sticking with it."

The same CD fill problems that beset all buyers also affect jazz buyers. "CDs would be more important if [the manufacturers] could get the titles out," says Goldsher.

But some jazz customers have been reluctant to jump on the digital bandwagon, possibly because the serious collector has already made a substantial commitment to vinyl. "I can't sell jazz CDs, except for the strong fusion things," says School-Kids' Scheiber. "One of the problems is that I've been treading gingerly with [stocking] jazz CDs. Some jazz customers are slower to accept the configuration; they have pooh-poohed the idea of CD."

While the CD represents a new product for the genre, reissues are a long-standing, tried-and-true tool for jazz marketers. These retailers still give reissue programs high marks as both library builders for their customers and profit builders for their stores, but some express concern about the frequency of such programs and the price points for reissues.

Goldsher says there is still "real excitement" when new Blue Note reissues or Fantasy's Original Jazz Classics (OJC) hit the Jazz Record

Mart, and Ramirez cites reissue activity as a "positive factor" in building Leopold's jazz business.

But Rich of the Sunset Tower says, "There's getting to be a real glut of reissue product. When the first Blue Notes [from Capitol/Manhattan] came out, I bought 15s of everything. The most I'll order now is 10, and I order mostly five or seven. You can't buy them all."

And while Sam's Jams moves "boxloads" of OJCs, according to Milgrom, the high cost of the French-pressed Blue Note re-releases has left the line a comparatively poor seller. "Jazz consumers don't care about virgin vinyl," he adds. Ramirez of Leopold's also found that the budget-tagged OJCs sold better than the "too expensive" Blue Notes in his stores.

Some jazz dealers say that new age and fusion have helped to build the customer base for mainstream jazz product.

At Sam's Jams, new age is "really big," according to Milgrom, with Windham Hill catalog sales a quarterly event at the store.

But Goldsher says, "George Winston is our only new age seller, but he can't even touch David Murray or Wynton Marsalis. If people are going to get into jazz, they're going to come in from fusion." He contends that it's relatively easy for the inexperienced listener to make the leap from Alan Holdsworth to Kenny Burrell.

Milgrom disagrees: "Fusion is still a good crossover point, but new age is where it's going to happen. The young rockers cross over via fusion. The new age listeners are older, with more spendable income, and they're not interested in rock'n'roll. They're buying the CD players and the other toys. They're buying pop music, but they're also buying jazz."

HARDWARE MONITOR

Hardware Woos Software Dealers

by Aaron Neretin

A biweekly column focusing on developments in the hardware and software industries.

THE VIDEO SOFTWARE dealer has become an important target for manufacturers of VCR, television, and compact disk hardware and accessories.

At the recent Consumer Electronics Show in Chicago,

Manufacturers urge outlets to reevaluate their position

Hitachi executive vice president Robert O'Neil, explained the manufacturers' drive to recruit software retailers.

"The [hardware] industry needs 40,000 to 45,000 retailers to stay healthy," said O'Neil. With between 25,000 and 27,000 consumer electronics retailers in the U.S. (representing 70,000 to 80,000 stores), hardware manufacturers must take aim at the nation's 15,000-plus video software retailers with the potential to carry hardware to reach O'Neil's goal.

This new development, which finds hardware manufacturers wooing software retailers, is a switch on the major moves by prerecorded-software producers to secure a foothold with mass-merchandising hardware retailers. And just as hardware retailers have reevaluated their shoppers' needs, so too must the software retailer reevaluate his current position.

"Software retailers must adapt to the changing and tightening profit structure of their industry and begin carrying VCR and TV lines. Those who fail to adapt

may go the way of the dinosaur," O'Neil concluded. While that may be a rather extreme assessment, it is clear that retailers should be preparing themselves for a push from the hardware industry.

Hitachi is not the only major electronics firm opening up to the power of the software retailer. Sharp and JVC are studying its potential, and others appear ready to test or further test the waters. One manufacturer at CES told me he expects that by the end of this decade as much as 40% of electronics hardware business will come from freshly recruited retailers.

As for the retailers, video software dealers who carry compact disks already have shown a willingness to expand their consumer base. Many of the retailers who do not carry CDs apparently will be in that marketplace before the year is out.

The thinking is best exemplified by Allan Caplan, president of Omaha's Applause Video.

"Why chase someone who wants to buy CDs to another store? This is a way to take advantage of traffic."

Certainly, the time is right for video software dealers to begin examining their options. VCR, TV, compact disk, and accessory programs are going to spring up in record numbers.

The smart retailer will have studied the hardware choices and determined the demands of his market. He must be prepared to take advantage of every opportunity and program offered. (One place to start: the detailed charts of current VCR and compact disk hardware product in the June 7 issue of Billboard.)

With a good understanding of available hardware and profitability factors, the retailer will be able to choose the marketing and promotion programs that best meet his inventory and dollar requirements.



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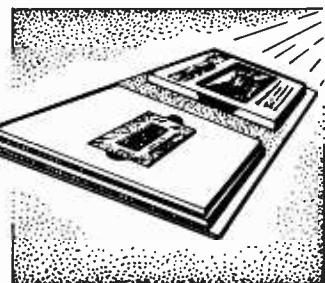


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CES 'Mini-Workshops' Take Close Look At Sell-Through, Rental

BY MOIRA McCORMICK

CHICAGO Heightened consumer awareness through advertising and promotion, coupled with appealing price points, helps maximize sell-through potential for prerecorded video, while continuing promotions and high-quality customer service increase the take on video rentals. Those were among the major conclusions drawn from back-to-back video retailing seminars at the recent Summer Consumer Electronics Show (CES) here.

The two "Mini-Workshops" took 'Two-tiered pricing can be confusing to consumers and store personnel'

place on June 2 at the McCormick West building. "Prerecorded Video: How To Heighten The Sell-Through For Profit" was moderated by Bruce Apar of Home Viewer Publications, and included panelists Eric Doctorow, vice president, sales and marketing, Paramount Home Video; Gary Khammar, senior vice president, sales and marketing, RCA Home Video; Saul Melnick, vice president, sales and marketing, MGM Home Video; Brian Woods, vice presi-

dent, marketing, Ingram Video; Tim Fry, president, Congress Video; Jim Kartes, president, Kartes Video; Allan Caplan, president, Applause Video; and Don Edwards, manager, video development, Waldenbooks.

"Prerecorded Video: Innovative Rental Plans" was co-moderated by Martin Barsky and Herb Fisher of Video Software Dealer magazine. Panelists were Barry Rosenblatt, president, Video Library (26 stores); Mitch Perliss, director, purchasing, Music Plus/Music Plus Video (38 stores); David Brown, marketing vice president, CBS/Fox; Richard Abt, West Coast Video (34 stores); Allan Caplan, president, Applause Video (30 stores); and Vern Fross, merchandising vice president, Commtron.

During the sell-through panel, Ingram's Woods advocated "pull-through marketing," which he defined as "increasing consumer awareness through advertising and promotion." Paramount's Doctorow added: "As suggested list is reduced and sell-through gets bigger, consumer advertising becomes more important. Create the motivation for consumers to know what they want before they get to your store."

MGM's Melnick noted that his company plans to make television an even bigger part of its own marketing plans, while concentrating less on print. Waldenbooks' Edwards, conversely, said that print, in keeping

with the chain's image, was Waldenbooks' primary mode of advertising.

Applause's Caplan, whose chain is based in Omaha, took the studios to task for not spending ad dollars out-

a hot one, with studio representatives defending the \$79.95 and \$89.95 price tags and two-tiered pricing from the barbs of retailer Caplan.

Caplan said that he had sold 440 used copies of MCA's "Back To The Future" (\$79.95) by mid-May, but that he could have moved much more at a lower price. "Why couldn't MCA have put it out at \$39.95 and started consumers collecting?" he asked, adding, "Paramount has been great at helping people collect; once they start, it becomes a habit."

Two-tiered pricing was explained by Paramount's Doctorow as a "numbers decision. We have to figure out how many we can sell at \$79.95 in or-

der to justify lowering it to \$39.95, and then how many need to sell before it can be moved to \$29.95. As sell-through matures, the analysis becomes more accurate."

Caplan came out in favor of two-tiered pricing, using Disney's "Pinocchio" as an example of a \$79.95 title that rented well for three months and then sold 2,000 copies when the price was lowered to \$29.95. "Pinocchio" was not a sell-through title at \$79.95," he insisted.

But as Waldenbooks' Edwards noted, two-tiered pricing can be "confusing to consumers and store personnel." RCA's Khammar observed that

(Continued on page 43)

'Create motivation for consumers'

side of the top 10 markets. Melnick countered: "The top 10 markets have the greatest penetration. It's too costly to do national television as yet, because of the number of tapes not being sold."

The topic of sell-through price was FOR WEEK ENDING JUNE 28, 1986

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
				★ ★ NO. 1 ★ ★		
1	1	39	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	3	39	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
3	2	11	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
4	7	2	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
5	6	16	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
6	5	11	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
7	4	34	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	20	39	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
9	15	2	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	19	30	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
11	NEW ▶		MICKY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
12	8	11	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
13	16	2	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
14	9	35	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
15	NEW ▶		WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
16	12	14	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
17	21	2	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
18	18	39	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95
19	11	31	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
20	25	15	RAINBOW BRITE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	29.95
21	13	15	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
22	22	3	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
23	17	15	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
24	14	5	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
25	10	16	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95

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

...newsline...

MAIL SALE: Add RCA's Compact Disc Club to the growing number of mail order outlets offering low-priced video titles for sale. In its June mailing, the club included a "Video Price Break" flyer featuring more than 30 movies from CBS Fox and Embassy Home Entertainment budget programs, priced at \$24.95 and \$29.95. The selection includes the likes of "On Golden Pond," "War Games," "The Cotton Club," "The African Queen," and several James Bond thrillers. Numerous video stores sell compact disks because they say that demographics for owners of video and CD hardware often match; apparently the Compact Disc Club agrees. Other direct mail houses that have already begun selling home video product include Publishers Clearing House, Book Of The Month Club, Quality Paperback Book Club, and video clubs sponsored by Columbia House and RCA.

SMALLER ORDERS will no longer be serviced direct by PortaVideo International, the Tempe, Ariz., firm that specializes in playback-only videocassette decks, which dealers rent to non-VCR customers (Billboard, April 5). President and CEO Ted K. Thrush says PortaVideo will now only sell "in large quantities to a network of qualified nonexclusive distributors... as well as to end-user customers of significant size. We will no longer compete with our large distributor customers for small orders." Thrush says the change will accelerate sales "while reducing the cost of doing business."

NEW NAME, NEW ADDRESS: A change in names is now official for Dallas-based Blockbuster Entertainment Corp., formerly called Cook Data Services Inc. (Billboard, May 24). The publicly owned parent company of the Blockbuster Videos chain has also gotten a new address: 10460 Miller Road, Dallas, Texas 75238. Its phone number remains unchanged—(214) 341-7700.

PASSPORT TO ADVENTURE is the theme of 800-store National Video's consumer sweepstakes, one of several contests scheduled this summer by various video franchisers. The contest, which is tied in with Vestron's National Geographic series, runs through Aug. 10 and offers two trips for two to Australia. The scratch-and-win contest also features more than 630,000 instant prizes valued at more than \$885,000, including a Quasar VHS movie camera, a lifetime supply of Scotch EXG blank tape, Coke Sea-Snark sailboats, Nikon One-Touch cameras, and numerous smaller prizes.

GEOFF MAYFIELD

KID VID

is growing up!

86 SALES

Sales are jumping*. The market is skyrocketing**. Kid-vid is now big sell-through business! Billboard previews fall and Christmas product to start stocking now.

RETAILER'S GUIDE TO CHILDREN'S VIDEO

- **Overview:** Kid-vid's position in world video marketplace
- **Reports:** Animation, live action, theatrical
- **Dominant suppliers:** Their top sellers and new product for shipment now through Christmas
- **Retailing survey:** How to merchandise Kid-vid
- **Outlets:** Selling or renting Kid-vid
- **Programming:** Emergence of made-for-children's video
- **Education:** Top suppliers of children's education videos — best-sellers and new product for fall and Christmas
- **Licensing:** Links between popular TV and comic book characters, toys and Kid-vid
- **CHART:** Top 20 Kid-vid titles during the past year

*Projection for 1986: Double 1985 sales

**Kid-vid titles sold in 1985: 13% of home video sales

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ADVERTISING CLOSING JULY 1

Billboard reviews this booming category where millions of cassettes are sold for entertainment and learning!

Billboard
EDITORIAL FEATURE

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	3	BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	2	7	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
3	4	3	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
4	3	9	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
5	5	5	TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
6	6	6	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
7	7	11	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
8	10	4	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
9	9	10	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
10	8	8	INVASION U.S.A. ◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
11	11	5	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
12	15	2	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
13	12	16	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
14	14	22	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
15	16	8	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
16	NEW ▶		JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
17	13	15	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
18	23	6	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
19	17	12	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
20	22	22	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
21	18	11	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
22	19	20	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
23	21	10	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
24	NEW ▶		REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
25	24	2	TWICE IN A LIFETIME	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
26	20	15	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
27	37	2	BLACK MOON RISING	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
28	39	3	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
29	26	12	YEAR OF THE DRAGON ◆	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
30	25	4	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Liljan Chauvin Gilmer McCormack	1984	R
31	28	7	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
32	27	8	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
33	29	4	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
34	36	33	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
35	30	20	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
36	35	19	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
37	34	15	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
38	31	4	ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
39	33	11	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
40	32	18	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13

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

video retailing

video magic '86



Adventureland's Best. Adventureland Video founders Martin Ehman, president, and Brent Smith, executive vice president, present the chain's best-overall-store award to co-winning franchisees W.C. Winkler of Charlottesville, Va., and Zac Smallwood of MacClenny, Fla. From left are Ehman, Winkler, Smallwood, and Smith.

CES 'MINI-WORKSHOPS'

(Continued from page 41)

his company's "Take Twenty" promotion, which reduced \$79.95 titles to \$24.95 for a 10-week period, was a success. However, he noted, "Our market research showed that 70% of the initial retail orders were for rental libraries—it told us that small retailers are not ready or willing to sell. Advertising and promotion are hitting a brick wall to some degree."

"What seems to work best are programs that create a sense of urgency," concurred Doctorow. "The more we have participating retailers selling and the more the business matures, the easier it is to move off temporary pricing and have a consistent flow of hit product."

Other impulse price points were discussed, with Congress Video's Fry holding that \$9.95 and \$14.95 constituted impulse points for special-interest video. "When you go into a sports store to buy a baseball bat," he said, "a \$14.95 how-to hitting tape will be an impulse buy."

Kartes Video's Kartes, however, argued that a \$9.95 price tag is associated in the public's mind with inferior quality.

Doctorow had the final word, saying, "Price point is not the only motivating factor. The key to selling is merchandising: Know your customer, reach them, and interest them in the product. Create a sell-through section; let people know the product is there and present it in a pleasing way."

"Whether it has a \$9.95 or \$29.95 price tag isn't so important; \$89.95 is also a sell-through price point if it's merchandised right."

Other methods of increasing sell-through discussed included utilizing displays that permit customers to hold the tape (or at least the empty box) in their hands; talking to local wholesalers to exchange promotion ideas; and providing store employees with cash incentives for sales.

Video Library's Rosenblatt opened the rental seminar by stating, "The best way to maximize rentals is to have more copies of the hits. That's what the customer comes in for. And you have to be able to convince them what a good selection you have, even if the title's out."

A discussion of promotional methods followed, dominated by Ap-

plause's Caplan. He described his company's T-shirt promotion (buy one, get 50 cents off standard \$2.99 daily rental), as well as its coupon books, its monthly newsletter "Take One," and other tactics.

Stressing the informational aspect of newsletters, Caplan asked, "How can you expect to sell or rent non-A titles if people don't know what you have?"

West Coast Video's Abt detailed cross-promotions with McDonald's and Hires Root Beer, while Music Plus Video's Perlliss suggested running discounts on holidays and off-peak days.

The subject of rental clubs was brought up, with Abt observing that "even a \$10 fee does engender a certain amount of loyalty in the customer." Most panelists agreed that exceptionally low rental prices, such as 99 cents per day, are self-defeating.

The importance of efficient customer service was stressed, with Rosenblatt arguing in favor of installing computer systems in stores. "If you've got people in your store waiting in line for 15 minutes, I'll open across the street from you," he promised. "We designed and installed a \$1.5 million system in our chain in November 1984, and it gets you in and out fast."

Countered Caplan: "We'll keep 'em waiting 30 minutes, and in the meantime we'll give 'em popcorn, candy, church services... We made a mistake with computers before—it must be the best or you shouldn't buy it."

Rosenblatt said Video Library doubled its rental total from 1984 to 1985 after the computer was installed. Abt also sang the praises of computers, saying West Coast Video's system allowed easier rotation of inventory in addition to speedier customer transactions.

The role of point-of-purchase materials in spurring rentals was also emphasized. CBS/Fox's Brown expressed concern about the "40% to 50% or stores who don't use the materials—and I don't know why, because two or three customers don't know what they want when they come in. We encourage its use, so that titles will become [imprinted] in customers' minds."



George Lagonikos, owner of Video Corral in the New York borough of Queens, receives the May \$5,000 prize in distributor Star Video's Reach For The Stars sweepstakes. Presenting the winnings to him are Arthur Bach, vice president of Star, left, and sales representative Hank Kattan, right.

Star Announces Winners

NEW YORK Star Video has announced the first winning retailers in the distributor's Reach For The Stars campaign—a lottery-styled, buy-in program (Billboard, May 17). George Lagonikos, owner of Video Corral in Queens, N.Y., won the

\$5,000 top prize for May.

The \$1,000 second prize went to Karen Bobish, owner of Captain Video in Scarborough, Me. The \$500 third prize went to Donna Taub, co-owner of Movie Busters in Philadelphia. Star says that hundreds of other dealers also won videocassettes of movies and other programs, ranging in retail value from \$19.95 to \$79.95.

In the Jersey City, N.J.-based distributor's sweepstakes, retailers earn a game card with the purchase of designated titles. The dealer scratches three stars from the game card, and if all three stars reveal the words "Star Video," the card is an instant winner for one of the videocassette prizes.

The contest runs through October, with a second-chance drawing for all unclaimed videocassette prizes scheduled for Nov. 19. D.L. Blair Corp., an independent judging organization, is supervising Star Video's sweepstakes. **GEOFF MAYFIELD**

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Big Investment Key, Retailer Says Chain Tests Franchise Joint Ownership

BY JOHN SIPPEL

LOS ANGELES In the ultra-competitive video climate, Video Excitement proprietor and franchiser Becky Reno says a greater total investment is required to stabilize retail ventures.

With eight company-owned stores and five franchise locations already in operation, the Billings, Mont.-based video specialist will soon test her theory when she opens two stores in conjunction with investors.

Reno says the joint-ownership concept may offer the best growth potential. Combining her corporate savvy with outside bankrolling, she has fashioned a two-tiered corporation that is unusual in the home video market.

The investment plan takes Reno's operation to Boise, Idaho, with a pair of stores. She says it would be a good idea eventually to have at least three stores in that market.

Boise is some 800 miles from her company's home base in Billings, but distances do not bother Reno. She drives 1,000 miles a week because she likes to visit all the stores on a regular basis.

Reno uses the word "support" frequently in describing her success formula. That formula is simple:

Clerks must be knowledgeable and enthusiastic. Stores must be accessible and carry affordable product. "It's our job to get the customers into the store, and then our people make them repeat," says Reno. She has also pushed ahead with aggressive marketing efforts, such as direct mail and radio, and is now pondering telemarketing.

In her latest marketing ploy, she has mated three of her video stores with Market Place Pizza Delis, a bake-at-home pizza franchise, by cutting a door between the adjoining shops. "We must create more reasons for our customer to visit our stores." She learned that lesson when her original store survived solely on the strength of her husband's next-door electronic hardware outlet. The jury is still out on the video/pizza combination, as it is less than a year old, but Reno feels there will be more such marriages when adjacent stores are available to her stores.

Reno originally operated under the banner Video Library, and still uses that name in Billings. But when she learned she could not trademark that name—it was being used by other dealers in other markets—she adopted the name Video Excitement.

Video Excitement, her franchise division, has five Montana stores, all opened within the past 18 months. She says it is possible to add a new franchise every six months. Franchisees pay an initial \$15,000 fee and a commission percentage on gross business. Reno says an investment of about \$90,000 gets a store off on the right foot, and she favors an inventory of 800-1,000 movies.

Following her video launch in 1980, it took Reno 18 months before she saw any black ink. She worked full-time for a fast food franchiser while splitting the rest of her schedule between the three corporate Video Libraries. By 1983, her stores were grossing about \$10,000 monthly in strip center locations that average 1,000 square feet.

Semiannual mailings with special offers—sometimes reducing the \$29.95 annual membership fee to \$10—helped establish a customer base. She estimates her corporate stores have 27,000 members.

Hardware vendors court software dealers; see Hardware Monitor, page 39

NEW RELEASES

(Continued from page 36)

NEW AGE

CIANI, SUZANNE
The Velocity Of Love
 LP RCA Red Seal AMLI-7125/no list

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

2, FREDDIE'S REVENGE
 Robert Englund, Clu Gulager, Hope Lange
 ♠♥ Media Home Entertainment M838/\$79.95

OCEAN DRIVE WEEKEND
 Robert Peacock, Charles Redmond
 ♠♥ Vestron Video 4437/\$69.95

THE PASSENGER
 Jack Nicholson, Maria Schneider
 ♠♥ Warner Home Video 35004/\$59.95

THE REAL BRUCE LEE
 Bruce Lee, Bruce Li, Dragon Lee
 ♠♥ Video Gems VG1005/\$59.95

SMOOTH TALK
 Treat Williams, Laura Dern, Mary Kay Place
 ♠♥ Vestron Video 5143/\$79.95

STEVE MARTIN LIVE!
 Steve Martin, David Letterman, Henny Youngman, Paul Simon
 ♠♥ Vestron Video 3134/\$59.95

SUDDEN DEATH
 Denise Caward, Frank Runyeon
 ♠♥ Vestron Video 5160/\$79.95

SUMMER AFFAIR
 Ornella Muti, Les Rannow
 ♠♥ Active Home Video A230/\$49.95

TENNESSEE STALLION
 Jimmy Van Patten, Audrey Landers, Judy Landers

♠♥ Vestron Video 4440/\$69.95

TROLL
 Shelley Hack, Michael Moriarty, Sonny Bono
 ♠♥ Vestron Video 5121/\$79.95

TWICE IN A LIFETIME
 Gene Hackman, Ellen Burstyn, Ann Margret
 ♠♥ Vestron Video 5119/\$79.95

ANDREW LLOYD WEBER: REQUIEM
 Placido Domingo, Sarah Brightman
 ♠♥ Kultur 1132/\$39.95

WILLA
 Deborah Raffin, Clu Gulager, Cloris Leachman
 ♠♥ Prism Entertainment/\$39.95

YUKON PASSAGE
 James Stewart
 ♠♥ National Geographic Video 1041/Vestron Video/\$29.95

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

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

AL CAPONE—CHICAGO'S SCARFACE
 Geraldo Rivera
 ♠♥ MPI Home Video MP1313/\$39.95

COLEMAN'S GUIDE TO CAMPING
 Bruce Jenner
 ♠♥ Twin Tower TT8023/\$19.95

THE DARK SIDE OF LOVE
 James Stacy, Glynnis O'Connor, Mickey Rooney
 ♠♥ Front Row Video VGF016/Video Gems/\$59.95

FRENCH LESSON
 Jane Snowden, Alexandre Sterling
 ♠♥ Warner Home Video 11571/\$69.95

GORILLA
 Francine "Penny" Patterson
 ♠♥ National Geographic Video 1039/Vestron Video/\$29.95

THE HEAD OF THE FAMILY
 Leslie Caron, Nino Manfredi
 ♠♥ Video Gems VG0001/\$59.95

THE INCREDIBLE HUMAN MACHINE
 ♠♥ National Geographic Video 1040/Vestron Video/\$29.95

MOONLIGHTING
 Cybill Shepherd, Bruce Willis
 ♠♥ Warner Home Video 35009/\$29.98

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...newsline...

MASTER OF DISASTER is the title of Warner Home Video's latest promotion, which features four disaster movies produced by catastrophe mogul Irwin Allen. The titles being used are "Beyond The Poseidon Adventure," "When Time Ran Out," "Flood," and "Fire." All will be priced at \$59.95. As part of the Disaster deal, Warner will be giving retailers one movie free for every four they buy. "When Time Ran Out" will be released in a special expanded video edition with a half-hour of extra footage.

MORE THAN 650,000 UNITS shipped on initial sell-in for Walt Disney Home Video's Disney's Wonderland sale. Dominating the numbers has been "Alice In Wonderland," which lists at \$29.95 for the promotion; seven other movies as well as five shorts are included, all priced at \$14.95.

SPANISH SUBTITLES are going to find their way into Warner Home Video's release schedule starting in July. The company will be putting out subtitled versions of its major feature-film releases and selected catalog titles at no extra cost. First title to come out with subtitles will be "Spies Like Us," which will premiere in both versions on July 16.

THE FIRST VIDEO RELEASE of a program by Mobil Oil Productions is coming from Prism Entertainment in July. That's when the company is putting out "Two By Forsyth," which contains two separate suspense stories by mystery writer Frederick Forsyth. List price for the program is \$59.95.

A FOUR-PICTURE deal has been signed by Vestron Video and Hemdale Film Corp. The deal is an extension of one between the two companies that began a year ago. "USA Today," "Body Slam," "Best Seller," and "The Platoon" are the four movies involved.

HOWIE MANDEL, best known as Dr. Wayne Fiscus on the TV show "St. Elsewhere," is starring in his first videocassette, titled "The First Howie Mandel Special." The program will be released by CBS/Fox Video in July at \$29.98, with a running time of 53 minutes. A live-animal segment will be included on the cassette. The program was shot at the Variety Dinner Theater in Toronto.

"THE ONE-MINUTE SALESPERSON" is coming to video. The program is being released by the Minnesota Studio in association with Pecos River Productions of Santa Fe, N.M. It stars Larry Wilson, author of the book by that name. The video's full name will be "Larry Wilson Talks About The One-Minute Salesperson And The Future Of Sales." List price for the hourlong program will be \$49.95. Retail outlets targeted include book and video specialty stores.

"FUTURE POP" is the name of Sony Software Corp.'s latest Danspak release. The title, the third in the Danspak series, features videos from Carl Anderson, Jason Harvey, Prince Charles, the Ordinaires, and Go Ohgami. The half-hour program will list for \$19.95.

NEW WORLD VIDEO and FilmDallas Investment Fund have joined to create FilmDallas Pictures, a movie production company. Cassette releases will be through a FilmDallas Video label, which will be distributed by New World Video.

COMEDY AT RETAIL IS due from Lightning Video, which will be putting out "Girls Of The Comedy Store" on July 7. The hourlong program features several hot female comics, including Pam Matteson, Shirley Hemphill, Karen Haber, Tamayo Otsuki, Karin Babbitt, Carrie Snow, and Maureen Murphy. List price for the program will be \$59.95.

VIDIOTHEATRE adds a satellite linkup to its in-store home video theater concept, according to founder Bert Tenzer. The link will be used to bring live Broadway plays and foreign entertainment to video stores signed up for the video theater program.

STRIPPER FANS got an eyeful at Gazzarri's on the Sunset Strip recently when Continental Video taped a "Stripper Of The Year" show, a Bert Rhine Productions/Westwood Productions collaboration. Video release is scheduled for September.

VESTRON AND CROWN are combining their strengths to market Lisa Sliwa's multimedia projects. Sliwa's "Common Sense Defense" is being released by Vestron this month. Sliwa is national director of the Guardian Angels. Her cassette gives details on how women can defend themselves during a variety of attack situations. Her book "Attitude: Common Sense Defense For Women," will be released this November by Crown as an \$8.95 trade paperback.

TONY SEIDEMAN

Congress Video Moves To Position In Sell-Through Market Firm Explores Mass-Merchandise Pipelines

BY TONY SEIDEMAN

NEW YORK Congress Video Group, best known for its public domain releases, is trying to move product from mainstream home video genres through the mass-merchandise pipelines it has developed.

"Our whole goal in the next 18-20 months is to use our position in the sell-through market," says Tim Fry, president of the New York-based company. "Any cassette that sells below the \$20 price, we should be in there selling."

Congress got into the home video business via public domain product, and unlicensed titles still make up a significant part of its catalog. But now that is just one category out of nine that the company sells. Congress calls its genre categories "series." It has categories titled children, comedy, fitness, horror, how-to, movie classics, sports, superstar wrestling, and special features.

Almost all of the company's sales come through mass-merchandise outlets, what Fry describes as "the standard important accounts that anybody who is dealing with mass merchandisers will have": Walgreen's, Osco Drugs, Hill's, K-Mart, Venture Stores, Woolworth, Zayer's, and Wallmart, among others. Video specialty stores make up a very small portion of Congress' retail market. And, given the category's youth in terms of mass-merchandise penetration, many of the executives the company deals with are not even connected to video.

"The people we sell to are generally record buyers, not video specialty stores," Fry says. A measure of the chaos that reigns in this area can be seen in the fact that Congress' issuance of a printed price list has given it a major

Buyers 'expanding dramatically'

advantage against many of its budget-priced competitors.

One thing is certain, Fry says. Mass merchants are enthusiastic about home video and are moving in quickly. "All the mass merchandisers are very excited about the video business. They're expanding their inventory, and all of them want to be known by consumers as suppliers of video.

"Every buyer we've talked to is expanding dramatically," he says. In the strongest sign yet, "Most of them we're talking to are putting in permanent displays rather than speed tables."

Congress split its catalog up into nine lines "in response to the requests of our buyers, who are our customers." Congress treats these customers with care, trying to keep surprises down to a minimum. "We are not necessarily always initiators. We try to be market-responsive. In market terms, we are demand-related rather than product-related."

Helping keep the responsiveness high is the amount of product on the marketplace. "Our buyers have told us there is a terrific sur-

feit of product coming from all over."

To help buyers make their purchasing decisions, Congress has split its line into three price categories, none of which should retail for over \$20.

The lowest-priced category is Congress' public domain product, which sells at wholesale for between \$5 and \$5.50 and retails for anywhere from \$6.97 to \$9.98. Next comes the company's "Blue Ribbon" category, which wholesales for \$6.50-\$7.50 and retails for \$9.98-\$14.95. After that is "Gold Ribbon" product, titles where there is a "particularly high royalty, and which retail for \$8.50-\$10.50 and list for \$14.95-\$19.95.

The margins on the higher-priced product are considerably greater than on the lower, Fry says, "to incentivize our customers for the upper lines," which are more profitable for the manufacturer even with the thinner margins.

Congress has a long history in the sell-through video business, Fry notes. It has been around for over 14 months. "It's a new market, very much a new market," he says. Accounts are being added rapidly, with 20 or 30 new customers joining with the 50 already on the company's roster in recent months.

Fry says Congress has learned that mass merchandisers are often "genre-selective rather than title-selective." While video specialty stores prefer to deal in individual films, mass merchants would rather

(Continued on page 51)

FOR WEEK ENDING JUNE 28, 1986

Billboard.

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	4	5	WITNESS	★ ★ NO. 1 ★ ★ Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
2	NEW ▶		COCOON	CBS-Fox Video 1476	Steve Guttenberg Dcn Ameche	1985	13	CED Laser	29.98 34.98
3	NEW ▶		BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
4	1	11	SILVERADO ▲ ◆	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
5	2	13	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
6	3	5	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
7	NEW ▶		YEAR OF THE DRAGON ◆	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R	CED	39.95
8	7	5	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	CED Laser	24.95 34.95
9	8	3	AGNES OF GOD	RCA/Columbia Pictures Home Video 30563	Jane Fonda Anne Bancroft	1985	13	CED Laser	29.95 29.95
10	6	7	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG	Laser	34.98

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

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Co-Producer PAUL LEWIS · Executive Producers EDWARD S. FELDMAN and CHARLES R. MEEKER
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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	34	JANE FONDA'S NEW WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	4	3	BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
3	2	48	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
4	3	26	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
5	5	3	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
6	11	47	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	9	215	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	8	16	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
9	7	9	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
10	14	7	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
11	16	33	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
12	25	8	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
13	6	3	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
14	15	82	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
15	NEW▶		WRESTLEMANIA 2	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
16	22	13	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
17	18	7	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
18	12	10	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
19	23	34	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
20	19	33	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
21	10	45	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
22	24	67	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
23	27	2	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R	79.95
24	17	31	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	20	3	TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R	79.95
26	NEW▶		JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
27	NEW▶		REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13	79.95
28	NEW▶		BLACK MOON RISING	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R	79.95
29	21	21	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
30	35	2	AUTOMATIC GOLF ▲	Video Associates VA39	Bob Mann	1983	NR	14.95
31	13	30	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	28	11	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
33	37	18	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
34	RE-ENTRY		ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	33	30	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
36	31	2	TWICE IN A LIFETIME	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R	79.95
37	30	22	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
38	36	25	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
39	34	3	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR	79.95
40	26	116	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95

● 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.



More Kartes Alternatives

NEW ORLEANS Kartes Video Communications continues to gear up for more alternative videos, according to Jim Kartes, the Indianapolis-based company's president.

The newer product the company announced here at the recent American Booksellers Assn. convention includes:

- "The Miss Manners Wedding Video," a 60-minute video detailing all the proper etiquette for the big day. It will be hosted by Judith Martin, who has written extensively on courtesy and manners.

- "the everyday gourmet," a series of eight 40-minute video-cassettes featuring Kathleen Perry, a connoisseur of fine foods.

- "Yardening," a 12-part series on suburban gardening featuring Jeff Ball, a noted expert on that subject. Kartes estimates that more than 61 million U.S. households plant a family garden or do landscaping of some sort.

- "Tell Me A Story," a series of 30-minute tapes for children designed to stimulate their imaginations via storytelling.

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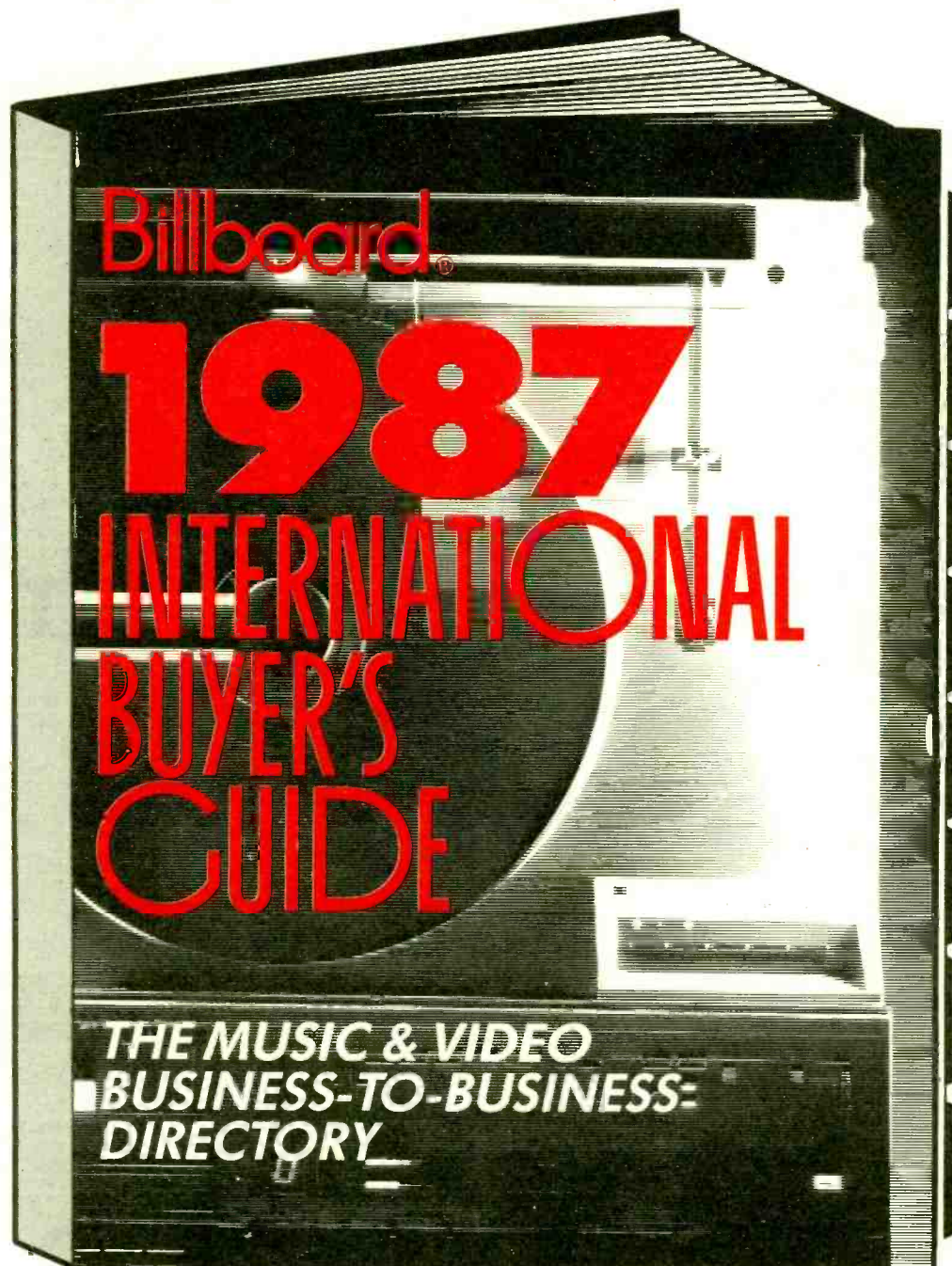
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CONGRESS VIDEO

(Continued from page 45)

er go by complete categories. "People can easily select titles either for promotions or for filler [from a genre-oriented catalog]."

Mass merchandisers have asked for the genre emphasis to be taken even further. "We redesigned all the boxes in the last two months, also at the request of our buyers, [who] wanted a higher up-tech look, and also wanted some identification for their racks and otherwise."

So Congress' genres are defined by the following colors: action—silver and black; children's—yellow; fitness—red, and classics—maroon. The other categories are colored more on a title-by-title basis.

To help get around the quality problems that have bedeviled many public domain manufacturers, Congress has established an 800 number consumers can call with complaints. If there is a mechanical problem, all a consumer need do is call in, describe the difficulty, send in the damaged goods, and get a new copy back.

Of the categories Congress sells, kids' product is doing very well, Fry says. "What we've seen is increased interest in children's material. Children have a seemingly endless ability to look at something they like. This is more and more a video-educated world."

Other categories Fry sees as having strength are action-adventure and fitness. To capitalize on the interest in fitness and travel, Congress is producing programs which combine both. The first of these is "New York Aerobicise," just released.

Congress is also producing its own children's titles, using a pan-and-scan technique which has a camera traveling over still book art. The company's name for the technique is Storymation. Among the first titles done in the process are "Nicholas Nickleby" and "Becky Sharp."

Also on Congress' roster of licensed titles is a series of wrestling titles. Fry looks to get as many of these on the market as possible in the coming months.

When Congress licenses product, the terms and royalties can vary widely. A number of the firm's kung fu titles have royalties issued on a staggered basis. "There are several levels we must hit," Fry says, with the royalties shifting with each bounce upward in units sold.

Congress released 40 new titles at the recent Summer Consumer Electronics Show and has another "raft" of product it intends to put on show during the August 1986 Video Software Dealers Assn. convention.

The company has also focused on the issue of returns for mass merchandisers. Congress allows significant levels of returns, but in a graduated fashion. The level of returns a customer gets is directly linked to the price of the product he purchases.

Customers can get very high return percentages, but they then have to pay premium prices for product, Fry says. Most have chosen to spend less money and take the risk.

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Educational Kids' Line Has Accessories

BY MOIRA McCORMICK

CHICAGO Packaging accessories along with children's instructional videocassettes is the hallmark of Evansville, Ind.-based video software manufacturer Mid-Com Inc. The firm's Imagination Tree Video Learning Kits line instructs children in cooking, cartooning, magic, and juggling via \$29.95 cassettes that include appropriate props.

Medium 'can teach in a manner no other way can'

According to Jack A. Fenimore, former television producer and founder of Mid-Com, the company's "Kids In The Kitchen" video was one of six prerecorded video software titles to receive an Innovations '86 Award of Merit at the June 1-4 Summer Consumer Electronics Show here.

"Kids In The Kitchen" is targeted for children eight years of age and older. Instruction is provided by Karen Underwood, with most of the tasks carried out by a boy and girl onscreen. Six to seven recipes are presented in the four volumes of "Kids In The Kitchen," each 54 minutes long. Volume 1 is currently available, and volume 2 is scheduled for the end of June, with Nos. 3 and 4 due before fall. Each cassette is packaged with laminated recipe book, measuring spoons, and wire whisk.

Other Imagination Tree titles (all of which carry the endorsement of the Boys Club of America) include "Be A Magician," in which theme park magician Martin Preston demonstrates 12 tricks, with props including magic wand, scarf, sponge balls, metal rings, ropes, and laces; "Be A Cartoonist," taught by cartoonist Alan Silberberg, which includes drawing pad, pen, drawing pencils, and eraser; and "Be A Juggler," presented by circus juggler Mike Vondruska, which comes packaged with juggling scarves and material to assemble juggling items.

Mid-Com also manufactures a how-to line for more mature people called Involvement Video. First Involvement product is "Your First Steps To Watercolor," a two-hour, \$49.95 cassette aimed at persons 14 years of age and older, which teaches the basics of watercolor painting. Fenimore says Mid-Com is next planning to release how-to programs on oil painting and ceramics.

Currently, Mid-Com is putting together a series of foreign language instructional cassettes, which Fenimore says will be aimed at travelers, employees of international companies, itinerant business people, and others interested in getting a basic grounding in foreign tongues. The first group of cassettes, which includes lessons in Spanish, French, and German, is scheduled to be re-

(Continued on next page)



They're here. Straight from
their box office victory.

CHILDREN'S LINE
(Continued from page 52)

leased in early fall. "We're also talking about cassettes for Japanese and possibly Arabic," notes Fenimore. Each pair of two-hour tapes will retail for \$89.95.

Fenimore says he developed the teaching method for the language tapes with Chicago-based language curriculum consultant H. Ned Seeley. "It teaches language by usage rather than grammar through live scenes shot in restaurants, hotels, cabs, etc.," he says. Each scene is played once, replayed, frozen with Spanish and English subtitles, then replayed once again so the viewer can join in. "You learn by hearing the language, not by conjugating verbs," he says.

Other projects in the works for Mid-Com include a children's exercise tape developed by the Boys Club and adult instructional cassettes for casino games.

Fenimore says Mid-Com wholesales its own product to video specialty stores and chain stores, as well as working through independent distributors. The Joan Cook Gift Catalog features Imagination Tree titles as well, and Fenimore says over 100 copies of "Be A Cartoonist" and "Be A Magician" were sold within three weeks of the spring catalog's appearance.

Mid-Com has also had success with direct mail, particularly in selling "Your First Steps In Watercolor" to schools and libraries. So far, the company hasn't mounted any extensive ad campaigns. "We haven't had enough concentrated distribution in a given marketplace to justify even newspaper ads. In New York, we're in FAO Schwartz, Toys R Us, and The Wiz, but that's still not enough concentration." Co-op ads, he notes, "would work. We're talking to Toys R Us about that possibility."

Mid-Com plans to continue releasing instructional product. "We make the claim," says Fenimore, "that the videocassette can teach in a manner that no other method can."

May VCR Sales Increase 31.5% Over Last Year

NEW YORK VCR sales in May set their strongest pace of the year in terms of percent increase in volume, rising 31.5% over the same month last year, according to the Electronic Industries Assn.'s Consumer Electronics Group.

According to the EIA, 871,552 VCRs were sold to dealers in May this year, against 662,972 for May '85.

Reflecting the increased marketplace energy, the EIA has raised its projections of VCR sales for the year to 13.2 million units from 12.5 million. The EIA projections are usually somewhat conservative.

Year-to-date VCR sales show less strength, posting a rise of 17.5% with 4.66 million machines sold in

(Continued on next page)

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Fans Turn To Their VCRs

All That Jazz Isn't On TV; It's On Tapes

BY PETER KEEPNEWS

NEW YORK The prerecorded video industry is giving jazz programming visibility it has never had in the U.S.

Until recently, "The Jazz Beat" on Atlanta independent UHF station WVEU was the only regularly scheduled jazz series on commercial TV. The program now has company. Twenty-four-hour video network VH-1 is airing "New Visions," a two-hour-a-week show that concentrates on modern instrumental music.

Viewers hoping to see jazz on a regular basis for long periods of time have one place to go: their VCRs. An increasing number of companies are offering a wide variety of jazz titles; almost every home video manufacturer that carries contemporary music carries jazz programming of some kind.

Sony is by far the most active home video company in the jazz arena. Among the artists whose concerts are available from Sony are Dizzy Gillespie, Art Blakey, Buddy Rich, Freddie Hubbard, and the all-star cast of last year's "One Night At Blue Note" gala.

But Sony is hardly the only company marketing jazz video; virtually every one of its competitors, large and small, has at least one jazz-oriented title in the stores. Among the more interesting ones available are the instructional tapes put together by DCI Music Video Productions and marketed by Warner Bros., featuring performing tips from such masters as Max Roach, Jaco Pastorius, and Steve Gadd.

Also worth noting is the jazz output of New York-based VIEW Video, a new independent on the scene. The company recently released programs featuring the big bands of Mel Lewis, Gil Evans, and Louie Bellson. Due for release in the near future are titles by three of the music's most royal figures: Duke Ellington, Count Basie, and Nat "King" Cole.

Another New York indie, Rhapsody Films, has virtually cornered the market on jazz documentaries, most of them originally shown theatrically. Among the films in the company's catalog are "Different Drummer: Elvin Jones," "Sun Ra: A Joyful Noise," and "The Last Of The Blue Devils," the acclaimed portrait of the Kansas City scene directed by Rhapsody founder Bruce Ricker.

Noteworthy jazz selections are also available from CBS/Fox, RCA/Columbia, MGM/UA, Kartes, Vestron, and other companies. And Paramount's Windham Hill series features the soothing sounds of the pioneering new age label's artists as accompaniment for appropriately low-key visual imagery.

Another small player is Jem Records, which has released tapes of Art Blakey & the Jazz Messengers and Nina Simone on its Jem Music Video label.

As for the broadcast scene, WVEU's "The Jazz Beat" is an hour-long show featuring jazz video-clips aired every Friday night and repeated every Saturday night. Be-

cause the supply of such clips is still relatively low—and because WVEU, which was once a full-time music video station, refuses to air clips from those labels that charge a fee for their use—the station has produced a number of its own, including Miles Davis' "Solea" and Duke Ellington's "Satin Doll."

"We offer the broadest possible spectrum of what's known as jazz," says Pete Dexter, who produces "The Jazz Beat" and hosts it under the pseudonym Glenn White. He says the show features "everything from Windham Hill to Dixieland."

Dexter says his show is a success because "there isn't a hell of a lot of jazz anywhere on the mass media," but since March 1 he's had some big-time competition.

"New Visions," which airs Saturday nights on VH-1, isn't strictly a jazz video program; the emphasis is on new age and modern instrumental music, with such acts as Philip Glass and Tangerine Dream prominently featured. But the two-hour show's playlist also includes the likes of Miles Davis, Keith Jarrett, Chick Corea, Jean-Luc Ponty, and Lee Ritenour. And Pat Metheny re-

cently sat in for host Frankie Crocker.

Reflecting prerecorded video's power in the medium, a number of the clips played on "New Visions" are actually excerpts from Sony Video Software's releases. And just as the growing audience for "New Visions" proves that a lot of people with cable are interested in jazz, the success of Sony in this area proves that there a lot of VCR owners with similar tastes.

As for the state of jazz on network television, the situation remains decidedly spotty. The occasional jazz musician gets a shot with Johnny Carson or David Letterman, and Bill Cosby has given work on his smash comedy series to a number of deserving players. But for the most part, jazz is still not seen during prime time.

PBS continues to support the music. Among the recent jazz shows on public TV have been a tribute to Benny Goodman and excerpts from the Newport and Jacksonville jazz festivals. And a few cable services, notably Arts & Entertainment, usually have a jazz program or two on their schedules.

Laser Disk Firm Launches First Major Ad Campaign

NEW YORK Laserdisc Corp. of America has begun its first major advertising campaign as an independent corporation.

Set to run the length of the summer, the campaign is budgeted at \$250,000 and will concentrate on the print media, running in trade publications and video buff magazines. LDC's advertising budget for all of 1986 could pass \$1 million.

Laserdisc Corp. was spun off from Pioneer Video after the hardware branch of that company was merged with Pioneer Electronics in January.

The goal is to make sure LDC's visibility remains ongoing, Talbot says. New titles will be emphasized, and the company will try to convey to consumers that "laser can stand on its own." In addition, the advertisements will tie in with Laser News, Pioneer's bimonthly newsletter.

Part of the LDC campaign will also be to establish a unique identity for the format. The company wants people to know that the format is "different," Talbot says.

In terms of structure, Talbot says LDC will be "rotating a couple of ads over the summer period" through various magazines. The company will probably have significantly more visibility since it now has an independent budget, Talbot says.

Helping fuel the campaign is increased consumer demand for laser product, he says. "In the first half of this year our business has been up dramatically," a strength he sees carrying over from a potent Christmas selling season.

Sales are up by about 30%, he

says, with hit movies selling "in the tens of thousands" of pieces and average feature films moving 5,000-10,000 units. Music is in about the same range, Talbot says. He expects growth to hold at the 30% mark and possibly to increase to 50% as the fourth quarter draws near.

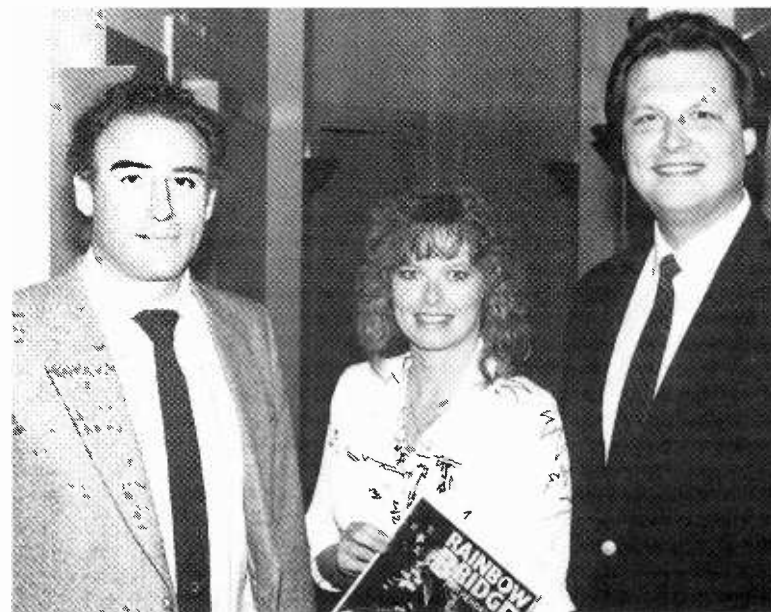
Between 200,000-250,000 laserdisc players are in consumers' hands, Talbot says, a number which will probably go up by 30% this year as well, depending on the acceptance of Pioneer's new model combination player and on how competitive the marketplace is.

As with most low-penetration hardware, laserdisc sales are concentrated in audio/video hardware stores. Video specialty stores also have a significant share of the market, with record retailers a "growing presence," Talbot says.

One result of the strong business has been back orders of catalog product. "We are short. We've got a demand that has gone up dramatically over the last six to nine months," says Talbot. It will take time for this company to catch up with demand. "There isn't a quick-term solution, because it requires remanufacturing a lot of titles," he says.

One trend which has had dramatic impact on the hardware side of the business has been the rapid rise of the yen. This "hasn't affected the software business at all, because we manufacture our disks in the U.S.," Talbot says.

TONY SEIDEMAN



An Active Deal. Konica U.S.A. has teamed with Los Angeles-based Active Home Video to help push "Rainbow Bridge," a film done in the '60s featuring footage of Jimi Hendrix's last concert. Appearing on all p-o-p material for the program and on the cassette boxes will be the phrase "Duplicated Exclusively On Konica Videotape." From left are Active president Ron Levanson and western regional sales manager Michele Wiberg and Konica U.S.A. national sales manager Bill Kolfner.

Classic Jazz Series Debuts Move Complements Record Line

NEW YORK Audiofidelity Enterprises has introduced a new series called Jazz Classics.

Audiofidelity entered the prerecorded home video business last year with Kid Pics, a moppet line, and Vintage Video, a selection of PD features.

The \$19.95 list line, starting off with 11 releases that were shown at the June 1-4 Summer Consumer Electronics Show, reaches as far back as 1929 to offer performances by legendary jazz figures. Along with the two previously marketed lines, Jazz Classics is marketed as part of the Videofidelity label.

Featured performers are Duke Ellington, Louis Armstrong, Cab Calloway, Louis Jordan, Nat "King" Cole, Fats Waller, Bessie Smith, Count Basie, and two volumes of "Harlem Harmonies," containing performances by Dorothy Dandridge, Sister Rosetta Thorpe, Lena Horne, Dinah Washington, Lionel Hampton, among others.

Each release contains a pamphlet with a complete listing of personnel and notes on the history of the music played.

Promotion of the Jazz Classics line includes a dealer sampler. According to Audiofidelity's Ron Warwell, who handled editing, sequencing, and art direction, Audiofidelity plans to introduce the series in Europe and is preparing a PAL system version of the sampler.

Jazz Classics complements Audiofidelity's extensive line of jazz albums and cassettes it distributes under such logos as Chiaroscuro, Mainstream, Gryphon and CP/Parker Records, which focuses on the recordings of the late Charlie Parker.

Audiofidelity was formed by the late Sid Fry in the early '50s and achieved success with its audiophile-standard stereo recordings. It now operates out of Rahway, N.J., under veteran music man Danny Pugliese.

IRV LICHTMAN

MAY VCR SALES CLIMB 32%

(Continued from preceding page)

the first five months of this year as opposed to 3.97 million in the first six months of '85.

Camcorder sales also continue to be strong, with 65,142 units sold in May. Reflecting the increasing market power of camcorders, color video camera sales dropped by 73% in May, from last year's 24,780 to this year's 6,689. At their current pace, camcorder sales will quickly surpass the best unit volume achieved by color video cameras. Year-to-date, 289,165 camcorders have been sold, against 43,260 color video cameras.

As for other video consumer electronics products, color television sales were up by 15.9% in May, to 1.19 million units, posting a year-to-

date rise of 6.8%, to 6.54 million units. Monochrome sales for May were down by 8.3% from the year before, to 229,068.

A total of 17,104 projection TV units were sold to dealers in May, against 13,888 for the year before, for a rise of 23.2%. Year to date, 1.36 million black-and-white sets have sold, against 1.34 million units for the first five months of 1985, for a rise of 1.5%.

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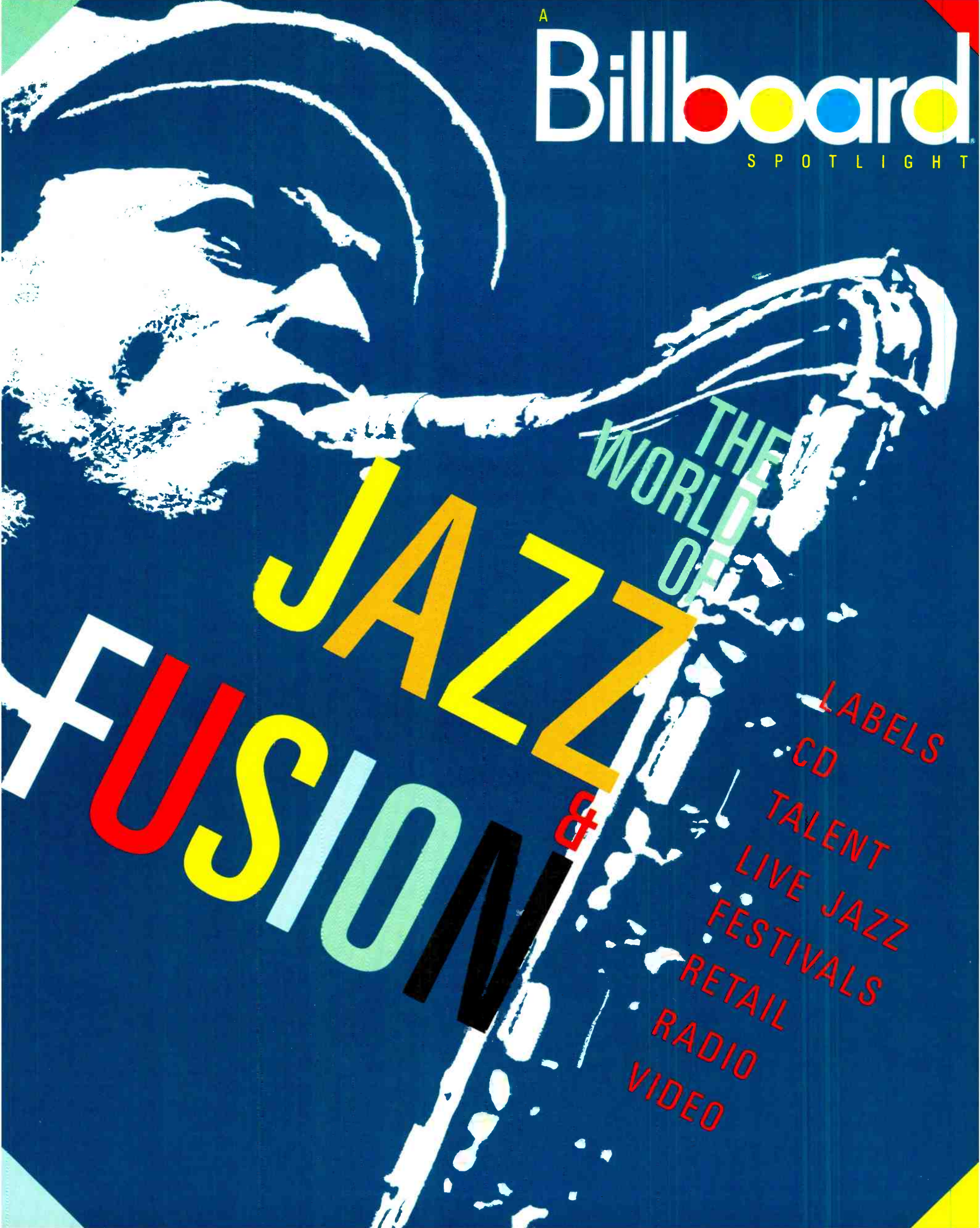
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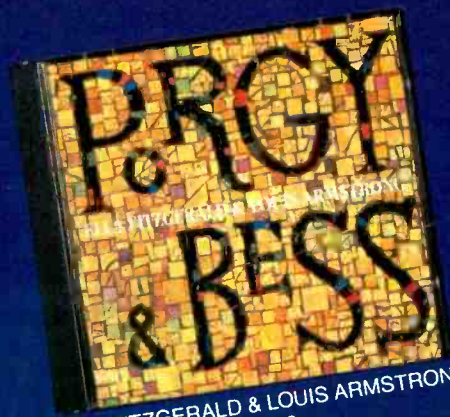
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Rhythm Of Revival Is Cautiously Upbeat

IT'S NEVER BEEN AWAY, BUT . . . JAZZ IS BACK!

by PETER KEEPNEWS

Once again, the word is out in the music industry: "Jazz is back." And once again, the pleased but somewhat bemused response from those who have been supporting the music all along is, "What do you mean, it's back? It's never been away!"

While the major labels climb cautiously back on the jazz bandwagon, the embattered indies keep plugging away, despite the hard times that have hit the independent distribution sector in recent years. While more and more non-jazz radio stations add blocks of jazz, fusion, and/or new age music to their programming mix, the hard-core jazz stations continue to fight tenaciously for their share of the market. And, as always, the music—in all its various forms—plays on.

For the first time since the late '70s, there is at least some jazz activity at all the major labels. And a number have jumped back into the fray rather dramatically, bringing in veteran jazz executives to coordinate both new recording and reissues. Ricky Schultz at MCA, John Snyder at Atlantic, and Steve Backer at RCA all have mandates to expand their labels' jazz commitment significantly. PolyGram, after years of success with jazz reissues, is gearing up for new recording under Richard Seidel. The climate for jazz, says MCA's Schultz, is "as healthy as I've ever seen it."

The explanation for the major-label resurgence, in the words of RCA's Backer, "has a lot to do with the economy turning around; it's much easier for these companies to stretch out and take some chances now than it was at the start of the decade." It also has a lot to do with what Schultz calls "the greying of America as the consumer base grows older," delivering an upscale adult market that's turning to jazz, fusion, new age music and other styles beyond the pop/rock mainstream.

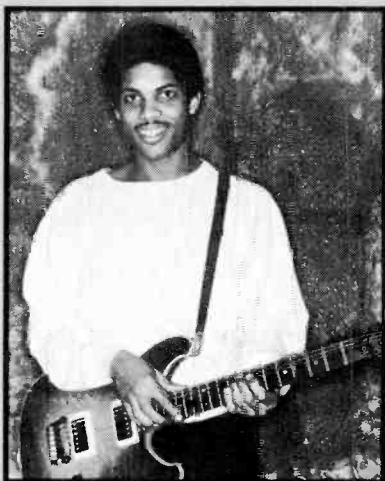
Indeed, the sudden and unexpected rise of new age music—paced by the Windham Hill label's remarkable success—has been one of the factors paving the way for the current jazz/fusion resurgence. The line between jazz and new age, like the line between jazz and fusion, is by no means a clear one—neither, for that matter, is the precise definition of "new age"—and, although jazz musicians and jazz purists might not like to see it this way, it can be argued that jazz is getting its latest marketplace buildup on the coattails of those mellow, meditative instrumental sounds that have hooked a new adult audience. (At RCA, for example, Backer—whose most recent label affiliation was Windham Hill—has a mandate to deliver both new age and jazz product.)

By the same token, the notion of what is and isn't classifiable as "fusion" has been getting progressively fuzzier in recent years. Atlantic's Snyder suggests that the concept itself may be outmoded, as a new generation of musicians with roots in jazz, rock, and r&b "are making records of *their* music. It's not a hybrid. They're not jazz musicians adding rock elements or r&b elements to their playing; they're not really *fusing* anything."

The broad success of such pop/jazz crossover stars as George Benson and Al Jarreau has been a contributing factor to the breakdown of musical barriers. So has the prominence of jazz elements in the music of such pop acts as Steely Dan and, more recently, Sade. And, of course, Sting has done as much as anyone to smash those barriers by enlisting a jazz/fusion ensemble to interpret his sophisticated pop/rock compositions.

With stylistic distinctions growing more and more elusive, the notion of a jazz resurgence may prove to be rather illusory—especially when many of the music's more dedicated traditionalists, as well as many of those on its cutting edge, continue to struggle for their piece of the action. One encouraging sign of a renewed interest in the roots of jazz has been the continued steady success of various reissue programs, notably the ongoing Fantasy, PolyGram, and Blue

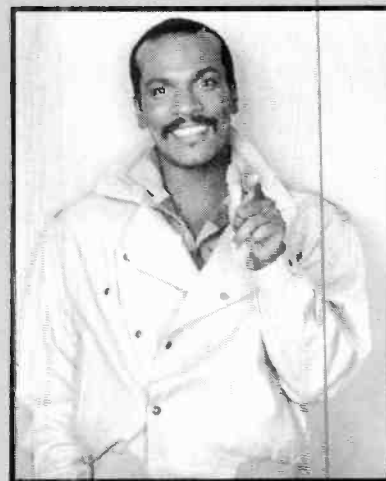
(Continued on page J-20)



Stanley Jordan



David Sanborn



George Howard



The Manhattan Transfer

CD Catalog Parade Continues

THE COMPACT IMPACT: CARVING RENAISSANCE OUT OF TECHNOLOGY

By SAM SUTHERLAND

For the jazz and fusion community, compact disk technology is providing a potent new lure. In fact, many recording executives cite CD as a pivotal factor in the music's recent resurgence.

Specialized independent labels have found the CD a great equalizer, enabling them to carve out a lucrative new market niche while the larger companies focused much of their initial digital disk capacity on mainstream styles. The majors, in turn, are turning to CD as an essential element in their renewed commitment to jazz and related idioms.

That scenario recalls the early '50s, when the swing toward LPs provided jazz indies with an ideal chance to expose their recordings to a ready public. Now, as then, a mar-

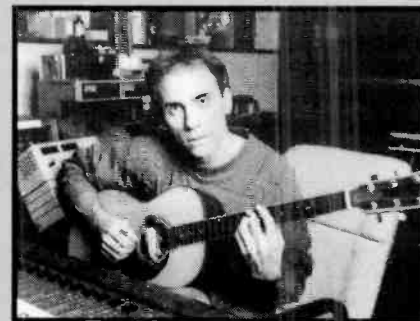
ket dominated by older buyers is both technologically and demographically ideal for jazz acceptance. An added twist, however, is the role CDs are playing in buttressing catalog and reissue business: As a new audience emerges, turned on to jazz through fusion, new age and other post rock listening options, the appetite for historical jazz is proving a major force in retail sales. And with compact disks providing new bottles for older wines, the interaction between the new configuration and the catalog sector is surfacing as an important theme in label marketing.

The CD's swift emergence as an important configuration for jazz carries some irony, since many labels have frequently characterized jazz buyers as slow to accept the analog cassette as an alternative to the LP. With CD, however, those

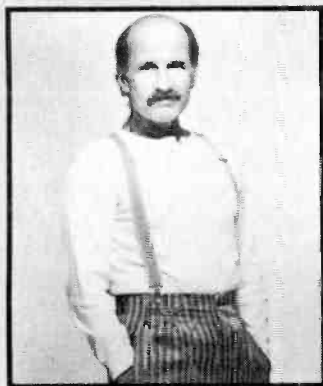
(Continued on page J-16)



Hubert Laws, left, Pat Metheny, right, at session for Brazilian artist Milton Nascimento's, center, latest album.



Larry Carlton



Joe Zawinul

Industry Big Guns Swing Back Into Action MAJOR LABELS: FROM RETREAT TO RESURGENCE

By SAM SUTHERLAND

After years of gradual retreat, major U.S. record companies are returning to jazz and fusion recording in heartening numbers. The signals of a new thaw in the majors' often conflicting stance toward jazz have been evident for more than a year, but the final months of '85 marked a swing into action that is accelerating in '86.

That marks quite a reversal since the turn of the decade, when the bloom was fading from the jazz and fusion field for these companies. Costly attempts to translate the '70s fusion market into pop-level recording sales for lesser-known jazz veterans had soured some labels' forays into jazz during that era. And, with the onset of a tradewide slump amplified by economic recession in the late '70s, the investment in jazz was among the first items scrutinized as cut-backs were planned.

By 1984, economy-induced trimming of special-market music had swept through most of the corporate, branch-distributed titans, leaving only the most bankable fusion and crossover acts as remnants of once diversified jazz rosters. Marketing, promotion, and a&r staffs had, in many cases, been slashed to skeleton crews or eliminated altogether.

Today, that low ebb is fast fading from memory as the industry's biggest firms swing back toward the market. A va-
(Continued on page J-8)



Ruby Braff & Scott Hamilton



Dave Brubeck



Skywalk



OTB (Out Of The Blue)



Shadowfax



Jean-Luc Poniy

INDIE LABELS: Creative, Commercial Havens With Personal Touch

By GEOFF MAYFIELD

The independent label camp has long been a bastion for both mainstream and fusion efforts. Whether it swings, zings, sings, bop, pops, or rocks, if it's jazz, it's likely to find a comfortable home among the numerous independent labels devoted to the music.

Just take a look at the comings and goings in the indie jazz fold, and you'll begin to appreciate the role these labels have played in the genre's history. An impressive list of major-label fusion artists—including George Benson, Bob James, David Sanborn, Spyro Gyra, Grover Washington Jr., and the Crusaders—got their start at indie labels.

Perhaps even more impressive is the long list of established mainstream artists who have returned to smaller labels, having been soured by the commercial constraints often imposed by the majors. Woody Herman, Stan Getz, Dave Brubeck, Maynard Ferguson, Woody Shaw, Gery Mulligan, Bobby Hutcherson, Mel Tormé, and numerous other significant jazz stars have all found more comfortable homes among the independents.

One such label is Carl Jefferson's Concord Jazz, whose roster includes such straight-ahead luminaries as Tormé, Herman, and Mulligan, along with Scott Hamilton, Rosemary Clooney, George Shearing, Tal Farlow, Tito Puente, Art Blakey & the Jazz Messengers, Jim Hall, and Charlie Byrd.

"They find a home here. It's a personal relationship, rather than a business relationship," says Concord special pro-
(Continued on page J-18)



Rare Silk



Bobby Hutcherson



Azymuth



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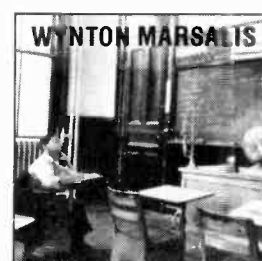
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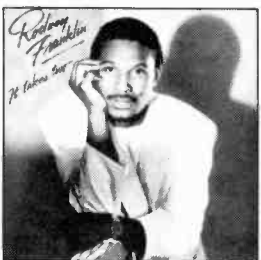
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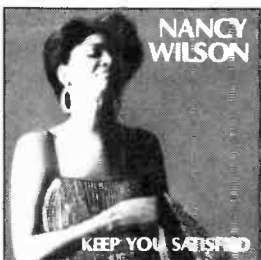
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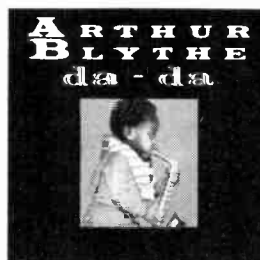
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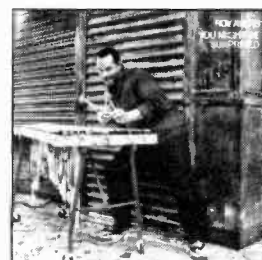
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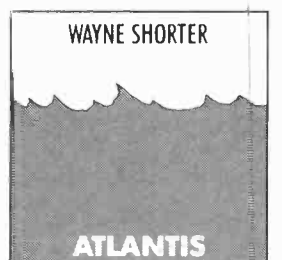
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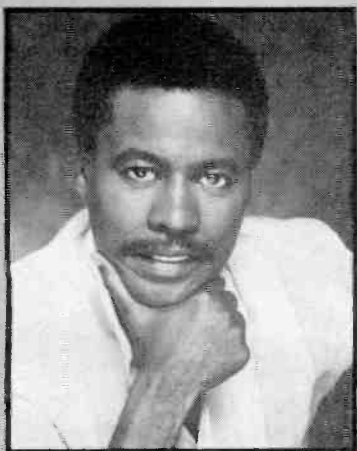
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Wynton Marsalis

Creative Perspective TALENT: THE RIVER FLOWS ON

By CHRIS MCGOWAN

Jazz is like the river; it's got to flow," says Art Blakey, a messenger of the idiom for 50 years. "If it stands still it gets stagnant, and it's never done that. It just keeps moving."

And as it has flowed through the years, jazz has seen many changes—branching into currents of swing, bop, bossa nova, fusion, and myriad other varieties, not to mention experiencing its share of financial eddies and rapids.

But always it has retained its bedrock fans, devotees who liken it to opera, ballet, or any other enduring art form. A jazz album may never sell 10 million copies, but how many pop stars can claim the longevity of an Art Blakey, an Ella Fitzgerald, a Miles Davis?

This could prove to be an excellent year for jazz talent: there are many strong festivals and tours planned, radio airplay has been aided by shows such as David Sanborn's nationally-syndicated "The Jazz Show," and jazz-oriented films such as "Round Midnight" may spark a resurgence in fan appreciation both for mainstream jazz and for fusion—which is already doing well this year.

Mainstream talent currently splits its time between the U.S., Europe, and Japan. Art Blakey has recorded his last few records for Japan's King Records—his 1985 "Live At Sweet Basil" recently went gold there. He has made 50 trips to Japan for concerts in his career, and will return there this

summer. He will also appear in the U.S., Europe and—tentatively—China.

Ron Carter's 1986 album, "The Bassman," is also on a Japanese label—JVC—and in May he completed a 14-day tour in Japan, appearing in concert, on TV, and on radio show, as well as cutting a new live album.

"I think the companies in the U.S. just aren't really committed to recording jazz, despite what they say," says Carter, who by his count has appeared on more than 600 albums. "The budgets and publicity for jazz here seem even more underwhelming these days, whereas the Japanese labels will pay what it costs to record good music and they do a very good advertising job."

Carter says, however, that though recording sessions seem to be getting scarcer for mainstream artists, club dates are as plentiful as ever. "It's still easy to find work."

He finds two problems facing up-and-coming jazzmen: "One is that there aren't any places to jam, and the other is that there are no real organized groups other than Art Blakey's that offer the leadership, the insight into playing music, the guiding light that you could find in the groups led by Duke, Miles, Cannonball, Monk. There used to be more mentors available for younger players."

One of the highlights of this jazz concert season is the Herbie Hancock Quartet, which features Hancock, Carter, Al Foster and Branford Marsalis, and will be appearing at festivals and large venues. Also on the road will be groups



led by Wayne Shorter, Chick Corea, and Al Dimeola. Touring as a package, they are appearing at outdoor venues in Los Angeles and New York, and may be joined at a San Francisco date by Brazilian star Milton Nascimento.

"You might say we're doing a cross-country survey by going on this tour—seeing how creative doings are doing in the U.S.," says Shorter, who in late 1985 released "Atlantis," his first non-Weather Report album in 11 years.

The veteran saxophonist says that he hasn't seen any great upsurge of jazz interest in the U.S. this year, and that fan appreciation for the idiom is still greater in Europe. But he adds that he finds the music to be strong creatively.

"I think we should keep our eye on Brazil and Japan, in combination with the United States," Shorter says. "There's a high catalytic potential there." Shorter, who featured Nascimento on his groundbreaking 1974 album "Native Dancer," recently visited Brazil to appear in concert with Nascimento at a Sao Paulo venue and to guest on the latter's new live recording.

Shorter, along with Herbie Hancock and Dexter Gordon, will also be appearing as an actor in "Round Midnight," a Warner Bros. film with a Columbia soundtrack album. Herbie Hancock scored the film, which stars Gordon as an American jazz musician living in Paris in the late '50s.

"I think there's a resurgence of interest in jazz now," says Hancock, "especially because there are a lot of films coming
(Continued on page J-9)

Non-Jazz Stations Add Jazz To Mix RADIO: AIRWAVES ALIVE

The airwaves are alive with the sound of jazz—especially in its more accessible contemporary forms—more than they have been in years.

Jazz is still far from a major factor in the radio industry. The number of full-time commercial jazz stations remains extremely small, as does the likelihood of a jazz outlet scoring much higher than a 2.0 in any given Arbitron book.

But those jazz stations that have managed to survive tend to be stubborn in their commitment to the music. And lately they've been seeing their stubbornness pay off in the form of increased ratings and revenues.

The survival of a handful of dedicated jazz stations is a heartening story. But a more significant one from the standpoint of the radio business as a whole is the dramatic increase, over the last year or two, in the amount of jazz and fusion programmed on non-jazz outlets, especially adult contemporary and album rock stations.

Some AC stations—among them KIFM San Diego and WAVE Sarasota—have been slipping instrumental cuts of a fusion or new age nature (Chick Corea, Andreas Vollen-



David Sanborn and Dizzy Gillespie in NBC Radio's Studio 8B in New York. Gillespie was the special guest on NBC Radio Entertainment's "The Jazz Show With David Sanborn" in early May.

weider) into their rotations. Some stations have set aside substantial nighttime programming blocks for jazz—the best known of such shows is probably Russ Davis' fusion-oriented "Jazz Flavours" on Atlanta top 40 station WQXI-FM, while the latest additions are veteran jazz DJ Les Davis' new late-night show on New York nostalgia outlet WNEW-AM and veteran critic John S. Wilson's weekly "Classic Jazz" on classical outlet WQXR. And many stations have begun offering jazz/fusion shows on Sunday mornings.

Tied in closely with this phenomenon is the emergence of jazz/fusion programming as a syndication option. NBC Radio's "The Jazz Show With David Sanborn," launched in January, is off to a strong start, and two jazz-oriented formats are about to enter the syndication fray.

Meanwhile, jazz continues to be a mainstay of non-commercial radio. Many college stations emphasize jazz in their musical mix, as does National Public Radio: More than two-thirds of the 325 NPR outlets in the U.S. program at least some jazz, and about one-fourth are primarily or secondary jazz stations.

The incursion of jazz—or, more accurately, a mellow mixture of jazz, fusion, new age, and other instrumental sounds—into non-jazz stations appears to be a case of radio growing up with its audience. As the baby-boom generation becomes more affluent and its musical tastes become more
(Continued on page J-14)

RADIO'S SWEET NEW SOUND OF SUCCESS

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 **NBC RADIO
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MAJOR LABELS

(Continued from page J-4)

riety of factors are spurring the return: Executives polled cite the general upturn in the economy, the "greying" of the still music-conscious baby-boom demographic sector, a parallel upsurge in instrumental music sales via the emerging new age market, and the compatibility of jazz with CD technology as trends supporting jazz, fusion, and related musics.

Thus, jazz is once more a going concern at Capitol-EMI, via Bruce Lundvall's ambitious restoration of the Blue Note label; at MCA, with last year's launch of the MCA/Zebra arm, including the reactivation of the Impulse label; at Atlantic, where John Snyder has been tapped to shepherd that label's most active new recording program in years; and at RCA, which has enlisted Steve Backer to oversee the creation of a new division encompassing jazz, fusion, and new age projects.

Now, for a closer look at jazz at each of the majors:

At **Atlantic**, John Snyder's appointment as director of jazz production finds the former Horizon and Artists House label chief reporting directly to label founder Ahmet Ertegun for each recording project, rather than working from a set jazz budget. Snyder expects to keep production budgets in the vicinity of \$40,000.

"Atlantic has a great heritage and a great tradition of jazz records," says Snyder. "It's time they recapture that." Signs that the label wants to do just that have preceded his arrival, including the ongoing Atlantic Jazzlore series, as well as spring releases from Dizzy Gillespie, Ahmad Jamal, and Lionel Hampton.

Due out in June are the first new productions under the Snyder regime, albums by guitarist Mike Stern, alto saxophonist Steve Slagle, and the Mel Lewis Jazz Orchestra. Snyder is also working with guitarist Hiram Bullock and alto saxophonist Chris Hunter, and indicates negotiations with other major players. And Atlantic's biggest crossover star, violinist Jean-Luc Ponty, remains part of the roster.

CBS has, of course, never withdrawn from the jazz and fusion field, although its level of recording activity and catalog exploitation has witnessed peaks and valleys generally mirroring the industry's overall trends. In recent years, its roster reductions have been offset by its success in spearheading the neo-traditional wave of players, culminating in the broad success of Wynton Marsalis, as well as continued success for its biggest fusion sellers.

It's the latter field that appears to be driving the company into another upswing today, but purer acoustic stylists remain very much part of the picture. Major new **Columbia** signings in the commercial vein include Ronnie Laws and Grover Washington Jr., both slated for albums in late summer or early fall. At the same time, Columbia has signed alto saxophonist Donald Harrison and trumpeter Terence Blanchard, both highly regarded young acoustic players from New Orleans currently with Art Blakey's band. That duo's first album for Columbia, after two releases for the Concord Jazz line's George Wein Collection, is due this summer, as are separate quartet projects for two other Crescent City-based young turks, Wynton and Branford Marsalis.

Columbia's vice president of jazz a&r, Dr. George Butler, also notes other established roster draws, among them Nancy Wilson, Ramsey Lewis, Roy Ayers, Chuck Mangione, and Hubert Laws, and underlines the market's capacity for off-beat stylistic turns by identifying crossover/jazz acceptance for Chet Atkins. Butler further claims that two alto saxophonists, Arthur Blythe and Paquito D'Rivera, are enjoying the best sales of their careers with recent Columbia releases.

Other new recording projects expected from the label in the months ahead include a final album from Weather Report; another solo effort from that band's departed co-founder, Wayne Shorter; a new Herbie Hancock album, yet to begin production; a second album for flutist Kent Jordan, described by Butler as bridging jazz and new age styles; debuts for three young discoveries, violinist Sonya Robinson, vibraphonist Mark Sherman, and saxophonist Kirk Whalum; and a trio/quartet project for bassist Eddie Gomez.

Overall, Butler says recent sales figures have been "most encouraging. Certain artists have always done well for us, but now certain others are showing a sales increase as well. That certainly suggests to us that there's a real market for this music."

CBS also handles Bob Thiele's **Doctor Jazz** label,

which has a steady flow of new recordings and reissues.

Meanwhile, **CBS Masterworks**, under the a&r direction of Christine Reed, continues to develop classical projects by artists with strong jazz connections, as well as jazz-oriented crossover projects eluding easy categorization. Included are classical projects for Wynton Marsalis, whose saxophonist brother Branford also recently released his own album of classics. Masterworks' crossover-oriented **FM** logo is the home of projects from Philip Glass, the new music pioneer whose most recent project has found him composing songs with major pop, rock, and avant-garde lyricists; Peter Gordon; Steve Kujala; and the Los Angeles-based jazz/classical fusion outfit, Free Flight.

The success of the FM line has been spearheaded by the success of Swiss harpist/composer Andreas Vollenweider, whose forthcoming music is said to hew more closely to jazz/fusion than his previous work, which was typically lumped into the new age rubric.

For the **Capitol-EMI** group, the **Manhattan/Blue Note** arm has swiftly established itself as a major jazz and fusion presence under the direction of president Bruce Lundvall, who has structured operations to preserve the long tradition of Alfred Lion and Francis Wolf's original Blue Note label while providing a base for commercial fusion and crossover concepts via Manhattan.

Lundvall, an active champion of the music since his days at CBS, agrees that the market is resurging, but still characterizes it as a sophisticated one, and hence best served by careful, cost-effective development rather than a return to the heavy spending evident in the late '70s. He says the rush of majors returning to the field can be viewed as a positive trend for jazz because of the greater exposure larger companies can provide for jazz and fusion projects.

He contrasts his strategy at Blue Note with the broader cross-section of styles he recorded as head of the Elektra/Musician label by noting Blue Note's need to respect its image as a purer, acoustic-oriented line. "Blue Note has a long tradition of being a label involved with the music in its purest form," he explains. "I can't do with Blue Note what I did at Musician, in terms of developing a broad base."

For Blue Note, says Lundvall, the goal has been "to sign the best master players and the best new artists for our new recordings" to provide a sense of continuity with the reconstituted catalog, which continues to grow at retail through reissues.

As examples, he mentions Bobby McFerrin, James Newton, and Michel Petrucciani as younger stylists now coming into their own, along with recent signings including Bennie Wallace, James "Blood" Ulmer, and the Don Pullen/George Adams band, all seasoned players whose progressive styles align them more with the new generation of jazz performers. Lundvall's crop of master players with Blue Note includes McCoy Tyner, Joe Henderson, Stanley Turrentine, Jimmy Smith, Woody Shaw, and Tony Williams.

The boundary between Manhattan and Blue Note will be fluid, however, with Lundvall noting the fusion-oriented Blue Note debut by saxophonist Bill Evans. Perhaps more telling is the current strategy for guitarist Stanley Jordan, whose Blue Note debut signaled the label's determination to be current with an impressive sales and radio presence. Since Jordan's innovative guitar technique permits him to straddle mainstream and crossover concepts, Lundvall says the next Jordan album may be on Manhattan, consistent with that label's greater latitude for crossover projects as established with Al DiMeola.

Lundvall is among those citing at least two diverging trends in contemporary jazz, rather than any single dominant thread. For the Blue Note chief, fusion's momentum is now being rivaled by the promise of young, neo-traditionalist players, a perception that prompted the label's decision to create its own cutting-edge ensemble, Out Of The Blue, which debuted last year as a sextet after auditions for some 40 young hopefuls.

Among the majors returning to jazz after a long period of inactivity, **MCA** has vaulted from a relatively low profile restricted to midline reissues to a new, multifaceted initiative led by Ricky Schultz, whose **Zebra** operation was folded into MCA last year. Now the former Warner Bros. executive is overseeing a production slate that includes new fusion recordings for both Zebra and MCA, new and reissue projects for the revived **Impulse** line, the reactivation of the **Crusaders** record label, and a boutique acoustic fusion venture

in the **Zebra Acoustic** series partnered with David Grisman. Add the new age-oriented MCA Master Series, produced via MCA's Nashville division, along with Kareem Abdul Jabbar's **Cranberry** label, and MCA's present stance represents a dramatic renewal of commitment.

Schultz is among the many label leaders singling out compact disks as a major force in the jazz upsurge. "It changes the outlook," he says. "You can guarantee a certain minimum level of sales that means certain artists that might have been marginal before can now be profitable."

Schultz also hews to the industry consensus that crossover remains the most prominent force in terms of billing, noting MCA's stake in that field through Spyro Gyra, the newly signed Yellowjackets, Koinonia and such Zebra acts as Skywalk and Cabo Frio. Like other companies attempting to build broad-based jazz/fusion arms, MCA is stressing new artists as well, with Zebra continuing to serve as the base for younger crossover contenders such as Indra Lesmana, Randy Bemsen, and Kenia.

New MCA signings include r&b crossover star George Howard and composer/performer Benard Ighner, and Schultz notes the capacity for some acts to address multiple markets through separate label efforts. Thus, Larry Carlton, whose first acoustic set for the MCA Master Series is making waves with a broad crossover market, will also record electric projects for MCA itself, while Koinonia, which continues to produce Christian instrumental music for Sparrow, will now record secular jazz works for MCA.

The return of Impulse, like that of Blue Note, is affording the chance to revive acknowledged classics while also extending a jazz legacy through new recordings. Schultz consequently stresses that the return of the Impulse logo via quality reissues will be balanced against new recordings by important new jazz stylists, starting with pianist Henry Butler and trumpeter Mike Metheny, both of which he sees as "very much in the tradition of Impulse."

New recordings will also figure in the return of the Crusaders label, although that line, started by the veteran crossover ensemble in the late '70s, will reappear initially via reissued titles.

The emergence of **PolyGram** as a major jazz force is itself a noteworthy barometer of the pivotal role being played by reissues. Consolidation of PolyGram's various catalogs during the '70s saw jazz fading from the U.S. company's active recording plans. But the successful reactivation of the **Verve** line, via imported Japanese titles distributed by the PolyGram Classics division, began a natural growth pattern that expanded into a growing family of major independent jazz imprints channeled through PolyGram Special Imports, adding newly recorded albums to the company's profile.

Through PSI, PolyGram's array of important contemporary labels imported for the U.S. now includes **Black Saint, Soul Note, Red Records, Minor Music, Owl**, and selected **ECM** titles.

Today, PolyGram's involvement has extended beyond import goods and a growing series of anthologies and reissues developed by the domestic company. Richard Seidel, who directs PolyGram's jazz operations, confirms that the company is now planning a domestic jazz roster in addition to beefing up its emphasis on new product from affiliates. "We've been able to build a very strong foundation through the import and reissue projects, and it's given us the necessary base to start planning new recordings," says Seidel, who has also launched an initiative in Brazilian jazz.

Seidel says the Brazilian Wave concept, launched with the U.S. release of albums by singer/songwriters Milton Nascimento and Ivan Lins, is being buttressed by concert visibility. A major U.S. tour for Nascimento is currently being finalized.

Beyond new recording plans, Seidel also sees a wave of new merchandising concepts driving PolyGram product in the months ahead. Success for the Great American Songbook series, inspired by the classic Ella Fitzgerald anthologies produced by Verve founder Norman Granz during the '50s, is prompting talk of similar thematic series. And the acceptance created for special compact disk series, as well as the prior example of PolyGram Classics' budget cassette lines, have led to a forthcoming midline cassette series targeted specifically to an emerging younger audience of classic jazz and pre-rock pop converts.

(Continued on page J-13)

TALENT

(Continued from page J-6)

out either about jazz musicians or about life surrounding some kind of jazz environment. And I'm not talking about the '40s and films like 'Cotton Club.'

"It looks good in the U.S.—I keep hearing people say they're doing a film and want a jazz score, or they want a jazz feeling in a certain scene. It's starting to get hot. I think so—I think this is the time." Along with his film endeavors, the eclectic and versatile keyboardist has explored mainstream jazz, rock, and funk, and even linked with Gambian musician Foday Musa Suso on the critically acclaimed 1985 album "Village Life."

Hancock does agree with many mainstream jazzmen that it's easier to play jazz in Europe and Japan, but is very optimistic about the U.S. But veteran trumpeter Harry "Sweets" Edison still prefers to tour on the continent.

"In the U.S., jazz musicians are definitely underpaid. That's putting it mildly!" says Edison. "They should do more to promote jazz in America, because it's really diminishing here and a lot of clubs are closing down, whereas all over Europe places are opening up. They have such an appreciation—that's why most American jazz artists go there. It's the only place you can put together a good tour."

"The jazz public just isn't as big a record-buying public as pop music fans here," says drummer Tony Williams. "It's always been a struggle, and that's part of what makes jazz jazz. But the fans still support the music as far as going out to night-clubs and concerts is concerned." Williams' latest album, "Foreign Intrigue," appeared on Blue Note last year.

Then there is Mel Torme, who is in a category of his own. A huge success both artistically and financially, Torme is in his 56th year in show business (he started at age four) and has put out more than 50 albums, the latest in conjunction

(Continued on page J-15)

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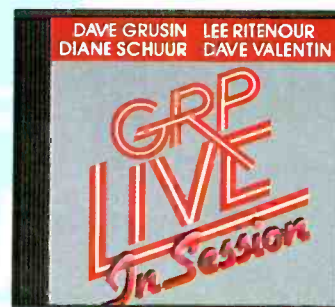
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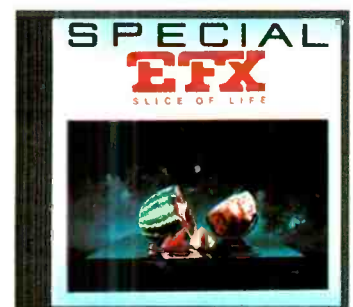
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THE DIGITAL MASTER COMPANY

A Billboard Spotlight

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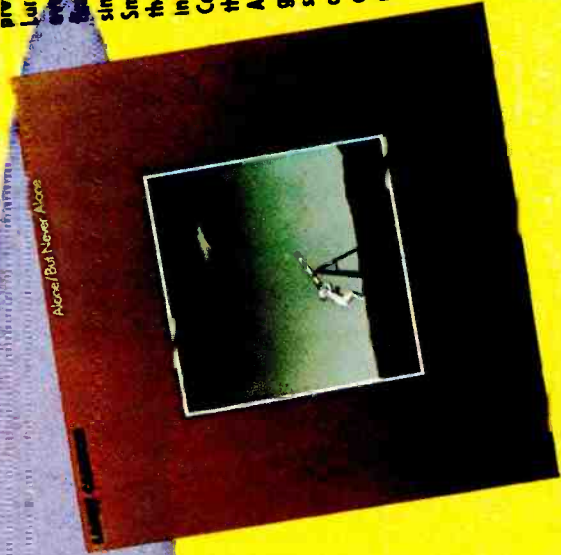
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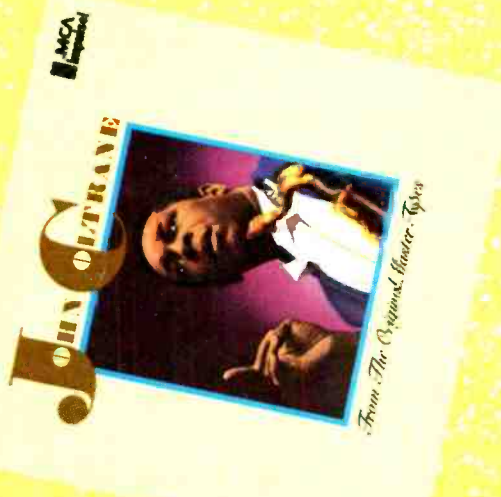
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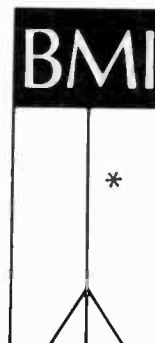
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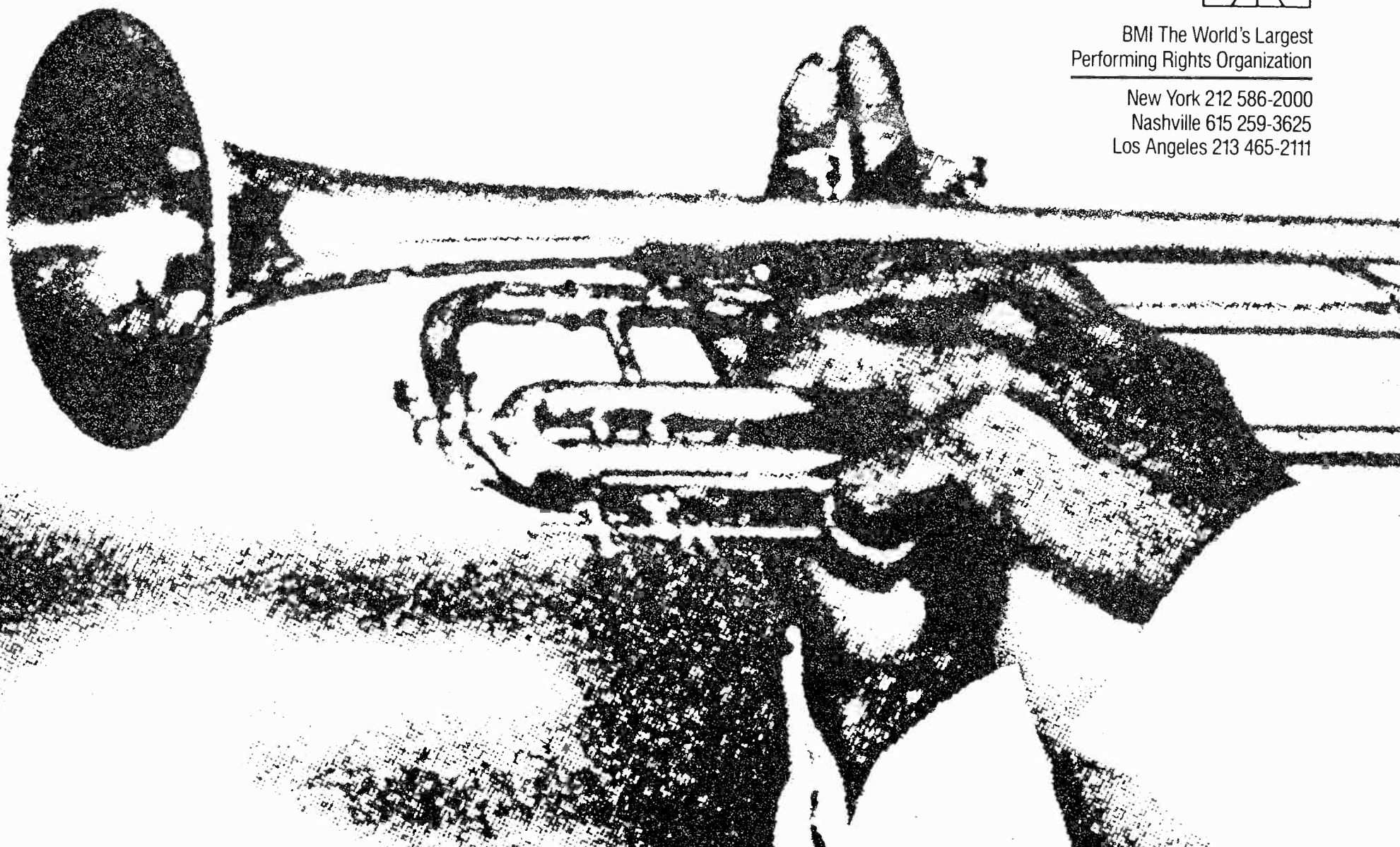
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MAJOR LABELS

(Continued from page J-8)

That series' joint development with colleagues in the Dutch and West German sister labels, with an eye toward worldwide marketing for the line, underscores what Seidel sees as a new level of international coordination for jazz at PolyGram. Greater direct involvement has also been evident in the ambitious boxed anthology projects nurtured in tandem with Seidel's Japanese peers, encompassing both artist and label retrospectives.

Meanwhile, the independent **Gramavision** line continues to be distributed through PolyGram, offering an eclectic roster that continues to diversify beyond its early base in film scores, new music, and jazz. Under Jonathan Rose's direction, the company has sought to provide its acts with the flexibility to develop projects for different markets, a pattern that began in the early '80s with albums directed toward avant-garde, dance, and new music audiences. More recently, such artists as Jamaaladeen Tacuma and Kazumi Watanabe have expanded the line's profile with modernist fusion, while the label's first project with Terry Riley, one of the forerunners of new music, has reinforced Gramavision's link to classicism.

Gramavision was also the first U.S. label to license albums from Kitaro, the Japanese composer and instrumentalist whose cult stature via import releases has also bordered on the new age boom.

One of Gramavision's newest signings, jazz/fusion guitarist John Scofield, is the subject of the label's first foray into video, an ambitious long-form project slated for home video sales as well as music video promotion.

Plans for the new **RCA** thrust into jazz, fusion and new age are still on the drawing board, but veteran producer and label head Steve Backer, enlisted through the Red Seal division to helm this effort, forecasts a three-pronged strategy. Included will be a comprehensive reissue program involving a review of the vast RCA catalog holdings that literally parallel the recorded history of the idiom; a new jazz recording program that will address a cross-section of contemporary

styles from crossover to avant-garde; and a new age-oriented line.

Backer sees his division releasing between 30 and 35 albums annually, divided equally into the three fields. Of new jazz recording, he predicts, "I think there'll be a cross-section. If that reflects anything, it will be an eclecticism in both the pure and crossover jazz areas." That description fits Backer's own dossier, which has spanned his years as head of ABC/Impulse jazz; direction of the Novus, Freedom, and Savoy lines at Arista; and both new age and jazz projects for Windham Hill and his own Windham Hill-distributed Magenta Records.

For **Warner Bros.**, the a&r philosophy continues to focus on a select roster of performers with crossover credentials. Alto saxophonist David Sanborn has continued to expand his already broad base, teaming with new signing Bob James for a newly released set likely to follow James' past success in collaborative crossover projects. Both are slated for solo releases later this year, too. Another recent signing, Earl Klugh, will also have a Warner Bros. album by fall, and the label has signed keyboardist/composer Jeff Lorber.

Then, of course, there's Miles Davis, signed to Warner Bros. last year after three decades with CBS. The master improviser's first Warner album, produced with Tommy LiPuma, the label's vice president of progressive music, and Marcus Miller, is expected this summer.

As for any roster expansion, LiPuma leaves the door open for new signings, acknowledging current talks with other artists.

Warner Bros. does retain a presence in purer jazz, of course, via its distribution of Manfred Eicher's **ECM** label, a deal that comprises about 100 of the more than 300 albums in ECM's catalog. ECM's distinctive base in European and American jazz, which has had links to classicism since the label's inception, has been reinforced with the label's New Series, intended by Eicher as an outlet for composed (as opposed to improvised) performances.

This spring brought several of ECM's most accessible, fusion-oriented projects to date, although the artists involved, including John Abercrombie and Marc Johnson, represent

more naturalistic, rather than crossover-driven, electric hybrids. Recordings expected in the months ahead will feature Keith Jarrett, Jon Hassell, Lester Bowie & Brass Fantasy, Chick Corea in a live trio set, Miroslav Vitous, and Steve Tibbetts; ECM's New Series will offer new recordings by Gavin Bryars, Meredith Monk, and others.

Further broadening the Warner profile in jazz and fusion is the **Geffen** label, which has added its first acts in this sector via the signing of guitarist Pat Metheny to a broad-based deal encompassing not only future fusion outings for the Pat Metheny Group, but also various solo projects as well as recordings by Metheny's longtime partner, keyboardist Lyle Mays. The agreement was underlined earlier this spring with the release of Mays' first solo album, followed by Metheny's first collaboration with free jazz pioneer Ornette Coleman.

Geffen, too, has entered the frontier between fusion and new age via a pact with Kitaro, which has yielded six albums thus far.

Although there's no active jazz recording label at **A&M, Windham Hill**, which distributes to its mainstream music accounts through A&M, continues to play an influential role in the fusion field. The label's own founder, Will Ackerman, has long insisted that the label's core instrumentalists (such as George Winston, Alex deGrassi, Liz Story, and Ackerman himself) don't play jazz at all; for that matter, the label's acoustic stylists also shrug off the new age tag, despite retail's tendency to apply that description to their work.

However, a number of recent Windham Hill projects have begun to exert a more palpable fusion identity. Apart from the Magenta catalog, started by Steve Backer before his departure to join RCA, the affiliated Hip Pocket line has given Windham Hill a jazz entree in the lissome, Latin-tinged steel drum projects recorded by Andy Narell. On Windham Hill proper, recordings by Shadowfax, the team of Barbara Higbie and Darol Anger, Mark Isham, and Scott Cossu have displayed strong fusion elements.

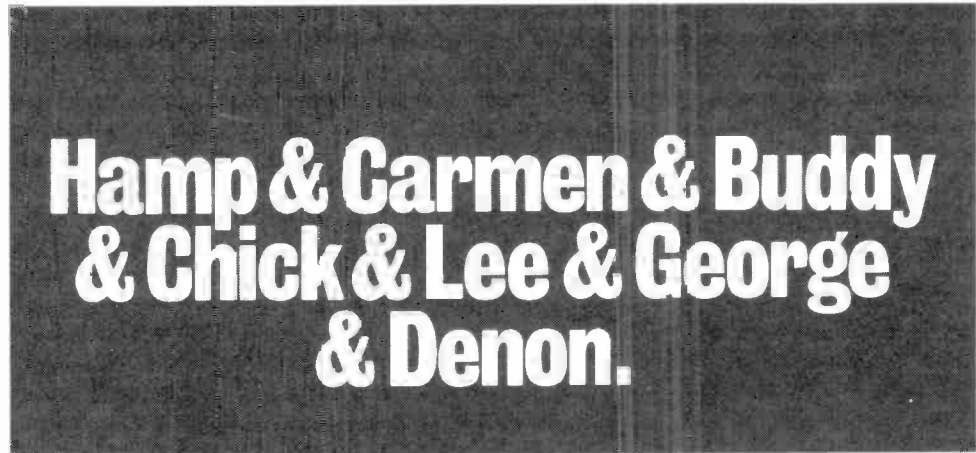
Paul Winter's Living Music has also pacted with Windham Hill for distribution, again providing a link between lighter crossover jazz and new age.



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RADIO

(Continued from page J-6)

refined, many stations are finding that it pays to cater to those tastes.

The rise of the so-called "jazz brunch" can be largely traced to the influence of the consulting firm Burkhart/Abrams/Douglas/Elliott & Associates, which has been encouraging its client AOR stations to spice up their musical menus with the likes of Pat Metheny and Vangelis. And while the company's definition of jazz might not be everyone's, it certainly represents a departure for album rock programmers.

The "jazz brunch" concept has spread to adult contemporary outlets—a logical place for it, considering that such jazz or jazz-tinged artists as George Benson, Al Jarreau, and Michael Franks have long had a home there. It has also, not surprisingly, caught on at some urban contemporary stations, especially those that find mellow jazz compatible with the "Quiet Storm" approach. In New York—which has been without a full-time commercial jazz station since WRVR abandoned the format in 1980—both urban outlets, WRKS and WBLS, offer a healthy dose of jazz on Sunday mornings.

It was perhaps inevitable that the brunch boom would find its way into syndication. But even the people at NBC Radio Entertainment profess surprise at the rapid success of the two-hour weekly "Jazz Show With David Sanborn," which in its first five months on the air was picked up by 87 stations.

Despite the program's name, NBC's Andy Danemark, who produces it with Jim Pettigrew, acknowledges that "The Jazz Show" is basically a pop-oriented fusion show. "We can't force-feed our audience," he says. "We'll work in a John Coltrane track or a classic Miles Davis cut occasionally, but the emphasis is on artists like Grover Washington Jr., Spyro Gyra, and of course David Sanborn.

"We really can't play anything too far-out, because we're not aiming at a real jazz audience. We're on in most markets on Sunday morning, and I hate to think of what we do as background for bagels, but in a way that's what we are." Danemark estimates that 45% of the stations carrying "The Jazz Show" are AOR, 40% AC, and the rest divided among urban, top 40, and even jazz—including KKGO Los Angeles, the nation's longest-running jazz outlet.

KKGO is itself planning to enter the jazz/fusion syndication arena in a big way. And two Los Angeles programmers, John Pryce and Rodger Laing, are already there, having joined forces to offer a new syndicated "Fusion Format." The format mixes soft fusion cuts from the likes of Earl Klugh and Dave Grusin with compatible sounds

from Steely Dan, Sade, and other contemporary pop artists whose music contains jazz elements. KEYQ, serving the Vail/Aspen market, is the format's test station.

KKGO, which already delivers its signal beyond Southern California via satellite delivery to cable television systems—reaching an estimated one million cable households—will soon be offering a 24-hour jazz format, mixing mainstream and fusion styles, for satellite syndication.

"We feel jazz should be available in more markets 24 hours a day," says station president Saul Levine. "We're very optimistic. We can see spreading jazz into most or all of the top 100 markets."

Such a projection may seem overly optimistic in light of the continuing dearth of jazz stations nationwide, although it's worth taking seriously in light of the success KKGO itself continues to have with a jazz format—albeit one a bit heavy on the mellow-fusion side for many purists. Still, successful jazz stations remain the exception rather than the rule.

Many of them are inspiring exceptions. San Francisco's KJAZ, for example, is entering its 28th year in the black for the first time and recently racked up its best ratings to date. Program director Tim Hodges attributes the station's success to its "more aggressive marketing approach" as well as its musical stance.

"We don't chase the charts like some stations do," Hodges says. "We're a lot more 'classic' in terms of what we play than some jazz stations: Our meat and potatoes is Miles, Monk, and Coltrane, rather than fusion. The general sophistication of the San Francisco market has a lot to do with our success. I'm not sure a station like this could make it in every market."

Indeed, it remains a sobering reminder of the precarious state of jazz radio that New York, which by any standard must be considered the jazz capital of the world, has no full-time commercial jazz station. It does, however, have the all-jazz NPR outlet WBGO in nearby Newark, N.J., the highest-rated public radio station in the country. And many parts of the New York metro area can pick up WYRS Stamford, Conn., which since 1981 has been offering a jazz format it recently began identifying as "Unlike Anything Else."

"Our research tells us that a lot of the people who listen to us don't even know they're listening to jazz," says WYRS program director Rick Petrone. "They just know they like it."

Petrone notes proudly that extensive research conducted by Chase Broadcasting, which took over WYRS last November, confirmed that the station's eclectic jazz format

(Continued on opposite page)

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RADIO

(Continued from opposite page)

was indeed viable and required only some fine-tuning. WYRS offers a little of everything jazzy, from Lionel Hampton to Angela Bofill to Louis Armstrong to Chuck Mangione, and Petrone says that both ratings and ad sales are on the rise—proving that “you can succeed with a jazz format if you do it with the right perception.”

Similarly eclectic programming has paid off for such other long-standing jazz outlets as WBBY Columbus, WJZZ Detroit, and WNOP Cincinnati (the latter of which is, along with KTCJ Minneapolis and newcomer KCNR Portland, Ore.,

one of the very few jazz stations on the AM band). WBBY program director Terry Wilson describes his station's audience as “people who think for themselves musically—everyone from 16-year-old high school boys to 68-year-old grandmothers.”

WBBY, which has been a 24-hour jazz outlet since 1978, strives to “balance the best we can between classic format and contemporary format,” Wilson says. The station's playlist runs the gamut from Billie Holiday and Coleman Hawkins to Dave Valentin and Bob James, with midday programming focused on traditional sounds and nighttime

programming leaning in a fusion direction. The station has managed to survive, Wilson says, partly because it offers music that can't be found anywhere else on the dial, and partly because it offers “a sales and marketing push that works.”

There are also, of course, jazz stations that don't have to depend on sales and marketing pushes, or on advertising dollars, to survive. And now that it has weathered its recent budget crisis, National Public Radio and its jazz output appear secure.

“Jazz has always been a very strong part of our music programming,” says NPR's Alma Crawford. “It serves an important function: In

addition to being a resource for listeners, it provides an outlet for musicians. It gives them a chance not only to be heard, but also to explain their music.”

NPR offers three jazz programs to its affiliates: “Marian McPartland's Piano Jazz,” hosted by the veteran pianist and featuring performances by, and interviews with, her fellow keyboard artists; “Sidran On Record,” an interview show hosted by pianist/vocalist/songwriter Ben Sidran; and “The American Jazz Radio Festival,” a live-in-concert series carried by more than half of all NPR stations. **PETER KEEPNEWS**



Tania Maria

A Billboard Spotlight

TALENT

(Continued from page J-9)

with George Shearing. Torme routinely sells out venues that range in size from the 200-seat Michael's Pub in New York, where he will appear in September, to the Hollywood Bowl.

“I'm having the biggest year I've ever had in my entire career,” says Torme, who finds a growing number of younger fans in his audience. “And it's not just for me, it's for jazz artists in general. There was a time when the respect jazz musicians got in Europe far outshadowed anything they could expect in this country. But I think that's turned around now and there's a new awareness of, and respect for, jazz.”

Fusion, “modern instrumental” and the hard-to-classify Windham Hill artists are generally enjoying great success in 1986. Jose Roberto Bertrami (Azymuth), Larry Carlton, Graeme Coleman (Skywalk), Jay Beckenstein (Spyro Gyra), Joey Santora (Cabo Frio) and Chuck Greenberg (Shadowfax) all report excellent response on both the concert and retail level.

Saxophonist Beckenstein notes that Spyro Gyra has sold out many large venues, including the Hollywood Bowl, while guitarist Carlton will be hitting the road this year with a supergroup called the Jazz Explosion, which will play 5,000-seaters in several major cities.

And the jazz river? “It just keeps flowing,” says Art Blakey. “It takes time to teach people how to appreciate music, but I think things are moving along wonderfully. I see better musicians coming out, who've been educated at the universities and who choose to play jazz.”

“I think jazz is the highest level of performance on a musical instrument. It's so spiritual, it goes from the creator to the artist to the audience, all with split-second timing. There's no other music like that.”

“Jazz just keeps changing; you never know where it's gonna go. You just keep on playing.”

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CD

(Continued from page J-3)

labels making an early commitment to the format have reaped an expansion in CD unit and dollar market share that has already outpaced the statistics seen for pop, rock, country, and black music. That achievement is dramatized by the rising number of jazz and fusion CDs that have approached or exceeded the 100,000-unit mark, still considered a feat for mass-appeal pop product.

The largest U.S. catalog for jazz and fusion on CD is PolyGram's—a fact that should surprise no one, given the parent company's role as licensor of the basic CD audio standard. PolyGram Jazz chief Richard Seidel estimates that the company has released about 150 titles to date, with that list expected to reach 200 by year's end.

"We're now selling about 50% of our units in CDs, and about 60% of our billing," says Seidel. He cites re-issue titles as a major aspect of that performance.

PolyGram isn't simply issuing conventional LPs in digital raiment, however. The label early on sensed the value of expanding playing time to exploit the format's capacity, and its Silver Collection series of anthologies continues to grow, with new titles planned. A second line of special CD anthologies, the Alpha Plus series, is being readied to offer classic albums from the Verve, Emarcy, Philips, Mercury, and other catalogs, each augmented with additional, unreleased tracks or alternate takes to bring average playing time beyond 50 minutes.

The label's emphasis on new anthologies derived from its vast catalog of masters is also being translated to CD, while comprehensive multidisk sets are also selling well. Seidel cites the release of the classic Ella Fitzgerald readings of the Gershwin songbook as an example; when released on three CDs (as opposed to the original five-LP package), he says, the set received a "phenomenal" response.

If PolyGram's early jump into CD was a natural move, the format has also rewarded small indies with growth. Labels like Tom Jung's Digital Music Products and Dave Grusin and Lary Rosen's GRP Records committed to CD at its inception, stressing all-digital sessions and skewing advertising and merchandising to CDs over their analog counterparts. The compact disk's value for these companies can be even more crucial, as witnessed by GRP's Rosen, who credits his company's commitment to CD with helping to spur a five-fold increase in sales between 1984 and 1985.

"Generally, we're now selling more CDs than analog albums, although that varies widely with the specific title," says Rosen, who adds that the CD production crunch may be obscuring even stronger sales potential. He says that the label's digi-

tal recording of the modern Glenn Miller Orchestra has sold about 150,000 copies to date, "and we could sell another 100,000 today, if we had them in stock."

That shortfall has developed despite an early decision to use as many CD plants as possible to minimize delivery delays and fill problems. GRP is currently using eight different pressing plants, including facilities in Japan, Switzerland, Austria, and the U.S.

Acceptance for jazz on CD is also luring specialty labels from other fields, especially classical music. Last year, Delos began recording selected jazz projects for release on CD, encouraged by the format's spectacular performance with classical repertoire and convinced that jazz and classical buyers were a close marketing match. Denon America, which has long had rights to some of the earliest digital jazz masters, has also released a number of those titles on CD, and now says it will step up its new recording activity.

Denon had recently augmented its jazz catalog with the addition of masters licensed from Sonny Lester, but now, says Ken Furst, the company had made the commitment to produce its own masters here: "We're doing four projects in June, and while we intend to start slowly, we plan to do a lot more projects in the United States, recording mostly in New York. We want to start with artists of note, and then we may begin working with newer, unknown performers." The upcoming sessions will feature McCoy Tyner, Phil Woods, Carmen McRae, and the Count Basie Orchestra.

Furst says that most releases will be more than an hour long, consistent with the label's CD focus, which he acknowledges as priming the company's interest in beefing up its jazz output. Indeed, he says that no decision has been made to release albums in other formats, although Denon has produced limited runs of premium cassettes for the Lester acquisitions.

Similarly, Minneapolis-based Intersound, which has prospered with its classical Pro Arte line, has unveiled its digital jazz line, Pro Jazz, with an initial release of CDs and chrome cassettes by Lew Soloff, Steve Gadd, Dave Grusin, Sadao Watanabe, the Manhattan Jazz Quintet, and the Dukes of Dixieland. Again, the CD market has spurred the move.

"What we looked at was the tremendous growth we've seen in classical music with compact disk, and we see a lot of the same signals in the jazz market," says Steve Vining, the company's vice president of a&r. "If you look at the demographics, this seems like it could be the next area for major-market growth."

Vining is among those who cite the major labels' need to fill the CD pipeline with mainstream pop attractions as an unintentional ally. "It gives the independents who can

(Continued on opposite page)

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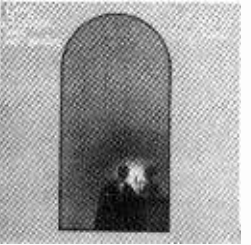
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make specialized music their priority the room to be effective," he says. He adds that the Pro Jazz catalog, while starting with a number of masters licensed from abroad, will mostly be produced in-house, encompassing mainstream, fusion, and big-band projects. Sessions will be produced live to two-track digital in most cases, although multitrack dates may be produced should specific projects require the mixdown flexibility offered by that approach.

Meanwhile, jazz producers are also flocking to CD as a key vehicle for the idiom. Albert Marx, whose Trend, Discovery, and Musicraft lines include both vintage catalog masters and new recordings, had been stockpiling digital masters for several years when the configuration became available. During the past year, he, like other smaller jazz labels, has thrown his hat into the digital ring, focusing first on his digital masters to tap into consumers' interest in true digital-to-digital transfers. Marx has also sought to exploit the format's longer playing time by coupling material from different albums on single disks.

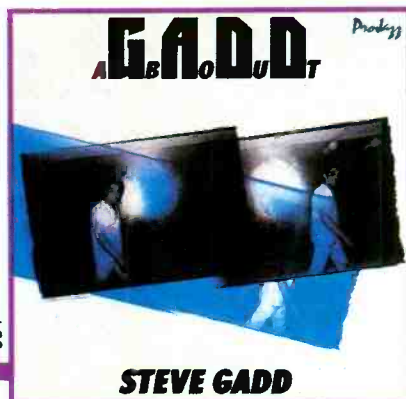
An early digital advocate, producer Jeffrey Weber, has launched his own label, En Pointe Compact Discs, after years of producing direct-to-disk and two-track digital masters for major labels. For his new venture—a partnership with CMS Digital, a major digital rental and preparation house on the West Coast—Weber has retained CD release rights to recent productions for other labels, including his initial albums by David Benoit and Freddie Hubbard. In true indie fashion, Weber sees a boutique line with between 12 and 16 annual releases.

These are just examples of the little disk's long shadow, of course. Virtually every significant jazz label has added CDs to its product line, and a number of major recording executives frankly admit that CDs are now essential to any line hoping to compete effectively. Manhattan/Blue Note chief Bruce Lundvall, for example, says that the Blue Note reissue program is being tailored to the CD's momentum, with recent monthly releases sized down in part to allow an expected jump in CD production during the third and fourth quarters. With that increase, Lundvall sees CDs as an automatic feature of each new set of titles; he also stresses plans to release CD versions of new recordings on a routine basis.

A pro-CD posture is evident at CBS, Concord Jazz, Fantasy, MCA/Zebra, Muse/Savoy, the WEA labels, and other prominent lines. And RCA's newly reactivated jazz division, which will span fusion and new age projects as well, also cites CD as an immediate priority. All agree that the CD is offering a unique opportunity to improve their profitability.

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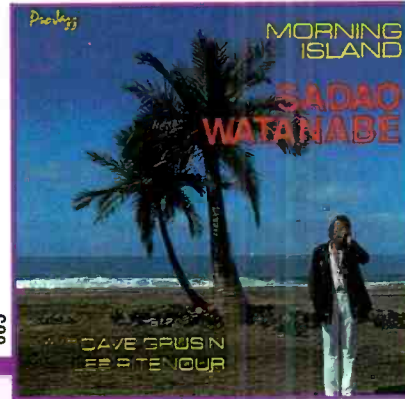


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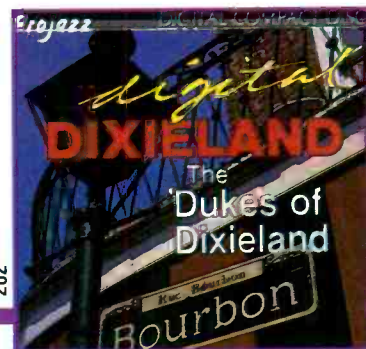


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INDIES

(Continued from page J-4)
jects coordinator Memilee Trust, describing an attitude that characterizes many indie jazz labels.

New or soon to be released from the various Concord logos: a Gerry Mulligan/Scott Hamilton date (Mulligan's Concord debut), a pairing of George Shearing and classical French horn player Barry Tuckwell, and albums by Woody Herman (marking his 50th anniversary), Grammy winner Tito Puente, and the husband/wife team of Airto and Flora Purim.

Berkeley-based Fantasy Records enjoys such a prominent position in jazz, and has such a large catalog of titles among its various labels, that one might be tempted to classify the company as a major, rather than an independent. Fantasy's labels include Milestone, Contemporary, Prestige, and Galaxy. The firm also distributes labels formed by two legendary producers, Fred Catero's Catero Records and Orrin Keepnews' Landmark Records.

Jazz lovers can look for a bumper crop of new releases this summer from the Fantasy camp, including titles by Azymuth, Frank Morgan, the Art Farmer/Benny Golson Jazztet featuring Curtis Fuller, Dave Frishberg, Jackie Cain & Roy Kral, Terry Gibbs, and numerous others. Also due is the first collaboration of Hank Crawford and Jimmy McGriff, and a solo release from Azymuth keyboardist J.R. Bertrami. Fifteen new limited-edition Original Jazz Classics will bring the catalog of premium reissues to 40.

On the pop side of jazz, Dave Grusin and Larry Rosen's GRP label has survived a once-rocky business climate to emerge as a significant independent. The label was originally a subsidiary of Arista, and Grusin and Rosen had to make some hard choices when the parent label severed ties with their operation.

"When the situation came to an end in 1983, we had to decide if we were going to go back into producing for other labels or stick out on our own," says co-president Rosen. "We'd been recording digitally since 1978, and we saw that compact disks were coming. We also saw that all the major labels were dropping their jazz artists, the kind of people that we wanted to record. There was a space for it. And as things turned out, we made the right decision."

GRP has since emerged as a popular label—particularly among CD enthusiasts—attracting loyal fans with the likes of Lee Ritenour, Dave Valentin, Kevin Eubanks, Diane Schuur, Billy Cobham, and Chick Corea, along with the label's co-founder Dave Grusin.

The label has also made a commitment to mainstream jazz, record-
(Continued on page J-20)

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JAZZ

(Continued from page J-3)

Note series. The sales success of classic jazz albums indicates that there's a whole new audience for the kind of jazz that doesn't get played much on the radio.

One factor fueling the success of jazz reissues—and of jazz recordings in general—has been the com-

compact disk explosion. The jazz audience tends to be an audiophile audience, interested in sound quality as well as musical quality, and jazz sales have accounted for a considerable chunk of overall CD activity. The most visible CD success story in the jazz area has been the fusion-oriented GRP Records, but jazz CD action tends to cut across stylistic lines

and has also provided a major boost for a number of artists and labels specializing in the more "pure" varieties of the music.

The continued success of straight-ahead, non-crossover jazz in performance—especially on the festival circuit, which promises to be as active as ever this year—is another factor that bodes well for the health of the music in all its variations. It's questionable whether the festival scene would be thriving today if it weren't for the generosity of such corporate sponsors as JVC and Playboy—but on the other hand, the willingness of major corporations to put their money behind jazz is an encouraging sign of the level of respectability the music has attained.

It's also encouraging that people in the jazz business have come to terms with the fact that they are, indeed, a business, and are acknowledging that it's not enough just to

love the music without the tools and the know-how to keep it alive in the marketplace.

The Jazz Times convention, organized by the magazine of the same name, is a potent symbol of the jazz industry's maturity. The fifth Jazz Times gathering, set for this September in New York, may not mean as much to the public as, say, the Monterey or JVC/New York festivals. But the willingness of industry professionals to pool their resources and put their heads together for the greater good of jazz may ultimately mean a whole lot more for the music's survival and growth.

That survival seems assured for the foreseeable future, and there are certainly more than a few signs pointing to growth. The renewed interest of the major labels; the relatively healthy state of the nightclub, concert, and festival scenes; the in-

flux of jazz and jazz-inflected sounds on non-jazz radio stations; the emergence of a home video market for jazz (as well as new signs of receptiveness to jazz-oriented video programming on cable and broadcast TV, heralded by VH-1's "New Visions"); even an unexpected development like the impending release of "Round Midnight," a jazz-oriented feature film—all suggest that jazz may indeed be "back" in a commercial sense.

It might be premature, and ultimately unrealistic, to predict a true breakthrough to widespread mainstream acceptance—especially in view of how difficult it is to define "jazz," or even "fusion," to everyone's satisfaction. But it does seem clear that jazz and fusion are as strong a force in the marketplace now as they've been in a good many years.

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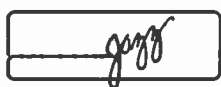


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Cabo Frio

INDIES

(Continued from page J-18)

ing one-shot deals with Gerry Mulligan and Dizzy Gillespie. Another such date is planned for Stan Getz with strings, and the label is contemplating a sequel to its Glenn Miller Orchestra recording, which accounted for its best-selling CD to date.

Palo Alto/TBA, established on a foundation of straight-ahead jazz, has now turned its attention toward contemporary music, hoping to achieve the same sort of popular acceptance that has been accorded to GRP. Vice president Don Graham says that with the exception of some best-sellers, the company is phasing out Palo Alto in favor of the fusion-oriented TBA.

The TBA roster includes Victor Feldman's Generation Band—a loose-leaf all-star ensemble led by the pianist/percussionist/vibes player/composer and featuring the likes of Tom Scott, Chick Corea, Chuck Mangione and Lee Ritenour. The company also records the vocal group Rare Silk, saxophonist Damon Renti, and several new artists.

The key to the jazz indie: individual attention given to jazz product by people who love the music. Also on the horizon:

- Joe Fields' feisty Muse Records comes out swinging, adding the European label Enja to its already impressive catalog, which includes the historic Savoy Jazz line. Muse is readying new product from Woody Shaw, Kenny Barron, John Stubblefield, and the solo debut of trumpeter Wallace Roney, best known for his work with Art Blakey.

- Don Schlitten's Xanadu label will continue to concentrate on its Gold Series of re-released jazz gems plus

previously unreleased sides, including "Bebop Revisted, Vol. 6," featuring tenor saxophonists John Hardy, Eddie "Lockjaw" Davis, and Paul Quinichette, plus a '50s session by guitarist Jimmy Raney.

- Trend/Discovery is going heavy into compact disks with "nothing but jazz and no fusion," says president Albert Marks. More than 15 CDs are already on the market, including titles by the Bob Florence Big Band, Clare Fischer, and Joe Wilson.

- Two newer labels, Spindletop and BlackHawk, are also active. The catalog of the former includes fusion keyboardist Dave Benoit and a duo recording by veteran saxophonist Eddie Harris and pianist Ellis Marsalis (the father of Wynton and Branford).

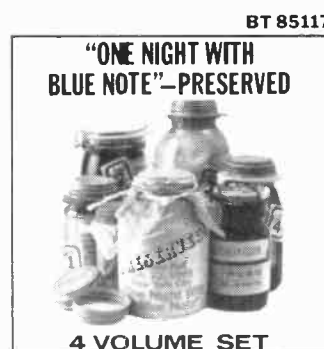
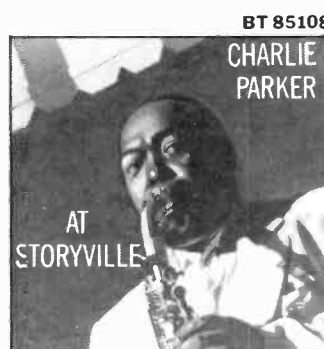
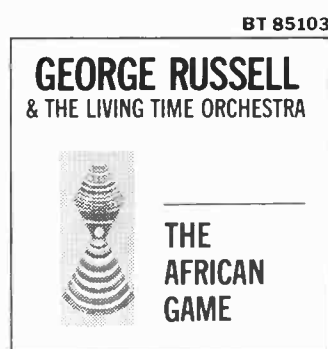
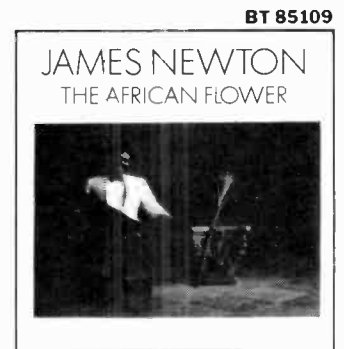
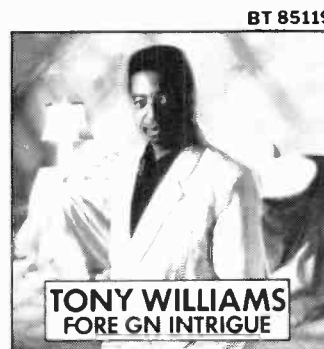
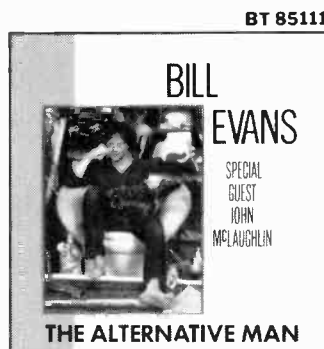
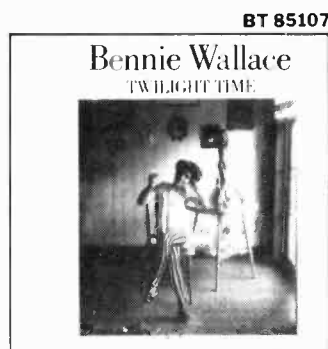
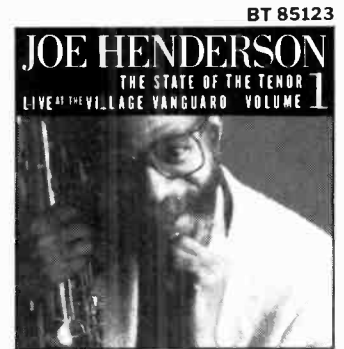
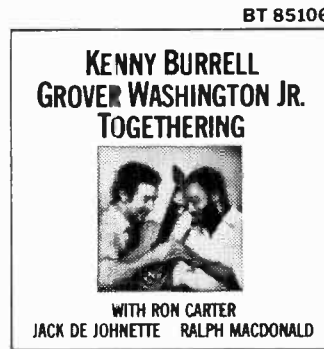
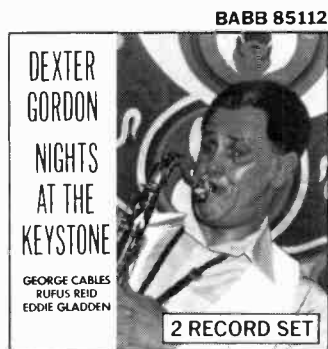
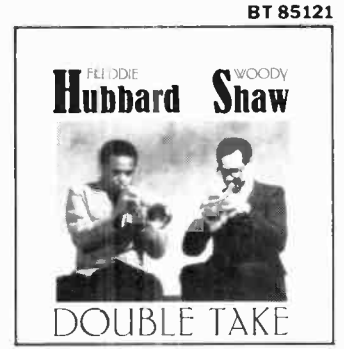
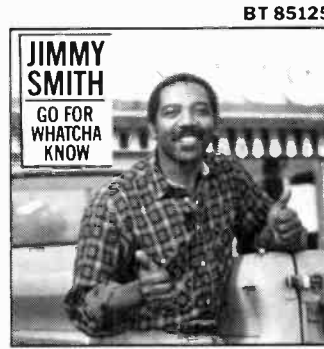
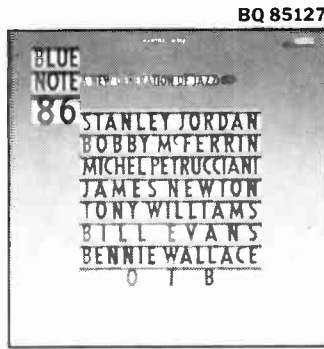
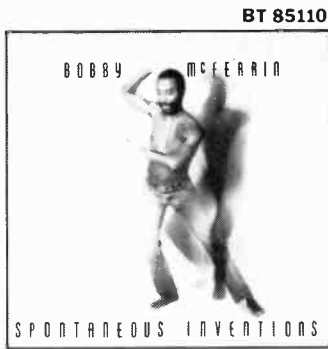
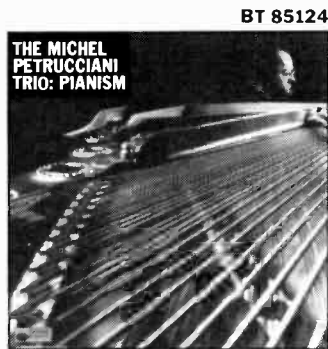
Blackhawk, under the direction of jazz authority Herb Wong, boasts a roster including Maynard Ferguson, Stan Getz, Phil Woods, Abdullah Ibrahim, and others. Seven June releases bring the young label's count to 14 titles.

- Also enjoying reputations as purveyors of great music are Uptown, PAUSA, Stash, and other labels. And while Norman Granz's Pablo has been quiet lately, word on the street is that a new Joe Pass date will be released by fall.

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BLUE NOTE

THE FINEST SINCE 1939 THE TRADITION CONTINUES



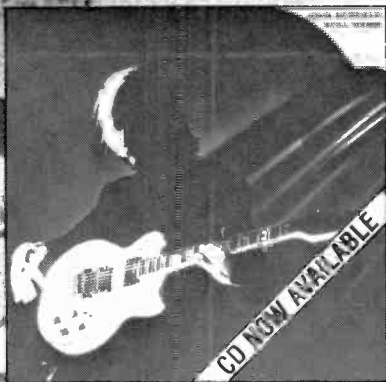
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The Company Expands Into Longforms

Production House Works With Dokken, Others

BY JIM BESSMAN

NEW YORK With more leading videoclip producers and directors branching into alternative production areas, Los Angeles-based The Company is following suit with an expansion geared mostly toward longform productions instead of commercials, documentaries, and feature films.

The Company, headed by president Curt Marvis and chief director/partner Wayne Isham, is behind three longforms for the new Elektra Entertainment home video label (Billboard, June 7), all set for release later this year. Just completed is Howard Jones' "The Last World Dream" concert video, recorded in the U.K. at the final show of the artist's "Dream Into Action" tour.

Next month, an as-yet-untitled Motley Crue clip compilation will be assembled and linked by 15 minutes of newly filmed material. Later, new footage is scheduled to be shot for an upcoming Dokken package.

Marvis and Isham are also shooting a Dallas Judas Priest concert, to be presented in 90-minute home video format by CBS/Fox as well as in an abridged broadcast version. While in Dallas, the pair will also film conceptual material for use as concert wraparounds.

Isham, noted for his experimental directorial style, has headed The Company's shoots for Judas Priest ("Locked In," "Turbo Lover"); Howard Jones ("Like To Get To Know You Well"); and Motley Crue ("Smokin' In The Boys' Room," "Home Sweet Home"). He has also directed videos for such diverse artists as Rosanne Cash, Rod Stewart, George Clinton, Heaven, and Psychedelic Furs.

The director says The Company's

strategy regarding longforms involves both the need to branch out into more profitable production areas and to help develop a potentially viable home entertainment form.

"Music video is virtually a non-profit business from the production company point of view," Isham says. "The average video requires \$50,000 to \$60,000 to produce four minutes of material with the same

'There are 3,000 hardcore fans of a band who will buy any videocassette'

production values of a 30-second commercial costing \$100,000 to \$200,000. But we don't get the acceptable markup that commercial producers get, nor do we receive ownership of the product the way broadcast producers do.

"So, the only reason for us to make videos is either as a stepping stone to other areas—features, commercials, TV—or, more important, for the opportunity to grow with the expanding volume of music-oriented video product," he says.

Citing the Judas Priest concert video as an example, Marvis says that upon completing production he will be able to take the work to pay TV "just like a normal production company, with finished product in hand."

"We have something to put on the table for them, to show them the kind of work we do," he says. "Beyond that, there's the growing place for music programming in the home video marketplace. By making longforms, we're investing in the devel-

opment of music programming as a viable commodity with the industry."

Marvis says he's convinced that longforms will eventually pay off, both for producers like his firm and for suppliers. "There will be a solid mainstream of titles that sell 15,000-30,000 worldwide, and the disasters that are expected to sell 200,000 but only sell 2,000," he says. "And while there will be very few 200,000-unit smashes on the level of Prince or Madonna, those will perpetuate the industry by causing others to feel that they in turn can do perhaps 50,000 units."

As for profitability with music video longforms, Marvis says that a clip compilation cassette is "virtually found money" because production costs can be kept in the \$10,000-\$15,000 range. Thus, profits are possible with sales of only 3,000 units at a \$19.95 price point. "There are 3,000 hardcore fans of any band that will buy a videocassette," he says.

The Company's primary goal at the moment is to reap some earnings from its own longform production work. "We aren't heavyweight enough yet to ask for points or royalties," says Marvis. But he adds that only "the top two or three music video directors can suggest that sort of thing" and says that some companies have been rebuffed in their requests for production cost markups similar to those in commercial production.

Still, Marvis finds that negotiations with labels on longform productions are now "grounded on an awareness of what is going on, rather than aimlessly fumbling about like before."



Truckin' With Dokken. Elektra metal act Dokken's clip for "It's Not Love" was shot on the back of a flat-bed truck cruising down Sunset Boulevard. The producer was Curt Marvis of The Company; directors were Jean Pellerin and Doug Freel. Here, the crew closes in for some tight shots while the band plays on.

Video Track

NEW YORK

VETERAN ROCKERS Joe Perry and Steve Tyler teamed up with Run-D.M.C. to lens a clip for the rappers' cover of Aerosmith's "Walk This Way." The piece is a battle-of-the-bands scenario in which each tries to outplay the other. It was directed by Jon Small, who also produced, with Lenny Grodin, for Picture Vision. Tony Mitchell served as director of photography. The video supports Run-D.M.C.'s latest Profile album, "Raising Hell."

CBS International recording artist Terry Mann's video for "Barbarian" was filmed at the now-defunct Manhattan cabaret 8 B.C. The clip is said to reflect Mann's East Village roots and employs some 50 extras, including members of local acts the Tomboys, Hell At Forty Feet, Band Of Thieves, Harry Boy, and the Dogs. Abigail Simon produced for Manic/Tango; Tal Yarden directed.

Left out of Video Track a few weeks ago: Peter Israelson directed Melisa Morgan's clip for "Do You Still Love Me" and Anita Baker's for "Sweet Love." Steve Saporta served as executive producer.

LOS ANGELES

DAVID LEE ROTH HAS completed a video for "Yankee Rose" with his new band, which includes guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette. It was shot on location at San Bernadino's Orange Pavilion in front of a live audience made up of KCAL radio contest winners. The piece was directed and produced by Roth and Pete Angelus. Dominick Sena served as director of photography; Michael Ader was line producer. The single is the first off Roth's upcoming Warner Bros. album, "Eat 'Em And Smile."

N. Lee Lacy/Associates was responsible for John Cougar Mellencamp's new video for "Rumble Seat," which recently premiered on MTV. It was filmed on location in Mellencamp's hometown of Bloomington, Ind., and is the fifth piece to support his Riva/PolyGram release "Scarecrow." Fay Cummins directed and produced it. N. Lee Lacy also just wrapped Jeffrey Osborne's clip for "You Should Be Mine," the first single off his new A&M album, "Emotional." It's a performance piece that was shot at Myron's Ballroom in L.A. Other projects recently completed include Sheena Easton's video for "So Far, So Good," Julio Iglesias' "America," and Suzanne Vega's "Left Of Center."

Enigma recording artists the Smithereens are making strides with their debut video, for "Blood And Roses." The piece is currently airing on MTV. It was directed by Albert Pyun. The single is distributed by Capitol.

Video directors Tony Shiff and Daniel Stewart formed Project Three, an L.A.-based film and video production company. The first clip to come out of the new venture is Rhino recording artist Kip Adotta's for "Life In The Slow Lane." The team previously worked on videos for Men At Work, Rick Springfield, the Motels, and Olivia Newton-John. The company can be contacted at (213) 656-4574.

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.

PBS July 4th Concert Set

NEW YORK Rock won't be the only musical genre filling the airwaves this July 4, as PBS broadcasts its sixth annual "A Capitol Fourth" from the West Lawn of the U.S. Capitol.

Music for the program will be provided by the National Symphony Orchestra, conducted by Mstislav Rostropovich. Special guests for the event, which airs from 9-10:30 p.m. EDT, will be Sarah Vaughan and pianist Andre-Michel Schub. Actor E.G. Marshall will host the broadcast.

The evening of classical and light classical works will include Tchaikovsky's Piano Concerto No. 1, as well as a Henry Mancini work commissioned for the concert, "Salute To The Services." Also featured will be a selection of George Gershwin songs sung by Vaughan, and a musical tribute to composer Aaron Copland, in celebration of his 85th birthday.

New Video Clips

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

BERLIN

Take My Breath Away
Top Gun (Soundtrack)/Columbia
Mark Freedman/Mark Freedman Productions
Marcello Anciaño

JIMMY CLIFF AND ELVIS COSTELLO & THE ATTRACTIONS
Seven-Day Weekend
Club Paradise (Soundtrack)/Columbia
Trevor Albert & Jeanne Mattiussi
Tom McQuaid

SHEENA EASTON
So Far, So Good
It's About Last Night (Soundtrack)/EMI/America
Fay Cummins/N. Lee Lacy/Associates
Edd Griles

DAN HARTMAN
Waiting To See You
Ruthless People (Soundtrack)/Epic
Ross & Levine, Inc./N. Lee Lacy/Associates
Ken Ross and Richard Levine

MICHAEL HENDERSON
Tin Soldier
Bedtime Stories
Steve Golin/Mark Freedman Productions
Nigel Dick

JULIO IGLESIAS
America
America/Columbia
Jone Sighvatsson & Bryan Johnson/N. Lee Lacy/Associates

David Hogan

GREG KIHN
Love And Rock And Roll
Love And Rock And Roll/EMI/America
Steve Golin/Mark Freedman Productions
Mark Rezyka

MADONNA
Papa Don't Preach
True Blue/Warner Bros.
No Pictures
Peter Percher

MARY JANE GIRLS
Walk Like A Man
A Fine Mess (Soundtrack)/Motown
John Weaver/John Weaver Productions
John Jopson

JEFFREY OSBORNE
You Should Be Mine
Emotional/A&M
Howard Woffinden/N. Lee Lacy/Associates
Dominic Sena

LEON PATILLO
Love Around The World
Leon Patillo/Word
Steve Golin & Joni Sighvatsson/Mark Freedman Productions
Nigel Dick

PHYLLIS RHODES
End Of Forever
End Of Forever/Atlantic
Steve Golin & Joni Sighvatsson/Mark Freedman Productions
John Dahl

RUN-D.M.C. WITH STEVE TYLER AND JOE PERRY OF AEROSMITH
Walk This Way
Profile
Jon Small/Picture Vision, Inc.
Jon Small

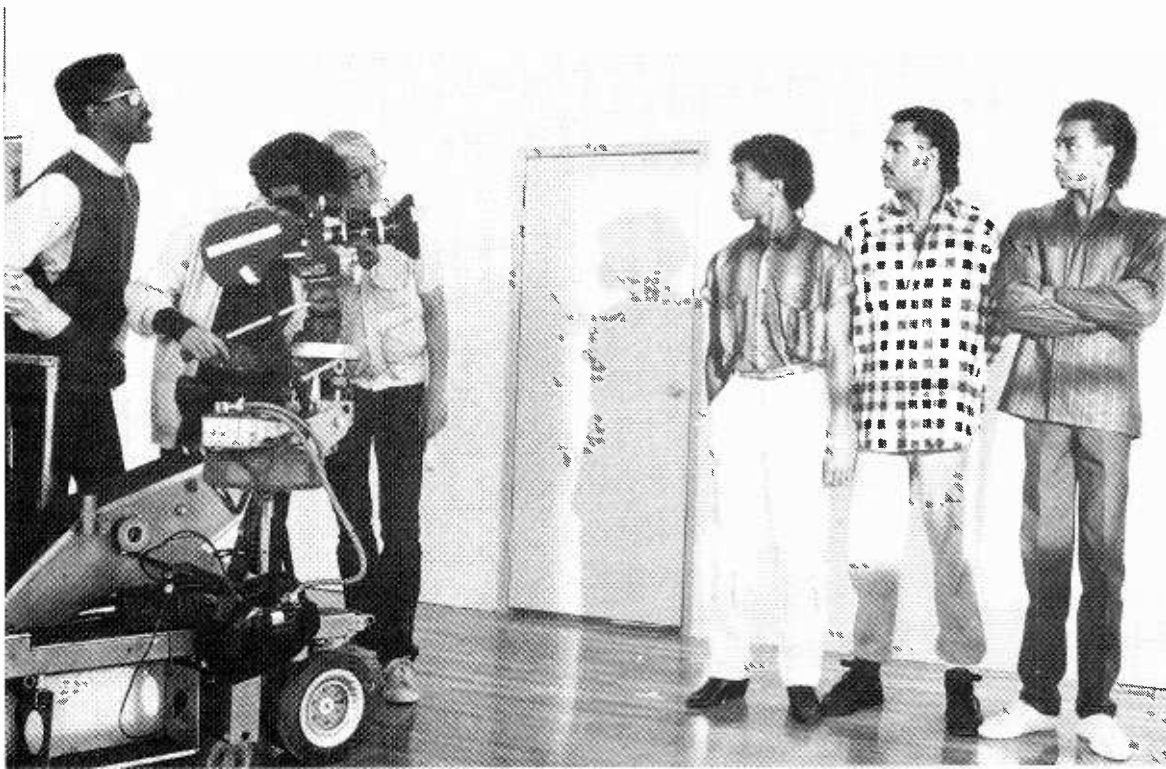
ROD STEWART
Love Touch
Legal Eagles (Soundtrack)/Warner Bros./Universal Pictures
No Pictures
Mary Lambert

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This report does not include videos in recurrent or oldie rotation.



Smile, Boys. Atlanta Artists/PolyGram recording artists Cashflow recently wrapped their debut video, for the song "Mine All Mine," of their eponymous first album. The record's producer, Larry Blackmon of Cameo, also directed the clip. Pictured, from left, are Blackmon; cinematographer Joey Forsythe; assistant cinematographer Roger Grange; and Edsel Robinson, Aaron Lomax Spaulding, and Johnnie Harris of Cashflow.

Dire Straits' 'Money For Nothing' Picks Up Two VPA Gives Monitor Achievement Awards

NEW YORK Several music video professionals were honored by their own at the recent Monitor Awards presentation hosted by the Videotape Production Assn. (VPA), at the

New York State Theater in Lincoln Center here.

Dire Straits' "Money For Nothing" clip, which has garnered a large share of worldwide awards this year, picked up two more: The clip, produced by Limelight's Adam Whittaker, was cited for best achievement in music video, and Steve Barron was named best director.

John Anderson of Post Effects received the best editor designation for his work on "She Won't French Kiss." Kevin Jones received the award for best director of photography for Yes' "90125 Live."

Taking awards for best audio mixer in a music program were

Sync Sound's Ken Hahn for "Rock Influences—Southern Rock" and David Wooley of London-based Trillion Video for "The Pointer Sisters In Paris."

In the best audio mixer, commercials/music video category, Hahn won again for his work on UB40 with Chrissie Hynde's "I've Got You Babe." Mark Mendes Da Costa of MGMM was also cited as best editor in cable entertainment for "Tina Turner: Private Dancer."

The creative achievement awards were presented by a group of celebrities, including Walt Frazier, Tammy Grimes, Vincent Gardenia, Ossie Davis, Linda Ellerbee, Ruby Dee, and others.

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BY FRED BRONSON

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Reggae Video Hour Set

NEW YORK Reggae, a genre not given much exposure on music video outlets, is the hook for "Rockers' Arena," an hourlong special to be aired here on U68 Saturday (28) at 9 p.m.

Amy Wachtel, aka the Night Nurse, will host the program, which features videos by such artists as rap-reggae practitioners Michigan & Smiley; reggae super-

stars Bob Marley and Jimmy Cliff; crossover reggae from Grace Jones; and reggae-funk by Sly Dunbar and Robbie Shakespeare.

Also included in the special will be the broadcast television premiere of the newest Black Uhuru clip and some reggae rarities like Smiley Culture's "Police Officer," and Sophia George's "Girlie, Girlie."

Firms Join To Deliver Concert Programs

NEW YORK Chicago-based The Thompson Network has teamed with College Satellite Network to promote and market CSN's satellite-delivered concerts to nightclubs and small venues.

CSN, based in Dallas, provides

live entertainment programming via satellite to more than 200 colleges nationwide. The service plans five live concerts for its CSN Satellite Tour 86/87, which will originate from London, New York, Los Angeles, Nashville, and Sydney.

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
ANABELLA FEVER (HIP CLIP) RCA	BREAKOUT	
ANIMATION I WANT YOU PolyGram	LIGHT	
JOAN ARMATRADING KIND WORDS A&M	LIGHT	
DEPECHE MODE A QUESTION OF LUST Warner Bros.	LIGHT	
DOKKEN IT'S NOT LOVE Elektra	MEDIUM	
DUMPTON BACK WHERE I BELONG Big Time	NEW	
DAN HARTMAN WAITING TO SEE YOU Epic	ACTIVE	
MICHAEL MCDONALD SWEET FREEDOM MCA	POWER	
LOZ NETTO WE TOUCH Atlantic	NEW	
REGINA BABY LOVE Atlantic	NEW	
BOB SEGER LIKE A ROCK Capitol	POWER	
PETE SHELLEY ON YOUR OWN PolyGram	LIGHT	
JOHN WAITE IF ANYBODY HAD A HEART EMI	POWER	
STEVE WINWOOD HIGHER LOVE Island	POWER	
THE WOODENTOPS IT WILL COME Upside	NEW	
BANGLES IF SHE KNEW WHAT SHE WANTS Columbia	4	
EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	2	
GENESIS INVISIBLE TOUCH Atlantic	3	
JULIAN LENNON WANT YOUR BODY Atlantic	4	
JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	2	
ROLLING STONES ONE HIT TO THE BODY Columbia	4	
*BELINDA CARLISLE MAD ABOUT YOU IRS	7	
PETER CETERA GLORY OF LOVE Warner Bros.	4	
EL DEBARGE WHO'S JOHNNY Motown	7	
FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	19	
*PETER GABRIEL SLEDGEHAMMER Geffen	6	
*GTR WHEN THE HEART RULES Arista	9	
*HEART NOTHING AT ALL Capitol	8	
*THE HOOTERS WHERE DO THE CHILDREN GO Columbia	7	
HOWARD JONES NO ONE IS TO BLAME Elektra	11	
*KENNY LOGGINS DANGER ZONE Columbia	6	
*MOODY BLUES YOUR WILDEST DREAMS PolyGram	8	
NU SHOZ I CAN'T WAIT Atlantic	8	
BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista	7	
*PRINCE MOUNTAINS Warner Bros.	5	
SIMPLY RED HOLDING BACK THE YEARS Elektra	17	
*38 SPECIAL LIKE NO OTHER NIGHT A&M	4	
*ROD STEWART LOVE TOUCH Warner Bros.	4	
ART OF NOISE PETER GUNN THEME Chrysalis	9	
JEAN BEAUVOIR FEEL THE HEAT Columbia	6	
DAVID BOWIE THE UNDERGROUND EMI	2	
JACKSON BROWNE IN THE SHAPE OF A HEART Elektra	4	
*JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic	4	
*JOE COCKER YOU CAN LEAVE YOUR HAT ON Capitol	6	
DEVICE HANGIN' ON A HEART ATTACK Chrysalis	7	
JOHN EDDIE JUNGLE BOY Columbia	2	
*FIXX SECRET SEPARATION MCA	5	
ICEHOUSE NO PROMISES Chrysalis	7	
INXS LISTEN LIKE THIEVES Atlantic	8	
JANET JACKSON NASTY A&M	3	
KROKUS SCHOOL'S OUT Arista	5	
MODELS OUT OF MIND, OUT OF SIGHT Geffen	18	
*PET SHOP BOYS OPPORTUNITIES EMI	8	
*ANDY TAYLOR TAKE IT EASY Atlantic	5	
UNFORGIVEN I HEAR THE CALL Elektra	3	
WILD BLUE FIRE WITH FIRE Chrysalis	7	
AC/DC WHO MADE WHO Atlantic	5	
RODNEY DANGERFIELD TWIST AND SHOUT Orion Pictures/MCA	2	
KIDS IN THE KITCHEN CURRENT STAND Warner Bros.	3	
LOVE AND MONEY CANDYBAR EXPRESS PolyGram	2	
SIGUE SIGUE SPUTNIK LOVE MISSILE F1-11 Manhattan	6	
A-HA HUNTING HIGH AND LOW Warner Bros.	4	
BANANARAMA VENUS PolyGram	2	
BIG COUNTRY LOOK AWAY PolyGram	2	
BLOW MONKEYS DIGGING YOUR SCENE RCA	10	
BODEANS FADEAWAY Warner Bros.	9	
SHEILA E. HOLLY ROCK Warner Bros.	4	
GLASS TIGER THIN RED LINE EMI	3	
*GOLDEN EARRING QUIET EYES Capitol	6	
JUDAS PRIEST TURBO LOVER Columbia	3	
ROB JUNGKLAS BOYSTOWN Manhattan	8	
JOHN PARR TWO HEARS Atlantic	2	
QUEEN A KIND OF MAGIC Capitol	2	
DANNY WILDE ISN'T IT ENOUGH Island	4	
AMERICAN GIRLS AMERICAN GIRL IRS	6	
BIG AUDIO DYNAMITE E=MC? Columbia	3	
KATE BUSH BIG SKY EMI	5	
E.G. DAILY SAY IT SAY IT A&M	5	
FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS	6	
J.A.M. WE'VE GOT THE LOVE Arista	2	
KATRINA & THE WAVES SUN STREET Capitol	2	
TOMMY KEENE LISTEN TO ME Geffen	3	
LLOYD COLE & THE COMMOTIONS CUT ME DOWN Geffen	2	
LOUDNESS LET IT GO Atlantic	3	
LUBA THE BEST IS YET TO COME Capitol	3	
TEENA MARIE LIPS TO FIND YOU Epic	2	
METROS AFTER THE PASSION'S GONE MTM	3	
SMITHEREENS BLOOD AND ROSES Enigma	4	
SPARKS MUSIC YOU CAN DANCE TO MCA	2	
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	6	
SUZANNE VEGA LEFT OF CENTER A&M	2	
MATT BIANCO YEH YEH Atlantic	2	
REPLACEMENTS BASTARDS OF YOUNG Warner Bros.	2	
SUBURBS #9 A&M	2	

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



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AND THE BEAT GOES ON

N.Y. Composer Debuts State-Of-The-Art Facility

BY STEVEN DUPLER

NEW YORK Suzanne Ciani, electronic music composer and performer, has moved her burgeoning commercial and album recording business out of her living room and into a newly built studio here.

The 2,500-square-foot, dual-room facility, Ciani/Musica, is representative of the new (and still relatively rare) breed of all-MIDI, computer-music-based operations which have arisen in the wake of the digital sampling revolution of the past few years.

Ciani refers to herself and her small production group as "a team of electronic music designers," who do 90% of their work on the Synclavier which serves as the heart of the studio. Advertising spots and film and television scoring projects comprise 80% of the facility's business. The other 20% comes from outside album projects, most notably Ciani's own recently released RCA Red Seal album, "The Velocity Of Love."

Ciani says she decided to open the studio about three months ago when she realized her business was rapidly outgrowing—and overtaking—her Manhattan apartment. In designing the room with studio architects Bice Wilson and Tony Argi-

bay of Meridian Design Associates here, she's opted for a cool, high-tech look, set off by touches of mahogany and silk.

"Studios tend to be so funky in New York," she says. "We've gone for a different feeling. I also realized there was a need for a room with this kind of attention to and understanding of high technology. I can't go into an outside studio and get the sort of high-level sound design we can do here."

Ciani/Musica stays on top of the world of chips and disks by maintaining special relationships with several manufacturers, as do only a handful of similar operations. By serving as a beta site for equipment still in the prototype stage, the facility is able to offer the latest gear to clients, while aiding the manufacturer in the final applications design stage.

"Keeping a room like this up to date can be an endless investment," Ciani says. "Working with the manufacturers as a beta site, programming for them and helping them design is incredibly helpful."

C/M's main room is equipped for 48-track analog recording. It's outfitted with a Amek Angela automated console, dual Otari MTR-90 24-track recorders, and an assortment of analog and digital synthesizers



The control room of Ciani/Musica's Studio A shows the clean work station-based design of the facility.

and outboard processors.

In addition to the Synclavier, C/M houses units by Roland, Octave-Plateau, Yamaha, Korg, Linn, Eventide, Bode, Lexicon, Oberheim, and Sequential Circuits. The keyboards and processors are grouped around the room in several small work stations, and each of these is tied together via a custom-designed MIDI controlling switching system. Computer room-type flooring is used to run hidden cables, allowing the work stations to be interfaced without clutter.

C/M's two rooms reflect different aspects of the same philosophy. Studio A, the main room, is the high-tech flagship. Studio B is a low-cost room which offers half-inch video rather than the 3/4-inch available in the larger room; the Akai 12-track

recorder is used, as well as economical processors like the Yamaha SPX-80, rather than more expensive gear. Ciani points out another difference. "Studio A takes four people to run effectively, while one creative person could have free reign in Studio B."

Ciani's commercial credits as an electronic sound and music designer include work for Coca-Cola, AT&T, Lincoln Mercury, and the Clio-winning "Beep" campaign for General Electric's line of microprocessor-based home appliances.

While commercials have provided her with the financial ability to open the new facility, she is also dedicated to her other career as a recording artist, and occasionally, performer.

Last week, Ciani made her first concert appearance in 10 years,

playing an excerpt from her album for the Electronic Theatre '86 showcase at the Jacob K. Javits Convention Center here.

"Ten years ago," she says "my performances were almost more like choreography, with all the running around patching things in and out." Her stage keyboard setup now is "all preprogrammed and MIDI'd" and somewhat less frenetic.

"The beauty of a live performance of this kind of music is that live digital sound is clean and alive and pure," she says. "This whole concert has been programmed into the Yamaha QX-1 sequencer, which took about 12 days to do. But it allows you to really pay attention to the actual performing once you're up there playing, rather than worrying about all the equipment."

Sound Investment

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

NEW IMPORTER: Gerard Abeles, former vice president of marketing for Ursa Major Inc., has formed **A/V Technology International**, a Newton Centre, Mass.-based firm which reps and distributes pro audio/video products by several European, Asian, and Pacific manufacturers. Lines handled by A/VT include products for recording, production, and post-production facilities involved with music, audio, video, film, broadcast, and multimedia, according to Abeles. For further info contact the company at (617) 965-5656.

NEW DISTRIBUTOR: Oceanside, N.Y.-based **Burlington Audio/Video Tapes** has added I.P.S. audiocassette shells to its repertoire of products and services. The I.P.S. C-0s are stocked in both five-screw and sonic-weld varieties; all colors are available, including "smoky transparent, with gold disks." The firm says it is targeting cassette loaders and duplicators "whose requirements are below 15,000 shells per order." Contact them at (516) 678-4414 or (800) 331-3191.

DIGITAL FUR: San Francisco's **Different Fur Recording** has taken delivery of a Sony PCM-3324 24-track digital audio recorder. The system is owned by **Windham Hill Records**, and will be available to Different Fur clients. Additional new gear at the facility includes a

Yamaha REV-7 digital reverb and SPX-90 digital processor.

BUYOUT: **Anchor Audio Inc.**, Torrance, Calif., has purchased Atlanta-based **ROH**, manufacturer of intercom systems, audio distribution networks, and audio line monitors for the broadcast and industrial markets. The purchase entails moving the entire ROH operation to Anchor's West Coast facility. **Dan Garrigan**, previously Western regional sales manager for ROH, becomes national sales manager of Anchor's new ROH division.

MAKEOVER FOR VOICE-OVERS: **Dallas Sound Lab** has opened its redesigned Studio B, following renovations designed to better facilitate voiceover and radio spot assembly work. One new addition is a new JBL 4430 monitor package; the nucleus of the room is an MCI 636 24-channel board. Also on hand is a large and varied microphone selection.

COMPUTER KIDS: Campers attending the **Appel Farm Arts & Music Center** in Elmer, N.J., this summer will have sophisticated music computing power at their disposal. The center has acquired a Synclavier system from New England Digital, and the camp's directors claim Appel is the only place in the U.S. where children have hands-on access to the powerful digital synth.

Maria Lattimore, electronic music specialist at the 27-year-old center, says she plans to use the Synclavier for teaching composition, as well as creating choreography mu-

(Continued on next page)

Audio Track

LOS ANGELES

CAPITOL ARTISTS **Missing Persons** were in at **Music Grinder** for vocal overdubs with engineer **Casey McMackin** and assistant **Bob Wartinbee**. Also there, the **Pointer Sisters** were in for keyboard overdubs. **Michael Brooks** engineered, assisted by **Jon Ingoldsby**. And **Deniece Williams** was in with a full choir tracking vocals for her recent **Sparrow Records** project.

O'Dell Records act **Society's Dilemma** has been tracking overdubs and mixing its second single for the label with producers **Bill Thomas** and **Bill Underwood** at **Perspective Sound** in Sun Valley. Thomas is also at the board.

Bob Dylan has been tracking at **Skyline Recording** in Topanga Park. Engineering is **Britt Bacon**; Dylan is producing. Also there, **Peter Cetera** was recording vocals and overdubs with producer **Michael Omartian** and engineer **Terry Christian**. And **MCA** act **Broken Homes** was tracking and overdubbing with producer **Jeff Eyrich**,

with **Bacon** engineering.

Bobby Womack is producing four cuts on the **Manhattans'** upcoming album at **Yamaha Studios**.

Elektra artist **Dave Adams** completed his debut album at **Record One** in Sherman Oaks with engineers **Greg Ladanyi** and **Murray Dvorkin**. The two were assisted by **Bob Levy** and **Clif Jones**.

NEW YORK

NEW DAY PRODUCTIONS' **Jerry Davis** and **Ray Velasquez** completed recording **Denroy Morgan's** "Too Much Too Soon" at **I.N.S. Recording**. **Robert Kasper** engineered, **Brian Portnoy** did the dub mix, and **Chep Nunez** edited the 12-inch single for **Sutra**. Also there, **Mitch Brathwaite** produced **Tanganyika's** "She's Got The Beat." **DJ Nice** from **WNYE** was in to add "scratching," and **Kevin Reynolds** engineered.

OTHER CITIES

BIAS RECORDING of Spring-

field, Va., has been busy on some projects for **Rounder Records** artists **Norman Blake & Tony Rice** and **Del & Jerry McCoury**.

Jesse Rae, recording his new album at **Troutman Recording Studios** in Dayton, Ohio, was incorrectly identified in this column as the co-author of John Waite's hit "Missing You." In fact, Rae penned **Odyssey's** 1982 hit "Inside Out."

Martin Recording Co. of El Paso, Texas, has the **Farlow Brothers**, a three-piece act from Dallas, completing its debut album, produced by **Howard Steele** and **Ty Grimes**.

Lenny Williams is working at **Knobhill Studios** in Sunnyvale, Calif., with producer **Fred Pittman**.

Light Records gospel act **Commissioned** has been laying tracks for its self-produced album at **Studio A** in Dearborn Heights, Mich. **John Jaszcz** is engineering, assisted by **Eric Livengood**.

Motech recording artist **Carol Hall** has been working at Detroit's **Gnome Sound** with producer **Bruce Nazarian**.

(Continued on next page)

WATCH FOR

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ITA Sets Seminar, Exhibit Special Effects Emphasized

NEW YORK Two computer-graphics seminars and a special-effects-equipment exhibition are set for a daylong meet here Thursday (26), sponsored by the International Teleproduction Society (ITS).

The event takes place at the Fashion Institute of Technology's David Dubinsky Student Center, at 27th Street and Eighth Avenue.

The first seminar, "Moving Pictures—Getting The Most From Video Special Effects," will be an applications-oriented discussion covering a wide range of equipment and technology, according to the ITS. In addition to the panel discussion, samples of award-winning effects work created by the panelists will be shown.

Moderating the session will be Karen Beddingfield, manager of animation, graphics, and music production for Showtime/The Movie Channel Inc. Panelists are Dean Winkler, vice president of computer graphics and optical services for Post Perfect Inc.; Bill

Weber, senior editor at Charlex; and Brad Lewis, producer/account executive, special effects and computer graphics, for VCA Teletronics.

From 2:00 to 3:30 p.m., the discussion moves "Into The Land Of 3-D." Winkler will moderate this panel on cutting-edge special-effects technology, computer painting systems, and frame-by-frame 3-D computer animation. Samples will also be shown as part of this panel. Beddingfield, Weber, and Jeff Kleiser, director of the motion picture special-effects division of Omnibus Computer Graphics, will make up the panel.

The equipment exhibition runs all day, from 9:30 a.m. to 6 p.m., and will feature products from Quantel, Ampex, Wavefront, Aurora, Abekas, Chyron, and other makers.

Registration is \$25 for ITS members, \$50 for nonmembers. Contact the organization at (212) 986-1414 for more information.

SOUND INVESTMENT

(Continued from preceding page)

sic, creating an all-camp musical, and developing sound tracks for films.

MONDO WIRELESS: New York-based rental outfit A/T Scharff reports great success with a unique microprocessor-controlled, multistation wireless intercom system it's developed, dubbed System 3000. One recent application for the system was an NBC remote for "The Bill Cosby Show." The System 3000 central processing unit was used as the controller for 15 wireless intercoms, with members of the production crew connected, via walkie-talkie to the RTS intercom system in the All Mobile Video remote truck. With the System 3000, says Scharff, each crew member maintained total mobility, yet was still connected to

the truck, the director, and the cameras.

UPGRADED TAPES: Video Central Inc.'s engineering division reports new field-tested modifications which upgrade lower-priced, low-band Sony multistandard videocassettes to handle broadcast-quality, high-band PAL, SECAM, and NTSC standards. Even with the added cost the modifications add to the price of Sony VO 5850, 5800, 5630, 5030, or 4800 cassettes, says the New York-based company, the user still saves about 50% of the cost of the BVU 800 tapes normally used for the high-band formats of PAL and SECAM. Contact Video Central at (212) 947-6960.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

At New River Studios in Fort Lauderdale, Fla., the James Last Band was mixing a new album for PolyGram. Producers were James and Ron Last; mixer was Ted Stein, assisted by Teresa Verplanck.

Little Redd Cottel has been laying tracks for RCA at Cheshire Sound in Atlanta. Charlie Singleton and Ed Howard are producing; Lewis Turner Padgett is engineering, assisted by Michael White. Also there, Fred Sawyers and Keith Rawls have been tracking their self-produced project. Thom Kidd is at the board, assisted by Alex Ayers.

At Beartracks in Suffern, N.Y., Ken Scott has been producing John Philip & the Night for Atlantic.

Ohio-based country rock act Silver Wings has been wrapping the final mix on its new EP at Studio 7 in Marysville, Ohio. Producing is

Doug Faiella.

Pete Special of Big Twist & the Mellow Fellows has been in at Paragon Studios in Chicago, laying tracks on two new cuts. Producing is Gene Barge (of Chess Records fame), with Bob Kearney at the board. Also there, Keith Henderson has been producing a 12-inch on Robbie Robinson. Kearney is engineering.

Jazz pianist Dave Bloom was in at Tone Zone in Chicago, recording several tunes with bassist Larry Grey and drummer Joel Spencer.

At Planet Dallas, Pieces Of Six was in working on a new project with engineer Rick Rooney.

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

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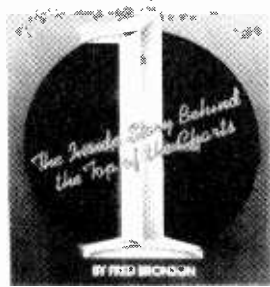
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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 6/21/86

This Week	Last Week	SINGLES
1	1	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
2	NEW	THE EDGE OF HEAVEN WHAM! EPIC
3	3	I CAN'T WAIT NU SHOOZ ATLANTIC
4	2	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
5	16	HUNTING HIGH AND LOW A-HA WARNER
6	5	ADDICTED TO LOVE ROBERT PALMER ISLAND
7	6	CAN'T GET BY WITHOUT YOU REAL THING PRT
8	4	SLEDGEHAMMER PETER GABRIEL VIRGIN
9	21	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
10	10	VIENNA CALLING FALCO A&M
11	24	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
12	30	HAPPY HOUR HOUSE MARTINS GO! DISCS
13	19	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARKSKI EPIC
14	25	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
15	11	OPPORTUNITIES PET SHOP BOYS PARLOPHONE
16	7	SET ME FREE JAKI GRAHAM EMI
17	15	INVISIBLE TOUCH GENESIS VIRGIN
18	18	BAD BOY MIAMI SOUND MACHINE EPIC
19	22	NASTY JANET JACKSON A&M
20	9	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
21	NEW	FRIENDS WILL BE FRIENDS QUEEN EMI
22	26	VENUS BANANARAMA LONDON
23	13	LESSONS IN LOVE LEVEL 42 POLYDOR
24	14	SINFUL PETE WYLLIE MDM
25	12	THE CHICKEN SONG SPITTING IMAGE VIRGIN
26	NEW	UNDERGROUND DAVID BOWIE EMI/AMERICA
27	8	EVERYBODY WANTS TO RUN THE WORLD TEARS FOR FEARS MERCURY
28	17	MINE ALL MINE/PARTY FREAK CASHFLOW CLUB
29	36	CALL OF THE WILD MIDGE URE CHRYSALIS
30	38	WHEN TOMORROW COMES EURYTHMICS RCA
31	20	21ST CENTURY BOY SIGUE SPUTNIK PARLOPHONE
32	35	JUMP BACK (SET ME FREE) DHAR BRAXTON FOURTH & BROS
33	28	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKNEY/TOWERBELL
34	NEW	THE TEACHER BIG COUNTRY MERCURY
35	31	GOD THANK YU WOMAN CULTURE CLUB VIRGIN
36	29	MEDICINE SHOW BIG AUDIO DYNAMITE CBS
37	23	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
38	NEW	IT'S ORRIBLE BEING IN LOVE CLAIRE AND FRIENDS BBC
39	NEW	LET'S GO ALL THE WAY SLY FOX CAPITOL
40	27	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
1	NEW	ALBUMS
2	1	GENESIS INVISIBLE TOUCH VIRGIN
3	2	QUEEN A KIND OF MAGIC EMI
4	3	PETER GABRIEL SO VIRGIN
5	4	SIMPLY RED PICTURE BOOK ELEKTRA
6	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO
7	5	SHADOWS MOONLIGHT SHADOWS PROTV
8	8	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
9	8	SAM COOKE THE MAN AND HIS MUSIC RCA
10	12	A-HA HUNTING HIGH AND LOW WARNER
11	13	WHITNEY HOUSTON ARISTA
12	6	BILLY OCEAN LOVE ZONE JIVE
13	15	PET SHOP BOYS PLEASE PARLOPHONE
14	7	CURE STANDING ON A BEACH—THE SINGLES FICTION
15	9	CHRIS DE BURGH INTO THE LIGHT A&M
16	10	LEVEL 42 WORLD MACHINE POLYDOR
17	19	SIMPLE MINDS ONCE UPON A TIME VIRGIN
18	16	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
19	14	AC/DC WHO MADE WHO ATLANTIC
20	23	QUEEN QUEEN'S GREATEST HITS EMI
21	18	SUZANNE VEGA A&M
22	27	ROBERT PALMER RIPTIDE ISLAND
23	20	VARIOUS UP FRONT SERIOUS
24	21	PHIL COLLINS NO JACKET REQUIRED VIRGIN
25	21	CHRIS REA ON THE BEACH MAGNET
26	NEW	DOCTOR AND THE MEDICS LAUGHING AT THE PIECES IRS
27	32	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
28	37	VARIOUS SISTERS ARE DOIN' IT TOWERBELL
29	34	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
30	26	MARVIN GAYE GREATEST HITS TELSTAR
31	29	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
32	36	JANET JACKSON CONTROL A&M
33	22	EARTH WIND AND FIRE THE COLLECTION K TEL
34	25	VARIOUS HITS 4 CBS/WEA/RCA
35	28	SHALAMAR THE GREATEST HITS STYLUS
36	24	MR. MISTER WELCOME TO THE REAL WORLD RCA
37	NEW	NEIL DIAMOND HEADED FOR THE FUTURE CBS
38	31	PATTI LABELLE WINNER IN YOU MCA
39	NEW	EURYTHMICS BE YOURSELF TONIGHT RCA
40	NEW	FALCO FALCO 3 A&M
40	NEW	KIRI DE KANAWA/NELSON RIDDLE BLUE SKIES LONDON

CANADA (Courtesy The Record) As of 6/12/86

SINGLES		
1	1	LIVE TO TELL MADONNA WEA
2	2	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
3	6	A DIFFERENT CORNER GEORGE MICHAEL CBS
4	4	WEST END GIRLS PET SHOP BOYS CAPITOL
5	5	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
6	3	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
7	7	SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
8	20	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
9	10	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
10	12	THE POWER OF LOVE JENNIFER RUSH CBS
11	8	CAPTAIN OF HER HEART DOUBLE POLYGRAM
12	11	LET'S GO ALL THE WAY SLY FOX CAPITOL
13	9	BAD BOY MIAMI SOUND MACHINE CBS
14	NEW	NO ONE IS TO BLAME HOWARD JONES WEA
15	18	DN MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
16	16	KISS PRINCE PAISLEY PARK/WEA
17	15	I WANNA BE A COWBOY BOYS DON'T CRY POLYDOR/POLYGRAM
18	NEW	INVISIBLE TOUCH GENESIS ATLANTIC/WEA
19	14	DON'T FORGET ME GLASS TIGER CAPITOL
20	NEW	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
1	1	ALBUMS
2	2	WHITNEY HOUSTON ARISTA/RCA
3	3	VAN HALEN 5150 WARNER BROS./WEA
4	4	PET SHOP BOYS PLEASE CAPITOL
5	6	ROLLING STONES DIRTY WORK COLUMBIA/CBS
6	8	ROBERT PALMER RIPTIDE ISLAND/MCA
7	8	PETER GABRIEL SO GEFEN/WEA
8	9	BILLY OCEAN LOVE ZONE JIVE/CBS
9	5	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
10	10	HEART NEVER CAPITOL
11	11	GLASS TIGER THE THIN RED LINE CAPITOL
12	12	MR. MISTER BROKEN WINGS RCA/ARIOLA
13	13	PRETTY IN PINK SOUNDTRACK A&M
14	13	LUBA BETWEEN THE EARTH AND SKY CAPITOL
15	14	JENNIFER RUSH CBS
16	18	SIMPLY RED PICTURE BOOK WARNER BROS./WEA
17	16	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
18	15	HOWARD JONES ACTION REPLAY ELEKTRA/WEA
19	20	PATTI LABELLE WINNER IN YOU MCA
20	17	MIKE + THE MECHANICS WEA
20	NEW	LEVEL 42 WORLD MACHINE POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/16/86

SINGLES		
1	2	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
2	1	MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
3	3	WONDERFUL WORLD SAM COOKE RCA
4	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
5	5	I ENGINEER ANIMOTION CASABLANCA/PHONOGRAM/PMV
6	7	BEING BOILED HUMAN LEAGUE EMI
7	18	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
8	NEW	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
9	11	ROCK ME BABY JOHNNY NASH METRONOME/PMV
10	6	IRRESISTIBLE STEPHANIE TELDEC
11	8	A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
12	10	A KIND OF MAGIC QUEEN EMI
13	12	LIVE TO TELL MADONNA SIRE/WEA
14	NEW	BAD BOY MIAMI SOUND MACHINE EPIC/CBS
15	9	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
16	15	YOU TO ME ARE EVERYTHING THE REAL THING PRT/ARIOLA
17	14	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
18	NEW	CHARLESTON DEN HARROW BABY/ARIOLA
19	17	IF SHE KNEW WHAT SHE WANTS BANGLES CBS
20	NEW	LOVE TOUCH ROD STEWART WARNER/WEA
1	2	ALBUMS
2	1	MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
3	3	HERBERT GROENEMEYER SPRUENGE EMI
4	4	PETER GABRIEL SO VIRGIN/ARIOLA
5	17	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	5	CHRIS REA ON THE BEACH MAGNET DG/PMV
7	NEW	QUEEN A KIND OF MAGIC EMI
8	6	WHITNEY HOUSTON ARISTA/ARIOLA
9	8	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
10	9	CC CATCH CATCH THE CATCH HANSA/ARIOLA
11	12	VAN HALEN 5150 WARNER/WEA
12	7	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
13	14	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
14	15	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
15	10	MUENCHENER FREIHEIT VON ANFANG AN CBS
16	16	COCK ROBIN CBS
17	NEW	CURE STANDING ON A BEACH/SINGLES FICTION/METRONOME/PMV
18	11	PRINCE & THE NEW POWER GENERATION PAISLEY PARK/WEA
19	13	JENNIFER RUSH MOVIN' CBS
20	18	AALGLATT/M BAP AHL MAENNER MUSIKANT/EMI

FRANCE (Courtesy Europe 1) As of 6/15/86

SINGLES		
1	1	OURAGAN STEPHANIE CARRERE
2	3	EN ROUGE ET NOIR JEANNE MAS PATHE
3	2	LES BETISTES SABINE PATUREL CARRERE
4	4	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
5	6	SAUVER L'AMOUR DANIEL BALVOINE BARCLAY
6	13	THE PROMISE YOU MADE COCK ROBIN CBS
7	15	A KIND OF MAGIC QUEEN PATHE
8	5	PAS TOI JEAN JACQUES GOLDMAN CBS
9	7	BROTHER LOUIE MODERN TALKING HANSA/WEA
10	9	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
11	12	WHEN THE GOING GETS TOUGH BILLY OCEAN CARRERE
12	11	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON RCA
13	16	LIVE TO TELL MADONNA WEA
14	8	CAPTAIN ABANDONNE GOLD WEA
15	NEW	IF YOU WERE A WOMAN BONNIE TYLER CBS
16	10	THE SUN ALWAYS SHINES ON TV A-HA WEA
17	20	CANOE ROSE VIKTOR LAZLO POLYDOR
18	NEW	A DIFFERENT CORNER GEORGE MICHAEL CBS
19	14	3EME SEXE INDOCHINE ARIOLA
20	NEW	BABY TALK ALISHA POLYGRAM

AUSTRALIA (Courtesy Kent Music Report) As of 6/23/86

SINGLES		
1	2	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
2	1	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
3	5	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
4	3	CHAIN REACTION DIANA ROSS CAPITOL/EMI
5	4	MANIC MONDAY BANGLES LIBERATION/EMI
6	6	GREAT WALL BOOM CRASH OPERA WEA
7	9	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX LIBERATION/EMI
8	12	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
9	7	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE/EMI
10	8	DO YOU WANNA BE? I'M TALKING REGULAR/FESTIVAL
11	NEW	SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
12	11	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
13	14	PETER GUNN THE ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
14	10	LIVE TO TELL MADONNA SIRE/WEA
15	NEW	STIMULATION WA WA NEE CBS
16	13	NO ONE IS TO BLAME HOWARD JONES WEA
17	16	DIGGING YOUR SCENE BLOW MONKEYS RCA
18	NEW	LET'S GO ALL THE WAY THE SLY FOX CAPITOL/EMI
19	18	ROCK IN THE USA JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
20	17	PISTOL IN MY POCKET LANA PELLAY LIBERATION/EMI
1	1	ALBUMS
2	2	WHITNEY HOUSTON ARISTA/RCA
3	5	BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
4	3	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
5	10	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
6	7	VAN HALEN 5150 WARNER/WEA
7	18	VARIOUS 1986 WAY TO GO FESTIVAL
8	4	PETER GABRIEL SO VIRGIN/EMI
9	6	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
10	8	STEVIE NICKS ROCK A LITTLE PARLOPHONE/EMI
11	13	ROLLING STONES DIRTY WORK CBS
12	9	VARIOUS 1986 WAY TO GO MEGA MIXES FESTIVAL
13	15	EAGLES BEST OF THE EAGLES ASYLUM/WEA
14	12	DIANA ROSS EATEN ALIVE CAPITOL/EMI
15	19	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
16	11	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
17	14	PLATTERS THE VERY BEST OF THE PLATTERS J&B
18	NEW	PET SHOP BOYS PLEASE PARLOPHONE/EMI
19	NEW	ELVIS PRESLEY ELVIS BALLADS J&B
20	20	ICEHOUSE MEASURE FOR MEASURE REGULAR/FESTIVAL
20	20	EUROGLIDERS ABSOLUTELY CBS

JAPAN (Courtesy Music Labo) As of 6/23/86

SINGLES		
1	NEW	AJISABASHI SANA JONOUCHI CBS/SONY/FUJI/PACIFIC
2	2	GYPSEY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
3	1	SONG FOR USA CHECKERS CANYON/THREE STARS
4	5	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
5	3	SAYONARA NO OCEAN KIYOKA SUGIYAMA VAP/NTV M/BERMUDA
6	4	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
7	7	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
8	NEW	DANCE BEAT WA YOKEMADE YOKO OGINOEMI VICTOR/JCM/NICHION
9	6	YABUSAKADENAI TONNERUS CANYON/A TO Z/NICHION/FUJI/PACIFIC
10	8	AOI KUTSU MIYOKO YOSHIMOTO TEICHIKU GEIEI/TV ASAMI M
11	9	NATSUIRO KATAOMOI MOMOKO KIKUCHI VAP/JCM/GEIEI/BERMUDA
12	10	RASBERRY DREAM REVEKKA CBS/SONY/SHINKO M/NTV M
13	12	TEENAGE WALK MISATO WATANABE EPIC/SONY/THUNDER/NICHION
14	18	KOINITSUKETA MARIKO FOR LIFE/JCM/NICHION/A TO Z
15	20	I'LL BE BACK AGAIN ITSUKA WA TAKESHI HIROKI VICTOR/NTV M
16	14	CLOSE UP MIHO HAKAYAMA KING/NICHION/BURNING P
17	19	ATAI NO NATSUYASUMI MIYUKI NAKAJIMA CANYON/YAMAHA
18	16	DOYO BI NO TAMANEKI YUKI SAITO CANYON/TOHO/FUJI/PACIFIC/KITTY M
19	11	KAZE NO INVITATION SATOMI FUKUNAGA CANYON/FUJI/PACIFIC/BOND
20	NEW	CHE CHE CHE YOSHIMI IWASAKI CANYON/TOHO/FUJI/PACIFIC
1	1	ALBUMS
2	NEW	SEIKO MATSUDA SUPREME CBS/SONY
3	5	HIROKO YAKUSHIMARU HANAZUKAN TOSHIBA/EMI
4	2	THE TUBE SEASON IN THE SUN CBS/SONY
5	NEW	USHIROYUBI SASAREGUMI FU WA FU RA CANYON
6	4	TOSHIKI KADOMATSU RVC
7	3	TATSURO YAMASHITA POCKET MUSIC MOON
8	6	MINAKO HONDA LIPS CANYON
9	7	JOURNEY RAISED ON RADIO CBS
10	8	MYANRI MYSTIQUE FOR LIFE
11	9	TAKAKO SHIRACRAZY BOYS RASBERRY KICK CBS/SONY
12	11	ANN LOUIS YUJOU VICTOR
13	13	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
14	12	EPO PUMP PUMP PUMP MIDDY
15	14	AKINA NAKAMORI BEST WARNER/PIONEER
16	NEW	WHITNEY HOUSTON PHONOGRAM
17	10	GENESIS INVISIBLE TOUCH VIRGIN
18	15	SONOKO KAWAI SIESTA CBS/SONY
19	NEW	VAN HALEN 5150 WARNER
20	16	SOUNDTRACK ROCKY IV CANYON
20	17	TM NETWORK GORILLA WARNER

ITALY (Courtesy Germano Ruscitto) As of 6/12/86

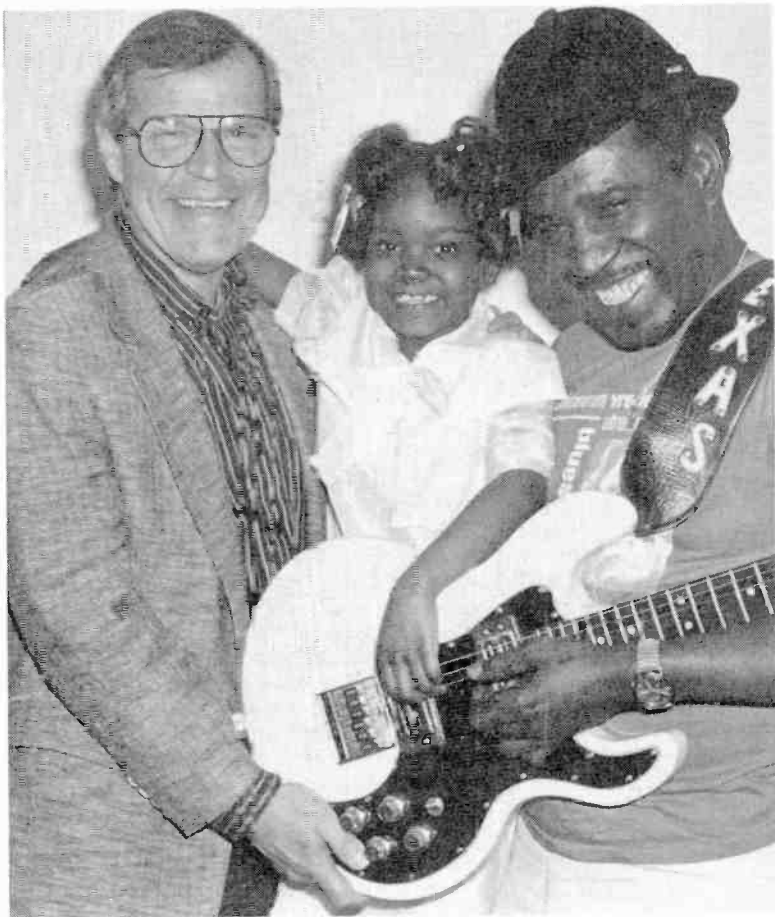
SINGLES		
1	1	LIVE TO TELL MADONNA WEA
2	5	RUN TO ME TRACY SPENCER CBS
3	2	A DIFFERENT CORNER GEORGE MICHAEL CBS
4	4	ONE STEP KISSING THE PINK RCA
5	3	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
6	6	WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS
7	NEW	MODERN LOVERS SANDY MARTON CBS
8	11	KISS PRINCE & THE REVOLUTION WEA
9	18	TOO MUCH HONG KONG SYNDICATE CGDMM
10	12	I DO WHAT I DO JOHN TAYLOR EMI
11	9	LITTLE GIRL SANDRA VIRGIN/EMI
12	19	OURAGAN STEPHANIE CARRERE/CBS
13	8	ONCE MORE TAFFY CBS
14	10	ABSOLUTE BEGINNERS DAVID BOWIE VIRGIN/EMI
15	11	THE HONEY THIEF HIPSWAY POLYGRAM
16	13	MOVE AWAY CULTURE CLUB VIRGIN/EMI
17	16	LEI VERRA' MANGO FONIT/CETRA
18	NEW	MANIC MONDAY BANGLES CBS
19	NEW	EXCESSIVE LOVE NOVECENTO ART RECORDS/CGDMM
20	17	SLEDGEHAMMER PETER GABRIEL ATLANTIC/WEA



Reaching The Public. MCA recording family the Jets teams up with Minneapolis Mayor Don Fraser to film a series of public service television spots for the Fresh Force. Comprised of junior and senior high school students, the Fresh Force encourages kids to get involved in community service. Seated with the mayor are, from left, Rudy, Kathi, Moana, Elizabeth, and Haini Wolfgramm. In back are Leroy, Eddie, and Eugene Wolfgramm.



TV Tune. Pictured at a recent recording session in Burbank, Calif., for the theme song to the upcoming television pilot "Sisters," are, from left, lyricist and former ASCAP president Hal David, "Sisters" stars Sally Kellerman and Gail Strickland, and composer Charles Fox. The song, which marks the first collaboration between David and Fox, is titled "Some Things Never Change."



BMI's Blues Night. BMI vice president Stanley Catron, left, greets blues man Johnny Copeland and his daughter backstage after his recent performance at New York's Carnegie Hall. Also on the bill was John Lee Hooker.



PolyGram Music Makers. PolyGram Records executives gather with members of the Rainmakers backstage after the group's recent performance in New York. The Kansas City, Mo.-based band is scheduled to release its self-titled debut album on Mercury next month. Pictured are, from top left, group members Bob Walkenhorst and Rich Ruth. Middle: label president Dick Asher, director of a&r Peter Lubin, group member Steve Phillips, and senior vice president of business affairs Ted Green. Bottom: group member Pat Tomek.



Manhattan's New Arrival. Manhattan Records president Bruce Lundvall, right, welcomes R.J.'s Latest Arrival to the label. The group's forthcoming debut album is slated for an August release. Pictured with Lundvall are, from left, Manhattan vice president of a&r Gerry Griffith, and group members Dede Leitta and R.J.



À La Avant Garde. Enjoying the festivities at a recent reception in New York for China/Chrysalis recording act the Art Of Noise are, from left, Chrysalis president Jack Craig, vice president of marketing Charly Prevost, group members Anne Dudley and J.J. Jeczalik, group manager Dai Davies, CBS Northeast regional branch manager Ron Piccolo, and Chrysalis national director of merchandising Chris Tobey. The group was on a promotional visit supporting its latest release, "In Visible Silence."



Coveted Honor. National Music Council president Ezra Laderman, center, congratulates ASCAP chief Marton Gould, left, and jazz veteran Dizzy Gillespie after presenting them with American Eagle Awards in New York recently.



Rock Veterans. Arista Records president Clive Davis, fourth left, introduces the KBC Band, the label's latest acquisition. The band was formed by singer Marty Balin, guitarist Paul Kantner, and bassist Jack Casady, all members of the original Jefferson Airplane. Shown with Davis in a San Francisco studio are, from left, saxophonist Keith Crossan, Balin, drummer Darrell Verducco, Casady, Kantner, guitarist Slick Aguilar, and keyboardist Tim Forman.

Stones Rolling Throughout Europe

CBS Says 'Dirty Work' Sales Are Past 1.5 Million

BY NICK ROBERTSHAW

LONDON CBS International executives are beating the drum for "Dirty Work," the Rolling Stones' first album for the label, which they say has already outsold the group's previous album, "Tattoo You," even without that album's advantage of a major European tour in support.

Worldwide sales are over 1.5 million units and climbing fast, according to the company, with more than 120,000 copies sold on compact disk alone. The album is platinum in Canada and Australia, and gold in Britain, West Germany, France, Holland, and Switzerland.

It has topped the charts in Holland, Belgium, Austria, Switzerland, Canada, and Australia. In late May it also topped the overall European Hot 100, with chart entries in no fewer than 15 European countries.

With "One Hit" on its way to becoming the second hit single from the album, following "Harlem Shuffle," CBS says the album's success story is just beginning. A one-hour documentary special made by BBC-TV is nearing completion and will be available for exploitation through-

out the world this fall. Produced by Mike Appleton, it includes biographical and behind-the-scenes material but is essentially built around the "Dirty Work" album itself, and includes the videos from it.

Both group and record company benefitted from the Lifetime Achievement Grammy given to the Stones early this year, soon after the album's release, which provided an opportunity to debut the "Harlem Shuffle" video and set up television and media exposure worldwide.

Bunny Friedus, CBS Records International vice president of creative operations, says staffers were impressed by the band members' willingness to involve themselves in promotional duties.

"We thought they wouldn't want to do that kind of stuff because they were such legends, but it has made us realize that apart from being extremely important in the history of rock'n'roll, the Stones are prepared to work for their own success," she says.

Even if press reports—\$25 million for the signing, millions more to make the album—are somewhat inflated, the CBS/Stones deal means big money. Of the marketing bud-

get, Friedus will only say: "It's commensurate with the status of the band as artists. We wanted to let people know the album was out, so we didn't exactly sneak it into the market."

But, she emphasizes, "The main thing is that it has been a really well executed marketing campaign. Everyone has understood what everyone else is doing, and the cooperation from the band has been tremendous. We're proud of the new association and proud of how we're doing with our first Rolling Stones LP, but we're not tooting our horn and saying it is because we're such geniuses necessarily.

"It's an excellent record first, with really good videos, and the band has been intelligent enough to work closely with us."



Ocean Of Gold. Jive artist Billy Ocean collects a gold disk for Swedish sales of his "When The Going Gets Tough" single. Making the presentation at the International Music & Media Conference at Montreux is Sonet Sweden product manager Lars-Olof Helen, while managing director Dag Haeqqqvist, standing center, and Zomba Holland chief John Briley look on.

Book Boosts U.K. Copyright Revision

Authors Propose Eight-Point Program For Change

BY MIKE HENNESSEY

LONDON The duration of copyright protection for intellectual property should be unlimited. This could be accomplished by making provisions—after the initial period of protection—for subsequent use of the works to be subject in perpetuity to royalty payments. The level of those payments would be established by a tribunal. And income from them should be used for artists' training and promotion of the arts.

This proposal is made in "Copyright Law In The United Kingdom," by J.A.L. Sterling and M.C.L. Carpenter, published in the U.K. and Australia at 47 pounds sterling, and available from the publishers: Legal Books Pty. Ltd., BCM-Legal Books, London, WC1N 3XX.

The writers acknowledge the generally accepted concept that protection should last throughout the life of the author and for a certain period thereafter, but they argue that as long as a work is used, it should remain under the tutelage of the law—which should provide for an unlimited duration of protection, and allow public access to old works on equitable terms.

The recommendation is one of eight discussion points put forward in the second part of the book, which deals with the rights of performers, authors, and composers in Europe.

The eight points comprise a program for the harmonization of copyright law in the European community, which, the authors argue, is a key factor in solving the major challenges currently facing the copyright community.

The other seven points in the program are:

- That performers, authors, and composers should have the right to decide whether, when, and how their performances and their works are communicated to the public; and that their works should be protect-

ed against misappropriation.

- That there should be protection without discrimination—irrespective of nationality, residence, and place of performance or publication.

- That, because of the difficulty in drawing a line between the composition of a work and its performance, there should be equity of status between authors and composers on one hand, and performers on the other.

- That the principle of inalienability of rights should be incorporated in copyright law, ensuring that rights remain with the creator and do not become the sole prerogative, by assignment, of commercial entities. In this connection, the authors draw attention to the need to distinguish between the concept of "property" as applied to the products of machines and as applied to works of the mind.

- That performances and works should not have to be fixed (i.e., recorded in material substance) in order to enjoy protection.

- That where there is a conflict of interest between the creator, the exploiter, and the general public, there should be universal access to an independent tribunal as a safeguard against the possible abuse of monopoly power.

- That there should be free movement of audio, audiovisual carriers, and printed material enabling works to be imported into any territory without the consent of their creators, provided that the works are not used in a way that would infringe the basic rights of the copyright owner.

However, elsewhere in the book, the authors make it clear that they do not subscribe to the "television without frontiers" concept, which would deprive a creator of the right to negotiate, territory by territory, the dissemination of his works via cable television.

The book also deals with the question of the payment of copyright remuneration by developing coun-

tries. While dissenting from the Stockholm Protocol, it recommends that such countries either be exempted from royalty payments or granted concessionary rates. The authors propose a solution based on a funding scheme initiated by the developed countries.

"National legislation or voluntary arrangements might provide for contributions to the fund of, say, 1% of all royalties paid in the developed countries by users of works protected by national copyright, authors' right, or related rights laws. In this way, aid would be furnished in a practical manner without compromising the basic principle that the creative individual is entitled to remuneration for the use of his production."

Such funding, the authors say, could be used for the promotion of national culture, by the setting up of arts academies, and for the financing of books, records, works of art, and artist tours.

Nearly two-thirds of the book is taken up by a detailed exposition of the 1956 U.K. copyright law (incorporating amendments up to July 1, 1985); a recapitulation of the relevant conventions; and an update on the situation regarding satellite and cable dissemination, copyright subsistence in computer programs, parallel imports, and new remedies and penalties for infringement of copyright.

Says author Adrian Sterling: "There have been no major textbooks on the subject of U.K. copyright for some years, and a lot has happened since the beginning of the '80s. In particular we have set out to indicate the ways in which the copyright law relates to new technology—with special reference to computer programs; the input, storage, and output processes of computers; integrated circuits; reprography; cable diffusion; and direct and other broadcasting by satellite."

Annual supplements to the book will be issued.

London Consortium Gets Large Stake In Pickwick

LONDON A consortium of city investors here has acquired what is described as "a significant stake" in leading U.K. budget record operation Pickwick, which last year sold more than 17 million disks and tapes. Founder and chairman Monty Lewis and his family will retain a 50% holding.

Lewis plans a move into the bur-

'We think that Pickwick's prospects are very exciting'

geoning low-price-video-software market using the company's powerful sales and distribution network, which reaches specialty and multiple retail outlets throughout the U.K. Pickwick will distribute BBC Home Video product, and similar deals with the video divisions of major U.S. film companies are reportedly in negotiation.

Further expansion is also expected in the company's international and compact disk divisions. Overseas business has been developed recently through license deals with U.S., Australian, and New Zealand record companies covering Pickwick-originated recordings, a process that is now likely to be extended to other territories worldwide.

On the CD front, Pickwick already occupies a unique position in the U.K. market with its IMP Red Label classical series, claimed to be the only midprice CD label in the world. Retail price is \$12, compared

with up to \$21 for competing product, and the midprice description suggests that an even lower-cost budget line may be planned for the future.

In a market where demand has outstripped supply, no other label shows similar enthusiasm for less expensive CDs. Pickwick's achievement is seen as especially remarkable in that its compact disk releases don't feature licensed recordings but original digital productions with established artists and orchestras.

About 50 titles will be available by the end of 1986, and sales for the year are expected to exceed 600,000 units, with pressings coming from Sonopress in West Germany and Mayking in France.

Pickwick's overall turnover is about \$26 million annually. Based in 60,000-square-foot premises in North London, it sells some 6 million units of children's product a year—in book/cassette and double cassette packages—and 11 million units of low-price pop and classical back catalog product licensed from major record companies.

New board member Jeremy Hayward, managing director of consortium partner Rothschild Ventures, says of the financial deal: "Pickwick presented an opportunity to invest in a unique company with a stable product base, which is ideally placed to take advantage of the expanding consumer demand for home entertainment products in the music and video industry.

"We rate Pickwick's management highly, we like its products and creative approach, and we think its prospects are exciting."

NICK ROBERTSHAW

Sony Plans U.K. Video Software Operation

LONDON Sony has announced plans to establish its own video software operation in the U.K. and Europe. Sony Video Software Europe will join the existing U.S. and Japanese video subsidiaries, giving the hardware giant the capacity to acquire and exploit rights on a worldwide basis.

Managing director Bruce Wilkinson, formerly Sony Video Software's international sales and marketing manager in the U.S., says the new operation will involve the purchase of world rights in all product areas, including feature films, music video, and children's programming. The plan calls for it to fund and produce its own titles eventually.

Videocassettes will be marketed in both Beta and VHS formats. Although the initial effort will focus on European territories, other markets—including Australia, New Zealand, and South Africa—will eventually come under the new company's scope. Duplication contracts are in negotiation, and Wilkinson, currently working out of Sony's suburban Middlesex base, is seeking Central London premises.

Although autonomous, the three
(Continued on next page)

Hamburg Music Trade Fair Set For Fall '87

HAMBURG The boom in music making as a leisure-time activity in West Germany has prompted the creation of a new music trade fair, Musica, by the Hamburg Congress Center, Vienna; the German Phono Academy; the Hamburg State Music Committee; and the Hamburg College of Music & Dramatic Art.

Mike von Winterfeldt, president of International Music & Video Consultants, is involved in promoting Musica and says that although the event will focus essentially on the musical instrument industry, it will also embrace records, videos, music accessories, sheet music, music business management, performing rights, and concert and tour promotion.

In addition, there will be a back-up program of seminars, workshops, symposiums, and concerts. There will also be an exhibition on the theme "A Century Of Records," commemorating the invention of the gramophone record by Emil Berliner in 1887. Also incorporated into the Musica program will be the presentation of the annual awards of the German record industry.

Von Winterfeldt, whose music-business experience includes long spells in management, marketing, administration, and a&r with Poly-
(Continued on page 72)

CAN YOU GET THE HITS?

More and more international hits are created in Europe. Whether it is A-Ha (Norway) or Falco (Austria); Blow Monkeys (UK) or Mai Tai (Holland); Double (Switzerland) or Jennifer Rush (Germany); Simply Red (UK) or Modern Talking (Germany); Opus (Austria) or Sandra (Germany), European acts hit the world!

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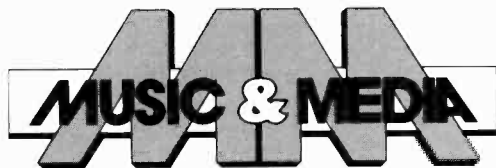
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Rock Outlets Score Big In Toronto Ratings

AC Station CFRB Finishes First In Hours Tuned

BY KIRK LaPOINTE

TORONTO Who the big winner is in the Bureau of Broadcast Measurement (BBM) spring ratings depends on which figure you value most. If it's hours tuned, CFRB is at the head of the pack. If it's total audience, give top place to CHUM-FM. In any event, most of the big winners were rock stations, including CHUM-FM, CILQ-FM, and CFNY-FM, all of which scored well. Even though CFRB slid slightly, it is in a solid position, particularly since CHUM-FM has changed its format and CFRB stands to pick up a sizable chunk of the CHUM audience (separate story, this page).

The most competitive radio market in the country is always in a state of flux as far as ratings go, and the spring BBMs are no exception. Only a year ago, the CFRB brass were popping champagne corks to celebrate their top status. This spring, the station finds itself third in total audience and sixth in hours tuned.

The only apparent consistency was displayed by CHUM-FM, which has held top spot in total audience for the fall, winter, and spring books. The largest gains in hours tuned were generated by CILQ-FM, CJCL, and CFNY-FM.

The results, according to the number of hours tuned (with total audience in parentheses), follow:

- CFRB (adult contemporary), 14% and 10,639,000 hours tuned (928,000 listeners, down from 960,500 in the winter book).
- CKFM-FM (soft rock), 10% and 7,354,000 hours tuned (766,100 listeners, up from 761,200).
- CHUM-FM (adult rock), 8% and 6,960,000 hours tuned (1,073,500 listeners, tops in the market, up from 1,016,800).
- CJCL (nostalgia, Blue Jays baseball), 8% and 5,292,000 hours tuned (565,400 listeners, up from 376,100).
- CILQ-FM (rock), 7% and 6,854,000 hours tuned (800,000 listeners, an all-time high, up from 737,000).

- CFTR (top 40), 6% and 5,698,000 hours tuned (852,000 listeners, down from 938,600).

- CHFI-FM (adult contemporary), 6% and 3,934,000 hours tuned (471,800 listeners, down from 477,200).

- CBL (information and current affairs, music), 5% and 6,078,000 hours tuned (582,000 listeners, down from 655,800).

- CKEY (pop oldies), 5% and 3,389,000 hours tuned (456,000 listeners, up from 413,000).

- CFNY-FM (progressive rock), 5% and 3,935,000 hours tuned (504,000 listeners, up from 461,000).

- CFGM (country), 4% and 3,485,000 hours tuned (312,000 listeners, down from 344,000).

- CHUM-AM (top 40, now pop standards), 4% and 3,187,000 hours tuned (717,100 listeners, down from 718,300).

- CBL-FM (classical, information), 3% and 2,745,000 hours tuned (419,700 listeners, up from 406,900).

- CKO-FM (news and information), 2% and 1,546,000 hours tuned (272,300 listeners, up from 269,900).

- CJRT-FM (educational, classical), 1% and 871,000 hours tuned (193,000 listeners, down from 199,300).

Top 40 Out At CHUM

TORONTO Just a few weeks after saying there would be no major shakeup, CHUM-AM program director Terry Williams and the executive team at Canada's best-known top 40 outlet have shaken the station to its foundations.

Gone is the top 40 format; gone is morning man John Majhor; gone is the CHUM chart. Enter a playlist of established hits for an older audience; enter Edmonton morning man Don Percy; and enter a new era for CHUM.

Not everyone is pleased. "I'm probably on the most-wanted list of the Tiger Beat crowd," says Williams, who was brought in a few months ago from Winnipeg to help the station improve its sagging ratings.

But it's not just the loyal listeners who are concerned about the changes. Brian Robertson, the president of the Canadian Recording Industry Assn. (CRIA), has strongly criticized the move because it might reduce the exposure of new Canadian artists. Robertson was quoted as saying CHUM's break with the past amounted to asphyxiation of Canadian talent.

"That's really shallow," Wil-

liams replies. "This represents a new opportunity for the industry to develop adult contemporary acts. We were going nowhere fast with our old format."

What puzzles Williams, he says, is that the record business would treat his station any differently than it would an artist who wasn't selling. "Correct me if I'm wrong, but wouldn't they drop the act? Why should we be any different?"

But Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA), is less concerned by CHUM's change than he is by the sudden glut of Toronto outlets gunning for the 30-plus demographic. "Are there enough yuppies around to satisfy everyone?" he asks.

As for the CHUM chart, long a top 40 guideline for retailers and others in the industry, Williams acknowledges that discontinuing it after 1,512 issues "was a painful move." But he notes that "it wasn't doing anything in the way of attracting listeners."

Maple Briefs

SOURCES SAY A PACT is imminent between the **Trans-Canada** and **Kebec Disc** outlets in Quebec that involves the provincial government's cultural agency and **Quebecor Inc.** Accounts are being notified slowly of the change, which is expected to be made formal in mid to late June.

GEORGE BURNS has resigned his post as vice president of the sales at **MCA Records Canada** to pursue other interests. **Graham Powers** steps in as senior executive for marketing and sales, while **Randy Lennox** moves up to the new post of director of sales and **Stephen Tennant** is named director of marketing, retaining responsibilities as **Chrysalis** product manager. **Lesley Soldat** is now director of promotion, **Doug Spence** is Ontario

branch manager, and **Kevin Frenette** is Atlantic sales and promotion manager.

AN UPDATE ON the first Canadian compact disk plant: **Praxis Technologies** plans to open in late June or early July. A walk-through for the trade is slated for late June. The plant's location has yet to be revealed, but west suburban Toronto is widely rumored.

THE CRTC is studying the **Video Foundation to Assist Canadian Talent (VideoFACT)**, a fund started in 1984 by the **MuchMusic Network** to finance Canadian videoclip production. VideoFACT was part of MuchMusic's license commitment, and the CRTC wants to see how effective it has been.

THE FOUNDATION to Assist Canadian Talent on Record-Canadian Talent Library, the aural equivalent of VideoFACT, is looking for a new executive director. The hard-working **Earl Rosen**, who is also executive director of the **Canadian Independent Record Production Assn. (CIRPA)**, is getting an opportunity to shed his FACTOR-CTL job and focus on CIRPA. FACTOR-CTL president **Duff Roman** praises Rosen and stresses that he is not being shunted aside. **WE underline that.**

KIRK LaPOINTE

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.

Teldec: Falco Is No Fluke

HAMBURG The success of Austrian singer Falco in the U.S. is no fluke, but should be seen as opening the way for further inroads by other German-speaking artists. That's the optimistic view of Teldec managing director Thomas Stein, following a stateside trip he made with Falco and his manager, Horst Bork.

During the visit, Stein says, Falco appeared on MTV, "Solid Gold," "American Bandstand," and live coast-to-coast news shows. Approaches were made to set up a U.S. tour, along with visits to Japan and Canada.

The substantial U.S. success of the singles "Rock Me Amadeus" and "Vienna Calling" and the album "Falco 3" proves that American interest in Falco is keen, Stein says. The Teldec chief is currently dis-

cussing all aspects of the longterm promotion of the artist.

Stein also came away with assurances that the American market is open to German product, and that West Germany is considered an important overseas market. But he notes that placing overseas product has not become any easier.

"The Americans are so busy with the large amount of their own domestic product that it would take really exceptional recordings to establish yourself over there."

On the other hand, he says, Falco's success proves that Americans are even prepared to accept German-language lyrics, providing the rhythm and sound are exciting enough. "Just as in Germany, those qualities are more important to the kids than the lyrics."

HAMBURG MUSIC TRADE FAIR SET

(Continued from page 71)

Gram and CBS, says that concerts presented in conjunction with Musica will feature the Hamburg Symphony Orchestra, the NDR Big Band, and the Hanover Radio Orchestra. Among those already signed to appear are Yehudi Menuhin, Lucia Popp, Peter Schreier, Gyorgy Ligeti, Brigitte Fassbaender, and Christoph Eschen-

bach.

Says von Winterfeldt: "Interest in music has never been greater. In Germany, for example, there are 7.35 million active musicians. The current annual turnover of the national music industry in all its aspects is around \$10.8 billion, equivalent to 1.6% of Germany's gross national product."

SONY PLANS U.K. VIDEO SOFTWARE OPERATION

(Continued from preceding page)

Sony video companies will work together closely. Says Wilkinson: "They will cooperate as sister companies, acting together to purchase rights, sharing market information, discussing successful marketing, merchandizing, and sales strategies and maintaining continual close communications to alert each other to potential acquisitions."

The European arm, Wilkinson continues, "will be able to respond promptly to the diversifying software demands of each country, whether the format is videodisk, half-inch, 8mm, or any other to be developed. We'll also be developing new types of Sony-made video entertainment, such as background videos and music clips."

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UK



THE BEST OF BRITISH



It is an irony of the U.K. music industry in the '80s that the spectacular successes achieved overseas have not been matched by similar levels of growth in the domestic market. On IFPI estimates British product may account directly or indirectly for fully 25% of world turnover, or around \$3 billion annually, but at home the business has yet to regain the peaks reached in 1977-78.

In the first quarter of this year, LP volumes were 8% down on the corresponding 1985 results, and singles sales were 17% down. Chart company Gallup reported that the best-selling singles were moving 20%-25% fewer units than a year ago.

But cassettes, which in 1985 finally overtook LPs as the most popular album carrier, continue to move ahead strongly with a 13.6% first quarter sales increase, and CD sales, which totalled 1.15 million over the period, are on target for a full-year figure around six million, representing annual growth in the order of 100%. Moreover the general trend for all configurations over the last two to three years has been steady or improving, and the industry's overall mood might be summarized as optimism tempered by hard work: a case of trust in God but keep rowing away from the rocks.

John Illsley and Mark Knopfler of Dire Straits.

Developments in all areas of the business have come thick and fast. The long-running trade campaign for a private copying royalty finally bore fruit with the publication in April this year of a government White Paper proposing a 10% levy on blank audio tape, though the tape manufacturers promise an energetic rearguard action and the relatively small revenues likely to be generated make the whole debate seem increasingly one of principle rather than of practical remedies.

CD software manufacturing capacity, hitherto confined to independent Numbus Records, took a major step forward with the opening of EMI's new facility based at the Swindon VHD videodisk factory, and a third plant near Horsham in the South of England is expected to come on stream this fall. Supply bottlenecks will be eased, but record companies may be in no hurry to reduce CD prices which currently range up to \$21 and are widely seen as a welcome opportunity to reverse the longterm decline in real terms of pre-recorded music costs to the consumer.

Activity in the retail sector is sufficiently bullish to suggest the major players know something the rest of the industry does not. Central London looks like becoming a retail battleground, with megastore competition between HMV, Virgin and new arrival Tower, while High Street multiple W.H. Smith, which last year moved into specialist music retailing, is now digesting the acquisition of the successful Our Price and Music Market chains.

In the broadcast area, BBC Radio One's return to a 'playlist' system will at least guarantee reasonable exposure to favored releases, but elsewhere the financial difficulties of many independent stations have renewed grumbling over 'needletime' payments and prompted calls for some de-

(Continued on page UK-18)



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The U.K. Outlook Summaries From The Summit

BRIAN SHEPHERD, Managing Director, A&M

Tenth in last year's U.K. album market shares, A&M's British operation has been going through what managing director Brian Shepherd concedes is a "quiet period," sustained by turnover from the Stateside roster and a few established U.K. acts, most notably Sting.

"We're going through a rebirth," he says. "1985 was a bad time but we're turning it around this year. Thrashing Doves, Philip Saatchi, the Quick, Samantha Brown, Any Day Now and Nat Augustin have all been signed over the last 18 months and we have a lot of strong product coming this fall. It's a tight roster, with only 14 domestic acts, and we try and keep releases down to two a week because otherwise you're not being fair to the acts. I've even got weeks with no releases at all because I'm predicting some hits.

"Having a strong U.S. roster relieves the pressure of course, and happily we've been able to deliver on practically everything they've brought through. We're ahead of them on Suzanne Vega in fact, which is not to say we're better but that the climate is right here. I'm knocked out by A&M's success in the States because I know my acts will get a fair shot there when they come through. Some acts have been released practically simultaneously both sides of the Atlantic but normally I like to prove a home base first. U.S. companies often get beaten up to release U.K. product, but if the artist breaks there first you can end up with the tail wagging the dog."

Having spent six years with Capitol in Hollywood, Shepherd is familiar with the Stateside market and also with the vagaries of U.S. perceptions of Europe—"this obscure place halfway between America and the Soviet Union." The popular fantasy that Europe is now drenched by fall-out and besieged by terrorists has not left the U.K. music business untouched: A&M's own Janet Jackson and Jeffrey Osborne are among those who have found reason to cancel European trips.

The British market has its own vagaries also. "We released the Falco single "Rock Me Amadeus" nine months ago and couldn't get arrested. Radio wouldn't touch it. It was only when it happened in the States that the jocks took it seriously. Radio One is the key outlet, and you have to

(Continued on page UK-8)

Below left: Clive Banks, M.D., Island
Right: Richard Ogden, M.D., Polydor



PAUL RUSSELL: Leading The Market Leader An Interview With The Managing Director Of CBS Records U.K.

By NIGEL HUNTER

It's 22 years now since CBS bought Oriole Records in London, together with its distribution center (now housing Capitol Radio) and its pressing plant in suburban Buck-



inghamshire.

The purchase gave CBS Records its own U.K. base and identity and the years since 1964 have witnessed a remarkable expansion in its market penetration and share of the action.

The distribution center was moved to Barby Rd. in 1974, a new factory was opened at Aylesbury in 1980, and the distribution operation moved there earlier this year under the same roof.

The CBS headquarters was located at London's Theobalds Rd. until 1975 when it moved to its present building in Soho Squ. A 10-minute stroll north from the Square takes one to the modern high-tech CBS recording studios complex in Whitfield St. where CBS acts and custom bookings have been recorded lucratively since the early '70s.

Paul Russell is managing director of CBS Records U.K.

Rupert Perry, M.D., EMI



He's been with the company for 14 years, three of them in New York and a further three in Australia. He heads up a vibrantly healthy organization which has been dominating the U.K. market share awards since 1983 in terms of singles, albums, label and company categories, and he's confident the roll will go on through 1986.

Says Russell: "We've been very successful with local artists, and we have the tremendous advantage of a very strong U.S. company supplying us with acts of the stature of Streisand, Springsteen, Billy Joel and the Rolling Stones, to name a few, and also break in their market the likes of the Hooters, the Outfield and Bangles.

"As well as this fortunate position of good U.K. and U.S. repertoire bases, our international companies consistently bring in good acts: Men At Work and Mental As Anything from Australia, Lover Boy from Canada, Jennifer Rush from Germany, not to mention Julio Iglesias."

Russell says he's seen U.K. repertoire become "much more meaningful" during his time with CBS, particularly over the last five years.

"You can't run U.K. a&r based on signing acts you think will sell around the world. No one's that good at picking. We sign our acts for the U.K., but we also assess whether they have the ability to travel. Some acts are peculiarly British or European, some are more successful in America, but the odds are that British acts will be internationally successful these days."

Russell instances Prefab Sprout as an internationally happening British band with its "Steve McQueen" album released and selling everywhere in the world and a third LP imminent. Among the newer CBS acts he tips Drum Theater, 8th Wonder (whose singer is Patsy Kensit, a star of the "Absolute Beginners" movie), King, and The The.

Turning to the current state of the retail sector of the British music business, Russell summarizes his conception of an ideal situation as "a question of balance."

"It would not be good for the music industry in the U.K. *(Continued on page UK-10)*

Below left: Simon Draper, M.D., Virgin
Right: Paul Russell, M.D., CBS, with Sade





Drum Theatre



Dee. C. Lee



Sique Sique Sputnik

Feeding the World's Hunger for Freshness NEW ARTISTS: A Non-Stop Parade Of Ground-Breaking Talent

By CARIS DAVIS & PETER JONES

It could be argued that the U.K. talent industry is, this year, merely consolidating its proud position as key provider of acts, songs, productions and ideas to feed the world's charts. It's said that there are fewer potential megastars coming but, it's said with equal conviction that the reason for that is because of a generally higher level of excellence, right across the music board.

and success in the U.S. after building skills and presence in London's metropolitan music meltdown. Way up the list of likely superstars are the Pogues (Stiff), already introduced to U.S. audiences via a promotional visit and surely set for the big-time after this summer's first coast-to-coast trek.

The band gets a unique hard ethnic rock sound which has been beautifully sharpened by producer Elvis Costello on the four-cut EP "Poguetry In Motion" and the debut album "Rum Sodomy & The Lash." Costello is continuing the partnership this summer for a new LP and everything seems

geared to the group making a major breakthrough. The eccentric sextet has a passionate commitment to Irish rebel rock and its attendant lifestyle will ensure visibility, while the punky pace and professionalism of the band's stage act will pull in the customers.

Riding in on this wave of activity is Cactus World News (MCA), proteges of U2's charismatic Bono.

Insiders are betting on two EMI acts, the Pet Shop Boys and Belouis Some, being among the real distance runners in the faddish dance-oriented rock market. Both acts seem especially right for long-term U.S. acceptance, with Pet Shop boys already with a No.1 single, "West End Girls" under their collective belt. They're strong on studio production and video advice and execution. And Belouis Some grabbed early recognition through his Swatch tie-in exposure on MTV and a cut on the "Pretty In Pink" soundtrack.

The Belouis Some single "Imagination" reflects the
(Continued on page UK-14)



Prefab Sprout



Eighth Wonder



The The

Trends? Well, there's an obvious growing polarization between rock and dance-oriented acts. There's a non-stop emergence of ground-breaking talent from Liverpool and other north-of-London centers. And there's a clear awareness of taking a retrospective look at pop history.

Looking back to the roots, making oldies into newies, or just feeding the nostalgia market, is a traditional activity undertaken by a&r men head-hunting for talent explosions comparable to those of, say, 1963 or 1964.

Link the best of the past with the new crop of writing and performing talent and the result is, certainly in Britain, a chart which really does cover all areas of the musical spectrum. National football teams make the Top 50, so has a bunch of snooker players, a brass band, a boy soprano, brand new acts who obviously realize the value of strong video back-up—and even Sam Cooke, 22 years dead, but a star again.

There's a proliferation of hot Irish bands ready for action

Stateside Watch U.K. Stars In U.S.: American Fans Never Outgrow Appetite For Best Of British

By STEVE GETT

Ever since the Beatles spearheaded the first British invasion of pop music more than two decades ago, the U.S. has been inundated with a constant flow of U.K. talent. This year, new bands like the Pet Shop Boys and Simply Red are savoring their first tastes of American success, but there are also numerous established acts who continue to generate significant interest on this side of the Atlantic.

Elton John, for example, has topped Billboard's Midline Albums chart with an MCA greatest hits compilation for over 18 months, and has enjoyed several Hot 100 hits in recent years.

Golden oldies by acts like the Who, Led Zeppelin, Pink Floyd, ELP, the Rolling Stones, Yes, David Bowie, Genesis, the Moody Blues, and the Beatles, have become U.S. album radio staples. Furthermore, some of these artists and groups—or at least former members—have maintained
(Continued on page UK-10)



Level 42



The Jesus & Mary Chain



The Blow Monkeys



phonogram

**THE HOME
OF NEW
GREAT
TALENT**

incorporating



*where
the*

**HIPSWAY
PETE SHELLEY
TOM VERLAINE**

Beat Runs Wild

**LOVE AND MONEY
SWING OUT SISTER
ERRA ONE
WET WET**



**TOPP HEADON
BRANDON COOKE
CURIOSITY KILLS THE CAT**



Howard Jones



Big Audio Dynamite

The View From Over There

YANKS IN LONDON: U.S. Music Businessmen In Britain Compare Tales Of Two Markets

By JOHN TOBLER & PETER JONES

The contributing influence of the U.K. as a talent source producing a long list of international stars has resulted over the years in the emigration of a number of key U.S. music business men to top positions in Britain.

There have been many, all doubtless fired by personal theories about the main differences between the music industries of the U.K. and Europe generally and of the Ameri-



Pet Shop Boys

can scene. But here's a representative cross-section of music business "Yanks in London," in alphabetical order: Lou Cook, chairman of MCA, U.K.; and president of MCA International; Jack Davies, vice president, RCA/Ariola, Europe, and acting chairman of that company's British operation; Paul Gambaccini, author and disk jockey presenter of U.S. chart shows on both BBC and Independent Local Radio since 1975; and Maurice Oberstein, chairman of PolyGram Record Operations Ltd., and retiring chairman of the British Phonographic Industry (BPI).

In chronological order, Oberstein (just "Obie" to the business) was the first invader to arrive, back in April 1965. Previously head of a&r with RCA, he was the man behind what was and perhaps still is, the fastest selling record of all time: "John Fitzgerald Kennedy—A Memorial Album," which sold four million copies in six days during December, 1963.

Feeling rootless after the death of his father, noted record executive Eli Oberstein, the son heard of the formation of

Columbia Records International and its purchase from Maurice Levy of CBS in Europe, and arrived in London to help launch the U.K. company.

It was intended to be just a three-week stay, but he liked the place and stayed on, mainly as executive in manufacture and distribution, before becoming head of CBS U.K. in May 1975. He retired on June 30, 1985, and went back to work the following day, for PolyGram.

Enlightened and progressive thinking has characterized his years in the British record industry. He's already seen PolyGram to top place, for the first time, in the chart market share analysis. And he was in on the mold-breaking collaboration between CBS and traditional rivals WEA for the mega-selling "Hits" compilations.

So what are the big differences between Oberstein's actual and adopted countries? He says: "In Europe, we're alive and well and living on talent, whereas in the U.S., they're living on the larger size of the industry. While British sales still account for between 5% and 6% of the dollar turnover in the world's record sales, the share of that market represented by the U.S. has fallen from about 50% to about 35%.

"Obviously the two are entirely different markets. In Britain, there's a need to develop acts with worldwide appeal, whereas in America there are numerous different domestic markets which all need to be sustained. It would be wonderful to be in a market in Europe that could sustain so many different types of music as America, but the idea of some kind of United States of Europe musically is as difficult as the same thing in political terms: different musical tastes, different governmental political ideas."

But if the British record industry has a very good international spirit, says Oberstein, it also has to face a problem which needs urgent attention. "We're dependent on the current governmental view of protection of property rights through copyright legislation to prevent not only piracy but other problems, too. An unenlightened legislation would be no good, and we could be facing virtual destruction of the industry, as they have in Japan, where shops are offering compact disks as rental items and selling blank tapes with them as part of the package.

"We need control over the rental in the same way as control over piracy, and both Britain and America have similar problems in that way, which need the protection of the law."

Paul Gambaccini, a 37-year-old from Connecticut, ar-

rived in Britain in 1971 to complete his education at Oxford Univ. and has been in London virtually ever since. In Oxford days he wrote for "Rolling Stone," meeting BBC executives through attending music business functions. His notable career as a broadcaster continues, though his allegiance to BBC Radio ended earlier this year when he accepted an offer from the Independent Local Radio network to transfer his U.S. chart show, which ran for over a decade on BBC Radio One to "the other side."

Gambaccini's personal view of the earlier years is available now in book form, his autobiography "Radio Boy," published by Elm Tree Books, telling of his abortive position as executive producer at radio station WBZ in Boston, Mass., a stint which lasted only for a brief period "because I disliked it intensely."

No surprise, then, to learn that Gambaccini prefers the British music industry to that of the U.S. "I've always been given total freedom within the format of my U.S. chart show, both at the BBC and now with ILR. It is my area of expertise, but I've appreciated the trust shown me.

"I feel more of a craftsman than an entrepreneur, and I don't slavishly pander to an imaginary listener, as I believe they tend to do in America. I think Radio One disk jockeys are allowed more input, if they want it, than their American counterparts. Several have used the station to achieve career improvements in a way which is impossible in the States. Many leading television personalities, such as Terry Wogan, Noel Edmonds and Jimmy Savile have come through to TV from radio."

He thinks music business energy is better spent in Britain than in the U.S. "It's used for the most part in doing the work, as opposed to the pressures found in America, such as hype, financial pressure and worry which results in people not being allowed to focus on doing the best job. They have to worry about ratings over fairly short-term periods, so it is not permissible to make long-term plans.

"I don't think I could live anywhere in America with peace of mind, except for New York, which seems to have resisted more of the right wing influences than most places, or Connecticut, where I grew up. London is a major center which is close to other major centers like Paris or Rome.

"It appalls me when I read that many American acts have cancelled European tours because they've bought Reagan's act and believe that Europe is in flames. That's a classic trick, to divert people's attention from the real problem, which is that a man's ignorance is doing a disservice to the world."

While Oberstein and Gambaccini have definite views about the land of their birth, both men have been settled in Britain for a long while. Neither Jack Davies nor Lou Cook have been residents so long, though Davies is now in his third year in London.

Recruited by RCA in America in 1983 from the consumer electronics division of General Electric, Davies was appointed vice president RCA/Ariola Europe at the end of that year. He is short on experience of the record industry as such, points to its constant state of flux and says: "I saw one senior executive quoted as saying the life expectancy of someone in a&r in career terms is about three years and, on average, that seems to be the case."

A main difference between the U.S. and U.K. he says is the marketing. "The media are all-important in the U.S., which is based on airplay. It's much more of a brute force market where the aim is a big ship-out which can sometimes result in similarly big returns whereas in Europe it is a question more of marketing opportunities and campaigns and it's necessary to develop an image for a group with a lot

(Continued on page UK-18)



Maurice Oberstein, Chairman, PolyGram



Lou Cook, Chairman, MCA



MUSIC THE WORLD TURNS TO. CBS Records U.K.

CBS, CBS EYE AND ARE TRADEMARKS OF CBS INC. © 1986 CBS INC.

SUMMIT

(Continued from page UK-3)

sympathize when they're confronted by armfuls of records. I welcome the return of the playlist to the extent that it at least guarantees a certain amount of airplay so that the marketing people know what they're doing, but with a brand new release it's hard to get that commitment.

"So far as TV goes, I welcome the BPI's move to force the issue on videoclip payments. They are still very cheap programming, and whatever happens the record companies are never going to recoup more than a small part of the costs. Videos aren't essential: Jim Diamond's "Hi Ho Silver" went to number five without a video, and Joe Jackson has spoken out against them, though I think he's more anti-MTV than anti-video, but if you don't make them it can very easily be misconstrued by the act as lack of commitment. That's the dilemma all the labels face nowadays."

DAVID SIMONE, Managing Director, Phonogram

Home of some of Britain's major Stateside successes, including Dire Straits, Tears For Fears and Def Leppard, Phonogram U.K. also ranks high in the domestic marketplace, with 1985 shares of 6.9% for album product and 6.5% for singles.

Managing director David Simone ascribes this status to the traditional, if not universal, record company virtues of good artist relations and long-lasting commitment. "Labels and artists should be allies not enemies," he says. "Our success ratio, plus the way acts tend to stay with us, show the policy must be working. Dire Straits and Elton John have just re-signed, and Bob Geldof has signed worldwide except North America as a solo artist despite the fact that one of my first jobs was to decline the Boomtown Rats option. He could have gone anywhere else for a lot of money so I take that as an accolade for Phonogram, which of course was the home of Band Aid, the place where the whole thing started rolling."

The Band Aid/Live Aid project was a turning point for the whole industry, Simone believes. "It was a phenomenal stimulus, which started pulling back that lapsed audience everyone talks about. It may be coincidence, but some of the old superstars have been doing extremely well in recent months. Artists like Elton John have been turning in some of the best albums they've ever made, and of course doing particularly well on CD, which appeals to the older buyers."

Phonogram runs a domestic roster of around 20 acts, and like every label these days seeks international as well as domestic potential. "Some years ago if you got a buzz you could break the act. Now it takes time, hard work, patience and money. Selling in the U.K. is not enough any more. It could take the band 18 months and the company \$300,000 before you see anything back. Video is a big element in that of course. It's a wonderful invention but it's also the monkey on the record industry's back. 'Money For Nothing' was broken in the U.S. through the tremendous response to the clip on MTV, no question, but it cost over \$150,000. And you have to plug a clip like a record: you may wind up not getting it shown anywhere at all."

New Phonogram signings include Vitamin Z and Zerra I, which are both seen as particularly strong contenders in the U.S. market, and Hipsway, which Simone predicts will soon break in the U.K. and continental Europe. Of the longer established acts, ABC and Big Country are expected to fight back after following smash debut albums with relatively disappointing second LPs, while Def Leppard, whose last album sold 6.5 million units in the U.S., release a new LP this fall. "They're one of the biggest live acts in America, but like every band they would desperately like to be big in their own country," says Simone. "We're predicting this is the release that will break them in Britain and worldwide."

SIMON DRAPER, Managing Director, Virgin

In an era of tight rosters and tight resources, Virgin's expansive signing policy is less than universally popular with companies which affect to deplore costly talent auctions. But long-serving managing director Simon Draper, Richard Branson's partner since the U.K. independent's humble beginnings, is unrepentant.

"To expand we have always been aggressive in signing acts and we have sometimes been criticized for it," he says. "But if you rest on your laurels you fall back: you've got to be in there competing." Last year saw the inception of two new offshoots, Io Records and Siren. The former has

charted a string of U.K. singles including Aurra's "You And Me Tonight," Mantronix's "Bassline" and Maxi Priest's "Strollin' On," while Siren, under former CBS U.K. managing director David Betteridge, is set for an international breakthrough with It's Immaterial, whose first album is scheduled for July. Cutting Crew, the Ward Brothers and Irish act Light A Big Fire are also seen as strong contenders for U.S. and international honors.

Virgin's own recent chart successes range from the Number One novelty single "The Chicken Song," from satirical TV show Spitting Image, to veteran Peter Gabriel's "Sledgehammer." The company is unusual in having virtually no U.S. signings, but with Julian Lennon, Culture Club, OMD, and Simple Minds all in the Stateside charts it hardly needs to. "We are probably the biggest source of acts for the U.S.," says Draper. "They are licensed one by one to U.S. companies, but as a longish term aim we intend to be independent in the States as we are everywhere else except Latin America. It's good to pick and choose, but obviously you make more if you have your own label. But there's no point doing it unless you do it right: the right person, the right finance and commitment."

Virgin's a&r budget is effectively open-ended—"Otherwise what happens if a great act comes along when you've spent it?" Draper asks—"but the company is as aware as any that the costs of launching a new act are constantly rising. "The first Culture Club album cost \$35,000 on a debut LP. Studio costs have gone up, good producers are at a premium, plus we spend phenomenal amounts each year on video clips, though we're beginning to see a slight backlash on video costs. What's depressing is the air of desperation over some acts: they've got to be successful tomorrow or else. We sign acts of strong quality who hopefully will come through in the end. It took Simple Minds six or seven years, but now they're becoming monumental worldwide. The same with our new signings like Blue Nile and Red Guitars. It's a question of commitment."

ROB DICKINS, Managing Director, WEA

Among British-owned labels it is common practice to "lay off" the risks of new talent investment by selling U.S. rights. American companies in Britain, like WEA, cannot do so, but enjoy the compensation of guaranteed turnover from Stateside acts.

As WEA U.K. chairman Rob Dickins says philosophically: "Those are the two ways of being in this business. I'm jealous, but you can't have everything. The majority of our U.K. turnover comes from our incredible U.S. label resources, which means we don't have to run and sign the next thing, we can afford to be very selective in what we do sign. Our general a&r policy is to sign less and put more into it. On the other hand with the quality of the U.S. roster we've got to look to our laurels all the time because you can always compare the quality of our performance."

In theory WEA U.K. signings are not bound to go through the U.S. company, but in practice invariably do. As Dickins points out: "In WEA and Geffen you have four totally different record labels in nature and philosophy. If you can't find a home there it's unlikely you'll find one elsewhere."

Having enjoyed an impressive release schedule from the U.S. labels in the early part of 1986, Dickins plans an equally strong U.K. schedule for the second half-year, from both established and new acts. "There was a need to build up the U.K. side, which has taken us a while to accomplish. Howard Jones is recording in Dublin and New York with Arif Mardin; Red Box, whose first single was Top Three, have an album coming; Echo & the Bunnymen and Aztec Camera are releasing product; Jesse Ray is finishing an album; there's a lot of stuff on the way both old and new."

Aside from blanco y negro, marketed and promoted through WEA, the company operates no small-scale creative entities. "There is the theory in some companies that the bigger net you trawl the more fishes you catch but we don't do that," says Dickins. "Britain is such a microscope country where talent is concerned that if there's any kind of buzz around an act you get to hear of it pretty soon. You can travel to a tiny hall at the end of nowhere out in the provinces to catch an act and find three other labels there as well. If they've got talent they'll come through via the manager or live gigs or an indie record. The independent sector plays a major role in a&r."

DOUG D'ARCY, Int'l M.D., Chrysalis

In an industry much given to the executive version of musical chairs, Chrysalis Records presents an example of almost uncanny stability. International managing director Doug D'Arcy is only one of a number of top staffers who has been with the company virtually since its inception.

"The advantage is that because we're so stable we can stick with acts," he says. "But the danger is that you get stale. We've got to have a lot more genuine innovation going on than our competitors where the executives are changing every six months, and we have regular bouts of self-examination to make sure that happens."

Along with A&M, Chrysalis is the only large independent operating in both Britain and the U.S. "The demand for U.K. acts in America at the moment is fantastic," says D'Arcy. "There's phenomenal competition among U.S. companies to sign British talent, although the energy and money devoted to acquiring the product is not invariably matched by the energy used in selling it. At least with Chrysalis, because we go through our own U.S. company under Jack Criago, we know what they're doing with the acts."

"Our involvement in the U.S. began over a decade ago. It was a longterm commitment. We felt then that nobody else could do a good enough job for us and we think so today. Over the years we've built up knowledge and experience and become an accepted part of the scene there. It's a path others have found hard to follow. When we switched from independent to branch distribution we took the opportunity to move from Los Angeles to New York. We've kept soldiering away and will continue to do so."

Trade in talent is a two-way street. Among up-and-coming Chrysalis acts D'Arcy cites songwriter Holly Knight's Device, ex-Kiss member Vinnie Vincent, and Wild Blue, all Stateside artists. Huey Lewis and Pat Benatar are others who have enjoyed consistent U.K. chart success.

In the British industry D'Arcy sees the separation of creative and service functions as a key development. "One of the mistakes of the '70s was that you had guys who were great at running record companies also running manufacturing and distribution operations. There's a lot of breakdown nowadays between those two areas. The fact is the creative process is not readily fitted into bureaucratic business structures. Today you have all sorts of little creative entities within record companies, plus of course the independent scene which is absolutely vital to the U.K. industry. Major companies should do more to encourage it, because we are all benefitting from the developmental work done there."

CLIVE BANKS, Managing Director, Island

After the dissolution of its trading partnership with Stiff Records in August 1985, Island is operating solo once more and rebuilding its roster under the managing directorship of Clive Banks, a former promotion head at the company. Newest signings are singer/songwriter Julian Cope and saxophonist Courtney Pine, the hottest young British jazz talent to emerge in recent years.

Banks expects to contract four or five new acts in all, and is not looking to compete with other labels in the size of the advances paid, although the need to do so was a key reason for the alliance with Stiff. "Some majors are not financially forced to consider at the beginning what they're getting into," he says, "but we don't sign lightly because we know we'll be seeing that act day to day for the next five years or more. Robert Palmer, who's finally going through the roof in the U.S., was first signed in 1969!"

Outsize advances can be destructive to the act, he believes. "After they've bought the apartments they didn't want and the car they don't need so they don't write songs together any more, what then? There's a severe shortage of good managers in the U.K. They're invariably the fifth member of the band who can't play. They see what other bands get and compare notes with other managers and say, that's what we want too. But if they're sensible they realize that we will give them the attention and the back-up they need. I always tell them the Island pound note is worth four of anybody else's."

Banks regrets the dominance of marketing in today's industry. "After punk all these marketing guys were brought in from other industries who didn't really like music and thought in terms of colored pieces of plastic and whacko packaging and zappy productions and generally debased what we try to do. It's frightening that you can spend

(Continued on page UK-12)

EMI RECORDS UK WORLD TOUR 85/86

ACCESS ALL TERRITORIES

ARCADIA
BELOUIS SOME
KATE BUSH
HAZELL DEAN
DURAN DURAN
SHEENA EASTON
JAKI GRAHAM
IRON MAIDEN
LIM AHL
MARILLION

PAUL McCARTNEY
THE MONROES
STEVIE NICKS
PET SHOP BOYS
POWER STATION
QUEEN
CLIFF RICHARD
SAXON
SIGUE SIGUE SPUTNIK
TALKING HEADS

TALK TALK
ALL THE ABOVE ARTISTS ACHIEVED MAJOR CHART
SUCCESS DURING THE LAST TWELVE MONTHS

“EMI – the UK’s standard bearer
in the International music scene”
David Dalton
Editor
MUSIC WEEK



PAUL RUSSELL

(Continued from page UK-3)

to have all the retail outlets in the bands of four or five multiples," he says. "You've got to have a strong independent retail presence to help you with new artists and new kinds of music. You can't expect multiples to take a punt on it. You need sufficient independents to do that for you."

He acknowledges and understands the complaints and resentment of independent retailers about the discounts and special terms extended to the big-ordering multiples by the major record companies, but denied to independent stores.

"The time is rapidly approaching when individual record companies must decide whether they're going to give any particular support to the independent sector. I think we should."

Russell also recognizes the value of independent stores with regard to catalog sales. These have declined in parallel with the diminution of the indie store numbers and he

thinks the two facts must be connected. But he also believes that big is beautiful, too.

"Records are a personal thing. I've heard some industry people say that fewer retail accounts to service is a good development. People will pick their favorite environment to buy their records. The megastores help to bring them in because everything can be seen, look clean and are well run and organized."

Like his contemporaries, Russell welcomes the recent U.K. government proposal to impose a 10% levy on blank audiotape in return for legalizing home taping.

"The prime consideration is that it's an acknowledgment of our rights," he says. "Rights issues are not major strategic problems which must concern the heads of companies everywhere and not just be passed over to the legal department. The global village concept is getting nearer and nearer with the development of satellite broadcasting.

"Technological innovations have made a quantum leap, but change for the sake of change is b.s. It only makes sense if change is quality and the price lower, and the public gets

annoyed if there's too much mucking about with configurations."

He makes, too, a restrained appraisal of the place of music video in the order of things.

"Music video may be an art form, but not necessarily in the music business. You can't make a non-hit successful by a brilliant video and you can't stop a hit with a bad video or no video at all. Video directors should show off the artist or else shoot the video with their own money.

"I prefer a straight, well-performed and recorded production where one can see who the lead singer, the lead guitarist and the drummer are and what they look like rather than having them running through walls and doors or whatever. I think there's a move in this direction because of the cost of music video and also because most of the time people want to see the star."

In the matter of acquiring new talent, Russell says that the cost base must always be kept under control in terms of front money, studio time, equipment and similar considerations without stifling creativity. Companies should satisfy themselves that the artist actually wants to be with the company and vice versa.

STATESIDE

(Continued from page UK-4)

their popularity here with new releases and appearances on the concert circuit.

Many British pop and rock veterans say the fact that they are still held in high esteem in America has much to do with the loyalty of U.S. record buyers and concertgoers.

"In general, Americans are prepared to give you a chance," says one seasoned U.K. artist, adding, "Back home, people are much more concerned with 'the next big thing'—you never quite know whether you're going to be 'in' or 'out.'"

The two markets are, of course, different in many respects. The U.K. press has long played a significant role in dictating who's hot and who's not, with the multitude of weekly British music publications generally favoring up-and-coming talent, rather than the veteran performers. In the U.S., the focus tends to be on music, rather than image.

Perry Cooper, vice president of artist relations/media development for Atlantic Records in New York, says, "I think America has tended to stick by the established U.K. artists over the years, more so than in England.

"Whenever I go over there, I keep seeing all these names, most of whom—I hate to say it—I've never heard of and probably will never hear of again. Everybody likes to see the new kid on the block make it, but it's unfortunate that some of the established acts tend to be overlooked when they're doing new stuff."

In recent years, Atlantic has monitored the ongoing American success of top U.K. performers like Led Zeppelin's Robert Plant and Jimmy Page (The Firm), Peter Dinklage, Graham Nash, Yes, the Who's Pete Townshend and Roger Daltrey, and, of course, Genesis—not only the group, but also the solo projects by Phil Collins, Tony Banks, and Mike (& the Mechanics) Rutherford.

"Atlantic is a very artist-oriented label," says Cooper. "And I think you can explain the reason for that in two words—Ahmet Ertegun [the label's chairman]. Aside from being a producer and a writer, he has always been artist-oriented. He knows how to nurture artists, to be with them, to speak their language, and to stick with them."

Ertegun, like many other leading U.S. industry figures, obviously recognizes that there is still a strong market in this country for established Brit performers, who might be dismissed as "dinosaurs of rock" or has-beens in the U.K.

While there is a wealth of national talent, Americans still have something of an obsession with the British musical giants. Only two years ago, Columbia was prepared to pay a reported \$25 million to sign the Rolling Stones.

That the U.S. offers multi-format radio airplay—the BBC Radio One station still dominates the U.K. airplay scene—together with numerous video networks, primarily MTV's 24-hour cable operation, and such a vast touring outlet, has enabled established British talent to garner continued recognition and acclaim away from home.

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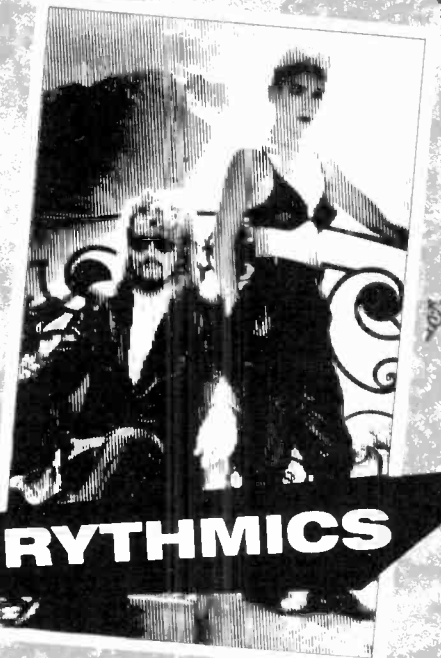
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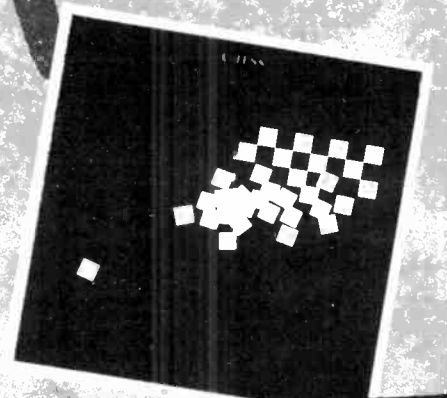
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STARSHIP



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CHESS

RCA-UK

SUMMIT

(Continued from page UK-8)

\$450,000 and then take it to a handful of people in TV and radio and they say we don't like it. Groups don't get the grounding in roadwork that they used to either. All the smaller venues have become discos or wine bars, so the bands play no gigs until they have two or three hit singles and then suddenly find themselves trying to handle a 3,000-seater. The industry as a whole should fund a chain of live venues and put something back into nurturing new talent, but I don't suppose we'll ever do it. Instead we have all these things in the charts where you know this is their moment. Their posters will be on every kid's wall for six months, they'll burn up the world, and then they'll be gone."

RICHARD OGDEN, Managing Director, Polydor

Under Richard Ogden, Polydor U.K. is engaged in a determined effort to recapture its late '70s reputation as the label that launched exciting new acts like Sham 69, the Cure and the Jam, without sacrificing the overall depth of a roster that also includes James Last, one of the most prolific and successful MOR artists of all time.

Contracted acts include Level 42, on a new international deal, Bucks Fizz, Sandie Shaw, Godley & Creme, Shakatak, Chris Sutton, U.K. country rock band Salvation Sunday, Big Supreme, reggae artist Smiley Culture, Brian Spence, Y, and Judie Tzuke. The label's a&r department has been re-vamped with the arrival of Carol Wilson, discoverer of Sting, Human League and OMD, and record producer Nich Garvey.

"A&R isn't just signing lots of acts and spending lots of money," says Ogden. "Our priority was to find someone with a background in running a business, as Carol has. There's a damage limitation side to a&r. Anyone can spend, spend, spend, but the idea is not to spend an arm and both legs so that you end up in an impossible recoupment situation."

As part of a major European-based multi-national, Polydor is even more internationally-oriented than most U.K. labels. Some 30% of gross turnover comes from overseas roy-

alties, and the company is dedicated to the notion of a pan-European market. "We have to look to earn money from overseas. We are quite happy if Barclay James Harvest are gold sellers in West Germany and France, though we still aim to establish their appeal back to the U.K. and through to North America. There are regional differences, and some acts are not going to sell in some markets, but the international a&r guys have shown what can be done with people like Jean-Michel Jarre, with Double, who are enormous in Europe and the U.K., and with Opus, who have had a worldwide hit with 'Live Is Life.'

"America is crucial," Ogden says, "and our a&r policy is very much aimed at developing acts we can sell there. In fact the U.S. operation has a fantastic record of taking U.K. hits and breaking them there within a year, but it hasn't had enough successful U.S. acts to exploit in Europe. The key question now is to redress that balance and they are now avidly signing new artists."

According to Ogden, Polydor is Britain's leading CD label ahead of DGG. He defends what some see as the high price of the new medium on the grounds that the real cost of pre-recorded music has fallen dramatically since the late '60s, and says there is no evidence of consumer resistance. Nevertheless, PolyGram CD budget lines may be on the way, while 1987 should see the arrival of CD video.

RUPERT PERRY, Managing Director, EMI

Catapulted into the EMI U.K. managing director's chair by the abrupt departure of Peter Jamieson, Rupert Perry inherits an expectation that the company will stop at nothing to regain its former position as undisputed U.K. market leader ahead of the likes of CBS, WEA and PolyGram.

It's an expectation he is anxious to defuse. "Being No. 1 means different things depending how you look at it. It's a moveable feast. I'm more excited about breaking artists like the Pet Shop Boys worldwide, and achieving domestic and international success with our own repertoire. We have three U.S. labels and 35 overseas companies that look to us as their major talent source. Britain is the most innovative and influential marketplace in the world. Record companies everywhere look to the U.K. charts. The Top 40 show is the

most taped radio program in the world. Kids here want to get into music the way they want to be baseball stars in the States. Every town has its own little music scene. In America you can make money in the domestic market alone and still be aggressive in developing new acts. In Britain you can't, but unless everyone continually contributes to nurturing more acts, more music, then we're going to lose that unique reputation.

"Radio stations complain about having to make 'needle-time' payments, but where do they think that money goes? It simply gets ploughed back into developing artists. People imagine that tight rosters—and we have fewer than 50 domestic signings—mean lower advances, but in fact they drive the price up because everybody is looking for the dead certs. Also it only takes one company to be in a signing mood and that becomes the going rate."

New EMI acts include Climie/Fisher, Escape Club, Brother Beyond, View From The Hill, Jaki Graham, Hazel Dean, and Belouis Some. Of the established artists, Perry singles out Kate Bush—"just starting to happen in a big way in the U.S."—Queen—"incredibly successful with their last two or three Stateside records"—and Marillion—"all set to go in the U.S." Domestic-only releases, special projects and music video also contribute to the company's overall strength, he says. "EMI has been better at unique-to-the-U.K. product than anyone. It's normally cheap to make and comes from people with no longterm music careers. Secondary marketing is something everyone neglected in the heyday of the '70s as a high risk area best left to the specialists. But we've now developed the necessary expertise in-house, and it's become a very important revenue area. The Beach Boys have probably earned as much from our TV compilation, first released in 1976, as they ever did before, and the EMI/Virgin "Now That's What I Call Music" albums have proven enormous sellers.

"As for video, we've always been in the forefront right back to Kate Bush and 'Bohemian Rhapsody' and the Beatles. We were the first company to commit to our own video arm, with PMI, and we're about to appoint a video a&r person."



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NEW ARTISTS

(Continued from page UK-4)

weight of the talent, as does Pet Shop Boys' summer offering "Please."

Female danceable soloists in the British talent stream certainly seem softer following the remarkable platinum successes of Sade, but Princess has made a good start with "I'll Keep On Loving You" (Supreme). In another of the many, though perhaps over narrowly-defined areas of pop there is Five Star, RCA act which could be described as Britain's answer to the Jacksons of yore. The five-strong black family group went straight into Britain's music video top 10 with the "Luxury Of Life" half-hour seven-tracker.

Despite Streetsounds sterling promotion of hip-hop in Britain, the genre as yet hasn't pushed out any real finds. A few hopeful contenders, yes, but nothing big. The same is true of New Age, another emergent classification in the pop/rock dictionary, as flagshipged by another independent, Coda.

A widely approved soloist Dizzi Heights (EMI) is another longterm bet for the break, and he's currently working with an interesting rock lineup to force a 1987 break, if not earlier.

In the mainstream reggae section, the hottest artist is probably Maxi Priest (Ten), certainly in chart terms, but there's strong crossover potential also in multi-racial band Black Britain (Ten), with support on John Lydon's PIL tour—a job offering welcome wider exposure.

Certainly there's no shortage of emergent groups at the other end of the music scale. Rock groups better suited to the rigors of stadium tours are coming through all the time. One metal/hard rock act tipped is Virginia Woolf (WEA), whose ultra-professionalism belies their obvious youth. This band supported the Firm on a recent U.S. trek.

It seems true that few bands really bridge the gap between the visual fluency and media know-how of the hippest dance-oriented rock acts and the less cultish appeal of the mainstream rockers. But CBS act Big Audio Dynamite certainly made the leap. The big chart break was "E=MC²" for this team led by Mick Jones, co-founder of the Clash. The five-piecer took time getting general ideas together and eventually came up with a strong debut album, produced by Jones.

Significantly BAD includes Don Letts, a professional in the film world, a video pioneer and director of cult feature "Babylon," plus photographer Dan Donovan on keyboards. So studio and video creativity is merged with an excitingly fresh live show. Insiders believe this kind of multi-faceted audio/visual shading provides a club to rock's next step.

And then there's another veteran figure making fresh waves on the shores of British pop: Tony James. Billy Idol's one-time companion from Generation X days is now billing his ambitious Sigue Sigue Sputnik project (EMI) as "the fifth generation of rock and roll." The band delivered on the hype "Love Missile F1-11" and then went out on a tour of such riot-raising intensity that the band was rarely out of the headlines.

Tony James has built a high-profile, uncompromising attitude for the band, which anyway gets heavy label support, and its "mesmeric dance-scratch-rock fusion" music. The band may be derided but it certainly cannot be ignored. The mid-summer LP, produced by Giorgio Moroder, will prove whether Sigue Sigue Sputnik can have an earlier generation of platinum-rockers looking hard to their laurels.

The Screaming Blue Messiahs (WEA) could, when touring the U.S. later this year, certainly give the current crop of Minneapolis-based garage bands something to think about. This manic trio commands deep respect already in Britain as a live act. The debut LP "Gunshy" will sell strongly with hardcore fans, despite being regarded as somewhat lacking in the rawness of the trio's usual output.

It is often noted that many of the future bigtime practitioners of rock and pop music are preoccupied with plundering its past. There has been, additionally, wide public interest in the "Absolute Beginners" movie and a whole host of attendant 1950s product lines, not least in music.

This harkback philosophy upsets some outspoken pop pundits, not least Jonathan King who, in his mass circulation newspaper column in the U.K., has much to say about how new groups like Dr. & The Medics (IRS/MCA) take a 1970 number one like "Spirit In The Sky" (Norman Green-

baum) and "surgically remove all solid rhythm from the song and transplant wimp in its place."

Seemingly against all the evidence of the world's charts and fan reaction, Jonathan King dives into controversy with "Where's the new British talent? Where are the youthful acts of today who will e the superstars of tomorrow. The British kids of today can only copy. Original young British musical talent is dead."

But that's essentially an odd-man out theory.

However it is a strange matter of fact that some British acts just don't break in the U.S., despite chart success in many other territories. Such a case is Nik Kershaw. Tom Bradley, of Rondor Music Publishing, A&M Division, cites the curious case of Kershaw.

The singer/composer's single "I Won't Let The Sun Go Down" was top 10 in the U.K., Denmark, Belgium, Norway and Portugal, and top 20 in other territories. "Wouldn't It Be Good" was top 3 in Britain, Germany and Denmark, top 20 in four other countries. Similarly, his albums "Human Racing" and "The Riddle" have scored widely. But not in the U.S., where he remains virtually a new artist. Says Bradley: "Tremendous success through Europe and Australia, but failed abysmally to crack the U.S. May be that his music lacks the aggression and obvious rhythm tracks required for the American market, but let's hope not."

The retrospective, nostalgic element will create a reverse effect, say the pundits, as it did in the pre-punk era of 1974-75, force-feeding a really new trend.

Some signs filter through from Liverpool and environs. Pace-setters are Half Man Half Biscuit (with their own label). The band's debut offering "Back At The DHSS" is a bizarre homage to the twilight world of British television soap-operas and a near-surrealist glance at the absurdities of "Leisure Age" lifestyles.

Then there is It's Immaterial (Siren), charting with "Driving Away From The Home." Significantly, say other pundits, both bands favor content over style, refreshing policy after so much media-hype in recent months.

Level 42 is already established in Britain and elsewhere.

(Continued on page UK-16)

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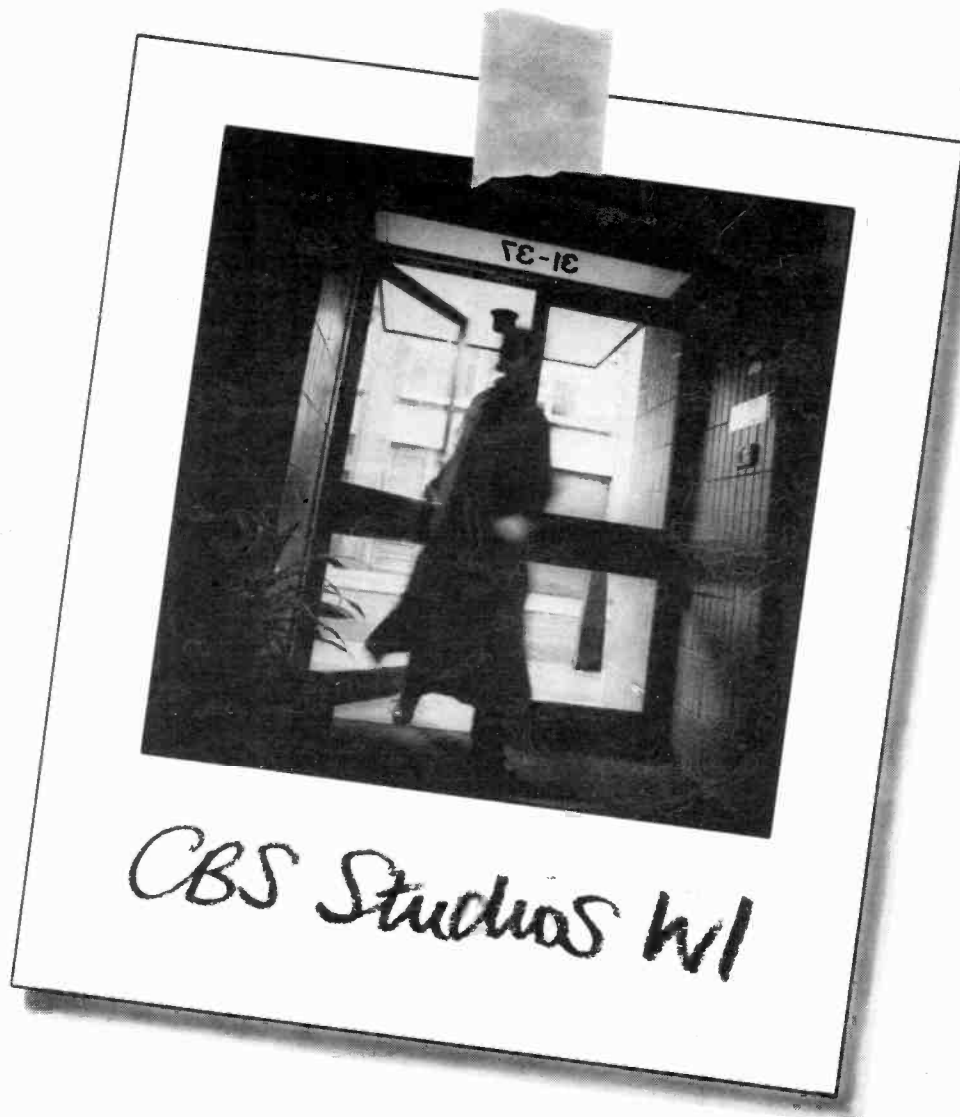


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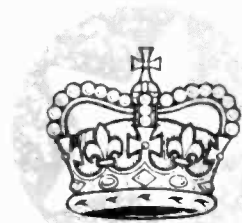
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NEW ARTISTS

(Continued from page UK-14)

Now the Polydor band has tasted success in the U.S. (with "Something About You"), using a jazz-fusion style of the old school, alongside solid live work and decidedly superior musicianship. Many feel this is a mega-star band for sure, given a mite more creativity on the visual side.

Many believe Arista signing Latin Quarter is the most underrated band in the U.K. It purveys ultra-melodic jazz-tinged pop which virtually demands much wider exposure. And few offer arguments about the achievement and potential of RCA act the Blow Monkeys, with the group's quirky glam-jazz sound which has already filtered strongly into the U.S. consumer awareness. The band has lived up to all promise with its new LP. Dr. Robert is the central figure, guitarist, singer and writer of most of the songs.

Other acts who'll probably follow the Fixx, Shriekback and the Alarm in doing better in the U.S. than on home territory include Talk Talk (EMI), Chakk (MCA), Dr. & The Medics (IRS), the Housemartins (Go) and Hipsway (Phonogram). Pop categorists describe these acts' music styles as (in the same list order): state of the art post-synthesizer pop; electronic backbeat plus funk; psychedelic electro hard rock; new breed acoustic folkies; guitar-oriented hard rock.

The act called The The (Some Bizarre) is also highly touted, having built a cult following since 1979, and through involvement in recording projects with a wide range of different artists. Matt Johnson is the presiding organizer.

Polydor act Chris Sutton had his first single out in mid-April. He spent most of last year in the U.S. working with leading producer Dennis Lambert, worked on Smokey Robinson's latest album and his own debut album "Chris Sutton" is set for August release in the U.S. His single, "Prince Of Justice" has started well in Japan and Scandinavia.

Eighth Wonder contributed two songs to the "Absolute Beginners" movie and also their singer, Patsy Kensit, 17-year-old with an undoubted pop potential. It's a six-strong group, formed in 1984, signed to CBS in 1985.

Tigers of Pan Tang is one of a clutch of highly promising writing/performing acts signed to Stephen James's independent DeJamus group. Another is Then Jericho, which gained exposure as tour support for the Blow Monkeys, and made a group bid (successful) to crash the New York music scene in 1984. The Impossible Dreamers and Skeletal Family are others in a roster where James's team seeks out acts for publishing before getting them record deals.

Annabella, on the RCA roster in London, emerged as one of the most charismatic figures of the punk era as lead singer with Bow Wow Wow, and her version of the old Peggy Lee hit "Fever" was produced by Slade's Jim Lea to create an immediate pop presence for her as solo artist.

And there's a stack of experience within the act Wax, also with RCA. It comprises Graham Gouldman, of 10cc and provider of countless hit songs for the likes of the Yardbirds, the Hollies and Herman's Hermits, and Andrew Gold, son of U.S. composer Ernest Gold.

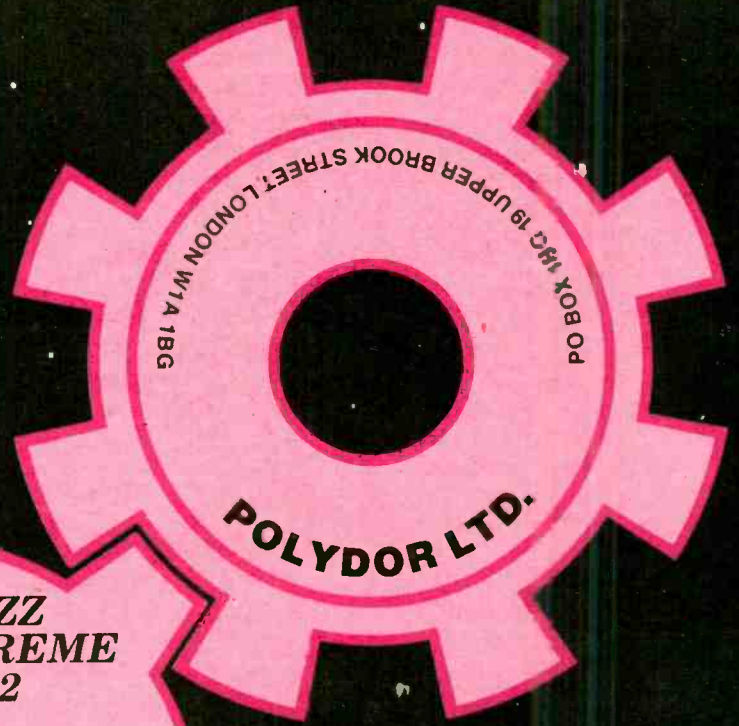
Fine Young Cannibals (London) are already successful on tour in the U.S. and through Europe and Scandinavia. It's first album, was out in December, 1985, and gave evidence of a potential long-term spell of chart residency. And Prefab Sprout (CBS/Kitchenware) made chart inroads with the single "When Love Breaks Down," and this is another group of international class.

Then Drum Theatre, a six-piece pop team, seems a strong bet to reflect the multi-cultural fee of the mid-1980s at wide levels of acceptance. Using hi-tech and primitive instruments, the band purveys dance, pop and traditional ethnic sounds. The Epic-signed band has two members who hail from Chicago, Ill.

The lineup of Brilliant (WEA) is June Montana (singer), bassist Youth and guitarist Jim Cauty, and a masterly reworking of James Brown's oldie "It's A Man's Man's Man's World" set the band's ball rolling last year. More music that should travel well. And the Flaming Mussolinis is another band (Portrait) with something new to say (and the debut album "Watching The Film" proves the point).

CREDITS: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Cover & Design, Steve Stewart.

WORLD MACHINERY



AURAL ENGINEERING FROM POLYDOR LONDON

YANKS

(Continued from page UK-6)

more subtlety than you find in America.

"There's not much difference in energy between the two. In fact, in Europe people may be less energetic, but more inventive and entrepreneurial, because the European media will accept development of new artists more readily. And in Britain, Radio One is more willing than many U.S. stations to give exposure to new acts. There seem more opportunities in Europe. In the States, the accepted procedure has slowed down the process for non-established acts."

Looking after a wide range of territories, Davies finds the job stimulating but he recognizes the problems. "Home taping, of course, which siphons money away from creative artists. Then demographics. The population on average is somewhat older than it was. But the growth of compact disk has given our business a shot in the arm and that helps offset the demographic situation."

Of future prospects, Davies says: "Music is an important part of everyone's life and surely always will be, so that things remain promising for new trends. But I feel there have to be new rules for the '80s and '90s: an increase in creative integrity, and running record companies as a business, with greater attention paid to items like limits on promotional budgets."

Lou Cook, chairman and chief executive of MCA (U.K.) and president of MCA International, is the most recent arrival of the four American visitors to London. He arrived in London at the start of this year to act as caretaker for MCA, then suddenly between managing directors. But in his presidential capacity, he has visited Britain around four times a year for the past 15 years. He looks set to stay since MCA International is relocating to London from Universal City.

For Cook, the major difference between Britain and the U.S. is that of logistics. "In Britain, you can affect your marketplace more directly, as campaigns get into place more quickly. There's only one vital TV show, BBC's 'Top Of The Pops' and, mainly, there's only London as the major gig.

"In the States, everything has to be rather less direct and

last for a longer period, and the important media is regional, whereas in Britain it is national, because there's very little geographical change. America has its different time zones and so on."

Radio is, he says, another major difference. In the U.S., it is fragmented into different stations specializing in different types of music—most cities having black stations, MOR stations, country stations and so on. "This leads record companies to release different types of product aimed at different radio stations. In Britain, everything, or nearly so, has to be aimed at Radio One, so a British company affiliated to an American parent label has to slot into its schedule a variety of American product along with its domestic repertoire."

MCA is one of the five major labels involved in the "Discover New Country" campaign, aimed at selling country music in Europe on the basis of its innovative and exciting qualities.

"In Britain, there's very limited radio exposure for any type of country music, and there's little touring potential for country acts. So the record company has to make a decision concerning the right time to expose an act. Is this the time to go with a traditional act, or for someone with a new style? We have to consider sales as well as the creative aspect, so it's a marketing problem," says Cook.

Why is it that so many American labels devote so much time and attention to Britain, maybe out of all proportion to the sales generated? "If the U.K. isn't the principal source, then it is one of the principal sources of a&r. If you don't tap that source, then you're not in the record business. Britain is creative, not just in music. It's a national tendency.

"There are different kinds of energy in Britain and the U.S., not only nationally, but in comparing New York with Los Angeles. There is greater energy in the U.S., but it's channelled into different directions. The English have long lunch hours, but will also go on working until midnight. I prefer to work in the morning, but I can't raise anyone in London before 10 o'clock."

Cook says the record industry hasn't changed all that much during the last 15 or 20 years, "except the world is getting smaller due to advances in technology. The only ma-

ior difference which that has produced is the need for worldwide hits. While I can't fault singles, recent chart-toppers, like 'Living Doll' by Cliff Richards and the Young Ones, or the Spitting Image record, most multinationals don't want to release a single that might only be a hit in Britain like those two.

"Record company executives would rather invest money in acts with the greatest sales potential, so British signings generally must have worldwide potential. That doesn't apply so strongly in American signings.

"It's like the concept of selling singles without albums, which is done quite often in Britain. In the States, it would be ludicrous to release a single before an accompanying album was ready yet in Britain singles are sometimes used to determine whether or not an act should be allowed to make an album."

VIEWS

(Continued from page UK-1)

regulation, a process already under way in the form of licenses for so-called community stations.

Pop coverage on television has increased greatly in the years since commercial service Channel Four went on air, but is currently threatened by a BPI ultimatum on videoclip payments, issued only after long and inconclusive negotiations. Many will watch with interest the progress of Britain's first all-night TV experiment, whereby regional service Yorkshire TV is carrying midnight-to-dawn pop programming from pan-European satellite channel Music Box, now controlled by Virgin's enterprising Richard Branson.

Thom EMI, formerly Music Box's prime mover, recently emerged from one of the industry's more curious takeover sagas, involving the disposal of its Screen Entertainment video/film division. A bid by Cannon Films provoked widespread horror: Gary Dartnall's proposed management buyout was much favored. In the event the buyout foundered and Australian entrepreneur Alan Bond stepped in, only to re-sell the company for \$260 million a week later, pocketing a handsome profit. The buyer: Cannon Films.

NICK ROBERTSHAW

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RYAN**

Animation
Wet Wet Wet
Jonathan Gregg

**ALAN
SHACKLOCK**

The Alarm
Roger Daltrey
It Bites
Jeff Beck

**STEVE
JAMES**

Baby Go Boom
Rogue Male
Toyah

**HEIN
HOVEN**

Circus Circus Circus
Friends of Gavin
Bic Parker

GARY CROWLEY – DJ / JOURNALIST / TV PRESENTER

C

ontact: Clive Banks/Caroline Stewart

Multi Media Ltd, 22 St Peters Square London W6 Telex No: 27789

Tel No: 01-741 1511

Transworld Files To Go Public

4th Largest Independent Music Chain

BY BILL HOLLAND

This story prepared by Bill Holland in Washington and Fred Goodman in New York.

NEW YORK Transworld Music Corp., the Albany, N.Y.-based record retailer operating 158 stores under the Record Town, Tape World, and Peaches logos, has filed with the Securities and Exchange Commission (SEC) to go public. Underwriters are Goldman Sachs, with Bear Stearns acting as co-manager.

Transworld's initial offering of 1.6 million shares is expected to clear government hurdles before the end of July. The company's stock will trade Over-the-Counter (NASDAQ/TWMC) and is expected to open in the range of \$14 to \$17 per share. Half of the shares will be sold by the company and the rest by company president Robert Higgins, who will retain a position as majority stockholder.

Transworld says its 158 outlets make the company the fourth largest independent chain of music specialty stores in the country. It joins a growing number of publicly traded record and tape retailers, including Warehouse Entertainment (ASE/WEI), Sound Warehouse (NASDAQ/SWHI), Crazy Eddie (NASDAQ/CRZY), and Spec's Music (NASDAQ/SPEK), as well as the American Canned Musicland chain (NYSE/AC)

and rackjobbers Handleman Co. (NYSE/HDL) and Lieberman Enterprises (NASDAQ/LMAN).

Proceeds of the offering will be used to reduce debts to banks and to finance new stores. The company plans to open 20 more stores in the remaining six months of the fiscal

Proceeds to be used to retire debt, finance new stores

year.

Papers filed with the SEC show that Transworld had an unusually strong first quarter for the current fiscal year. Net sales for the three-month period ended May 3 were \$23.5 million, an increase of 74.5% from \$13.5 million for the same quarter ending May 4, 1985. Net income for the quarter was \$814,000, compared with \$420,000 in the first quarter of 1985.

During the first six months of calendar 1986, Transworld has posted net sales of \$55.2 million and gross profits of \$21.3 million.

Net sales for the company in fiscal 1985 were \$63.7 million, with gross profits of \$23 million and net income of \$2.66 million or 51 cents per share. Transworld operated 123 stores during 1985.

In fiscal 1984, when the company

operated 62 outlets, net sales were \$39.4 million, gross profits \$13.2 million, and net income \$180,000 or 23 cents per share.

At the time of the filing, Transworld listed debts of \$12.7 million, used to finance store openings, acquisitions, and renovations.

Net tangible book value per share as of Feb. 1, 1986, was \$1.55 per share. An increase of \$2.06 is due to new investors, bringing the net tangible book value to \$3.61 after the offering.

Transworld says prerecorded music accounts for 75% of its total sales. Blank videotape and audiotape account for an additional 13%. Videocassette rentals—offered in most stores—are not deemed a "significant" revenue producer.

The company purchased B&B Record Sales Corp. in June 1985 for \$1.35 million. At the time of the sale, B&B operated 33 home entertainment software stores in seven states under the Recordland logo.

The company operates three types of stores. Record Town, with 109 outlets, is a full-line, mall-oriented chain, with stores averaging 2,700 square feet. Another mall-based chain, Tape World, features 27 tape-only outlets averaging 1,200 square feet. And 22 freestanding and strip-based Peaches stores, acquired several years ago, average 6,000 square feet and specialize in deep catalog retailing. Most of Transworld's leases expire between 1990 and 2000.

According to papers filed with the SEC, Higgins has already earned \$500,000 this year. After the offering, he will receive a "minimum annual salary" of \$400,000 plus premiums totaling \$57,725 a year on insurance policies. He will also receive an incentive compensation of 2.5% of Transworld's pretax profits—provided they are at least \$10 million in 1987, \$12 million in 1988, and \$14 million in 1989. Higgins total cash compensation for fiscal 1985 was \$839,263.

A new distribution center and executive offices were built by Higgins last year with \$4 million in industrial development bonds. The headquarters are leased to Transworld by Higgins for \$50,000 per month. Higgins has also personally guaranteed all amounts outstanding under the company's bank loans—\$12.7 million as of May 31. This arrangement will terminate at the time of the offering.

Aside from his majority stake in Transworld, Higgins is one-third owner of a 10-store children's gift chain, Great Rainbow of New York Ltd., and is co-owner and a director of Video King, a Chicago-based hardware chain. He is also listed as part owner of Transworld's company plane.

During 1985, Transworld's top three vice presidents—James R. Williamson, vice president of finance, Gary L. Arnold, vice president of merchandising, and Richard J. Vincent, vice president of store planning—received a combined total of \$1.08 million in salaries and compensation.

...newslines...

VIACOM GOES TO EUROPE: New York-based communications and entertainment firm Viacom International is planning a Eurodollar bond issue worth \$200 million to help defray the cost of repurchasing company stock owned by raider Carl Icahn. The planned issue will not be registered here and may not be offered or sold in the U.S. or to any U.S. citizen. Credit Suisse First Boston Ltd. will be the lead manager, with Donaldson, Lufkin & Jenrette Securities Corp. as co-lead manager. Icahn, along with an affiliated group of Viacom stockholders, recently received \$217 million from Viacom after the company's board rejected a proposed takeover offer. Viacom says the repurchase and "certain expenses" will result in a one-time charge to net earnings of approximately \$28 million (after taxes), which will be reflected in the company's second quarter, ending June 30. As a result, the company expects to report a significant net loss in the quarter.

BLOCKBUSTER LOAN: Dallas-based video retailer and franchiser Blockbuster Entertainment Corp. (NASDAQ/CDSG) has entered into a \$7 million revolving credit and term loan agreement with Interfirst Bank Dallas, N.A. The credit will provide funds for the opening of additional video superstores. The company recently changed its name from Cook Data Services Inc.

SHORT STUFF: Infinity Broadcasting recently joined the ranks of publicly traded companies. The firm, which owns eight radio stations, will trade Over the Counter... New York area hardware/software retailer Crazy Eddie has proved to be a very popular stock since it debuted on NASDAQ last year. Now the company is sampling the bond market: A new filing with the SEC seeks a public offering of \$65 million worth of 25-year convertible subordinated debentures through an underwriting led by Wertheim & Co. Crazy Eddie says the proceeds will be used to finance new store openings and acquisitions and provide working capital... The board of directors of Capital Cities/ABC Inc. declared a cash dividend Thursday (12) of 5 cents per share on their common stock, payable July 21 to holders of record on June 30... Polk Audio Inc., the Baltimore-based manufacturer of audio speakers, is seeking to go public. The firm has filed a registration statement with the SEC for an initial public offering of 700,000 shares of common stock. Alex Brown & Sons will act as managing underwriter. Anticipated offering price will be between \$12 and \$14.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/10	Close 6/16	Change
NEW YORK STOCK EXCHANGE				
American Can	409.9	73%	76	+2%
John Blair & Co.	16787.9	29%	29%	-1%
CBS Inc.	1232.5	133%	133%	+1%
Cannon Group	435.4	36%	35%	-1%
Capital Cities Communications	174.1	238%	243%	+5%
Coca-Cola	5889.3	112%	117	+5%
Walt Disney	7361.2	50	50%	+1%
Eastman Kodak	14182.8	59%	60%	+1%
General Electric	10072.7	79%	82%	+3
Gulf & Western	3592.6	61%	65%	+4
Handleman	340	34	33%	-1%
MCA Inc.	6247.3	47	49%	+2%
Orion Pictures Corp.	2226	14%	16%	+2
Sony Corp.	1673.2	20%	20%
Taft Broadcasting	232.1	99	105%	+6%
Vestron Inc.	3833.1	11%	9%	-2%
Viacom	2152.4	31%	31%	+1%
Warner Communications Inc.	3798.8	52%	54%	+2
Westinghouse	3906.1	52%	53%	+1%
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	3522.1	28%	30%	+2%
New World Pictures	157.7	20%	18%	-1%
Price Communications	559.8	11%	12%	+1
Turner Broadcasting System	103.7	25%	26%	+1/4
Unitel Video	84.3	9%	9%	+1/4
Wherehouse Entertainment	309.9	27%	28%	+1
OVER THE COUNTER				
Crazy Eddie		34%	34	-1/4
Infinity Broadcasting		12%	12%
Josephson Inc.		10%	10	-1/4
LIN Broadcasting		51%	50%	-1/2
Lieberman Enterprises		24%	24%
Malrite Communications Group		15%	15%	+1/2
Park Communications Inc.		28%	29	+1/2
Prism Entertainment Corp.		11%	11%	-1/2
Recoton Corporation		13%	14	+1/4
Reeves Communications		13%	12%	-1/4
Satellite Music Network, Inc.		11	10%	-1/4
Scrapps Howard Broadcasting		68	71	+3
Sound Warehouse		27%	27%	-1/4
Specs Music		8	8%	+1/4
United Artists		18%	18%
Westwood One		33%	32%	-1%

FINANCIALLY SPEAKING

Bargains Are Rare, Savvy Helps Radio Stations Sell Dear

BY JAMES W. BLACKBURN

ARE THERE ANY BARGAINS left for buyers looking to acquire radio stations? With outlets fetching record prices and properties changing hands at a brisk pace, it's clearly a seller's market. Yet there may still be undervalued properties, depending on what you're looking for.



BLACKBURN

In our last column (Billboard, May 24), we looked at how lower interest rates and a new breed of lenders have transformed the radio market, developing new tools for assessing values and spurring transactions. Consequently, station buyers are more educated today, and there's too much money chasing real bargains out there.

Still, due to the management-intensive nature of radio, where a programming or management shake-up can bring a marked and relatively swift change in a sta-

tion's fortunes, the definition of an undervalued property isn't simply a matter of past revenues or a cash flow multiple. In terms of formats, we've been able to obtain high prices for beautiful music, classical, and ethnic format stations. You have to anticipate that you will pay a price not necessarily based on how a station is performing at the time of its sale. But virtually every buyer anticipates that a station's performance will improve under new management.

We've found that people will pay what they can afford for a station. That price has risen considerably for an attractive facility, but if you can find a property priced for less than you can afford, then you've found a bargain.

That said, there are a few overlooked factors that can contribute to a station being available at a lower than expected price.

Looking at the country on a regional basis, there are probably undervalued properties in every region, but this is particularly true in the so-called "rust belt" of the Northeast and Midwest. Growth expectations are lower there than

(Continued on page 81)

**“Why don’t you believe it
When you’ve finally found the truth?
You’ve been drinking poison water
From the fountain of youth**

**I can’t explain it away
It doesn’t make any sense
To know what it’s like —
I guess you gotta go through it
It doesn’t matter baby**

**Loving you’s a dirty job
But somebody’s gotta do it” ***

**BONNIE
TYLER**

*Q: How long does it take
for a song to become
a classic?*

*A: About four and a half
minutes.*

**TODD
RUNDGREN**

**“LOVING YOU’S A DIRTY JOB
BUT SOMEBODY’S GOTTA DO IT”**

Written and produced by Jim Steinman

(Columbia Records #ZSS 175243)

* Lyrics © 1985 used by permission of Lost Boys Music and Chappell & Co. Inc.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT'S A CLOSE ONE, BUT "On My Own" by **Patti LaBelle & Michael McDonald** (MCA) holds off "There'll Be Sad Songs" by **Billy Ocean** (Jive) to log its third week at No. 1. Next week, English artists **Simply Red** and **Howard Jones** (both Elektra) should be competing with Ocean in a tight battle for the top spot. Moving up strongly and in position to challenge in the coming weeks are **El DeBarge** (Gordy) at No. 6; **Genesis** (Atlantic) at No. 8; **Janet Jackson** (A&M) at No. 9; and **Peter Gabriel** (Geffen) at No. 10.

THIS WEEK'S HOT SHOT debut is the highest debuting record this year. "Papa Don't Preach" by **Madonna** (Sire) is added to 174 out of the 226 pop reporting stations, over 75%, in its first week of release, to enter the chart at No. 42. "Invisible Touch" by **Genesis**, which debuted at No. 45 four weeks ago, was the previous high debut.

SUPER SALES GAINS propel the **Pet Shop Boys'** "Opportunities" (EMI-America) to a 10-place chart jump and the Power Pick/Sales honor. In New Orleans, PD **Kipper McGee** of B-97 says the single and album are selling top five already; the single is No. 12 on his playlist. "It's No. 2 in requests, exploding with teens and catching on with women 18-24, according to our call-outs." The next two biggest sales gainers nationally are "Modern Woman" by **Billy Joel** (Epic), moving 38 to 30, and "When The Heart Rules The Mind" by **GTR** (Arista), moving 25 to 21.

THE TWO BIGGEST airplay gainers are by artists both in the top 40 for the first time. **Peter Cetera** nabbed the Power Pick/Airplay with "Glory of Love" (Warner Bros.) and jumped eight positions, to No. 32. In Washington, D.C., PD **Randy Lane** of Q-107 moved it 19 to 14 on his list. He says it's top 10 in phone requests and is starting to get some sales. "It got familiar very quickly, maybe because it sounds like Chicago. It's very strong in call-outs with women 12-34." The second biggest gainer, "We Don't Have To Take Our Clothes Off" by **Jermaine Stewart** (Arista), is top 10 at 14 reporting stations—impressive for a record at No. 35 on the chart. Among its strongest moves were 1-1 at 95-SX Charleston, S.C.; 6-2 at Q-102 Scranton/Wilkes Barre; 7-4 at KIIS-FM Los Angeles; and 11-5 at 93-Q Houston. **Journey's** "Suzanne" (Columbia) picked up 50 new reporting stations this week, the most of any record already on the chart, jumping 15 places, to No. 48.

REGIONAL HITS: One of the 10 new entries on the chart is "Victory Line" by newcomers **Limited Warranty** (Atco). The record is No. 1 at KDWB and WLOL in their native Minneapolis and is spreading enough to enter the Hot 100 at No. 93. "Peter Gunn" by the **Art of Noise** featuring **Duane Eddy** (China) loses its bullet at No. 52 this week, but it's a big hit in several areas. It's been top 10 in San Francisco, Modesto, and Fresno, Calif., and this week moved 12-8 at WXXX Burlington, Vt.

FOR WEEK ENDING JUNE 28, 1986

Billboard[®] HOT 100 SINGLES ACTION

RADIO MOST ADDED

226 REPORTERS				NEW	TOTAL
				ADDS	ON
MADONNA	PAPA DON'T PREACH	SIRE		174	174
JOURNEY	SUZANNE	COLUMBIA		50	156
J. STEWART	WE DON'T HAVE TO TAKE OUR ...	ARISTA		49	163
MIKE & THE MECHANICS	TAKEN IN	ATLANTIC		45	45
JOHN COUGAR MELLENCAMP	RUMBLESEAT	RIVA		43	43

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

RETAIL BREAKOUTS

201 REPORTERS				NUMBER
				REPORTING
PETER CETERA	GLORY OF LOVE	WARNER BROS.		36
GAVIN CHRISTOPHER	ONE STEP CLOSER TO YOU	MANHATTAN		32
MICHAEL MCDONALD	SWEET FREEDOM	MCA		29
ROD STEWART	LOVE TOUCH	WARNER BROS.		22
ANDY TAYLOR	TAKE IT EASY	ATLANTIC		22

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ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 or Fred Goodman, Billboard, 1515 Broadway, New York, N.Y. 10036

Country albums should be sent to: Ed Morris, Billboard, 14 Music Circle East, Nashville, Tenn. 37203

POP

PICKS

THE ORIGINAL MOTION PICTURE SOUNDTRACK
Ruthless People
PRODUCERS: Various
Epic SE 40398

First foray into film production by CBS Records topper Walter Yetnikoff results (not surprisingly) in a soundtrack featuring the *creme de la creme* of the CBS roster. New tracks by Billy Joel ("Modern Woman") and Mick Jagger ("Ruthless People") plus selections by Bruce Springsteen, Paul Young, Luther Vandross, Dan Hartman, and Kool & the Gang.

ORIGINAL MOTION PICTURE SOUNDTRACK
The Karate Kid Part II
PRODUCERS: Various
United Artists SW40414

Standout contributions by Peter Cetera and Denis DeYoung are good bets for radio, especially adult contemporary format, and compilation offers added depth via covers of "Rock Around The Clock" and "Earth Angel" by Paul Rodgers and New Edition respectively. Tracks by Southside Johnny, Carly Simon, and the reinvigorated Moody Blues round out a strong set.

DIO
Intermission
PRODUCER: Ronnie James Dio
Warner Bros. 25443 (EP)

Six-cut mini-album couples five solid live tracks with one new studio recording to keep the hard rock quintet's fans happy. That format stops short of the concert souvenir thrust of other recent live metal sets, but lower price and focus on strongest tracks pay off.

BLACK

PICKS

TEENA MARIE
Emerald City
PRODUCER: Teena Marie
Epic FE 40318

Album promises plenty of black radio exposure with first single, "Lips To Find You," as well as "Once Is Not Enough" and "You So Heavy." But

the girl wonder is looking to stretch out here as well, and Latin rocker "Batucada Suite" and jazz torch ballad "Sunny Skies" demonstrate Marie is an artist who can defy categorization. Guest appearances by Stevie Ray Vaughan and Carlos Santana.

U.T.F.O.
Skeezzer Pleezer
PRODUCERS: Full Force
Select SEL 21616

Rap trio that started the "Roxanne" phenomenon finally makes its album debut. Despite continued presence of crack street band Full Force for backup, instrumentation remains skeletal, although U.T.F.O. evinces an ability to move beyond rap on "Where Did You Go?" First single, "We Work Hard," is aimed at the rap faithful.

COUNTRY

PICKS

DAVID ALLAN COE
Son Of The South
PRODUCER: Billy Sherrill
Columbia FC 40346

In spite of his posing and declaiming sometimes obscuring the fact, Coe remains one of the most talented singers and judges of material in country music. All the songs here show that, but it is a lesson in style the way he takes songs strongly identified with women—"Storms Never Last" and "Couldn't Do Nothin' Right"—and brings out their emotional universality. Guest spots by Willie Nelson, Waylon Jennings, Jessi Colter, and Karen Brooks.

GENE WATSON
Starting New Memories
PRODUCERS: Gene Watson & Larry Booth
Epic FE 40306

Watson's rich, smoke-cured voice especially shines in songs about despair—such as "Completely Out Of Love" and "Bottle Of Tears"—but he is almost as much at ease with lighter lyrics, as in "Sittin' On A Gold Mine."

MAC DAVIS
Somewhere In America
PRODUCER: Jimmy Bowen
MCA 5718

You wouldn't really call the production here "stark," but it doesn't have that lush quality that sometimes bogs Davis down. That factor, plus a handful of good songs by Davis and several others, make this album the singer's best one in years.

JAZZ/FUSION

PICKS

SHADOWFAX
Too Far To Whisper
PRODUCER: Chuck Greenberg
Windham Hill WH-1051

Mainstays Chuck Greenberg (reeds) and G.E. Stinson (guitars) lead a revamped sextet to yield a more dramatic ensemble attack. As before, the music is laced with rock, pop, and ethnic accents to straddle fusion and pop. Label's ambitious summer tour package will buttress exposure.

WILLIAM ACKERMAN
Conferring With The Moon
PRODUCERS: William Ackerman, Elliot Mazer
Windham Hill WH-1050

The label's founder remains one of its definitive artists, using his elegant acoustic guitar style as the foundation for atmospheric chamber instrumentals. As on his most recent sets, this outing offers small group pieces drawing from other Windham Hill players; a new tilt comes with the South American timbres of "Lago de

NEW AND NOTEWORTHY

KENNY & JOHNNY
The Whitehead Brothers
PRODUCERS: Kenneth Gamble & Leon A. Huff
Philadelphia International/Manhattan ST-53028

The reactivated Philly International label manages the simultaneous return to its roots and introduction of new talent with this album by youngsters Kenny and Johnny Whitehead, sons of John Whitehead—who provided the label with one of its biggest hits for CBS, "Ain't No Stoppin' Us Now." The duo has a fresh approach to singing, and the tunes and production are first-rate, especially on "I Jumped Out Of My Skin," "Can You Dig It," and "DJ." A strong debut by a talented duo.

PETER CASE
PRODUCERS: J. Henry Burnett & Mitchell Froom
Geffen GHS-24105

The singer, songwriter, and guitarist who sparked the Plimsouls steps out on this impressive solo debut, which replaces his old band's classic pop/rock attack with a more eclectic but no less alluring framework. A deceptively large cast of first-rate players spices the lean but lively arrangements, but it's Case's grainy voice and sharply drawn originals that shine. Adventurous AOR and alternative formats will be first to jump

Montanas."

POP

RECOMMENDED

JOAN ARMATRADING
Sleight Of Hand
PRODUCER: Joan Armatrading
A&M Sp-5130

Veteran British folkie's techno-pop foray delivers mixed results with tunes like "Kind Words (And A Real Good Heart)" and "Killing Time." Armatrading touches more familiar ground with "Reach Out" and "Laurel And The Rose."

BRUCE COCKBURN
World Of Wonders
PRODUCERS: Jon Goldsmith, Kerry Crawford
MCA/Gold Mountain MCA-5772

Canadian songsmith and guitarist continues his potent growth as an electric stylist; standout is the angry, politically charged "Call It Democracy," ironically sure to meet resistance at radio.

JOHN PRINE
German Afternoons
PRODUCERS: Jim Rooney, John Prine
Oh Boy Records OBR 003

Another piquant set of sharp originals, framed with country and bluegrass accents; as always, humor, pathos and Prine's droll, husky voice charm. Contact: P.O. Box 67800-5333, Los Angeles, Calif. 90067.

WILD CHOIR
PRODUCERS: Gail Davies, Peter Pendras
RCA AEL1-5810

Country-pop songwriter Gail Davies leaps boldly into modern pop/rock as leader of this new quintet; strong originals plus songs by John Hiatt and band member Pete Pendras clinch a promising debut.

ORIGINAL MOTION PICTURE SOUNDTRACK
Dangerously Close
PRODUCERS: Various
Enigma SJ-73204

Label's soundtrack thrust continues with this adventurous compilation of tracks from the low-budget action flick; acts include Black Uhuru, Green On Red, TSOL, and the Lords of the

New Church.

AMANDA McBROOM
Dreaming
PRODUCERS: Peter Bunetta, Rick Chudacoff
Gecko Records

Songwriter and singer best known for "The Rose" delivers her most contemporary pop package, with material and production belying its vanity label origin. Deserves attention from contemporary AC. Contact: 11777 San Vicente Blvd., Suite 600, Los Angeles, Calif. 90049.

CARL PERKINS
Original Sun Greatest Hits
PRODUCER: Sam Phillips
Rhino RNLP 70221

Definitive compilation for the rockabilly pioneer boasts all his best-known hits and a deservedly comprehensive liner essay. Essential rock history, lively music.

ORIGINAL CAST ALBUM
Me And My Girl
PRODUCER: Norman Newell
Manhattan PV 5030

This is a 1984 revival cast of a 1937 smash London musical (1,646 performances). The show is due on Broadway this summer and, based on the album's tuneful lightheartedness, should lighten up things. The hit song is "The Lambeth Walk," a dance craze of the '30s.

VIC GODARD
Trouble
PRODUCER: Simon Booth
Upside UP 60004

British singer/songwriter with roots in the urbane, glib style of the musical theater. Version of Noel Coward's "20th Century Blues" shows where Godard is coming from.

BLACK

RECOMMENDED

GAVIN CHRISTOPHER
One Step Closer
PRODUCERS: Carl Sturken & Evan Rogers
Manhattan ST 53024

Vocalist has a style suited to both black and adult contemporary formats. Album offers a nice mix of uptempo and ballad material, with seamless production. Best cuts: "One Step Closer" and "Back In Your Arms."

LIQUID HEAT
PRODUCERS: Brian & Edward Holland
Legacy/Atlantic 81653

Vocal duo of Linda Holland and Leslie Cole gets first-rate production and songwriting help from producers Brian and Edward Holland. Best tracks: "Can't Shake You Loose" and "Face To Face."

COUNTRY

RECOMMENDED

VARIOUS ARTISTS
Texas Country
PRODUCERS: Uncredited
MCA 2-6892

Double album containing old and new Texas-themed cuts by Milton Brown & His Musical Brownies, Sons of the Pioneers, Bob Wills, Johnny Lee Wills, Stuart Hamblen, Ernest Tubb, Red Steagall, Asleep At The Wheel, Freddy Fender, Mac Davis, Don Williams, George Strait, Jerry Jeff Walker, Joe Ely, Ed Bruce, and Tanya Tucker.

RAY PRICE
Greatest Hits, Vols. I-III
PRODUCER: Ray Pennington
Step One SOR-0012, SOR-0013, SOR-0014

A comprehensive remake of the songs that paced Price's distinguished

singing career, including "Crazy Arms," "Release Me," "I'll Be There If You Ever Want Me," "Danny Boy," "Crazy," "Night Life," "Don't You Ever Get Tired Of Hurting Me," "For The Good Times," and "I Won't Mention It Again."

DELIA BELL & BILL GRANT
A Few Dollars More
PRODUCERS: Kenneth Irwin & Bill Grant
Rounder 0217

Bell and Grant don't have a Flatt & Scruggs sound, but there is a similar cleanness and warmth in their style. This is the kind of bluegrass in which the feel of the singers is as impressive and compelling as the proficiency of the pickers.

JAZZ/FUSION

RECOMMENDED

BILLY COBHAM
Power Play
PRODUCER: Billy Cobham
GRP GRP-A-1027

The fusion drummer drives another collection of mostly upbeat pieces favoring synthesizers; second side is dominated by excerpts from a suite, "Summit Afrique."

SPHERE
On Tour
PRODUCERS: Alberto Alberti, Sergio Veschi
Red Records VPA 191 (PolyGram Special Imports)

Charlie Rouse, Kenny Barron, Buster Williams, and Ben Riley downplay earlier Monk focus on this well-recorded live set, cut last year in Italy.

CLASSICAL

RECOMMENDED

SIBELIUS: SYMPHONIES NOS. 3 & 6
Philharmonia Orchestra, Ashkenazy
London 414 267

Ashkenazy's emerging Sibelius cycle scores additional points with these convincing readings. His recordings are contributing substantially to the revival of interest in the Finnish composer, even as they benefit in consumer attention.

ZWILICH: SYMPHONY NO. 1; Prologue & Variations; Celebrations
Indianapolis Symphony Orchestra, Nelson
New World NW 336

Here is the symphony that won the mightily publicized Pulitzer Prize for Zwilich. Like the other pieces on the album, it is an attractive work whose modernities will not put off any but the most conservative listener. Sound is clean but somewhat distant and colorless.

WAGNER/RHEINBERGER/GIGOUT/VERNIE/BOELLMANN
Daniel Chorzempa, Organ
Philips 416 159

The giant 18,000 pipe instrument at West Point generates a mighty panoply of sound that will delight organ buffs. The Wagner excerpts, including the "Ride of the Valkyries," are unexpected novelties.

POPE JOHN PAUL II CELEBRATES SOLEMN HIGH MASS
Vienna Philharmonic, Karajan
Deutsche Grammophon 419 096

An unusual recorded document that integrates the Mozart "Coronation" Mass in a Vatican service. The live recording in the huge spaces of St. Peter's is remarkably good. Kathleen Battle is among the soloists in the mass. A package that will repay proper exposure.

SINGLES

PICKS *New releases with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

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

Country singles should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

MADONNA

Papa Don't Preach (3:47)
PRODUCERS: Madonna, Stephen Bray
WRITERS: Brian Elliot, Madonna
PUBLISHERS: Elliot/Jacobson, ASCAP
Sire 7-28660 (c/o Warner Bros.)

Intriguing choice of material in this vignette of youthful turmoil; a hint that the long-awaited "True Blue" LP may add new facets to the persona.

WHAM!

The Edge Of Heaven (4:37)
PRODUCER: George Michael
WRITER: G. Michael
PUBLISHERS: Morrison-Leahy/Chappell, ASCAP
Columbia 38-06182

Reports of the duo's dissolution were correct in theory, but there's a farewell LP yet to come, of which this uptempo bop is the title track.

JETS

Private Number (3:37)
PRODUCERS: Don Powell, David Rivkin, Jerry Knight, Aaron Zigman
WRITERS: J. Knight, A. Zigman
PUBLISHERS: Almo/Crimasco/Irving, ASCAP/BMI
MCA 52846 (12-inch version also available, MCA 23637)

Again, first rate material, taut production, nifty dance beat and a convincing innocence; fast-rising sibling group shows no seams yet.

JOHN COUGAR MELLENCAMP

Rumbleseat (2:57)
PRODUCERS: Little Bastard, Don Gehman
WRITER: John Mellencamp
PUBLISHER: Riva, ASCAP
Riva 884 856-7 (c/o PolyGram)

Stripped-down rockabilly with a moral to it; raw rock 'n' roll fervor from the triple platinum "Scarecrow" set.

BEACH BOYS

Rock 'N' Roll To The Rescue (3:42)
PRODUCER: Terry Melcher
WRITERS: M. Love, T. Melcher
PUBLISHERS: Clairaudient/Daywin, BMI
Capitol B-5595

Theme and beat date from their earliest days, vocal arrangements from their maturity; one of two new songs on a forthcoming 25th-Anniversary compilation.

DWIGHT TWILLEY

Sexual (4:09)
PRODUCER: Val Garay
WRITER: D. Twilley
PUBLISHER: Dionnio, ASCAP
CBS Associated Z54-06050

Oklahoma rocker's new bid for the top 40 arrives dressed for success, with provocative title, rolling rhythm, sentimental bent, and the odd cello.

NU SHOOZ

Point Of No Return (3:48)
PRODUCERS: John Smith, Rick Waritz
WRITERS: John Smith, Valerie Day
PUBLISHER: Poolside, BMI
Atlantic 7-89392

The top five success of "I Can't Wait" was a triumph of low tech over high fashion; followup adds no gloss to the garage disco approach.

BLACK

PICKS

S.O.S. BAND

Borrowed Love (4:25)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: T. Lewis, J. Harris III
PUBLISHERS: Flyte Tyme/Avant Garde, ASCAP
Tabu Z54-06164 (c/o CBS)

Harder than "The Finest," with a rhythmic track that slams and a mix that swirls; group's cool poise is a constant.

VANITY

Animals (3:58)
PRODUCERS: Skip Drinkwater, Tommy Faragher
WRITERS: J.P. Charles, M. Holding
PUBLISHERS: CharlesSound/Mark I. Holding, ASCAP
Motown 1848MF

Insatiable appetites wildly celebrated at a breathless rock 'n' roll pace; rated AG (adolescent guidance).

GEORGE CLINTON

Hey Good Lookin' (3:43)
PRODUCERS: George Clinton, Stephen Washington
WRITERS: S. Washington, G. Clinton, G. Shider
PUBLISHERS: X-O-Skeletal/Warner-Tamerlane/Our Parents, BMI
Capitol B-5602

Half spoken, half chanted, and the other half...; studio wizard draws surprises from all over the room, fitting them tidily into a hard rhythm track.

COUNTRY

PICKS

OAK RIDGE BOYS

You Made A Rock Out Of A Rolling Stone (3:48)
PRODUCER: Ron Chancey
WRITERS: Chris Waters, Kix Brooks
PUBLISHERS: Tree, BMI/Crosskeys, ASCAP
MCA 52873

The Oaks, wall of voices has never sounded better than on this song's chorus; sustain-laden guitar and piano add to the grandeur.

GENE WATSON

Bottle Of Tears (3:10)
PRODUCERS: Gene Watson, Larry Booth
WRITERS: J. Allen, J. Pasquale
PUBLISHERS: Grand Coalition/Fur Fly, BMI/ASCAP
Epic 34-06057

Watson knows how to weep, as he does on this slow, deliberate toast to loss; a fine jukebox number.

JANIE FRICKIE

Always Have And Always Will (3:40)
PRODUCER: Norro Wilson
WRITER: J. Mears
PUBLISHERS: Texican/Cavesson, ASCAP
Columbia 38-06144

Frickie takes a step toward traditional country with this smooth blend of steel and piano; ballad has her pining for an old love.

DWIGHT YOAKAM

Guitars, Cadillacs (3:02)
PRODUCER: Pete Anderson
WRITER: Dwight Yoakam
PUBLISHERS: Coal Dust/West, BMI
Reprise 7-28688 (c/o Warner Bros.)

An original song similar to his top five remake of "Honky Tonk Man"; walking bass, twangy guitar, fiddle and Yoakam's voice make it a pure hillbilly delight.

NEW AND NOTEWORTHY

MONKEES

That Was Then, This Is Now (3:46)
PRODUCER: Michael Lloyd
WRITER: Vance Brescia
PUBLISHER: Mosquitos, ASCAP
Arista AS1-9505

That was then and this is then, too; MTV-inspired Monkees boom prompts members Mickey Dolenz and Peter Tork to revisit the poppy effervescence of their hey-day.

TERRY VANCE

Talk, Talk, Talk (Overheard Every Word) (3:21)
PRODUCER: Terry Vance
WRITER: Terry Vance
PUBLISHER: Tune Boy, BMI
Intercom IR 31186

Haunting debut by former Motown songwriter is the first release for this new California indie; song's slow-burn dance groove sets off a performance that bristles with hurt feelings.
Contact: (714) 240-6925.

DANCE

PICKS

JANICE CHRISTIE

I'm Hungry For Your Love (6:30)
PRODUCER: Janice Christie
WRITER: Janice Christie
PUBLISHERS: Chriscraft/Supertronics, BMI
SuperTronics RYO14 (12-inch single)

Fluttery, feminine vocals, many-tracked for distinctive effect; unusual and arresting. Contact: (718) 330-0950.

DAVID BOWIE

Underground (7:51)
PRODUCERS: David Bowie, Arif Mardin
WRITER: David Bowie
PUBLISHERS: Jones, Brookwood N.V.
EMI America V-19210 (12-inch single; 7-inch reviewed June 7)

DEVICE

Hanging On A Heart Attack (7:21)
PRODUCER: Mike Chapman
WRITERS: H. Knight, M. Chapman
PUBLISHER: Makiki, ASCAP
Chrysalis 4V9-43007 (c/o CBS) (12-inch single; 7-inch reviewed June 15)

UNTIL DECEMBER

Live Alone In Shame (8:12)
PRODUCER: Joseph Watt
WRITERS: Sherburne, Weisberg
PUBLISHER: not listed
415/Columbia 44-05911 (12-inch single)

San Francisco band continues its rock/hi-NRG hybrid style; similar sound made club hits of "Secrets (I Won't Tell)" and "We Are The Boys."

AC

PICKS

GORDON LIGHTFOOT

Anything For Love (3:43)
PRODUCER: David Foster
WRITERS: David Foster, Gordon Lightfoot
PUBLISHERS: Moose, CAPAC/Air Bear, BMI
Warner Bros. 7-28655

Singer's first release in four years; his sharp-focus style offsets Foster's romanticism, making lush AC with points and edges.

POP

RECOMMENDED

TOM COCHRANE AND RED RIDER

Boy Inside The Man (4:25)
PRODUCER: Patrick Moran
WRITER: Tom Cochrane
PUBLISHER: Falling Sky, CAPAC
Capitol B-5591

Veteran Canadian outfit aims to give the Hooters some competition in the field of brainy commercial rock.

STYLE COUNCIL

(When You) Call Me (3:55)
PRODUCER: Peter Wilson
WRITER: Weller
PUBLISHER: EMI, ASCAP
Geffen 7-28674 (c/o Warner Bros.)

Live recording of a gracious tune.

JUDAS PRIEST

Turbo Lover (5:33)
PRODUCER: Tom Allom
WRITERS: G. Tipton, R. Halford, K.K. Downing
PUBLISHERS: April/Crewglen/Ebonytree/Geargate, ASCAP
Columbia 38-06142 (12-inch version also available, Columbia 44-05917)

Freddy Bastone mix and splashy sleeve graphics point to a new pop/dance thrust for the British metal kings, though the sound still pummels on all cylinders.

BLACK

RECOMMENDED

SIMPHONIA

You And Me (4:45)
PRODUCER: Paul Simpson
WRITER: P. Simpson
PUBLISHER: Paul Simpson, BMI
Cotillion 7-99551

Dance-r&b production fits more interesting variations on a theme than you'd expect on a seven-inch; strong female lead, too.

FREESTYLE

It's Automatic (4:00)
PRODUCER: "Pretty Tony" Butler
WRITERS: T. Butler, G. Baker, B. Smith
PUBLISHER: Music Specialists, BMI
Music Specialists MSI 114-7 (12-inch version also available, Music Specialists MSI 114)

Mechanical metaphor set to lumpy funk track. Label based in Miami, Fla.

N.Y.C. FAT GIRLS

Here Comes The Fat Girls (4:27)
PRODUCER: Robert Brown
WRITERS: B. Lowery, R. Brown, M. Gash
PUBLISHERS: Gaucho/Disco Twins, BMI
Posse POS 1220 (12-inch single)

There was Supergirl, there was Ms. Pac-Man, so who could doubt there'd be a Woman Beat Box? Contact: (212) 581-5398.

BOBBY JIMMY AND THE CRITTERS

Roaches (4:58)
PRODUCER: not listed
WRITER: Russ Parr
PUBLISHER: Grandma Hands, BMI
Maccola MRC-0924 (12-inch single)

Grossout novelty; dumb but funny.
Contact: (213) 469-5821.

M-3

Rap-a-holic (3:53)
PRODUCERS: Greg Ware, Jon Lundy
WRITERS: M. Stewart, J. Lundy, G. Ware, J. Smith
PUBLISHER: Ultra Tek, ASCAP
WR WR-003 (12-inch single)

Well modulated MC sounds like he means every word. Contact: (213) 469-5821.

MAYE ERVIN

What Is It (4:07)
PRODUCERS: G. Smith, N. Harris
WRITER: M. Ervin
PUBLISHER: Quiz-Wiz, BMI
Music International ME-004 (12-inch single)

Disco-jazz ballad; cool and comfortable. Contact: (215) 592-1548.

COUNTRY

RECOMMENDED

DOBIE GRAY

The Dark Side Of Town (3:18)
PRODUCER: Harold Shedd
WRITERS: Setser, Seals, Gray
PUBLISHERS: WB/Two Sons/Warner-Tamerlane/Simonton, ASCAP/BMI
Capitol B-5596

A compelling story song about love triumphant, in a crooning, intimate vocal style.

LYLE LOVETT

Farther Down The Line (3:05)
PRODUCERS: Tony Brown, Lyle Lovett
WRITER: Lyle Lovett
PUBLISHERS: Michael H. Goldsen/

Lyle Lovett, ASCAP
MCA 52818

Newcomer's strong, confiding voice treats lyrics sympathetically but not sentimentally; song's melody recalls "It's A Cheating Situation."

LARRY BOONE

Stranger Things Have Happened (2:38)
PRODUCER: Ray Baker
WRITER: David Chamberlain
PUBLISHERS: Milene/Opryland, ASCAP
Mercury 884 858-7 (c/o PolyGram)

Spirited fiddle and steel and a strong, emotion-gouging voice.

TWO HEARTS

Feel Like I'm Falling For You (3:38)
PRODUCERS: Skip McQuinn, Larry McBride
WRITERS: Charlie Black, Johnny Cymbal, Tommy Rocco
PUBLISHERS: Chappell/Longjohns II/Bibo, ASCAP
MDJ MDJ 5832

Uptempo number with a strong beat.
Contact: (615) 747-5151.

LINDY GRAVELLE

I Don't Wanna Dance (With Anybody Else But You) (2:55)
PRODUCERS: Tommy Rocco, Layng Martine
WRITERS: Tommy Rocco, Layng Martine Jr.
PUBLISHERS: Bibo/Unichappell/Watch Hill, ASCAP/BMI
Evergreen EV 1042

Lament is enlivened by Islands-flavored instrumentation and rich vocals. Contact: (615) 327-3213.

NANCI GRIFFITH

Once In A Very Blue Moon (2:31)
PRODUCER: not listed
WRITERS: Patrick Alger, Eugene Levine
PUBLISHERS: Michael H. Goldsen/Bait and Beer, ASCAP
Philo PH-1096

Folky, serene and ethereal. Contact: (617) 354-0700.

GENE KENNEDY

My Wife's House (2:57)
PRODUCER: Gene Kennedy
WRITERS: Lorene Mann, Bob Jennings
PUBLISHER: Acuff-Rose/Opryland, BMI
Society S 86-110

Easy listening remake of Jerry Wallace's 1974 hit. Label based in Nashville.

GARY WOLF

This Old Bottle (3:28)
PRODUCER: Gary Wolf
WRITER: Russell Dalton
PUBLISHER: Gary Wolf, ASCAP
Sorrrell U-16159

Former Columbia and Mercury artist finds his bottle and his life empty. Label based in Middletown, Ohio.

MARK NESLER

You Put Your Love Where It Belongs (3:31)
PRODUCER: Jerry Crutchfield
WRITER: Mark Nesler
PUBLISHER: Carpad, BMI
Permian P-82017

Slow and bluesy, with a husky, nasal vocal. Contact: (214) 522-8900.

SAMMY KERSHAW

The Flame Has Gone Out (2:30)
PRODUCER: Rick Laguerneaux
WRITER: Rick Laguerneaux
PUBLISHER: Whitewing, BMI
Master-Trak 3047

Singer compares favorably to George Jones; stately, traditional production. Contact: (318) 788-0773.

DANCE

RECOMMENDED

JEAN-MICHEL JARRE

Fourth Rendez-Vous (6:08)
PRODUCER: Jean-Michel Jarre
WRITER: Jean-Michel Jarre
PUBLISHER: Francis Dreyfus (USA), BMI
Dreyfus/Polydor 885 045-1 (12-inch single; 7-inch reviewed Apr. 26)

STEVO ARMANI

Don't Say (It's Over) (7:10)
PRODUCER: Stevo Armani
WRITER: Stevo Armani
PUBLISHER: Mr. October, BMI
Nuance NU-1254 (12-inch single)

Snappy hi-NRG track with vocal in the British-influenced confessional style. Contact: (312) 876-0143.

WEA INTERNATIONAL MEETING

(Continued from page 6)

president Doug Morris; Geffen Records president Ed Rosenblatt; and WEA Corp. president Henry Droz.

Warner Communications Inc. chairman Steven Ross credited the performance of WEA International, part of WCI's Recorded Music division, with assisting corporate recovery during recent years. Morgado added, "1985 was the best year ever for our Recorded Music division, and 1986 shows strong signs of becoming an even better year."

Executive vice president Ken Cooper, in his financial overview, reported "considerable growth" in the past year without a corresponding increase in overhead. Many of the company's affiliates had increased market shares in the first half of 1986.

WEA Europe president Siggie Loch said that although the overall European market was up 10% last year, WEA's sales had grown by 29%, with a number of domestic acts, including the U.K.'s Matt Bianco and West Germany's Alpha-ville, successfully crossing over into other territories. WEA Italy, under Marco Bignotti, had gone 130% over budget in performance terms, and WEA France, with its recent name and management changes, had claimed 20% of the country's gold singles and 11% of all gold albums awarded in 1985.

Senior vice president Keith Bruce reviewed progress in the Latin American and Far Eastern regions. Despite domination of local repertoire in the former, the right record with the right promotion "can be a huge seller," he said. Madonna's "Like A Virgin" album has sold more than 750,000 units in Latin America.

He emphasized that WEA is committed to the continuing acquisition, development, and marketing of Spanish-language repertoire—citing the development of bilingual artists such as Elektra's Ruben Blades and the upcoming Spanish-language version of David Lee

Roth's "Eat 'Em And Run" album.

In the Far East, Japan had seen an extraordinarily strong first half of the year, with music video sales well above forecasts. The market as a whole was split 73%/27% between domestic and international product, while WEA's own sales breakdown was 46%/54%, the former figure much influenced by Warner Pioneer label mates Akina Nakamori and Shonentai.

Highlights of the U.S. label presentations were surprise appearances by Madonna, whose new "True Blue" album was showcased by Seymour Stein, and another by Paul Simon, in for the listening session for his upcoming Warner album, two years in the making and set for late-summer release.

Warner chief Ostin said Madonna had sold 7.5 million units outside the U.S.—with four No. 1 singles—and had had a No. 1 album in nine territories. Norwegian act a-ha boasted similar figures, with "Take On Me" topping single charts in 11 markets and its album making top five in eight markets, with international sales of more than 1.7 million.

Warner previewed new Warner releases from Rod Stewart, Randy Crawford, Fleetwood Mac, and others, and Morris and Dave Glew did the same for Atlantic, emphasizing forthcoming soundtracks, including AC/DC's "Best Of . . ." album for the Stephen King movie "Maximum Overdrive."

Geffen president Rosenblatt concentrated on new product from such acts as Peter Case, the Chameleons, Donna Summer, and Ray Parker Jr. and announced the signings of the Dazz Band and Deon Estus.

Elektra/Asylum/Nonesuch chairman Bob Krasnow discussed the successful rebuilding of the label, promised a 50-album annual release rate soon, and forecast further growth through acts like Motley Crue, Starpoint, and Simply Red. Nonesuch strategy is to record new and progressive artists.



WEA International chairman Nesuhi Ertegun, left, and Sire Records president/Warner Bros. vice president Seymour Stein introduce Madonna to WEA executives at the company's annual worldwide managing directors meeting in New York. The artist, who appeared as a surprise guest, provided staffers with a sneak preview of her forthcoming album, "True Blue."

In regard to CD's prospects, Droz said that in 1984 LPs accounted for 37.6% of the U.S. market, tapes 53%, and CD a mere 3%. By the end of 1986, however, LPs would be at only

20%, tapes 50%, and CD up to 25%.

Construction of CD plants in Alsdorf, West Germany, and Olyphant, Pa., continues on schedule. The former is due on stream this fall; the

latter is to become fully operational in January.

Updating new technologies, Cornyn said the new CD-I would be on the market within two years. But computer businesses in particular were showing keen interest in this new technology and could pre-empt the record industry in manufacturing and marketing the product. If timely action is not taken, the CD market, at present solely in the hands of the record industry, could slip away, along with accompanying revenues.

DAT posed an even more serious threat, Cornyn went on, urging a battle to prevent the flooding of the market with DAT hardware and software from Japanese manufacturers. DAT would threaten the developing CD market and aggravate the home taping situation, Cornyn said. The view was echoed by Nesuhi Ertegun, who called DAT's imminent arrival "a great danger" and urged strong controls.

The record industry should bring pressure to bear on Japanese manufacturers to install spoiler systems in their products, he concluded.

BENNY GOODMAN, KING OF SWING, DEAD AT 77

(Continued from page 4)

Pollack's band in 1926 and cut his first sides as a leader for Vocalion two years later. He began leading his own band in 1934, recording for Columbia and RCA.

He first reached a national audience in 1934 via the NBC radio program "Let's Dance," although he did not make his commercial breakthrough until the following year, when he impulsively decided to emphasize the jazz-oriented side of his repertoire, rather than his versions of the syrupy pop tunes and waltzes of the day, at the Palomar Ballroom in Los Angeles. The crowd went wild.

It was not long before Goodman was crowned King of Swing, as he spearheaded a shift in musical tastes that saw jazz become the popular music of the day—for the first and last time.

Goodman's early repertoire was built around the arrangements of the black pianist and band leader Fletcher Henderson, who in 1923 formed what is widely regarded as the first significant big band in jazz. After he had become the hottest phenomenon in music, Goodman struck an even more dramatic blow for racial equality when he began augmenting his big-band perfor-

mances with trio sets featuring the black pianist Teddy Wilson, along with Goodman's regular drummer Gene Krupa.

Another black musician, vibraphonist Lionel Hampton, made the group a quartet later in 1936. Goodman subsequently hired a number of noteworthy black musicians, among them guitarist Charlie Christian and trumpeter Cootie Williams, for both his big band and smaller groups.

Goodman, who brought jazz to Carnegie Hall in 1938—that concert, recorded by Columbia, included members of the Basie and Ellington bands as well as Goodman's orchestra—pursued a parallel career as a classical clarinetist. He performed with numerous orchestras and chamber music ensembles, including the Budapest String Quartet, with whom he recorded for RCA. In 1939 he commissioned Bela Bartok to write "Contrasts," which he recorded in 1940 for Columbia with Joseph Szigeti. He also commissioned concertos by Aaron Copland and Paul Hindemith.

Goodman broke up his big band in 1944, at a time when the big bands' popularity had peaked. He reassembled it the following year and led a

big band off and on until 1950.

He remained sporadically active for the rest of his life and continued to record, primarily for Columbia, but also for RCA, MGM, Capitol, London, and other labels. Among the highlights of his later career were tours of the Far East in 1956-57 and the Soviet Union in 1962 and numerous TV appearances, including a PBS special, "Let's Dance," which aired earlier this year.

The soundtrack album from that program—Goodman's first recording with a big band in 25 years—was recently released on the Musicmasters label, as was a two-record album showcasing Goodman in chamber works by Brahms and Weber. Compact disk versions of both albums are expected shortly. Musicmasters is also reviewing a number of unreleased big-band tapes Goodman recorded last January.

Goodman received numerous honors in his long and distinguished career. The most recent was the Lifetime Achievement Award bestowed on him by the National Academy of Recording Arts & Sciences at this year's Grammy ceremony.

ALAN JAY LERNER, CELEBRATED BROADWAY LYRICIST, DEAD AT 67

(Continued from page 4)

with the original Broadway cast, is currently CBS' best-selling cast album on compact disk.

After setting what many felt was a new standard of excellence in musical-theater writing with "My Fair Lady," an adaptation of George Bernard Shaw's "Pygmalion," Lerner & Loewe accepted a Hollywood assignment. They created an immensely popular musical, "Gigi" (MGM, but recently marketed on MCA), which artfully duplicated the musical style of "My Fair Lady," itself represented glowingly in a film version in 1964 (CBS).

Lerner had a strong creative hand in two major film efforts in the ear-

ly '50s. With Burton Lane as composer, he fashioned the lyrics (and screenplay) for "Royal Wedding" (MGM), the 1951 film with Fred Astaire and Jane Powell, and wrote the Academy Award-winning screenplay for "An American in Paris" (MGM). Also released in 1951, it featured a score comprised of evergreen songs by George and Ira Gershwin.

Lerner would later team with Burton Lane in two Broadway musicals, 1965's "On A Clear Day You Can See Forever" (RCA)—made into a movie in 1970 with several new songs and starring Barbra Streisand (Columbia)—and 1979's

"Carmelina" (Original Cast Records).

Lerner & Loewe's eagerly anticipated followup to "My Fair Lady," 1960's "Camelot" (Columbia), which starred Richard Burton and Julie Andrews, failed to measure up to "Lady," yet its score is still recognized as top-flight. A 1967 film version starring Richard Harris had its soundtrack album released on Warner Bros. Records. Harris also starred in a 1982 London production (as well as touring the U.S.), the cast album of which was released in the U.S. on the Varese Sarabande label.

(Continued on page 87)

COUNTRY MUSIC



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(615) 748-8100

1987 SOURCEBOOK

INDIES MAINTAIN NARROW FOCUS

(Continued from page 1)

file's "I Wanna Be A Cowboy" by Boys Don't Cry has been among the top 20 on the Hot 100 singles chart for the past three weeks, and Tommy Boy's "One Way Love" by TKA has been charting throughout June.

Other independent labels enjoying chart success are Baja Records, with "Don Quichotte" by Magazine 60; Critique, with Mai Tai's "Female Intuition"; and Jay Records' "Rumors" by Timex Social Club.

Such hits "shouldn't change our approach to business," says Arthur Baker, who piloted Streetwise and is now launching a new indie, Criminal Records. The way to succeed, says Baker, "is to keep costs down, run things tighter."

"Starting a new label is a different task now," says Jump Street vice president and general manager Cathy Jacobson—who recently assumed the same position at Island's independently distributed 4th And Broadway and also manages Island's Mango and Antilles labels. (Jump Street, owned by Jonathan Mann, will be pressed and distributed by Island, but maintains a separate a&r identity.)

"We can't mow the world down

with our radio promotion," says Jacobson. "When you put out a record, it doesn't *have* to be national; you can break regionally."

The most consistent sales makers recently have been Sleeping Bag and DJ International. Sleeping Bag, a partnership of veteran promoter Juggy Gayles and Will Socolov, has sold "around six figures" on three 1985 records: Joyce Sims' single "(You Are My) All And All," "Mantronix—The Album," and Mantronix's "Fresh Is The Word."

According to executive vice president Ron Resnick, the label, launched in 1982, "made some hard decisions toward the end of 1984." One of these was to slow the flow of product, "only releasing a record when we thought it was really done."

Sleeping Bag's No. 1 dance club hit, Dhar Braxton's "Jump Back (Set Me Free)," is selling even faster than Sims' and is at about the 50,000-sales level, says Resnick. The record has not charted as a black single because of spotty radio play outside large urban markets, but Resnick is not concerned.

"We're retail-conscious over

here," he says. "As an indie, it's easier to compete with majors among the people than among music directors. If we go after radio play and we're wrong, one or two records could knock us out."

Building a base through clubs, radio mix shows, and in-store play is even more crucial for Chicago's DJ International label, launched in fall 1985 with the 80,000-unit-selling "Music Is The Key" by J.M. Silk (distributed by Fantasy). Subsequent releases—such as Chip E.'s "Time To Jack"; Fingers Inc.'s "Mystery of Love"; and J.M. Silk's current top five dance hit, "Shadows Of Your Love"—reportedly sold 30,000 or more copies when Chicago's raw, electronic "house music" developed an East Coast club following (Billboard, May 31).

"Chicago is a superpoppin' town," says Rocky Jones, former owner of Chicago's AudioTalent record pool and president of DJI. But even Chicago stations stonewalled on officially adding DJI's records, despite local retail reports showing the label's 12-inch singles outselling major-label product several times over, according to Jones.

Such minimalist records as "Jack Your Body" do attract a wide demographic, not restricted to professional DJs. "In certain markets, we cultivate [DJ sales]," Jones says. "But there can't be 25,000 DJs in Chicago and 25,000 in New York."

Paralleling the record pool expertise of DJ International is New York's Vinyl Mania Records, named for one of New York's top DJ record shops. Formed by store owner Charles Grappone along with Judy Russell and Cary Vance, the company's "Love Honey, Love Heartache" by Man Friday unexpectedly hit New York's urban contemporary stations on test pressing.

Brooklyn's Supertronics, launched as a calypso label by Frederick Pereira, has been more ambitious than most in getting airplay for its Rainy Davis single, "Sweetheart." The record bulleted on the Hot Black Singles chart and is charted on New York's top 40 outlets WHTZ and WPLJ.

Supertronics' first significant hit, the 20,000-unit-selling "It's That Easy Street Beat" by Chocquette, had been licensed to Atlantic but did not cross further into black radio.

"We started looking for good radio music without selling out on progressive club music," says Supertronics' Joseph Hecht, contrasting "Sweetheart" to the "basic 12- to 13-week run" of Tammy Lucas' more club-oriented "Hey Boy."

Pow Wow Records, partnered by producer/DJ Mark Kamins and Judy Casace (recently adding Herb Corsack as president), is also experimenting with regional radio promoters as part of its longterm goal of "becoming a major independent label," says Kamins. The going has been tough, he admits, with clubs still the major avenue for Serious Intention's "Serious" and Johnny Dynell's "Rhythm Of Love."

Fleetwood Records, whose third single, Billie's "Nobody's Business," is the biggest New York club breakout of recent weeks, is also patiently building national distribution.

Next week, part two of this analysis will examine the surprising opportunities independents have discovered in the international pop scene.

CANADA INDIES AT CROSSROADS

(Continued from page 3)

clude the Aquarius label with Corey Hart, the Anthem label with Rush, and the Current label with Parachute Club. For these labels, record sales could almost be considered the gravy on top of performance and publishing revenues. Of course, those record sales have not hurt, either: Hart's "Boy In The Box" is the all-time best-selling domestic album in Canada, Rush is the best-selling Canadian group of the last decade, and Parachute Club has had two platinum-plus releases and won two Juno awards in two years.

But if the indies are the lifeblood of the business, launching the careers of such artists as Bruce Cockburn, Triumph, Liona Boyd, and Jane Siberry, they remain in need of an ongoing transfusion. "Times are almost always difficult," says Bernie Finkelstein, who recently put the True North label on an indefinite hiatus and released all of its artists except Cockburn. "You get used to being a tightwad, so you don't cut corners."

"Some of the budgets for recording these days are scary," says Gerry Young, president of Current Records. "You have to compete on an international scale, but you really can't afford very many failures." Young recently raised financing for Parachute Club's third release, which will feature John Oates as producer on six songs and co-singer on at least one. Needless to say, that kind of hired help cost considerably more than local session musicians.

Current faces the same dilemma that Ready did a couple of years ago when it brought in Nile Rodgers to produce an album for the Spoons. When that album didn't get an American push, the label found itself in dire financial straits, despite the gold-plus profile of the band in Canada. Making the move from domestic to international success, however, is tough without a well-heeled mentor.

Yet not everyone needs a major distributor. Kids' Records, which

has enjoyed most of its success outside Canada, has opted to sever its distribution deal with A&M later this year. Label chief Bill Usher says it will be cheaper for his office to handle distribution because its emphasis is specialty stores and libraries.

But even in the children's music field, a distribution network is advantageous. Troubador Records artist Raffi recently scored the first triple-platinum children's record in Canadian history, but A&M was instrumental in pushing the album to greater heights, the artist says.

"A major label gets things done that would take you more effort than it's worth," says Raffi.

There is a price the indie must pay for alignment with a major, but most agree it's well worth it in Canada, given the uneven distribution of the population outside of Toronto, Montreal, Vancouver, and Edmonton. Only the majors can effectively do well in the nooks and crannies of the country.

Duke Street Records has emerged under the WEA Music of Canada wing to become a major independent. Label promotion manager Adrian Heaps says that Duke Street takes a "farm system" approach to artist development, gaining ground slowly and in stages.

Although Duke Street does not have a management connection to its artists, it is helped by its vertical integration to Manta Sound Studios in Toronto. But its profile as WEA's major indie label has helped immensely.

Therein lies the heart of the matter: There is no formula for success, no formula for disaster. Patience is essential, hard work is a key, but good luck makes the difference.

"There's gold in them thar hills," says Duff Roman, president of the Foundation To Assist Canadian Talent On Record-Canadian Talent Library, an industry fund that helps produce recordings. "But it's not just lying on the ground."

FINANCIALLY SPEAKING

(Continued from page 72a)

in the South and West, and buyers tend to discriminate toward high-growth areas. Subsequently, there is a definite bias toward buying properties in the Sunbelt. You might make a better deal in the Northeast.

Any distress sale carries a high degree of risk. There are very few stations on the block these days due to license violations, and we don't think its useful to look for one. But if you happen to fall into a situation like that and it meets your criteria for a purchase, then it might be worth considering.

Forced sales, such as the upcoming sale of five General Electric-owned stations, are not going to be bargains either. Despite the fact that the company must unload them to comply with federal ownership regulations, the stations are usually so attractive they will command top dollar.

Although central-dial location is considered a plus, the absence of it has almost no effect on station values, except for AM stations. If you believe AM radio has a future, then you might find a bargain on a large facility with a clear signal. Virtually no one is looking for daytimers or stations with Class 4 licenses.

There are some overlooked values that can be important. Opportunities exist to expand the reach of some stations by engineering

improvements, and the Federal Communications Commission has decreed that the FM spectrum be filled. That means if stations don't improve their signals, neighboring stations can improve their reach—as long as they don't encroach on the signals of nearby existing stations. Some stations who are not at the limit of their broadcast reach will be frozen at their present power if they don't improve by a certain date. This will allow others to expand.

Obviously there is no guarantee that prices for stations will continue to rise. But even at today's higher prices, purchasers may see

a value in what they buy. A spate of purchases made ten years ago in the New York and Los Angeles markets, which were viewed then as remarkably high, are probably worth 20% more now than what was paid for them. And while there may be no absolute bargains left, the educated buyer should be able to recognize some of these hidden values.

Jim Blackburn is president of Blackburn & Co. Inc., a full-service media brokerage firm specializing in appraising and negotiating the sale of all communications media.



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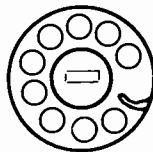
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TOP POP ALBUMS™

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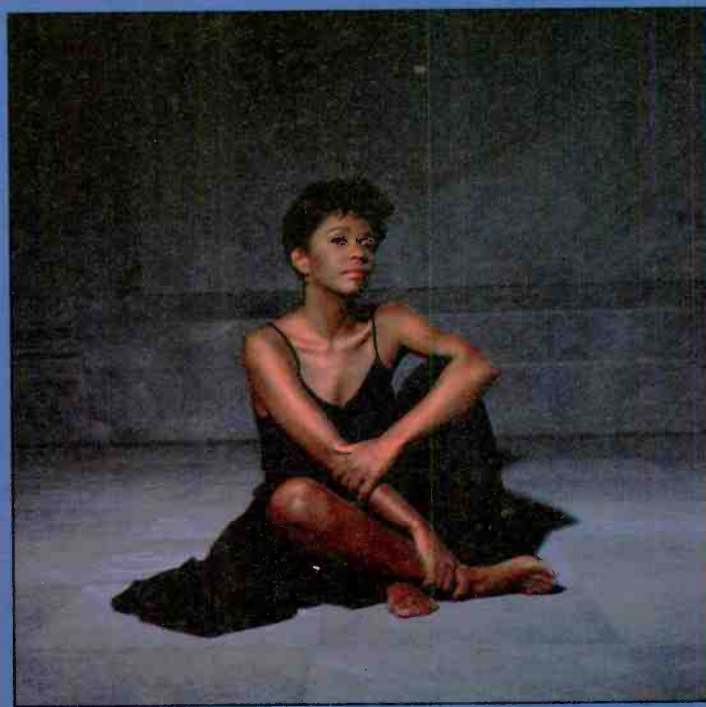
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	66	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD) 14 weeks at No. One	WHITNEY HOUSTON
2	2	4	6	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
3	3	5	17	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
4	4	3	11	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98)	LIKE A ROCK
5	5	2	12	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
6	8	12	7	BILLY OCEAN JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	6	6	8	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
8	7	8	11	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
9	11	14	7	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
10	13	35	3	PETER GABRIEL GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
11	19	39	4	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
12	12	10	51	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
13	10	9	30	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
14	9	7	11	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
15	15	16	16	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BF2 40304/EPIC (CD)	TUFF ENUFF
16	22	31	7	GTR ARISTA AL8-8400 (8.98) (CD)	GTR
17	21	22	7	38 SPECIAL A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
18	18	21	15	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
19	20	23	11	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
20	14	11	18	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
21	16	13	32	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
22	27	59	3	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
23	NEW ▶		1	GENESIS ATLANTIC 81641 (9.98)	INVISIBLE TOUCH
24	24	26	6	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
25	17	15	12	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
26	34	60	3	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
27	29	29	13	THE JETS MCA 5667 (8.98)	THE JETS
28	23	18	42	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
29	28	17	18	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
30	30	25	32	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
31	33	42	5	NU SHOOSY ATLANTIC 81647 (8.98)	POOLSIDE
32	32	34	33	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
33	26	19	56	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
34	31	27	69	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
35	36	38	9	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
36	25	20	12	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
37	38	33	32	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
38	35	28	22	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
39	42	68	3	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98)	EMERSON, LAKE, & POWELL
40	41	43	7	WHODINI JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
41	45	94	3	THE FIXX MCA 5705 (8.98)	WALKABOUT
42	37	30	44	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
43	40	36	11	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
44	39	24	28	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
45	46	49	9	KROKUS ARISTA AL8-8402 (8.98) (CD)	CHANGE OF ADDRESS
46	47	48	6	THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
47	59	79	4	BELINDA CARLISLE I.R.S. 5741/MCA (8.98)	BELINDA CARLISLE
48	50	55	6	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
49	44	41	35	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
50	53	54	15	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
51	58	—	2	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
52	48	37	20	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
53	56	56	9	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
54	69	—	2	BILL COSBY GEFLEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	40	18	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
56	71	113	3	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98)	DOUBLE VISION
57	55	45	58	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
58	66	87	3	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
59	43	32	10	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
60	60	62	6	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
61	61	64	30	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
62	62	65	6	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
63	52	52	9	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
64	101	164	3	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
65	79	—	2	THE BLOW MONKEYS RCA NFL1-8065 (6.98)	ANIMAL MAGIC
66	51	46	59	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
67	68	58	14	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
68	64	50	12	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
69	57	51	34	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
70	70	71	9	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
71	NEW ▶		1	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
72	74	91	6	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
73	72	61	11	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GITARS, CADILLACS, ETC., ETC.
74	63	63	11	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
75	80	98	5	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
76	54	44	39	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
77	77	86	28	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
78	67	47	14	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
79	73	73	21	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
80	65	57	66	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
81	83	95	6	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
82	82	74	37	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
83	89	83	52	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
84	84	90	6	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
85	86	88	9	MODELS GEFLEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
86	78	69	16	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
87	75	66	18	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
88	76	53	11	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
89	92	75	33	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
90	90	97	6	SHOXSIE AND THE BANSHIES GEFLEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
91	NEW ▶		1	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
92	91	78	25	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
93	93	77	15	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
94	81	76	29	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
95	85	70	106	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
96	87	67	12	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
97	95	85	71	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
98	99	93	49	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
99	102	102	10	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
100	94	92	12	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
101	88	72	15	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
102	107	—	2	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
103	97	80	23	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
104	130	—	2	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98)	CLASS OF '55
105	110	157	4	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
106	100	82	32	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
107	103	103	52	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
108	124	128	6	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
109	111	123	14	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86

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Rapture

Anita Baker



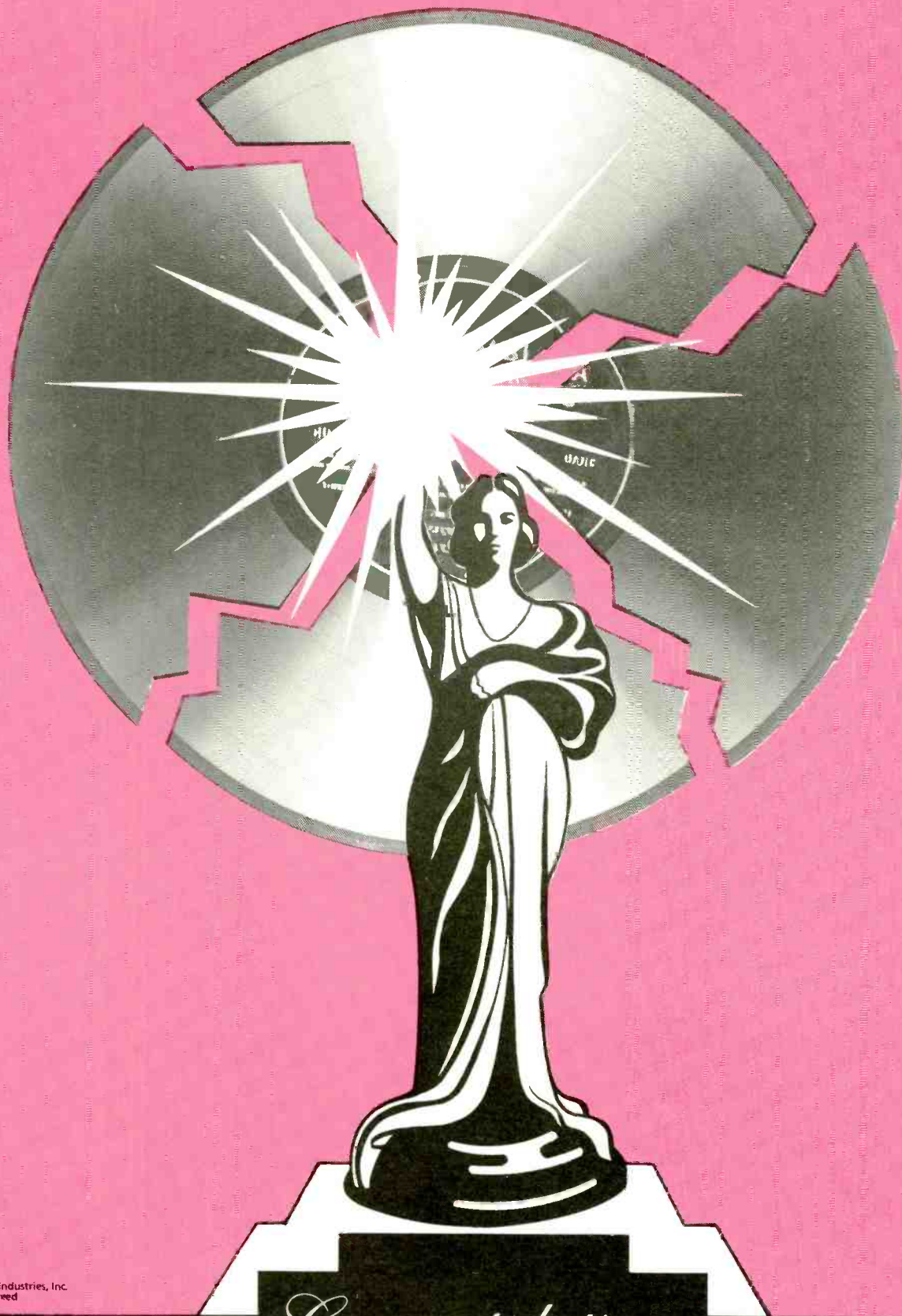
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Stephen Bishop

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Fats Waller/Andy Razaf/Harry Brooks

GREATEST LOVE OF ALL
Michael Masser/Linda Creed

ST. ELMO'S FIRE
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WHEREHOUSE

According to Louis Kwiker, Wherehouse president and CEO, the deal will be financed with an offering of \$35 million in convertible subordinated debentures (proceeds of which will also go toward new store expansion and the reduction of bank debt).

Kwiker at the same time says a 5-for-4 stock split has been declared. Wherehouse recently announced robust results for the first quarter of 1986, with revenues of \$47.3 million, up 42%. The company claims that a video shrinkage problem, which lowered its stock price last year, is under control.

Chapin says plans are to operate all but three of the acquired units under the Wherehouse logo. The exceptions are stores that Record Factory acquired in 1984 and continued operating under their original

'This deal enables us to accomplish our goals at a faster pace'

names: Odyssey in Las Vegas, and two Leopold units in Berkeley and Oakland.

Chapin says that the move to acquire the freestanding Record Factory chain should not be construed as a move by Wherehouse away from malls, as has been widely rumored among area retailers. While acknowledging that the company is closing "unprofitable" mall units, he says the firm "is staying in a lot of malls."

He cites a new floor plan at the chain's Lakewood Mall store near Long Beach as evidence of a commitment to enclosed shopping centers. "That's our new mall look," he says of the design that features pyramid-shaped bins and pastel genre signing with a "Miami Vice" look.

Chapin sidesteps any comment on rumors that Musiworld bid vigorously for Factory, saying instead that the acquisition "enables us to accomplish our goals in northern California at a faster pace. We got a jump." Wherehouse has 37 units in northern California (excluding the 23 Factory stores), where Tower operates six record stores and four video units. A smaller San Francisco chain, Rainbow, has 23 Bay Area locations.

Observers close to Lanier, a popular industry leader and chairman of the National Assn. of Recording Merchandisers (NARM) convention this past March, say that Record Factory only recently went on the block. Lanier is regarded as innovative though cautious, plunging Factory into computer software but quickly backing out in 1984. The chain operates under the Employee Stock Option Plan (ESOP), a factor that Chapin says "has no bearing" on the transaction.

Lanier's decision to sell marks the second recent instance where a strong chain leader in the state has bowed out. Licorice founder Jim Greenwood sold out to Record Bar in January 1985.

The subsequent sale of Licorice to Musiworld involved a combined purchase of the Southern California chain plus 24 Record Bar stores in western states, for \$13 million.

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	104	104	41	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
111	105	106	17	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
112	98	81	34	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
113	116	107	8	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
114	114	133	58	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
115	NEW		1	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
116	108	105	15	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
117	120	140	7	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
118	112	108	20	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
119	119	120	15	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
120	113	101	22	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
121	151	185	3	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
122	178	—	2	BRUCE HORNSBY RCA NFL1-8058 (6.98)	THE WAY IT IS
123	109	99	39	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
124	125	111	58	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
125	117	110	19	FORCE M.D.'S WARNER BROS./TOMMY BOY TNL1 1010/WARNER BROS. (8.98)	CHILLIN'
126	134	119	51	MOTLEY CRUE ▲ ² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
127	126	126	630	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
128	118	100	31	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
129	133	124	13	UFO CHRYSALIS BFV 41518	MISDEMEANOR
130	153	134	56	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
131	NEW		1	SOUNDTRACK SCOTTI BROS. S2 40325/EPIC	COBRA
132	127	129	167	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	122	112	39	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
134	135	130	140	PHIL COLLINS ▲ ² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
135	106	84	10	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
136	136	122	83	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
137	137	169	141	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
138	96	89	39	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
139	146	152	5	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
140	143	161	7	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
141	115	109	15	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
142	152	143	145	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
143	148	—	2	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
144	132	127	51	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
145	147	137	12	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
146	159	166	4	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
147	121	121	9	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
148	128	131	12	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
149	149	196	26	STRYPER ENIGMA 73217/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
150	180	194	3	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
151	131	132	17	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC (CD)	PIA & PHIL
152	123	114	7	ACCEPT PORTRAIT BFR 40354/EPIC (CD)	RUSSIAN ROULETTE
153	179	—	2	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
154	163	191	3	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
155	129	116	27	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	150	138	31	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
157	157	177	14	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
158	140	115	8	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
159	169	190	3	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (3.98)	CLOSER TO THE FLAME
160	160	170	8	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
161	170	172	14	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
162	156	162	134	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
163	NEW		1	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
164	168	149	10	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
165	154	154	128	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
166	165	147	49	ARETHA FRANKLIN ▲ ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
167	164	148	93	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
168	162	125	19	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
169	138	139	9	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
170	174	—	1	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
171	186	—	2	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
172	176	142	89	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
173	194	—	2	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
174	142	96	7	SOUNDTRACK MCA 6165 (9.98)	LEGEND
175	189	—	2	WHITE WOLF RCA AFL1-9555 (8.98)	ENDANGERED SPECIES
176	141	117	34	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
177	177	189	3	BOX OF FROGS EPIC BFE 39929	STRANGE LAND
178	139	118	42	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
179	195	—	2	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
180	171	155	7	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (9.98) (CD)	SWING, SWING, SWING
181	158	141	19	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
182	NEW		1	ORIGINAL BROADWAY CAST POLYDOR 827969-1/POLYGRAM (10.98)	THE MYSTERY OF EDWIN DROOD
183	190	156	14	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
184	161	151	20	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
185	155	135	11	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS
186	NEW		1	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
187	166	146	32	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
188	167	160	148	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
189	185	186	50	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
190	145	136	10	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
191	193	—	2	SOUTHSIDE JOHNNY & THE JUKES ATLANTIC 81654 (8.98)	AT LEAST WE GOT SHOES
192	182	182	156	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
193	173	174	38	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
194	NEW		1	LARRY CARLTON MCA 5689 (8.98)	ALONE BUT NEVER ALONE
195	172	173	10	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
196	200	181	138	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
197	196	175	11	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
198	175	163	32	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
199	191	193	34	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
200	183	159	22	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|--------------------------------------|------------------------------|----------------------------|--|---|----------------------------------|---------------------------------------|
| 38 Special 17 | The Call 111 | El DeBarge 26 | Icehouse 72 | Madonna 136, 188 | Drood 182 | Simply Red 19 | U2 162, 172, 192 |
| ABC 123 | Belinda Carlisle 47 | Emerson, Lake & Powell 39 | Joe Jackson 43 | Howie Mandel 173 | Jeffrey Osborne 71 | Siouxie and The Banshees 90 | Ufo 129 |
| AC/DC 51 | Larry Carlton 194 | The Fabulous Thunderbirds 15 | Janet Jackson 3 | John Cougar Mellencamp 28 | Ozzy Osbourne 52 | Sly Fox 87 | Van Halen 5 |
| Colonel Abrams 185 | Kim Carnes 121 | Falco 29 | Jermaine Jackson 93 | Metallica 67, 189 | The Outfield 13 | SOUNDTRACKS | Vanity 141 |
| Accept 152 | The Cars 187 | The Fat Boys 62 | Freddie Jackson 124 | Miami Sound Machine 30 | Robert Palmer 21 | 9 1/2 Weeks 183 | VARIOUS ARTISTS |
| Aerosmith 135 | Cherrelle 120 | Fine Young Cannibals 103 | Bob James/David Sanborn 56 | Motley Star 58 | Teddy Pendergrass 168 | Absolute Beginners 148 | Live For Life 105 |
| Alabama 55 | The Church 170 | The Firm 181 | Jean-Michel Jarre 63 | Midnight Star 58 | Pet Shop Boys 8 | The Big Chill 137 | Television's Greatest Hits 199 |
| The Alarm 176 | Class Of '55 104 | Five Star 110 | The Jets 27 | Mike & The Mechanics 37 | Pink Floyd 127 | Cobra 131 | Windham Hill Records Sampler '86 109 |
| Laurie Anderson 195 | George Clinton 81 | The Fixx 41 | Howard Jones 35 | Stephanie Mills 78 | Prince & The New Power Generation 14 | Crossroads 158 | Stevie Ray Vaughan 193 |
| The Art Of Noise 53 | Joe Cocker 68 | Force M.D.'s 125 | Stanley Jordan 114 | Ronnie Milsap 147 | Models 85 | Legend 174 | Violent Femmes 184 |
| Atlantic Starr 66 | Phil Collins 134, 165, 34 | Aretha Franklin 166 | Journey 7 | Models 85 | The Monkees 70 | Out Of Africa 200 | Wax 164 |
| Philip Bailey 84 | L.L. Cool J 92 | GTR 16 | Judas Priest 36 | The Monkees 70 | Rene & Angela 83 | Pretty In Pink 20 | White Wolf 175 |
| Anita Baker 74 | Bill Cosby 54 | Peter Gabriel 10 | The Judds 89 | Rene & Angela 83 | Lionel Richie 196 | Top Gun 11 | Whodini 40 |
| Bangles 38 | Elvis Costello & The Attractions 119 | Genesis 23 | Rob Jungklas 159 | Lionel Richie 196 | The Rolling Stones 25 | Southside Johnny & The Jukes 191 | John Williams And The Boston Pops 180 |
| Jean Beauvoir 163 | The Cult 155 | Philip Glass 145 | Katrina And The Waves 100 | Diana Ross & The Supremes 117 | Mr. Mister 42 | Bruce Springsteen 95 | John Williams And The Boston Pops 180 |
| Tony Bennett 179 | Culture Club 59 | Giuffria 60 | Keel 88 | Run-D.M.C. 22 | Anne Murray 118 | Starpoint 133 | Paul Winter 169 |
| Big Audio Dynamite 198 | The Cure 138, 64 | Heart 12 | Tommy Keene 161 | The S.O.S. Band 46 | Stevie Nicks 94 | Starship 76 | Stevie Wonder 82 |
| The Blow Monkeys 65 | Depeche Mode 99 | Hiroshima 156 | Kitaro 160 | Sade 97, 44 | Nu Shooz 31 | Jermaine Stewart 150 | Dwight Yoakam 73 |
| Bodeans 146 | Neil Diamond 24 | Honeymoon Suite 86 | Krokus 45 | Savatage 171 | The Snyoz 157 | Sting 144 | ZZ Top 32, 132 |
| Bourgeois Tagg 139 | Dio 91 | The Hooters 57 | Patti LaBelle 2 | Bob Seger & The Silver Bullet Band 4, 142, 130 | Billy Ocean 6 | Barbra Streisand 106 | Pia Zadora 151 |
| Box Of Frogs 177 | Dire Straits 33 | Bruce Hornsby 122 | Julian Lennon 96 | Band 4, 142, 130 | Orchestral Manoeuvres In The Dark 98 | Stryper 149 | Zeno 113 |
| Boys Don't Cry 102 | Dokken 77 | Whitney Houston 1 | Let's Active 190 | Bob Seger & The Silver Bullet Band 4, 142, 130 | ORIGINAL BROADWAY CAST The Mystery Of Edwin | Talk Talk 116 | |
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| Roy Buchanan 186 | John Eddie 153 | INXS 49 | Loudness 75 | Jane Siberry 154 | | Tears For Fears 80 | |
| Jimmy Buffett 115 | | | Loverboy 178 | Simple Minds 69 | | The Temptations 140 | |
| Jonathan Butler 108 | | | | | | | |

STATE STATUTES VS. BOGUS VIDS

(Continued from page 1)

(FSO), the antipiracy arm of the Motion Picture Assn. of America (MPAA), before a June 11 meeting of the Inland Empire chapter of the Video Software Dealers Assn. (VSDA) in Riverside, Calif.

Bloeser, elaborating on his remarks in an interview with Billboard, said the FSO has encouraged state authorities across the country to pursue prosecutions in the light of increasing difficulties in securing action on the federal copyright infringement law (Title 17, U.S. Code).

"The federal government is swamped. Piracy is not a priority, so we're looking for other avenues and exploring state laws," Bloeser said.

"In video piracy," said Bloeser, "you don't usually have large manufacturers. Most is done by retailers in the back room. Local police departments will be more inclined to go after these violators."

The difficulties faced by the home video and motion picture industries contrast with successful enforcement of state antipiracy measures in the record business.

According to the Recording Industry Assn. of America (RIAA), 47 states have laws dealing specifically with the pirating of recorded material.

"We prosecute on state statutes more often than we do on Title 17," says Trish Heimers, RIAA public relations director. "The laws on sound recording are clearer on a state level. We can often prosecute on theft charges."

The California test cases will be prosecuted under two separate statutes: sections 14321 and 14322 of the California Business and Professions Code and sections 350 and 351A of

the California Penal Code.

Violation of the Business and Professions Code sections, which forbid the forgery or counterfeiting of registered trademarks, is a felony carrying a maximum penalty of five years in prison.

The Penal Code sections concern misdemeanor violations involving false representation and willful trademark counterfeiting; they carry lesser penalties of up to \$5,000 in fines and/or a year in jail for individuals and \$100,000 in fines for corporations.

Since video piracy almost invariably involves the forgery of a trademark on a videocassette package or in a film itself, the state statutes are being pressed into service to convict videocassette counterfeiters.

The state statutes have been on the books for some time: the felony law since 1961, the misdemeanor law since 1984.

No indictments have been handed down yet in the California cases, according to Bloeser. "In northern California, the case has been made; it will be filed and charges will be made," he said. "In Southern California, an investigation is being conducted."

Bloeser admitted that convicting pirates on state violations has traditionally been difficult.

"There have been cases in other states where local laws were used [to thwart piracy], but federal laws pre-empted them," he said.

State courts often take a dim view of prosecuting piracy cases with a copyright infringement slant under complementary but unrelated local regulations.

Bloeser cited a case in Florida in

which a district attorney attempted to prosecute a pirate using a state law forbidding theft of royalties. Since the sale of a legitimate videocassette is pre-empted every time a counterfeit duplicate is sold, the state reasoned, prosecution under the local law was justified.

"The local court threw it out," Bloeser said.

However, the FSO chief remains optimistic about the chances of winning the cases in California.

"These cases have a better chance of succeeding because there is a specific law aimed at trademark violations," he said. "The laws in other states were aimed solely at giving the authorities ammunition in dealing with counterfeiting."

In his remarks to the Inland Empire VSDA chapter, Bloeser outlined the arduous process of mounting a federal copyright infringe-

ment case against a videocassette pirate.

Eight unlawfully duplicated videocassettes must be collected by MPAA investigators as evidence of a felony copyright violation before the FBI will become involved because the bureau is not interested in prosecuting misdemeanor cases. Getting more than a handful of pirated videocassettes is a long and difficult procedure, Bloeser said.

Upon delivery of the eight cassettes, the FBI can procure a search warrant for the raid of a store. But, Bloeser said, "Even an FBI raid on a store doesn't put a [retailer] out of business."

The maximum penalties for a retailer distributing counterfeit videocassettes is five years in jail and/or a \$250,000 fine. Four years in jail and \$100,000 is the stiffest fine yet levied in such a case.

Under existing federal statutes, a civil suit may be brought against retailers selling pirate cassettes, with a prescribed levy of \$10,000 per infringing copy. But, Bloeser noted, only the tapes of the plaintiff in a suit may be seized, leaving other studios that may have pirated cassettes on a store's shelves out in the cold.

Responding to the Inland Empire retailers' voiced concern that they may not know when their goods are counterfeit, Bloeser advised caution in dealing with unknown "distributors."

"It's only people you buy from who you don't know that you should be suspicious of," he said. He warned retailers about the "video trader" who shows up at the back door with a truck full of cassettes.

MORE LABEL AID TO RADIO CAMPAIGNS

(Continued from page 1)

general." Zapoleon supports the labels' move away from indie promotion. "I hope they are strong enough to hold them off."

Having just spent about \$100,000 on a multistation campaign behind Wham's final project, Columbia appears to be leading the label pack in increasing the flow of promotional dollars to radio.

Columbia was to send some listeners of at least 17 stations to Wham's farewell concert in London (21). For winners at participating stations—including WHTZ New York, KIIS Los Angeles, KWK St. Louis, KMEL San Francisco, KTKS Dallas, WXKS Boston, and KRRY Denver—the Wham! package included round-trip airfare, weekend lodging, ground transportation, and concert tickets for winners.

"We're trying to make a point to radio," says Columbia vice president of national promotion John Fagot. "Radio can come directly to Columbia's local promotion staff for promotions." In the past, secondary market stations in particular were attracted by indie promoters' ability to supply special promotion support, concert tickets, and other perks.

"When we made the decision not to work with indies, we also made a conscious decision to give a good portion of that money back to radio," says Fagot.

He says the goal of promotions is to "get hit records played on a timely basis." However, programmers are quick to note that these offer-

ings do not sway their decisions.

KZZP's Zapoleon says he turned down the Wham! offer by telling Columbia, "Thanks, but I add records on the quality of the record alone." He adds, "If I liked the record, that's the kind of promotion we'd really appreciate." The Wham! single, "The Edge Of Heaven," arrived at radio Thursday (19); it is taken from the duo's final album, "Music From The Edge Of Heaven."

At KSDO San Diego, PD Mike Preston says, "I'd say the offers for larger promotional items like trips have become more concentrated in the last two months, but I don't know if you can directly tie that to the indie situation."

WPLJ New York PD Larry Berger says he has noticed a slight increase in label promotion offers, mostly from CBS imprints. Tabu/Epic recently supplied the outlet with five Rolex watches worth roughly \$850 apiece in a Father's Day campaign for the S.O.S. Band's "The Finest."

"You have to be careful with any kind of cash trading hands," says Berger. He says the S.O.S. deal was a trade-for-mention arrangement, with on-air spots for "The Finest" logged as "promotional commercials."

At EZ Communications outlets, promo reps with hot offers won't have any luck. Nick Bazoo, PD at EZ's WBZZ Pittsburgh, says, "We have a policy not to accept those kinds of things. If we want to do it, we do it ourselves."

As for other labels, A&M senior VP/promotion Charlie Minor says, "Obviously, we are all re-investing back in radio, spending a little more on time buys and promotions, but it's not dramatic." Minor says the biggest change is "that we've become more aggressive in one-on-one promotions to radio."

A recent example of that approach involved KSDO, where Preston cites A&M's support on Falco's "Vienna Calling." A&M offered the top 40 station a package of answering machines with recorded messages by Falco, which the PD says went over well.

Warner Bros. promotion vice president Rich Fitzgerald says his label's promotion approach is "basically running the same as usual. We're sticking to our rule of thumb that if [a promotion] makes sense, let's go for it." He notes that Warners did not beef up what he calls an already extensive local and regional staff.

Fitzgerald says Warners' promotion expenditures may be slightly higher than last year's, but "nothing close to the expenditures we've heard mentioned [in reference] to indies." He does see an increase in the number of requests from radio to get involved with promotions.

Richard Palmese, MCA's executive VP/marketing and promotion, says "nothing has changed" in the label's dollar outlays for radio. "As far as time buys, we'll continue to direct them where we are getting good rotation and the best exposure." In building up MCA's promotion team, Palmese says the only element that has changed is "that we're breaking more records on a regional basis."

Columbia's Fagot says stations can expect his label's promotion commitment to continue, adding, "We've never turned down a station's request for a good promotion, which is one that benefits both parties equally."

The Wham! trip was organized by Columbia West Coast national promotion director George Chaltas, who Fagot subsequently put in charge of all national promotions.

Fagot hopes Columbia's promotional efforts will change the perception of the radio/record relationship from an "adversarial" to a "symbiotic" one.

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EXECUTIVE TURNTABLE

(Continued from page 4)

was with WEA's Detroit branch as video sales representative.

Schwartz Brothers in Lanham, Md., appoints **Pat Lawrence** general manager of SBI Video. He has served in various capacities for the company.

PUBLISHING. Linda Blum is promoted to director of professional activities, U.S., for the Chappell/Intersong Music Group-USA in Los Angeles. She was director of professional activities, West Coast.

PRO AUDIO/VIDEO. Warner Audio Publishing appoints **Henry Clark** general manager and chief financial officer and **Jon Strom** vice president of sales and marketing in New York. Clark was previously with International Thomson. Strom was with Sony Corp.

Spectrum Magnetics, a Loinville, Pa.-based audiocassette manufacturer, promotes **Bill Rickard** to vice president of marketing and names **Daniel Dinardo** vice president and controller.

BMA GOES TO COLLEGE

(Continued from page 1)

The 8-year-old organization has been troubled in the past by economic shortfall and confusion about its goals and programs. Morrison's immediate goals are to build industry confidence in the group and boost membership.

The current membership campaign unfolds with an eye on campus recruiting. "We must bring well-educated, MBA-oriented people into the industry," says Morrison. "It is one of the organization's responsibilities."

Beginning the second week of July, a radio campaign with spots featuring Qwest artist James Ingram, Epic's Luther Vandross, and actor Glynn Turman, keyed to the phrase "I'm a proud member of the new BMA," will air in cities with local chapters—New York, Philadelphia, Washington, Miami, Toronto, Cleveland, Memphis, and Los Angeles—as well as Houston, Chicago, and Boston. A toll-free number will be established to receive membership inquiries.

With the financial backing of Miller Beer, the BMA is sponsoring a talent-search contest in each city with a local chapter, using a Miller-owned portable soundstage mounted on a truck, which can be moved from city to city. A local radio DJ, a black record store owner, and a BMA representative will judge the

talent in each city. The finals will be held at the October conference, with the winner receiving an RCA contract.

This fall, a Traveling Road Show of black executives will visit college campuses to talk about the industry, informing students about job opportunities and membership in the BMA.

With the Miller contest, a Yamaha synthesizer exhibition at the conference, and special rates obtained for the conference from Eastern airlines, the BMA says it has rounded up \$130,000 in corporate involvement so far this year.

Registration fees for the conference have been lowered for what Morrison views as key target groups. Admission is \$100 for college students and \$75 for radio DJs and retailers. Regular registration is \$300. Eastern is offering a \$169 round-trip fare to the conference from East Coast cities; the fare from the West Coast is \$234. Rates at the conference site, the Fontainebleau Hilton, will be \$75 a night. A hotel two doors away will charge \$50 a night for conference registrants who cannot be accommodated at the Hilton.

The promotional campaign stems from market research commissioned by Morrison, which shows that the BMA's biggest problem

"was that nobody knows us. Not just outside the industry. People at radio and retail in Philadelphia—our home base—didn't know about the BMA."

The radio spots, the talent contest, and the campus trips will, Morrison anticipates, increase membership from its current nonrecord-company enrollment of 2,000.

Morrison says the campus trips are crucial; the organization has heretofore ignored the college market.

The BMA's outreach to corporate America should decrease the organization's dependence on record companies for funding, Morrison says.

"In the long run, it will no longer be necessary to go to record companies for \$30,000 to do a chicken dinner," he says. "As the organization grows and expands its base, our agenda will often differ from that of the record labels. We need to establish our independence."

The BMA recently established a line of credit with a Philadelphia bank and, Morrison says, after some years of financial uncertainty, is moving toward solvency.

The conference will be highlighted by two potentially controversial panels. One is titled "Black Executives: Are They a Dying Breed?" and will be composed of blacks who

previously held vice presidencies in promotion at major labels, including Vernon Slaughter, Rowena Harris, Mike Kidd, and Greg Peck.

"The ideal is . . . to find out what we can do to better our position in the record industry and the role of black music departments," says Morrison.

"Black Face, Pop Music," moderated by guitarist Vernon Reid of the Black Rock Coalition, will look at the plight of black artists who play rock music but cannot get played on album rock formats. Morrison hopes the panel will attract a substantial number of artists and album radio programmers "to talk about philosophies and solutions. We'd like to come out of this panel with some concrete suggestions for musicians and radio."

The conference agenda will mainly be composed of workshops on marketing, management, publishing, video, and more. Retailers will receive instruction in techniques "that will help them diversify and strengthen themselves from a small-business perspective." St. Louis retailer Ted Hudson, long an adviser to the BMA on black retail problems, will present a program designed to help black retailers "position themselves to get better credit from the record companies."

MOVIE SONGS ARE CHART BLOCKBUSTERS

(Continued from page 1)

Of Love" (Warner Bros.) from "Karate Kid II."

Last year's movie-derived top 40 hits at this point of the summer were Duran Duran's "A View To A Kill" and Cyndi Lauper's "Goonies 'R' Good Enough."

The fast start of this week's seven summer film hits reflects the film industry's increasing sophistication in using music to build anticipation for its releases. Several of the singles were issued well in advance of the films they are designed to boost. "Live To Tell" has been on the chart for 12 weeks, "Who's Johnny" for 10, and "Danger Zone" for eight. Prince & the New Power Generation's most recent hit before "Mountains," "Kiss," was released in February, months in front of the "Cherry Moon" feature.

Three soundtrack hits are charted below the top 40: Michael McDonald's "Sweet Freedom" (MCA) from "Running Scared"; John Cafferty & the Beaver Brown Band's "Voice Of America's Sons" (Scotti Bros.) from "Cobra"; and Berlin's "Take My Breath Away" (Columbia) from "Top Gun."

"Top Gun" is the third Don Simpson/Jerry Bruckheimer film in the past three years to yield a hit soundtrack, following "Flashdance" and "Beverly Hills Cop." Both of those soundtracks reached No. 1 on Billboard's Top Pop Albums chart. The "Top Gun" soundtrack zoomed into the top 20 in just three weeks, as fast as "Flashdance" and two weeks quicker than "Cop."

Several acts on the current Hot 100 have become soundtrack regulars. Madonna has had three soundtrack hits in just over a year: "Crazy For You" from "Vision Quest"; "Into The Groove" from "Desperately Seeking Susan"; and "Live To Tell."

Among other soundtrack veterans on this week's chart are John Cafferty & the Beaver Brown Band, who earned a platinum soundtrack in 1984 with "Eddie And The Cruisers"; Prince & the New Power Generation, who had the best-selling album of 1984 with the "Purple Rain" soundtrack; and Loggins, who cracked the top 10 in 1980 with "I'm Alright" from "Caddyshack" and reached No. 1 in 1984 with "Footloose" from the

movie of the same name.

In fact, in recent years, Loggins' soundtrack singles have done better on the charts than singles from his own albums. Three of his last five top 20 hits were from films.

Soundtrack hits serve different functions for established and developing acts. They give superstars radio presence during the increasingly long layoffs between studio album releases and give new and developing acts the extra exposure they may need to break onto pop playlists.

Among the superstars who have maintained radio presence in the past year with soundtrack singles are five acts who have not released new studio albums since 1983: Billy Joel, who is currently riding the chart with "Modern Woman"; Duran Duran, who hit No. 1 last summer with "A View To A Kill"; Huey Lewis & the News, who topped the chart with "The Power Of Love" from "Back To The Future"; Cyndi Lauper, who cracked the top 10 with "Goonies 'R' Good Enough" from "Goonies"; and Lionel Richie, who hit No. 1 in Decem-

ALAN JAY LERNER, CELEBRATED BROADWAY LYRICIST, DEAD AT 67

(Continued from page 80)

Besides Loewe, Weill, Lane, and Strouse, Lerner had two other collaborators. In 1976, he and composer Leonard Bernstein collaborated on a bicentennial musical, "1600 Pennsylvania Avenue," which was funded by Coca-Cola, the score of which was to be released by Capitol Records. The show, however, lasted only one week on Broadway, and a cast album was never made.

Another Lerner partner was composer/conductor Andre Previn. In 1969, they wrote the score for Broadway's "Coco" (Paramount,

out of print), which featured Katharine Hepburn as Coco Chanel. A year later, a screen version of "Paint Your Wagon" (Paramount, now on MCA) contained additional songs by Previn and Lerner.

Lerner completed some work with the late Richard Rodgers on a show that eventually evolved into "On A Clear Day." But the partnership broke up long before the project was ready to be mounted.

Lerner & Loewe were reunited in a 1973 Broadway version of "Gigi" (RCA), for which they wrote several

additional songs, and a 1974 movie musical, "The Little Prince" (Paramount, now deleted).

After many years as a member of ASCAP, the performing rights society, Lerner became affiliated with BMI in 1978.

Earlier this year, the New York State Theatre at Lincoln Center presented a favorably received, limited-run production of the enduring "Brigadoon." Frederick Loewe was part of the opening night performance, but his longtime partner was too ill to attend.

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WEA & PolyGram Consent FTC Decree Limits Labels' Moves

BY BILL HOLLAND

WASHINGTON Warner Communications and PolyGram Records, ending a two-year legal wrangle with the Federal Trade Commission (FTC) over a proposed 1984 merger, entered into a consent agreement Tuesday (17) that both companies would seek prior FTC approval before acquiring any interest in major record companies, and that they would notify the commission about any distribution agreements planned with such companies.

Under the proposed agreement, Warner must obtain FTC approval before acquiring any interests in PolyGram Records Inc., CBS Inc., Capitol Records Inc., RCA Corp., and MCA Corp. PolyGram must obtain approval only for Warner, CBS, and RCA.

The companies must also give the FTC 15 days notice of any distribution plans with those labels. Both the approval and prior notice requirements are binding for five years.

According to an FTC spokesperson, although both companies withdrew from a commission administrative complaint proceeding in November 1985 to negotiate a settlement, the complaints were still pending until last week's agreement was announced.

The first announcement of plans of a merger between the two companies came in July 1983. By March 1984 the FTC had opposed the deal as anti-competitive, and had asked a federal court for a temporary re-

straining order and a preliminary injunction to halt merger plans while their legality was probed. That injunction was denied, but in April, a federal appeals court stopped the merger's progress pending review of the case—and denied a motion by Warner to vacate the injunction stalling the merger.

Throughout that summer the FTC held separate administrative hearings. And in September, the Ninth Circuit Court of Appeals refused to allow the merger to continue until the commission proceedings were completed. The merger was formally abandoned Nov. 6, 1984; but the FTC still issued an administrative complaint against the companies, which this settlement formally closes.

The FTC voted 3-0 to accept the agreement. Commission Chairman Daniel Oliver and Commissioner Andrew J. Strenio Jr. did not participate.

The agreement will appear in the June 19 Federal Register and will be subject to public comment for 60 days, until Aug. 18, after which the Commission will decide whether to make the agreement final.

Consent agreements are for settlement purposes only and do not constitute admission of any law violation. When finalized, they carry the force of law, and each future violation could result in a civil penalty of \$10,000.

A Warner spokesperson described the 1984 merger attempt as a "nonissue, now."

Edge's First Releases Set For July Black, Pop Label Formed

NEW YORK Edge Records, a new label focusing on pop and black music, has been formed in Los Angeles by industry veterans Al Bell and Rick Frio. First releases from the label, which has yet to solidify its roster, are expected in July.

Bell, a former president of Stax Records, will serve as president of Edge, while Frio, who most recently headed his own Carousel label and has served as vice president of sales and marketing for MCA Records, assumes the title of chief operating officer at Edge.

Although plans originally called for the label to be independently distributed, Frio says arrangements have yet to be firmed as a result of "immediate interest" from several majors. He adds that Edge expects to make a final decision on distribution within the coming weeks.

Initial staffing for Edge will be modest. "We're looking at it as a nice boutique label operation," says Frio.

Pointing to his work in the '70s with the Uni label, which released records by Elton John, Neil Dia-

mond, and Olivia Newton-John, Frio says that operating that company "didn't take much [money], and we think it can be done again."

Edge Records is headquartered at 9034 Sunset Blvd., Suite 107, Los Angeles, Calif. 90069. The telephone number is (213) 274-5577.

Santrizos Resigns As Chief Of Thorn EMI/HBO Video

NEW YORK Nicholas Santrizos resigned Thursday (19) as president and chief operating officer of Thorn EMI/Home Box Office Video.

Santrizos will be leaving his position after the week ending July 4. No successor has been named.

No reason was given for Santrizos' resignation. He says he intends to stay in the home video business and is looking for a venture that will "offer the kind of challenge Thorn EMI offered when we first began it."

Santrizos has been with the venture since it was formed in June 1982 after the dissolution of Thorn EMI Video Programming Enterprises. Sales have approximately doubled each year of his tenure, with the company's revenues for 1985 topping \$100 million.

Recently, Thorn EMI Screen En-

INSIDE TRACK

YO-YO SYNDROME: With MGM reunited with United Artists, plans for the reactivated United Artists Records have gone through yet another shift in direction. Now it looks like the reconstituted UA label will initially follow a path similar to that taken by the original studio spin-off line in the late '50s and early '60s, focusing on soundtracks. **Bob Greenberg** confirms that the added flow of film and TV music from MGM will yield "a ton of soundtracks," expected to include some boob tube projects as well. "Instead of trying to build a company with new artist signings, we're already swamped with movies," he reports. Just shipped is the label's maiden album release, "The Karate Kid Part II." Greenberg adds that he is already gearing up for development of the package for the next **James Bond** saga. Track product concerns new properties, with the old MGM tracks now being reissued by MCA Records.

KEITH WON'T GO: Persistent rumors that **Keith Richards** would show up for **Farm Aid II** were quashed last week by his press agent, **Paul Wasserman**, who issued a formal denial, claiming that the **Rolling Stones** guitarist had never been asked. Although Richards' statement was prompted by the rocker's concern that fans might think he was "a no-show to such a worthy event," it's interesting to note **Willie Nelson's** comments, heard during a **VH-1** press conference June 5 in Los Angeles. Responding to rumors that the Stones might appear at the July 4 Austin picnic, the red-headed tunesmith said, "I saw **Ron Wood** yesterday, and he didn't say yes, he didn't say no, he just went back to sleep." We suspect there's at least one duet Willie isn't likely to join in on.

PRESSTIME FLASH: **John Sykes**, MTV Networks' vice president for programming and a crucial spoke in the cable company's wheel, resigned Monday (16) with 30 days' notice. Sykes will be relocating from New York to Los Angeles, where he will be "integrating film and music" for the Creative Artists Agency. Clients handled by CAA include **Prince**, **Madonna**, **ZZ Top**, **Dustin Hoffman**, **Robert Redford**, and **Sly Stallone**. No word on a replacement for Sykes.

TV FOR "RADIO": Seeking added sales mileage for its platinum-selling "Raised On Radio" album by **Journey**, **Columbia Records** has launched a 30-second cable TV spot campaign, targeted to the top 20 markets. Columbia says the spot "creates an environment of altered reality and uses advanced techniques of motion control camera work, detailed miniature models, and effects animation." Prepare for the jump to light speed, **Luke ... Audiofidelity Enterprises**, first to market a commercial stereo recording back in 1957, is having the same difficulties as other labels in getting its share of the newest audio marvel, compact disks. Although the company earmarked 11 titles for CD release some time ago, thus far only three have shipped. A **Mantovani** album came first, and now two others are available, the

digitally remastered "Louis Armstrong/Snake Rag" (**Chiaroscuro**) and "Daahoud" by **Max Roach** and **Clifford Brown**.

ALL IN THE FAMILY: **Prince's** sister, **Tyka Nelson**, a singer and songwriter in her own right, is following in her brother's footsteps—she's preparing to record her first album in Minneapolis. **Jerome Braley**, formerly with **George Clinton's P-Funk** mob and his own **Mutiny**, will be helming the sessions for **Sympatico Productions**. Tyka is being managed by **Jeffrey Pink**, who last year unearthed an LP from Prince's early Twin Cities sessions, "The Minneapolis Genius," on the **Hot Pink** label.

CIRCUIT BREAKER: Is the fast-growing **Circuit City** home electronics chain backing out of home video software? The **Richmond, Va.**, web, which has extended its reach to both coasts, has taken out full-page spreads in Washington, D.C.-area papers offering **Beta** titles at \$8.95, a move supplier sources claim presages eventual liquidation of all video software inventory. Video hardware would remain a bullish commodity, according to our sources. . . . **Jim Rismiller**, formerly a partner in the L.A. concert promotion firm **Wolf & Rismiller**, has opened his own talent agency, **Risky Business**. Based in Westwood, the agency has **Charlie Sexton** as its first client; the Texas rocker was represented by Rismiller as an indie agent for a year and a half. . . . Look for **Steve Love**, former executive vice president of **ATV Music**, to announce a significant wave of publishing, production, and management associations for his five-month-old **LoveLand Music Inc.** shortly.

JULIE STYNE, the veteran Broadway/film composer, expressed admiration for **Billy Joel** at a recent meeting of the **Music Publishers' Forum/New York**, but confessed to never having met the superstar. An attendee, **Bob Esposito**, a former CBS music publishing exec and now a consultant at **Bourne Music**, decided to do something about it: He's contacted Joel's management, and it appears the writer/artist is just as eager to meet Styne. A meeting's now in the works. . . . A memorial service for **Russ Sanjek**, the musicologist and former vice president of public relations for **BMI**, is being held Tuesday (24) at 2:30 p.m. in the sanctuary of New York's St. Peter's Church, at 54th Street and Lexington Avenue. Sanjek died June 11 after a long illness.

A MIAMI RADIO update came through after all (see **Vox Jox**, page 14). Former **WHQT** program director **Bill Tanner** topped several strong candidates for the PD-ship at top 40 outlet, **WCJX** there.

FINAL DETAILS on a major stateside opera recording program were being buttoned down last week. Because of high domestic recording costs, such projects have largely been limited to European venues in recent decades. Edited by **SAM SUTHERLAND** and **IRV LIGHTMAN**

Finding radio bargains in a seller's market: See Financially Speaking, p. 72A

AMC Honor For Goldman

NEW YORK **Elliot Goldman**, president and chief executive officer of **RCA/Ariola**, has been named the recipient of this year's humanitarian award by the **AMC Cancer Research Center's** entertainment industry campaign.

Goldman will be presented the award officially at a dinner Dec. 13 in New York. The theme and venue of this year's event will be announced at kickoff receptions to be held soon in New York, Los Angeles, and Nashville, at which time committee chairmen will also be

named.

The 18th annual event will also mark the progress of "High Priority," established by women in the music community to provide a national network for breast cancer information and innovative research under the auspices of **AMC**.

Headquartered in Denver, the **AMC Cancer Research Center** is committed to the control of cancer through public awareness and understanding.

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