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NEWSPAPER

NEWSPAPER

Whitney Houston album hits 6-million plateau; best debut cert ever
See page 4

Technicians applaud CD player reliability
See page 3

Wham! go-goes out with a bang in London
See On The Beat, page 20

VOLUME 98 NO. 28

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 12, 1986/\$3.50 (U.S.)

Decline Of B And C Titles Spurs Indie Vid Shake-out

BY TONY SEIDEMAN

NEW YORK A major shake-out of independent home video manufacturers is apparently underway. The development is largely attributed to a sharp decline in the sale of B and C product, a factor making indies increasingly open to buyouts.

Recent signs of the shake-out include the following:

- The purchase by film produc-

tion company Carolco of \$25 million worth of the NCB Entertainment Group.

- Fries Entertainment's acquisition of a 65% controlling interest in Prism Entertainment.

- The uncertain status of two of the industry's leading indies—Thorn EMI/Home Box Office Video and Embassy Home Entertainment.

Indie home video manufacturers are "in the early stages of a shake-out," says Harold Vogel, vice president and analyst for Merrill Lynch. "It'll probably take another two or three years, but they'll disappear through mergers and refinancings of various kinds," he says of the indies.

"I think there is room for only one or two large companies," he continues. (Continued on page 84)

Praxis On Line With Canada's First CD Plant

BY KIRK LaPOINTE

MISSISSAUGA, Ontario Compact disks began rolling off the production line June 26 from Canada's Praxis Technologies Inc., with the company saying it is virtually booked to capacity for the next two years.

Praxis will produce between 4 million and 5 million CDs in its first year and plans to move swiftly to between 25 million and 30 million units within two years. But Praxis president Michael Sifton and Alun Elias, vice president of sales and marketing, say they will not be able to accommodate many more customers in the foreseeable future.

It remains unclear exactly which firms have licensed product to Praxis for manufacturing. Judging by the attendance of the Praxis opening by executives of such labels as CBS, WEA Music of Canada, PolyGram Inc., Capitol Records-EMI of Canada, MCA Records of Canada, and such independent labels as (Continued on page 84)

Labels Adjust For Post-Indie Era Promo Staffs Grow, Go Back To Basics

BY FRED GOODMAN

NEW YORK When major labels suspended the use of independent promotion firms in February, many within the industry predicted a return to the status quo within six months. But internal staff changes—major and minor—and a re-emphasis on the nuts and bolts of label promotion have made it hard to imagine independent promoters returning as major players in the foreseeable future.

"I don't think independent promotion will ever come back the way it was," says Don Jenner, senior vice president of marketing and promotion at Arista Records.

Jenner, like his counterparts at virtually every other label surveyed, says the independents were

a valuable part of the promotion mix when properly employed and are still missed.

Much of the industry moved quickly to replace the indie promotion system, especially for top 40.

Complete guide to promo staffs, p. 68

Internal staffs were expanded—drawing heavily on former independents—and a new emphasis was placed on communicating with and servicing radio.

"I think that when you look around the industry you see a general back-to-basics approach to sales and promotion," says Vince Faraci, senior vice president of pro-

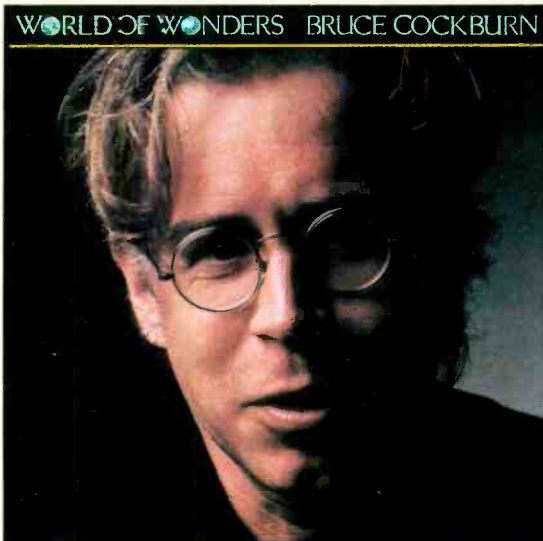
motion at Atlantic Records. "I'm seeing promotional tie-ins more and more, with labels maximizing every factor they have at their disposal."

"Frankly, the task hasn't changed much," says Rick Dobbis, newly named executive vice president of RCA Records U.S.A. "But the responsibility for doing a good job is shoved back into the record company's lap. I think every company is reacting to that in its own way.

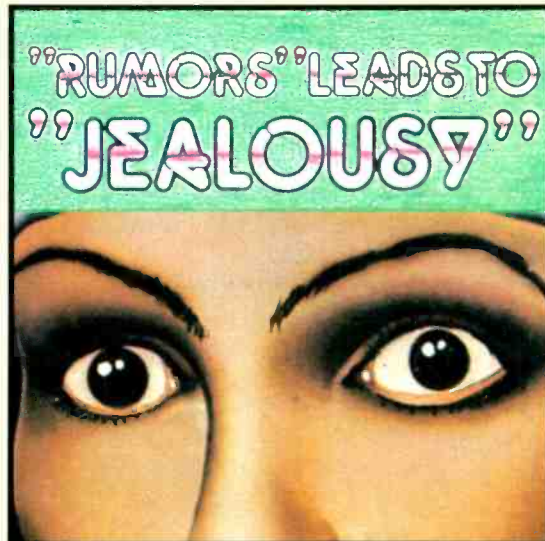
"In my situation, every tool has to be constantly re-evaluated. A year from now, I don't know what we'll do more or less of. A particular promotion may connect one time but not the next, and there's always a temptation to look for quick solutions."

(Continued on page 85)

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TOMMY BOY (TB 844)

Labels: Radio Should Speed Tests Of Songs

BY KIM FREEMAN

ATLANTA The length of radio test periods on records was the key debate topic between top 40 programmers and promotion executives during the 15th annual Bobby Poe Pop Music seminar here last weekend (27-29).

The debate was part of a larger call to develop trust and communication between labels and radio. That call has been given added volume by the loss of independent promotion as a liaison between the two camps.

Records in test rotation are those getting varied amounts of play, but not being reported to labels or (Continued on page 85)



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Brothers Gerald and Sean Levert are the sons of Eddie Levert of O'Jays fame. Together with Marc Gordon they deliver a dynamic blend of R&B/Pop. Their debut album is solid proof that musical brilliance can indeed be passed on from one generation to the next. The first single, "(Pop, Pop, Pop, Pop) Goes My Mind" (7-89389) is already going strong on Black Radio!

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On Atlantic Records & Cassettes

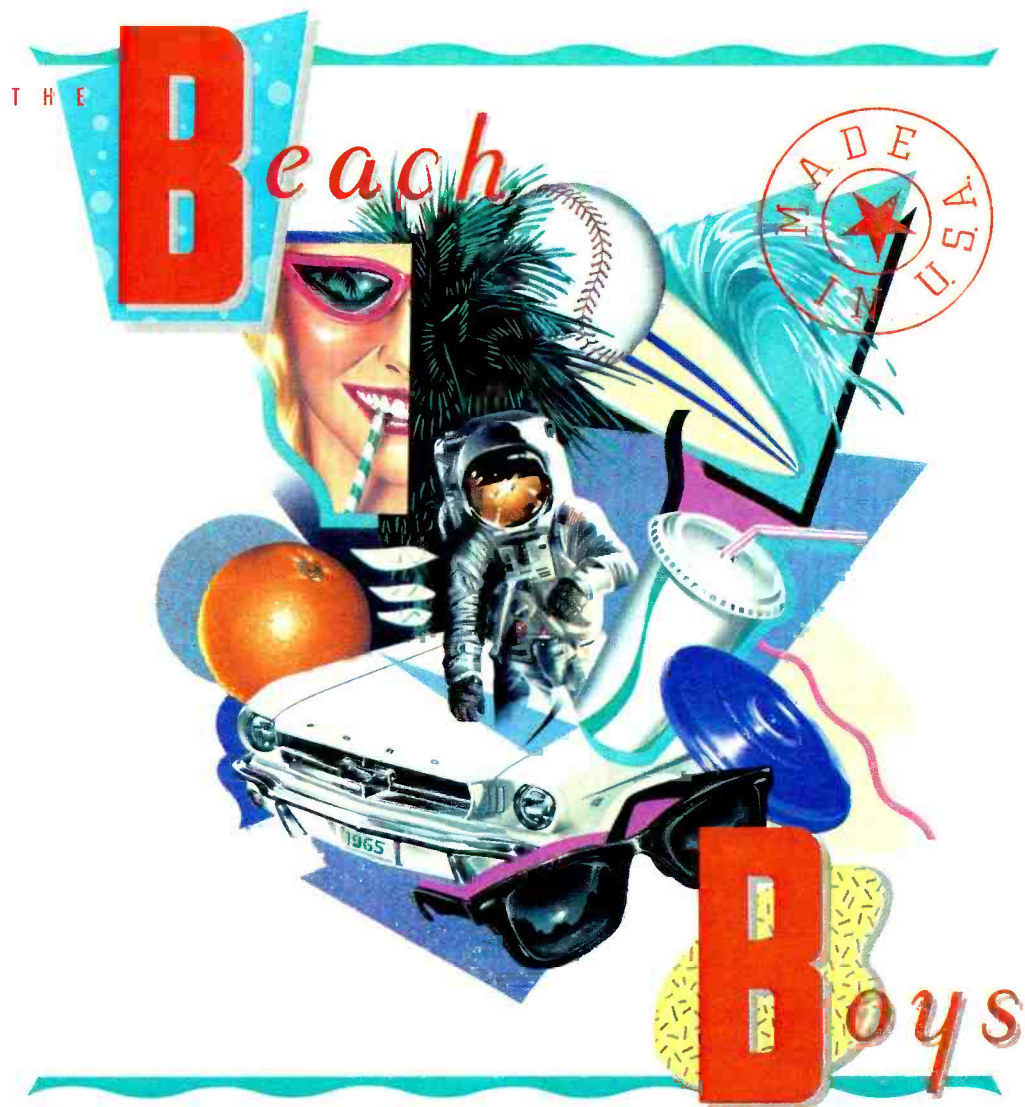
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CD Player Reliability Applauded But Breakdowns Can Be Costly

BY STEVEN DUPLER

NEW YORK Compact disk players—particularly the “third-generation” machines now being sold—are proving to be unusually free of breakage and defects.

In a survey of independent service centers here a number of problem areas were identified, but technicians agree CD players already are more reliable than conventional audio components.

When CD player repairs are needed, however, they tend to be costly. In the case of more recently marketed low-end to mid-priced units, some of the repairs may be so expensive once out of warranty that replacing the player could become the more cost-effective route.

Most problems tend to be mechanical rather than electronic, says Joe Passaretti of Pyramid Electronics, an independent service center authorized to repair 15-20 major brands, including many mid-priced lines from Technics, Sony, and Pioneer.

Heading the list are defects in the assembly that moves the laser, either a “sled” or slider mechanism, and in the worm-gear drive assembly. Other problem areas are the sliding-drawer mechanism and occasional defects in the motor that drives the disk.

Less common are laser diode failures, which entail replacement of the entire laser. The part costs about \$70, Passaretti says, not including labor.

Portables tend to be expensive to repair. Even a small and common job like replacing the headphone jack can run \$40 to \$50 because of the complexity of the unit's construction.

Passaretti says about 99% of the units Pyramid services are still under the manufacturer's warranty, but that once those warranties expire, many within the next six months to a year, the players will “definitely be a high-cost item to service.”

Passaretti says the CD player is more reliable than most other consumer audio products, noting that about 40% of the repair jobs his company encounters are the result of customer-inflicted damage or

customers' lack of awareness of how the unit is intended to function.

Other problems, however, are a direct result of mechanical failure on the part of the machine. He says a general repair job—a bad transistor, for example—runs about \$40 to \$50. If the job entails repairing the laser assembly or the slider mechanism, the cost can range from \$70 to \$90. “Then, when you add another \$40 in labor on top of that,” he says, “it becomes cheaper to throw away the unit and buy a replacement.”

Passaretti says full-size home players are far more reliable than small portable units. He also says that while high-quality, expensive players tend to have better-quality components and transports, their added features can make them more prone to break down.

“That stuff has a lot more bells and whistles than the cheaper players,” he says. “Some of the prob-

lems with the high-end units tend to be with the extras, like multidisplay units and extra controls.”

At Century Video/HiFi, a service center that repairs mostly mid-priced units, one technician echoes Passaretti's view that problems with the laser assembly, sliding drawer, and the motor that drives the disk itself are three common repair jobs. He cites tracking error as another.

A technician at Technitron Electronics, a firm which specializes in high-end audiophile equipment, feels low-end equipment is far more subject to serious mechanical problems than the high-priced gear.

“The most common problem we come in contact with is mistracking, which can be repaired by simple adjustments,” says the technician.

“We work only on very high-end machines, like Nakamichi, Luxman, (Continued on page 79)



Enticing Performance. Opera star Marilyn Horne performs for PolyGram Classics fans and New York retailers aboard the luxury yacht Enticer to celebrate the release of her album “Beautiful Dreamer, The Great American Songbook.” Horne, who was accompanied by Doug Fisher on the lunchtime cruise, sang “God Bless America,” in memory of Kate Smith, and her trademark “Jeannie With The Light Brown Hair.”

System Will Better Reflect Sales And Airplay New Chart Weighting Debuts In Billboard

NEW YORK The Billboard charts this week introduce a multiplicative weighting system for sales and airplay.

The new system will eventually apply to all formats; immediately affected are the Hot 100 Singles, Top Pop Albums, Top Black Albums, and Hot Black Singles charts.

Under the new system, retail reports will be weighted to reflect the number of stores and/or total sales volume in each report. Five weight categories have been established, with the largest chains and one-stops receiving five times the weight of the smallest stores. There are three intermediate

weights for medium-volume reports.

Under the old system, all store reports were weighted equally.

Radio reports for singles charts have always carried a weighting system and will continue to be broken into five different categories based on weekly cume: platinum, gold, silver, bronze, and secondary.

With the new weighting, airplay points will increase in multiples based on the station's cume category. As with retail, the largest stations (platinum) receive five times the weight of the smallest (secondary). Again, there are three intermediate weights for

medium-size stations (gold, silver, and bronze). This will more fairly reflect the impact of heavy radio play at the larger stations compared to the smaller ones.

The new system is not radically different from the old. The record store and radio station panels remain the same. Reports will be taken exactly as in the past. The difference is simply in the way the reports are converted into points.

We believe the changes will provide radio programmers, retailers, record manufacturers, and other interested readers with charts that more closely reflect the reality of sales and airplay in the national marketplace.

Other Half-Year Winners Are Collins, Z.Z. Top Houston Sets Debut Cert Record

BY PAUL GREIN

LOS ANGELES In the biggest certification success story of the first half of 1986, Whitney Houston's Arista debut album, certified in June for U.S. sales of 6 million copies, becomes the first debut album to go six-times platinum. It also is only the second album by a female artist to attain sales of 6 million copies.

Also of significance, seven new and developing acts earned their first million-selling platinum albums in the first half of the year: Mr. Mister, Arcadia, the Hooters, a-ha, the Outfield, Ready For The World, and Janet Jackson.

The previous debut champ was "Van Halen," certified for sales of 5 million copies since its 1978 release. The only other album by a female artist to reach the 6-million-sales mark is Madonna's 1984 release, "Like A Virgin."

In the first six months of the year, the Recording Industry Assn. of America (RIAA) certified 38 plat-

inum albums, up from 35 in the first half of last year. The RIAA also awarded 62 gold albums, down from 64 in the same period last year. The number of gold singles—excluding oldies and kiddie disks—held steady at six.

Houston's debut set is the first album released since 1984 to hit the 6-million-sales mark. The two runners-up are Dire Straits' "Brothers In Arms" and Phil Collins' "No Jacket Required," which have been certified for sales of 5 million units.

Houston's album has risen swiftly through the multiplatinum ranks. It was certified for sales of 3 million copies in February, 4 million in March, and 5 million in May.

Warner Bros. was the top combined label for the first half of 1986. The label group earned 12 platinum albums—half of which were catalog titles. Columbia amassed six platinum albums for second place, followed by Epic with four and MCA and RCA with three each. (All three of MCA's platinum albums were by black acts—Ready For The World,

New Edition, and Patti LaBelle—underscoring the importance of black music to that label's resurgence.)

Five other black artists notched platinum albums in the first half of the year: Sade, Prince & the Revolution, Janet Jackson, Billy Ocean, and Richard Pryor, who scored with a 1977 comedy release. Three country acts earned platinum albums in the period: Alabama, Hank Williams Jr., and the Judds.

Three independent labels earned platinum albums in the first half of the year: Disneyland/Vista, Fantasy, and Myrrh/Word. Myrrh scored with Amy Grant's "Unguarded," the contemporary Christian singer's second platinum album; the first was "Age To Age."

Conversely, two branch-distributed labels—EMI America and Motown—went the entire first half of the year without a platinum album.

Two heavy metal veterans earned two platinum albums each: Ozzy Osbourne and his old group, Black
(Continued on page 79)

BMI's Preston Fights 'Copyright Erosion' She Vows Strong Opposition To Source Licensing

BY IRV LICHTMAN

NEW YORK BMI president and CEO Frances Preston says she's not about to "become a daisy and wilt" in pursuit of protections against the "erosion of copyright."

Preston, a 28-year veteran of the 46-year-old performing-rights group, was promoted to president in May following the sudden resignation of Ed Cramer. She had been

named executive vice president and chief operating officer in March.

Cramer's departure after 16 years as president was surrounded by rumors that he had ruffled feathers on BMI's broadcaster-led board by his strong stand on the source-licensing issue. The issue is now before Congress in bills designed to circumvent a Supreme Court decision that favored the performing-rights groups in the concept of blan-

ket licensing on a local-TV level. Cramer, however, has been retained by BMI to help defeat the measures.

While those closely involved in the scenario of Cramer's exit, including Preston, are not commenting, Preston says she intends to take a strong lead in continuing to prevent or roll back attempts to devalue performing rights.

"I've been a writer and publisher's advocate for 30 years, and I'm not about to become a daisy and wilt," says Preston.

Preston portrays Cramer's legislative liaison role, from the perspective of performing-rights groups, as crucial to a successful conclusion of the source-licensing battle. "Ed is a brilliant attorney, and his expertise is still needed by BMI. In addition to Ed's presence in legislative matters, we're also enlarging our efforts on a grass-roots level."

Preston and Cramer were in Washington Friday (27) to deal with strategy regarding the source-licensing bill. The full Senate Judiciary Committee is expected to conduct a hearing July 18 concerning the bill, which was introduced in the Senate by Sen. Strom Thurmond (R-S.C.) last December.

Preston further defends BMI efforts in lobbying to defeat source licensing by noting that she has just retained the services of Charles E. Walker Inc., a well-known Washington-based lobby group, to augment the activities of two previously hired firms, Samuel E. Stavisky & Associates and Reid & Preist.

Preston, a longtime Nashville music industry presence—who retains her residency there despite spending her workweek in New York—says BMI will soon unveil "innovative ways of licensing that will be less costly and produce more income in a shorter period of time."

Without offering more details, she reports that BMI has just
(Continued on page 78)

RCA/A&M/Arista Realigns Sales Regions, Branches Revised

NEW YORK RCA/A&M/Arista Distribution has been overhauled with the establishment of four national sales regions, manned by RCA Records veterans, and changes in branch locations and their reporting systems.

According to Pete Jones, vice president of sales for the distribution unit, the sales regions have been reduced from five to four as a result of the consolidation of the Southern and Southwestern regions.

As for the branches, the Philadelphia branch will close, its accounts being absorbed by the Washington, D.C., branch. Also, a new sales office will open in Minnesota by Sept. 1, according to Jones.

Jones says the new strategy gives the company, recently given status as an independent operating unit under Sal Licata, the "opportunity to develop a structure which recognizes the current shape of the market, including the continued consolidation of accounts."

The four national regions are defined as follows:

- Eastern region, with branches in

Boston and New York, to include the Washington branch, formerly part of the Southern region.

- North-central region, with branches in Chicago, Cleveland, and Detroit, now to include the St. Louis branch, formerly part of the Southwestern region.

- Southern region, now headquartered in Dallas.

- Western region, with branches unchanged.

The regional appointments are Larry Palmacci, director of the Eastern region; Fred Love, director of the North central region; Jim Yates, director of the Southern region; and Bill Graham, director of the Western region. Charles Hall, formerly director of the Southern region, is due to retire after 31 years with the company.

Palmacci, with RCA since 1972, previously served as New York branch manager. Love, who joined RCA in 1971, most recently served as manager of the St. Louis branch. Yates, who joined RCA in 1971, was director of the Southwestern region. Graham, who joined RCA in 1962, had been director of the Western region.

IRV LICHTMAN



Taylor Ties. James Taylor shows that his re-signing to an exclusive, worldwide recording contract with Columbia Records is official. Celebrating his decision are, from left, manager Peter Asher; CBS Records division president Al Teller; Taylor's attorney, Nat Weiss; and CBS/Records Group president Walter Yetnikoff.

Executive Turntable

RECORD COMPANIES. Lee Silversides is named president and director of Island Records Canada Ltd. in Toronto. He was vice president of promotion for the label. Silversides succeeds Doug Chappell, who assumed a similar role at Virgin Records of Canada.

CBS Records U.K. makes the following changes in its a&r department: Gordon Charlton as head of a&r for CBS; Annie Roseberry, director of a&r, CBS; and Peter Karpin, director of a&r, Portrait and Epic.

Marilyn Laverty is promoted to director of national press and public information at Columbia Records in New York. She was East Coast director in that area.

MCA Records International in Universal City, Calif., promotes Christy Hill to director of product development. She was director of marketing operations.

I.R.S. Records appoints Mel DeLatte national singles promotion director and Paul Brown associate director of promotion. DeLatte joins from his own promotion firm in New Orleans and will be based in Los Angeles. Brown was assistant director of national album promotion for Atco and will be based in New York. Also, vice president of promotion Michael Plen will be relocating from New York to the label's home office in L.A.



SILVERSIDES



LAVERTY



HILL



DREXLER

Greg Brown joins Comstock Records in Shawnee, Kan., as head of country radio promotion.

DISTRIBUTION/RETAILING. Mark Smith is appointed director of advertising and sales promotion for Spitzer Music Co., the Hayward, Calif.-based musical instrument and pro audio chain.

HOME VIDEO. Media Home Entertainment in Culver City, Calif., makes the following appointments: Peter Pirner as president of MHE; Jack Bernstein, president of a new, sell-through line of product for Heron Communications; Janice Whiffen, vice president of sales for MHE; and Peter Pidduti, vice president of field sales. Pirner was previously with Mattel Electronics. Bernstein was executive vice president of MHE. Whiffen was vice president of sales for Vestron Video.

Vallery Kountze resigns as vice president of RCA/Columbia Pictures Home Video and general manager of the mass merchant division in Burbank, Calif. She will continue as a consultant.

PUBLISHING. Marcy Drexler is promoted to director of professional activities, East Coast, for the Chappell/Intersong Music Group-USA in New York. She was professional manager.

BMI in New York names Judith Saffer assistant general counsel. She was with ASCAP as senior counsel.

PRO AUDIO/VIDEO. Tom Sutton becomes Southwest district sales manager for Sharp Electronics' professional products division in Mahwah, N.J. He was with Bauer Audio/Video of Dallas, where he served as equipment sales manager.

Robert Sandell is named vice president of marketing and sales for Kurzweil Music Systems, the Waltham, Mass.-based manufacturer of electronic musical instruments. He served in a similar capacity for Fender Musical Instruments. Also, Robert Goldhammer is appointed to the board of directors for KMS.



Benny Goodman
May 30, 1909 - June 13, 1986

“And the Angels Sing...”

ASCAP mourns the loss of our distinguished member.

Morton Gould
President

Space-Age Audio Technology Bows APRS London Exhibit Is Largest Ever

BY STEVEN DUPLER

LONDON More than 5,000 studio owners, engineers, producers, and musicians gathered June 25-27 at the Olympia 2 conference center here for the largest exhibition—in square footage and attendance—ever held by the Assn. of Professional Recording Studios (APRS).

The association's yearly show has become the most important European venue for pro audio product, offering a far stronger emphasis on sales than the more scholarly annual Audio Engineering Society European meets. With the shift to a larger venue, APRS exhibitors were also able for the first time to provide sound demos of their equipment.

Among the major attractions of the APRS confab were some new offerings for the advanced automated recording console market, including digitally controlled analog mixing boards from U.K.-based Trident and U.S.-based Harrison Systems.

Harrison, Neve, and Amek all showed space-age design fully automated consoles. The Trident Di-An (Digital-Analog) console, Amek APC 1000, Neve V series, and Harrison Series 10 boards were generally well-received by attendees.

Neve's DSP remains the only all-digital console. Its analog/digital competitors are considered attractive because of their ease of operation

and far lower price tags—about a third of the \$1 million cost of the DSP. Currently, there are only two DSP mixing systems in place: Tape One in England and Westdeutscher Rundfunk in West Germany.

One major digital development made public at APRS was the sale of four Mitsubishi digital recorders to Air Studios in Montserrat.

Consisting of two X-850 32-track machines and a pair of the new X-86 two-track units, the purchase is the largest single order to be filled by the Mitsubishi pro audio group as well as one of the largest orders ever received by any digital manufacturer, according to company president Tore Nordahl. Mitsubishi's Adrian Bailey said the purchase was a "shot in the arm" for the ProDigi (PD) digital format, which also counts Otari and AEG as subscribers.

George Martin, owner of Air Studios and president of the APRS, said, "I am definitely a digital fan—it's got to be the wave of the future. Like tube amps, analog will be relegated to the past."

Exhibitors were generally pleased with the quality of the attendees as well as the change of venue from the Kensington Exhibition Centre, which had housed the APRS show for the past three years.

Said Ian Jones of HHB, a major Sony digital audio rental and sales outfit, as well as a recently named

distributor for AMS signal processors: "This has been traditionally a strong-selling show for us, and this year has been no exception. The floor traffic was extremely strong, and we've written a good amount of business."

The show was opened by George Martin, who described the pro audio industry as one in which "art and technology walk hand in hand."

Martin referred to the strength of the British pro audio manufacturers and studios in the world market and praised the five 1985 winners of the Queen's Award for Export Achievement as helping maintain that position. The winners, announced in April, were Klark-Teknik, Soundcraft, AMS, Solid State Logic, and Amek.



Flying Solo. Duran Duran member Andy Taylor, second from right, celebrates his recent signing with MCA Records as a solo artist with Gold Spaceship Management vice president Anita Camarata; president Danny Goldberg, second left; and MCA Music Entertainment Group president Irving Azoff in Los Angeles. Taylor is in the studio finishing his debut album for the label.

Sony, Philips Specs

CD-I 'Green Book' Published

BY SAM SUTHERLAND

LOS ANGELES Compact disk co-developers Philips and Sony have published provisional specifications for the CD-I (Interactive) format, including stipulations for compatibility with earlier CD-ROM (Read Only Memory) data products.

The two companies reviewed the CD-I standards, also known as the "Green Book," with licensees in To-

kyo on June 23 and in New York on June 26. The final specification is expected to be confirmed by the end of this year.

Executives at both companies have indicated that initial CD-I hardware and software could be ready for market introduction as early as 1987. As the next step in CD's postaudio evolution, CD-I technology would tap the basic CD's vast storage capacity—used for high-quality audio in conventional CDs and for dense data storage applications in CD-ROMs—for multimedia uses.

CD-I products are expected to be targeted principally to consumer usage, which is in contrast to the business and industrial applications that have dominated the first CD-ROM products.

Under the earlier "Yellow Book" format for CD-ROM, released in May 1985, Sony and Philips established that format's utility as a computer peripheral device, interfaced with other computer media. CD-I, however, does not require that link to floppy disks or similar storage media and is expected to run in a stand-alone CD-I player that will also run audio and video CD products.

In preparing the CD-I "Green Book," both companies have participated in the ad hoc High Sierra Group, which included 12 other corporations active in CD-ROM development. The goal was to arrive at a CD-I specification that would allow compatibility between the two formats so that future CD-ROMs could be operated on forthcoming CD-I players.

CHART BEAT



by Paul Grein

JANET JACKSON's "Control" holds at No. 1 on Billboard's Top Pop Albums chart for the second straight week. At 20, Jackson is the third-youngest artist to land a No. 1 album in the rock era. **Stevie Wonder** was just 13 when he topped the chart for the first time; **Ricky Nelson** was 17 when "Ricky" hit No. 1.

Here's a list of all solo artists to have hit No. 1 on the Top Pop Albums chart before their 25th birthday—youngest first.

1. Stevie Wonder, 13 years and three months in August 1963: "Little Stevie Wonder: The 12-Year-Old Genius."
2. Ricky Nelson, 17 years and eight months in January 1958: "Ricky."
3. Janet Jackson, 20 years and two months in July 1986: "Control."
4. Elvis Presley, 21 years and four months in May 1956: "Elvis

Presley."

5. Barbra Streisand, 22 years and six months in October 1964: "People."

6. Whitney Houston, 22 years and eight months in March 1986: "Whitney Houston."

7. Johnny Mathis, 22 years and

12 artists hit No. 1 before turning 25

nine months in June 1958: "Johnny's Greatest Hits."

8. Bobbie Gentry, 23 years and three months in October 1967: "Ode To Billie Joe."

9. Prince, 24 years and two months in August 1984: "Purple Rain."

10. Cat Stevens, 24 years and four months in November 1972: "Catch Bull At Four."

11. Janis Ian, 24 years and four

months in September 1975: "Between The Lines."

12. Michael Jackson, 24 years and six months in February 1983: "Thriller."

Note that we're talking only about solo artists, which is why we didn't list the **Beatles**, **Wham!**, **Tears for Fears**, **Sade**, and other groups.

PETER GABRIEL's "So" jumps to No. 4 on this week's Top Pop Albums chart, while **Genesis' "Invisible Touch"** leaps to No. 5. It is the first time a former member of a group and the group itself have appeared in the top five simultaneously since July 1976, when "**Wings At The Speed Of Sound**" (featuring **Paul McCartney**) was No. 1 and the **Beatles' "Rock'n-Roll Music"** was No. 2.

Also, Gabriel's "Sledgehammer" jumps to No. 1 on Billboard's Hot Dance/Disco club play chart. It is the first time a veteran rock star has topped the dance chart since **David Bowie** scored in April 1983 with "Let's Dance."

Several other rock veterans have earned No. 1 dance hits over the years, including **Rod Stewart**, who scored in February 1979 with "Do Ya Think I'm Sexy," and **Blondie**, which did the trick in February 1981 with "Rapture"/"The Tide Is High."

CBS Inc. Gets Phoenix Audit

NEW YORK CBS Inc. has received a court order to audit the books of a company that marketed recordings under CBS Inc. license.

The action, ordered June 20 in U.S. district court here, stems from a CBS Inc. suit against Phoenix Entertainment & Talent Inc. The principal shareholder of the company is Dante Pugliese.

CBS Inc., on behalf of CBS Special Products, sought an accounting from Phoenix over the issue of royalties it alleged were due under a license agreement acquired in March 1982 by CBS Inc. from Everest Records. Phoenix made a deal with Everest on a nonexclusive basis to manufacture and sell recordings by such acts as George Jones, Gene Pitney, the Platters, the Shirelles, B.J. Thomas, and Dionne Warwick.

The order stipulates that the Everest-Phoenix agreement was to end June 30. The audit covers the period from July 1, 1981, to June 30, 1986.

EZ Agrees To Buy 9 Affiliated Outlets

NEW YORK EZ Communications reached an agreement Tuesday (1) to buy Affiliated Broadcasting's nine radio outlets for \$65.5 million. EZ already owns seven FM outlets. Pending FCC approval of the purchase, EZ will own the full FCC complement of 12 FM stations, plus four AMs.

The Affiliated outlets involved are KMPS-AM-FM Seattle; WKOV/WAIV Jacksonville, Fla.; KRAK-AM-FM Sacramento; KFYE Fresno, Calif.; and KFLR/KFMJ Phoenix. Based in Fairfax, Va., EZ owns WBMW Washington; WEZS Richmond; WEZC Charlotte, N.C.;

WEZB New Orleans; WBBZ Pittsburgh; and KYKY St. Louis.

EZ programming vice president Dan Vallie says the transaction "came down very quickly." At present, Vallie says the "ideal situation is to keep all [the stations] as a package. We have no intention of spinning anything off." EZ does not run into any overlapping market problems with the deal.

With the purchase, EZ will become one of the largest broadcast groups and will expand the number of formats it has under its umbrella. To date, EZ has done particularly well with its top 40 and AC stations.

Vallie says, "We specialize in good radio" and that format changes have not yet been dis-

cussed. "Right now, we're just assessing the technical facilities."

Vallie says the market mix is one of the attractive elements of the Affiliated purchase. "We consider Seattle and Phoenix to be major markets," he says. "And most of the stations are in the Sun Belt or the West, which is where all the growth is these days."

"We are very excited about this," Vallie continues. "Most of these stations are performing very well, and we've heard great things about the Affiliated personnel."

KIM FREEMAN

Full Force get busy 1 time!



Since the release last year of their successful debut album, "Full Force," and single, "Alice I Want You Just For Me!"^{PC 40117} these talented writers/producers/performers haven't been idle!^{38 05623}

Now "FULL FORCE GET BUSY 1 TIME!" — the new album guaranteed to take them to the next level of success!

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FC 40395


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7/18	New Haven, CT	8/8	San Diego, CA
7/19	Richmond, VA	8/9	Long Beach, CA
7/20	Washington, DC	8/10	Oakland, CA
7/24	Milwaukee, WI	8/14	New Orleans, LA
7/25	Cleveland, OH	8/15	Baton Rouge, LA
7/27	Philadelphia, PA	8/16	Dallas, TX
8/1	Memphis, TN	8/17	Kansas City, MO
8/2	Lake Charles, LA	8/21	Springfield, MA
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Produced by Full Force, J.B. Moore and Robert Ford, Jr.

Management and Direction: Full Force Productions and "Easy" Steve Salem.



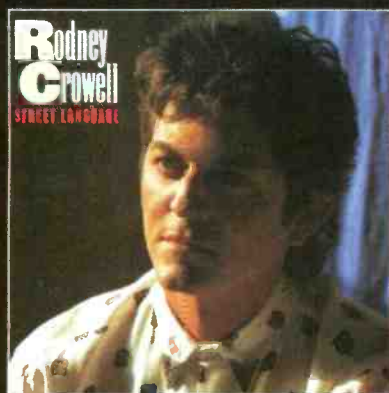
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Records and Radio
CONTROLLING YOUR OWN DESTINY

Keynote address delivered by Elliot Goldman at Bobby Poe's Radio & Records seminar in Atlanta, June 27. Billboard requested and received permission from Mr. Goldman to print the speech in the Commentary section.

Good afternoon, ladies and gentleman.

This is my maiden speech as the president and CEO of a major record operation, so please be kind. In return, I promise to resist the knee-jerk impulse that builds up in every senior record executive when he sees an audience of top 40 or CHR programmers—namely, to berate them for not being receptive enough to new music and not spending more programming time experimenting and giving new artists an opportunity to be heard.

Of course, there's nothing really wrong with the goal inherent in such comments, but, frankly, it ignores reality. The reality is that, although the record and radio industries use a common product—music—and touch each other often on the rocky road to success, they are different businesses that have to achieve profitability in markedly different ways.

Accordingly, let's start with the heretical public acknowledgment by me that your main role is to play the music that you believe your listeners want to hear, so that you can deliver the largest possible audience to your advertisers. However, how you choose that music is something I do want to talk about.

Specifically, I want to address one of the issues I believe underlies the turmoil that presently surrounds and sweeps through both our industries as a result of the controversy over independent promotion. It is the basic issue of whether radio programmers and record manufacturers are willing to stand up and commit themselves to controlling their own destinies.

It's wrong for people to talk about independent promotion as if it is a sudden evil thrust upon the record business. It's been part of the business as long as I've been in it—and that's about 20 years.

It's wrong for a whole host of independent entrepreneurs who have been conducting their businesses in

an honest way to be smeared with a broad brush of innuendo.

It's wrong for the music industry to be a whipping boy for a news medium that has become all too entertainment-oriented and wants to spice its news shows with pictures of well-known artists and executives.

But worst of all, it's wrong for an industry to lose control of its own destiny by allowing a single marketing technique to dominate its activities to the point of threatening its economic existence and permitting it

made an evil of each of these elements. It was only when we had been beaten and bloodied by each of them that we took a more sensible approach.

The underlying fault in the independent promotion fiasco, however, lies not only with the record companies, but, I submit, with those responsible for programming music on radio, as well.

Just as we became lemmings-to-the-sea in terms of believing that only through the use of independent pro-

want to hear and buy, in their own good time. We have learned that the best thing we can do is to listen carefully and give the audience an opportunity to register its approval or disapproval.

This not a two-week process. Sometimes it is not even a two-month process. But whatever time it does take, it should be based on what you believe the audience wants to hear and whatever methods you want to use to determine that desire. That is what is best for you, your audience, we manufacturers, and our artists.

If, every once in a while, the combination of a well-known artist, outstanding song, and a spectacular performance dictates an overwhelmingly rapid response on a nationwide basis, so be it. But I submit that it is a much healthier situation if the audience response is part of this equation, and if the build is by 10 and 20 stations a week, so that we all know exactly what is happening.

By advocating this position I am not suggesting that radio stations and programmers should purposely delay adding of records if others already have. Our entrepreneurial system will take care of that. Too many stations in one market following the same programming philosophy will invariably lead to a void all too willingly filled in by new stations.

No, what I am pleading for is that you radio programmers reassert yourselves at what you do best and, yes, put yourselves back on the line.

For our part, we record manufacturers have pledged—once again—to take control of and be responsible for our promotion activities. We will promote you ad nauseum on our records, as that remains a key to our success.

Be receptive to that promotion. Accept it when it is valid. Reject it when it is not. And evaluate all of it in the context of your obligation to secure the largest audience you can.

It is out of that dynamic that we both will achieve not only our greatest commercial success, but more importantly, will bring the best possible music to the consumer.

Thank you very much.

'It's wrong for an industry to lose control of its own destiny'


Elliot Goldman is president and chief executive officer of RCA/Ariola.

self to be portrayed as a corrupt and irresponsible business.

We, the senior record executives of our industry, have no one to blame but ourselves for the lemminglike, shortsighted, insecure, and financially irresponsible way in which we all came to view independent promotion as the panacea for success.

This is not the first time that such a thing has happened in this industry. We have a habit of adopting this year's revelation as next year's panacea.

In my lifetime in this industry, I have seen the heyday of the independent producer, unlimited and nonre-coupable studio time, massive personal appearance tours by unknown (and often untalented) artists, and, most recently, independent promotion and music videos.

Actually, each of these items has added a unique element either to the creativity or marketability of musical product. It is the overkill quotient seemingly inherent in our less-than-sophisticated business practices that

motors could we get our records played on radio, you programmers were equally lemminglike in foregoing your responsibility and authority to select music that you believed was appropriate.

You became just as caught up in a syndrome of "I'd better play it if 100 hundred other stations are playing it."

Despite the protestations I have heard, most of you did stop exercising independent creative judgment about what you thought your audiences wanted to hear. Instead, you abdicated that judgment to an outside third party who came richly clothed in all-knowing attire.

I submit to you that no one is so talented and so prescient about the listening audience that they can predict to you that the audience of 150 stations covering most of the U.S. wants to hear a particular piece of product immediately.

All of us at one time or another learned—the hard way—that the audience will let us know what they

Letters to the Editor
THE QUICK FIX

I'm encouraged that some people in the broadcast and recording industries are beginning to address the lack of creativity in radio.

I live in Philadelphia, and I'm amazed at the lack of diversity in our marketplace. We were better off when top 40 programming was on AM, and FM sought out special-listener niches.

Today, too many radio executives seem to ignore the product life-cycle curve. They look for quick fixes for low Arbitrons and plug-in formats that resemble all the others being aired. Stations vie for a piece of the same market segment rather than seeking to develop a new one. This has resulted in large groups of disenfranchised listeners (including me).

I hope station managers will begin

to realize that establishing a new format and allowing it time to mature can make them more successful in the long run. For now, those of us on the cutting edge will have to be content with private clubs, college radio, and MTV.

Mark McLoone
 Philadelphia

about the group when we suddenly realized the boy had a rather puzzled look on his face. As he grabbed for the nearest Huey Lewis and the News album, he shrugged his shoulders, "Led Zeppelin... I never heard of them."

Bonnie Ann Lago
 Concord, Calif.

CHANGING TIMES

Recently, while restocking the shelves of a local record store, I was approached by a gentleman and his 13-year-old son. They were looking for an artist who would demonstrate what rock'n'roll was all about (junior was taking up the drums).

Scanning the browser bins we came across an old LP by Led Zeppelin. The boy's father and I stood there for at least 15 minutes reminiscing

MERCY KILLING

I'd like to see the LP go the way of the 8-track as soon as possible. The compact disk would then become the mass medium for music, bringing prices down more rapidly and reducing the number of formats in the marketplace.

Companies like Sony should lead the way by stopping the production of turntables. It would be great if that happened in the next five years,

not in the next 10 or 15.

Wayne Browne
 Los Angeles

IT'S A BIG WORLD

I'm a regular Billboard reader with only one complaint. Why does the magazine run so few international charts? What about Ireland, Austria, Belgium, Norway, Denmark, Switzerland, Spain, Greece, Turkey, and doubtless many others which have music charts? It would be nice to know how certain releases are doing in these countries.

The "International Weekly of Music and Home Entertainment" should be just that: international.

Alexander R. Textor
 Palo Alto, Calif.

Seminar: Radio Should Be A Friend

Conclave Features Range Of Speakers

BY PAT MARTIN

MINNEAPOLIS Radio is a person. That was the metaphor used by the comedy team of Ron Stevens and Joy Grdnic here at the Upper Midwest Communications Conclave last weekend (26-29).

"People think of radio as a friend, a companion. Imagine a person that is a social climber who uses you to gain a better position. That's what many stations do; they have little regard for the current listeners. Station contests don't work. We resent people who try to buy our loyalty," Stevens said.

"It's most important to become friends. One of the best ways to make friends is with humor. This creates an emotional attachment to the station. People relate to people, they don't relate to radio stations," he said.

Stevens and Grdnic began their careers at KSHE St. Louis when

Stevens was PD there and Grdnic was morning personality. They have produced nearly 1,000 comedy vignettes heard daily on some 300 radio stations. Currently, they are working on their third comedy al-

'If they like the current hits, they will listen'

bum, second comedy book, and first comedy home video.

Several other speakers were featured at the conclave, as well. Doris Walsh, publisher of Ithaca, N.Y.-based American Demographics, spoke about the huge social and economic changes American society is going through. "Nearly one-third of all Americans are in the baby-boom generation, [those] born between 1946 and 1964. Americans will be-

come much more conservative on all economic issues. Radio will have to focus on attracting the two-income family, which has become the center of the economy. Men's wages have not kept up with earning a living for a family. Rental housing will decline," Walsh said.

"The home will become the center of entertainment with VCRs, television, and radio. As a result, restaurants will suffer and take-outs and home deliveries will continue to grow," she predicted.

Jon Coleman, of Coleman Research, shot down several myths about radio. Among the radio myths Coleman cited were, "Our market is different, the word 'hit' won't attract adults, and listeners prefer contests with lots of opportunities."

On the contrary, Coleman said, "The fact is most markets are the same. What works in New York City will also work in Omaha. Twen-

(Continued on page 12)



Catching Rising Stars. WNEW-FM New York "Breakfast Club" hosts Richard Neer, left, and Mark McEwen, second from left, play ball with New York Mets pitcher Ron Darling and EMI artist Brian Setzer. The match took place during one of WNEW's many remote morning shows, this one from the comedy club Catch A Rising Star.

Washington Roundup

BY BILL HOLLAND

VICE PRESIDENT GEORGE Bush swore in new Democratic FCC Commissioner Patricia Diaz Dennis on June 25 at the White House. Although she began her official duties the next day and attended the week-

ly FCC commissioners' meeting, she says she won't be voting on agenda items until she becomes more familiar with issues.

REMEMBER cost-of-regulation fees? Buried within the budget-reconciliation bill, they were sent to the White House in April. Well, now the

FCC has asked for comments on a proposal to begin the fee schedules by April of next year. Fees will be placed on station applications, upgrades, and renewals. The biggest fee will be for administrative hearings: \$6,000. The NAB, in its comments, plans to point out that broadcasters, when innocent bystanders of a petition-to-deny hearing brought about by a third party, shouldn't have to pony up the six big ones.

HOPE THERE'S CRAWFISH etouffe at each one . . . the NAB Radio 86 Convention in New Orleans is moving right along, with 17,500 square feet of exhibit space already assigned and more than 30 hospitality suites booked for the September meet. There's only 7,500 square feet of exhibit space left.

REP. Al Swift (D-Wash.) has introduced a bill that would temper the speculative trading of broadcast properties by reinstating the FCC's requirement that new licensees hold onto stations that were sold to them at a profit for three years. The industry hasn't taken a stance on the proposal yet, but it isn't too thrilled about taking the "de" out of deregulation. Rep. Swift admits his bill won't pass this year anyway; he introduced it to underline concern about speculators, inflated prices, debts, and possible resultant losses in public service.

• **RCA chief keynote Bobby Poe, see p. 9**

• **Billboard guide to record co. promotion . . . see page 68**

...newsline...

DAVID BARRETT is named general manager of radio for Hearst Broadcasting. Barrett continues as VP/GM at Hearst's WBAL/WIYY Baltimore and will now oversee chain properties WTAE/WHTX Pittsburgh, WISN/WLTQ Milwaukee, and WAPA-AM San Juan. Barrett joined Hearst in 1984 following work with Doubleday and Rogers Radio Broadcasting of Toronto.

ALAN BUDER is appointed director of development at American Media Inc., where he will work on acquisitions and financing for future radio and television properties. Before moving to American Media's San Francisco offices, Buder was director of finance for Tri-Star Pictures and had consulted several public radio operations.

DAVID PEDERSON assumes the general manager duties at Park Communications' KWJJ-AM-FM Portland, Ore. He arrives from the general sales manager position at KRSI/KJJO Minneapolis. In Portland, Pederson replaces Ray Mirabella, who resigned recently.

WIOG-FM Saginaw, Mich., has been sold to F-B Communications from Booth American Co. for \$2.5 million. Blackburn & Co. brokered the deal. The Washington, D.C.-based brokerage firm also announces the sale of KBCH Lincoln City, Ore., to Matrix Media. The outlet was sold by Brown Broadcasting Enterprises for \$325,000.

MIKE MC QUEEN and Andrea Veitch Dudley are named co-managers of Gateway Broadcasting; its WKPA/top 40 outlet, WYDD Pittsburgh; and AC-formatted WKPA New Kensington, Pa. The promotions follow the resignation of Gateway VP/GM Norman Slemenda, who left to assume ownership of WRIE-AM Erie, Pa. Mc Queen is WYDD's PD and morning man and will handle operations and programming at both stations. Dudley will handle administrative and sales management duties.

JUDITH CURRIER is appointed general manager of KLZE-FM San Jose, Calif., a recently acquired Parker Communications outlet. She joins KLZE after 16 years with Davis-Weaver Broadcasting.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

WNCI-FM Columbus program director **Bill Richards** made an immediate add of the Mary Jane Girls' "Walk Like A Man" (Motown). "It's a good adult record," Richards says of the update on the Four Seasons classic. "Words Get In The Way" (Epic) by Miami Sound Machine gets another strong-record vote from Richards. Setting a record for Out Of The Box mentions is Timex Social Club's "Rumors" (Jay). Richards is testing the upstart indie single at night; it had won four challenges in a row at presstime. Crystal-balling it a bit, Richards says Madonna's "True Blue" album track "Open Your Heart" (Sire) sounds like a strong radio candidate.

ALBUM ROCK

WHJY Providence PD **Dave Lee Austin** is kind of crazy over Queen's "A Kind Of Magic" (Capitol). "It's positive, has drive and a literally great bass line, and shimmers the speakers a little bit," says Austin. John Cafferty's "Voice Of America's Sons" (Epic) has been drawing positive response at WHJY, says Austin. He adds, "Play this one out of your legal ID; it's irresistible rock'n'roll. Anything with 'America' in the title and a hook can't hurt you right now." Austin says Danny Wilde's "Isn't It Enough" (Island) is "upbeat, with that winning guitar and drum sound that grabs a rock'n'roller's ear." Austin is high on another newcomer, Bruce Hornsby & the Range's "Every Little Kiss" (RCA). "This has a synthesizer that helps me bring my core audience up to 1986. You can play it next to Pink Floyd or ZZ Top," he says.

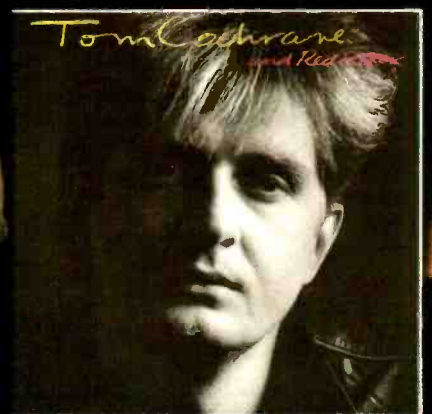
COUNTRY

In a rare serious moment, **WUBE** Cincinnati PD **Mike Chapman** says, "Let's talk about Carl Perkins' 'The Birth Of Rock'n'roll' [Mercury/PolyGram]." Chapman calls it "serious business, a natural for us." Meanwhile, Chapman says the Girls Next Door are "really asserting themselves" with "Slow Boat To China" (MTM). He describes the Girls as a "country version of the Pointer Sisters" and recommends viewing the song's video while listening to what he predicts will be a top 10 record for WUBE. Continuing a longer roll, in Chapman's estimation, are the Forester Sisters with their new single, "Lonely Alone" (Warner Bros.). Finally, Chapman is counting on Gary Morris' "Honeycomb" (Warner Bros.) to be a great draw for the younger demos. "It's just a great summer-sounding record," he says of Morris' take on the Jimmie Rodgers classic.

KIM FREEMAN

His name is hardly a household word.
His image is strictly low profile.
He's articulate.
He's intelligent.
His songs are about something.
He's anything but your typical rocker.
So why are so many people suddenly
interested in owning his music?

He's good.



Featuring the single,
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Produced by Patrick Moran

Tom Cochrane
and Red Rider

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PDs Should Think Like Listeners

BY RICK SKLAR

WABC New York's program director during its legendary top 40 days, Rick Sklar is now consulting for several stations from his Gotham headquarters. His numerous credits include the ABC Radio VP/programming post, professor, and author of "Rocking America."

OH NO! Not another set of initials! With CHR, AOR, and all the others, who needs another format. Set your mind at ease. "LOR" is not an abbreviation for a format. It stands for "Listener-Oriented Radio." It is a way of programming that helped build great radio stations in the days when radio was fighting for its life against the then-new medium of television.

Station operators were forced by the need to survive to begin thinking like listeners. They came up with some very innovative concepts that attracted audiences because they responded to real listener needs. Top 40 and other concepts were born and new techniques of getting ratings evolved from hard listener-oriented thinking.

As the years went by, format radio became the norm and other ingenious program pioneers, under the pressure of intense competition, combined brainstorming with trial and error to further probe the heads of radio listeners—to find the listeners' buttons and learn how to push them.

The developmental decades, the '50s and '60s, came and went and radio moved into the more fragmented second stage of sub-formats with a new generation of PDs. This generation hadn't gone through the gut-guided beginnings of the scientific showmanship we call programming. In an effort to improve matters and get a better handle on what to do, they began instituting new formats and practices to attract audiences.

Though this generation had computers and more sophisticated research to help it, its average major market share was more like a 4 than a 14. An increase from a 5.8 to a 6.0 was greeted like the second coming when it was often no more than a statistical wobble (given the plus or minus error factor of 40% that characterizes much of what passes for valid data in this business).

In this next era every move, each new tactic and strategy, became a comfortable one, with reassuring backup numbers that "radio people" could point to as "reliable." Active call-out polling, where people were prodded to rate song hooks, became popular. Others began sitting people in auditoriums, and in that artificial listening environment (artificial because people have foreground awareness of what they are listening to as opposed to the almost subconscious way that they listen to radio), got them to categorize old hit songs by subtle nuances.

The same listeners will leave the auditorium, go to a local bar, and play the song they just rated a dud—three times in a row. And they will pay for the chance to do it.

What programmer would do that on the air? But programmers don't think like listeners. Programmers put playlists together that include 40 records plus "ADDS" and "ONS" because . . . well . . . isn't that what the other stations are doing? There must be a reason . . . (?)

Shaped by radio-oriented thinking rather than listener-oriented thinking, we now have a lot of sound-alike radio. In this copycat game Michael Jackson's "Beat It" and "Billie Jean," top hits one year, are never heard the next. Culture Club goes on and off the station like the latest fashion fad. Great million-selling songs get lost.

Somehow, as the years went by, the underlying thought processes that first resulted in format radio started to become obscured. With no Harvard Business School of Radio Programming to give them operating principles, a new generation of "instant programmers" and "surface programmers" arose, who solved every problem with a "safe" answer, regurgitating the buzz phrases and pat-sounding terminology picked up from their peers.

These programmers have been trying very hard to get into the heads of today's listeners. They can't be faulted on that. Their intended goals are correct. The problem is that, without realizing it, they approach their program decision-making from a "radio-broadcasting" context rather than the context of the listener—who is on the receiving end. If program directors had a true listener's perspective they might come up with some very different ways of attracting audiences and programming radio stations, along with higher and more enduring ratings.

It's not easy for radio programmers to think like radio listeners. After all, they are in radio stations every workday. They are exposed all the time to people who talk radio, think radio, and breathe radio. When they're not in a radio studio or listening to the radio they're reading about radio in the trades. Radio is the center of their universe.

As they talk about radio and come up with ideas to get ratings and make decisions to affect tune-in, their thinking is colored by their living in a radio environment. As a result the ideas and decisions are arrived at in an environment where the program director assumes his or her radio station is the center of the listener's universe. Nothing could be further from the truth.

Yes, the 2% who call in requests and the relatively small minority

(15% or so) who participate in contests and write letters are aware of the station. But the vast public out there which the programmer must depend on to report listening in a diary or over the telephone has very little foreground awareness of radio.

Most people are not sure which of two or three stations they are listen-



This week's guest columnist, noted programmer, consultant, author, and avid runner Rick Sklar, crosses the finish line during last year's New York Marathon, thinking like a listener all the way.

ing to at any given time.

Most people in a market couldn't tell you what the No. 1 station is. They never listen to it. Check out the cume shares. Four out of five people in the New York market never listen to WHTZ or WPLJ. Stop three out of four people in Cleveland, mention WMMS, and all you'll get is a blank stare. They never listen. Look at the cume share. Almost 74 out of every 100 listeners never tune them in.

It's radio people who can tell you what each station is in terms of rank and format. The public never heard the word "format." They only know that they like what they can already hum. And that's about it. Radio people assume an inflated importance for their medium. Listeners tuck radio away in one little corner of their subconscious minds, to be used to keep them happy while they are consciously doing something else.

The majority of the people who receive diaries throw them away, even though they have agreed to keep them. A minority return them. Songs? The average listener can identify with those tunes that have already made it to the top five or were hits of the past. Only active teens and radio groupies know which artist is performing which song and recognize and like songs that are moving up the charts. Most listeners, especially those over 25, could care less.

In its own way the public loves radio. It's the most personal medium there is. By the use of frequency and with its subliminal omnipresence, it can move more products and keep people happier while delivering instant audio snapshots of information, weather, and headlines better than any other medium. But programmers have this distorted orientation of how people use radio. As a result they don't always make the best decisions when it comes to dreaming up ways to get people to listen to a particular station (and report that they have listened when the rating service knocks).

A programmer who can back off, separate from the egocentric orientation that the radio-station atmosphere gives him, and develop a listener-level mindset toward radio will begin making different decisions. That programmer will realize that the obstacles to success are different and a bit tougher than they might seem. That programmer will treat each second of his station's airtime with a lot more respect and think 10 times before adding a record or lengthening a playlist.

Such a programmer, once sure of a record, will let that record really work to build ratings, while remembering that the burnout occurs in the mind of the programmer and in the active-teen and radio-groupie type. Such a programmer will never assume that the listener knows for sure which station is playing and will take more pains to be sure it is absolutely clear. That programmer will come up with innovative promotions that encourage audience participation by the majority, not the groupie teens. Such a programmer might just end up at the top of the ratings heap.

CONCLAVE FEATURES RANGE OF SPEAKERS

(Continued from page 10)

ty-fives to 54s will respond to the word 'hit.' You can't fool them. If they like the current hits, they will listen. As far as contests, listeners pay attention to big money. Many times, smaller contests are just clutter."

Tim Moore, operating partner of three Michigan radio stations, spoke about the need for all members of the staff to share in understanding of station goals, including the un-

derstanding of the annual billing budget.

"There are three types of broadcast owners: the longterm proprietor, longterm groups, and the new breed, the broadcast investor. That last group is only in it for the money, a short-term capital gain. Investment bankers have found radio and will seek you out at conventions," Moore said.

"When accepting your next job,"

Moore said, "look at the station's investment goals, programming goals, capabilities of the corporation, and then ask, 'Is there agreement on these capabilities?'"

The 11th annual conclave was attended by about 300 people, including programmers from the Midwest and members of the promotion community.

YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Afternoon Delight**, Starland Vocal Band, WINDSONG
2. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
3. **I'll Be Good To You**, Brothers Johnson, A&M
4. **More, More, More (Part 1)**, Andrea True Connection, BUDDAH
5. **Moonlight Feels Right**, Starbuck, PRIVATE STOCK
6. **Love Is Alive**, Gary Wright, WARNER BROS.
7. **Shop Around**, Captain & Tennille, A&M
8. **Got To Get You Into My Life**, Beatles, CAPITOL
9. **Silly Love Songs**, Wings, CAPITOL
10. **Rock And Roll Music**, Beach Boys, BROTHER/REPRISE

POP SINGLES—20 Years Ago

1. **Paperback Writer**, Beatles, CAPITOL
2. **Red Rubber Ball**, Cyrcl, COLUMBIA
3. **Strangers In The Night**, Frank Sinatra, REPRISE
4. **Hanky Panky**, Tommy James & the Shondells, ROULETTE
5. **You Don't Have To Say You Love Me**, Dusty Springfield, PHILLIPS
6. **Wild Thing**, Troggs, ATCO
7. **Cool Jerk**, Capitols, KAREN
8. **Little Girl**, Syndicate Of Sound, BELL
9. **Paint It Black**, Rolling Stones, LONDON
10. **Along Comes Mary**, Association, VALIANT

TOP ALBUMS—10 Years Ago

1. **Wings At The Speed Of Sound**, CAPITOL
2. **Rock'n'Roll Music**, Beatles, CAPITOL
3. **Breezin'**, George Benson, WARNER BROS.
4. **Chicago X**, COLUMBIA
5. **Fleetwood Mac**, WARNER BROS.
6. **Rocks**, Aerosmith, COLUMBIA
7. **Frampton Comes Alive**, Peter Frampton, A&M
8. **Beautiful Noise**, Neil Diamond, COLUMBIA
9. **Look Out For #1**, Brothers Johnson, A&M
10. **Changestheword**, David Bowie, RCA

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. **Strangers In The Night**, Frank Sinatra, REPRISE
4. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
5. **Dr. Zhivago**, Soundtrack, MGM
6. **The Sound Of Music**, Soundtrack, RCA VICTOR
7. **Lou Rawls Live!**, CAPITOL
8. **Wonderfulness**, Bill Cosby, WARNER BROS.
9. **Going Places**, Herb Alpert & the Tijuana Brass, A&M
10. **The Shadow Of Your Smile**, Andy Williams, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Teddy Bear**, Red Sovino, STARDAY
2. **The Door Is Always Open**, Dave & Sugar, RCA
3. **Golden Ring**, George Jones & Tammy Wynette, EPIC
4. **Stranger**, Johnny Duncan, COLUMBIA
5. **All These Things**, Joe Stampley, ABC/DOT
6. **When Something Is Wrong With My Baby**, Sonny James, COLUMBIA
7. **Vaya Con Dios**, Freddy Fender, ABC/DOT
8. **Say It Again**, Don Williams, ABC/DOT
9. **Is Forever Longer Than Always**, Porter Wagoner & Dolly Parton, RCA
10. **The Letter**, Loretta Lynn & Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. **Something He Can Feel**, Aretha Franklin, ATLANTIC
2. **You'll Never Find Another Love Like Mine**, Lou Rawls, PHILADELPHIA INTERNATIONAL
3. **This Masquerade**, George Benson, WARNER BROS.
4. **Heaven Must Be Missing An Angel (Part 1)**, Tavares, CAPITOL
5. **Sophisticated Lady (She's A Different Lady)**, Natalie Cole, CAPITOL
6. **Somebody's Gettin' It**, Johnnie Taylor, COLUMBIA
7. **Can't Stop Groovin' Now, Wanna Do It Some More**, B.T. Express, COLUMBIA
8. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
9. **Who Loves You Better (Part One)**, Isley Brothers, T-NECK
10. **Get Up Offa That Thing**, James Brown, Polydor

WESTWOOD ONE PRESENTS

Line One

.38 SPECIAL



Be sure to tune in Monday night, July 14, when the Westwood One Radio Networks' *Line One* call-in show presents America's favorite wild-eyed Southern boys - .38 Special! Bandmembers Don Barnes and Jeff Carlisi will be joining show hosts Sky Daniels and Carol Miller to talk with fans throughout the country. They'll celebrate .38's 10 years together with a generous sampling of wild tales and classic songs, including tunes from the band's latest LP, *Strength In Numbers*. It's an hour of music and mayhem that's right on target for you and your listeners. For more info, contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS



WESTWOOD ONE RADIO NETWORKS

P R E S E N T

MOODY BLUES

SUPERSTAR CONCERT SERIES

is proud to present the soaring sound of legendary "veteran cosmic rockers" The Moody Blues, airing the weekend of Saturday, July 26 on more than 400 Westwood One Radio Network affiliates in North America and throughout the world. Justin Hayward, John Lodge, Graeme Edge, Ray Thomas and Patrick Moraz were recorded during their current tour of the States by Westwood One's mobile studios exclusively for the *Superstar Concert Series*. The quintet's set celebrates 20 years of classics ranging from *Days Of Future Passed* to *The Other Side Of Life*, their latest LP. The Moody Blues live – 90 minutes of musical magic beyond your wildest dreams, exclusively from the most listened-to concert program on radio. For more info, contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS



WOX by Kim Freeman JOX

POECAT POINTS: Here's hoping your recovery period was shorter than ours following the 15th annual Bobby Poe Pop Music seminar in Atlanta last weekend (27-29). The major issues addressed at the meet are covered on page 1, and RCA chief Elliot Goldman's keynote speech appears as a commentary on page 9. We'll devote this space to less-official Poecat happenings. Watch next week for more Poe panel coverage.

First off, congratulations to the WMMS Cleveland crew, which swept the large-market category during the Saturday-night awards ceremony. After a little more than a year as an official top 40 outlet, WMMS walked away with the station-of-the-year plaque in that category. **John Gorman** repeated the Poe podium trek for large-market-PD-of-the-year honors and the consultant of the year. **Kid Leo** made the jaunt twice, as large-market MD and air personality of the year.

Making a rare convention appearance was **WPLJ** New York PD **Larry Berger**, who flew in Saturday to accept the major-market-station-of-the-year distinction. During his acceptance speech, Berger alluded to his normally low-profile stance, then went on to surprise everybody by hanging out in the suites until 4 a.m.

Absent in body but present in spirit was **WHTZ** New York PD **Scott Shannon**, who stayed home to welcome his first child into the world. Congratulations to Shannon and his wife, **Trish**, on their baby girl, born June 26.

Another highlight of the Saturday-night ceremonies was the banter between the MC teams of **KKQB-AM-FM** Houston PD/morning man **John Lander** and **WZGC** Atlanta PD **John Young** and postintermission hosts **WRBQ** Tampa operations manager **Mason Dixon** and **EZ Communications** programming VP **Dan Vallie**.

The latter didn't have to walk too far to pick up the national-PD-of-the-year plaque and told the crowd to expect major announcements from **EZ** in coming weeks. Vallie also had the pleasure of giving the major-market-PD-of-the-year award to his own **Nick Bazzo** of **WBBZ** Pittsburgh. Earlier, Vallie had picked up small-market-PD honors for **Kipper McGee**, who was voted in while at **WROK** Rockford, Ill., and is now programming **EZ's** **WEZB** New Orleans.

Local star Young was his typically humorous self, a commendable thing considering that his precious Applejacks were stolen from his home during a bizarre burglary just two days earlier. Lander was gracious in accepting the major-market-air-personality-of-the-year

award and equally gracious in continuing his plea for "someone with a lot of good character voices." That served as his diplomatic answer to questions concerning the departure of **Johnny "Mr. Leonard" Rio** to **WHTZ**.

Dixon had an award of his own for NBC-TV. Lugging a log on stage, Dixon swung an axe into it to symbolize "the hatchet job [NBC] did on our industry." He added, "There are a lot of great guys who aren't here tonight because of it." Dixon and **WRBQ** PD **Randy Kabrich** kept the Marriott poppin' each morning by broadcasting live from poolside.

Suitewise, MCA triumphed by taking over a 16th-floor hotel restaurant and stocking it with Atlanta Falcons cheerleaders, dancing girls, and the Jets, Giuffria, Michael Des Barres, and **Klymaxx** for entertainment. Other attractions included **David Lee Roth** in the Warner Bros. suite, **Bananar-**

Poe seminar was quite a show

ama ready for station IDs in the PolyGram suite, **Eddie Money** at Columbia, **Jeffrey Osborne** at A&M, and **Limahl** at EMI.

Meanwhile, **WNCI** Columbus' **Michael J. Foxx** had every reason to stroll around proudly in the suites. The top 40 outlet's night jock and MD was just upped to assistant PD at the nod of PD **Bill Richards**.

Last but not least was seminar founder **Bobby Poe**, who reflected on the convention's growing stature. Clad in good-guy whites and top hat for the Saturday banquet, Poe asked attendees to show respect for the numerous record company presidents and their wives present by avoiding four-letter words in their acceptance speeches. Here's hoping Poe's had a chance to relieve himself now that the 15th annual convention is successfully in bed.

Before the meet we had the pleasure of dropping by several top Atlanta outlets. First we found **WVEE** (V-103) PD **Ray Boyd** glowing over some amazing "Quiet Storm" Arbitrend numbers. At a Warner Bros. listening party Thursday, we hooked up with former V-103 afternoon man and closet country music fan **Mitch Faulkner**. He and **Boyd**, who are good friends, are now professional foes as **Faulkner** gives V-103 a good challenge as PD at newcomer **WEKS-AM-FM**.

Overcoming a powerful sound system at **Soundscape Studios**, the site of the Warner Bros. bash,

were **WQXI** afternoon man **Jeff McCartney** and **WKLS-AM-FM** MD **Bob Bailey**. The latter warmed us up for a chat with the album rock station's PD, **Bill Wise**, who is facing the happy dilemma of having no more competitor logos to put on the back of staff T-shirts for inspiration.

Finally, a big thanks to Atlanta-based promoter **Bob Patton** for his grand tour of Atlanta's best and baddest parts en route to hot night spot the Phoenix.

BOB HAMILTON is the new PD at MOR/oldies combo **KSFO/KYA** San Francisco. Last week, we mistakenly reported that **Scott Forrest** had taken over PD duties at **KYA**; he'll actually be handling an air shift at the outlet. Hamilton formerly ran his own consultancy and programmed **RKO's** **KRTH** Los Angeles for 10 years. In addition, he was music director for the **RKO** chain.

Forrest's arrival from **KHYT** Tucson does signal some changes for the King Broadcasting combo. According to Hamilton, **KSFO** will shift from MOR to oldies, while **KYA** will remain oldies but go after a slightly younger demographic. **Forrest's** air shift has not been designated yet, and the full-time lineup is still undergoing changes.

ARRIVING IN NEW YORK is **Angela Thomas**, who left her MD job at urban outlet **WILD-AM** Boston to join MCA's promotion department... Speaking of promotion, we hear the Statue of Liberty was running around Buffalo recently with copies of **David Lee Roth's** "Yankee Rose." Actually, that was Warner Bros. rep **Jeff Criden** getting a jump start on July 4th fashions.

In Richmond, Va., **Jim Minor** moves up to PD at urban-formatted **WANT-AM**. The 10-year station veteran gets the gig after **Nancy Williams** split the spot... Across the state in Roanoke, **WSLQ** PD **Jeff Bowman** gets extra duties as operations manager for the **AC** outlet.

GARY MOSS joins **WKRM/WKOM** Columbia, Tenn., as PD for the top 40/country combo located 35 miles outside of Nashville in the home of the new General Motors Saturn plant. Moss arrives from the afternoon shift at **WZEE-FM** Nashville and an on-air post at **WLAC** there.

"Commander" **Dave Kelly** joins the air force at **WGCL** Cleveland as night man. He arrives from **WVIC-AM-FM**, where he was a hot-shot midday man... Finally making his Cleveland departure official is former **WMMS** promotion director **Steve Merril**, who assumes the same post at **WRXR** Chicago, the "All Time Rock'n'Roll" outlet.

JACK CASEY resigns his five-year post as program director at full-service **AC** **WMJX** Boston. Now in his 20th year in radio, Casey says he will be offering limited consulting services and "exploring radio's potential in meeting the real needs of our communities and our world."

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					ARTIST LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★		
1	1	2	9	THE FIXX MCA	SECRET SEPARATION	
2	2	3	8	EMERSON, LAKE & POWELL POLYDOR	TOUCH AND GO	
3	4	5	5	STEVE WINWOOD ISLAND	HIGHER LOVE	
4	3	1	7	GENESIS ATLANTIC	INVISIBLE TOUCH	
5	5	4	11	PETER GABRIEL Geffen	SLEDGEHAMMER	
6	6	6	15	VAN HALEN WARNER BROS.	DREAMS	
7	7	8	8	KENNY LOGGINS COLUMBIA	DANGER ZONE	
8	8	10	8	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	WRAP IT UP	
9	9	13	9	ICEHOUSE CHRYSALIS	NO PROMISES	
10	13	24	13	VAN HALEN WARNER BROS.	LOVE WALKS IN	
11	11	16	5	JOURNEY COLUMBIA	SUZANNE	
12	12	21	4	BIG COUNTRY POLYGRAM	LOOK AWAY	
13	15	27	5	PETER GABRIEL Geffen	RED RAIN	
14	16	22	7	38 SPECIAL A&M	SOMEBODY LIKE YOU	
15	10	7	12	GTR ARISTA	WHEN THE HEART RULES THE MIND	
16	33	—	2	DAVID LEE ROTH WARNER BROS.	YANKEE ROSE	
17	17	17	8	JOHN EDDIE COLUMBIA	JUNGLE BOY	
18	18	18	6	DAVID BOWIE EMI-AMERICA	UNDERGROUND	
19	23	33	3	MICK JAGGER EPIC	RUTHLESS PEOPLE	
20	22	32	4	GENESIS ATLANTIC	THROWING IT ALL AWAY	
21	24	40	3	TOM COCHRANE & RED RYDER CAPITOL	BOY INSIDE THE MAN	
22	14	14	8	THE OUTFIELD COLUMBIA	ALL THE LOVE IN THE WORLD	
23	29	35	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL	THE AFTERMATH	
24	27	31	3	JOHN WAITE EMI-AMERICA	IF ANYBODY HAD A HEART	
25	28	28	6	THE MOODY BLUES POLYGRAM	THE OTHER SIDE OF LIFE	
26	26	26	6	ROD STEWART WARNER BROS.	LOVE TOUCH	
27	25	25	7	AC/DC ATLANTIC	WHO MADE WHO	
28	44	—	2	EURHYTHMICS RCA	MISSIONARY MAN	
29	19	9	13	THE MOODY BLUES POLYGRAM	YOUR WILDEST DREAMS	
30	20	15	9	JACKSON BROWNE ASYLUM	IN THE SHAPE OF A HEART	
31	39	—	2	JOHN COUGAR MELLENCAMP RIVA	RUMBLESEAT	
32	35	38	4	BRUCE HORNSBY RCA	EVERY LITTLE KISS	
33	21	12	15	THE ROLLING STONES ROLLING STONES	ONE HIT TO THE BODY	
34	30	30	4	PETER GABRIEL Geffen	IN YOUR EYES	
35	40	45	3	GENESIS ATLANTIC	LAND OF CONFUSION	
36	31	11	10	JOURNEY COLUMBIA	GIRL CAN'T HELP IT	
37	37	29	4	GENESIS ATLANTIC	THE LAST DOMINO	
38	32	19	9	LOU REED RCA	NO MONEY DOWN	
39	41	47	3	THE CALL ELEKTRA	EVERYWHERE I GO	
40	42	42	3	GENESIS ATLANTIC	ANYTHING SHE DOES	
41	34	34	5	BILLY JOEL EPIC	MODERN WOMAN	
42	45	—	2	GENESIS ATLANTIC	IN TOO DEEP	
43	NEW ▶	1	1	JOAN ARMATRADING A&M	KIND WORDS	
44	48	—	2	ZZ TOP WARNER BROS.	VELCRO FLY	
45	50	—	2	THE FIXX MCA	BUILT FOR THE FUTURE	
46	36	20	11	38 SPECIAL A&M	LIKE NO OTHER NIGHT	
47	NEW ▶	1	1	DANNY WILDE ISLAND	ISN'T IT ENOUGH	
48	38	23	13	BOB SEGER & THE SILVER BULLET BAND CAPITOL	LIKE A ROCK	
49	NEW ▶	1	1	GTR ARISTA	THE HUNTER	
50	43	43	11	ROBERT PALMER ISLAND	HYPERACTIVE	

Featured Programming

E STREET BAND drummer Max Weinberg will be keeping the co-host beat on CBS Radioradio's "Rock Connections" during three weekly editions starting this weekend, July 12-13. A member of the Bruce Springsteen team for 12 years, Weinberg will be sitting in with the show's host Mike Harrison of Los Angeles-based Goodphone Communications. The drummer, as most of you know, is the author of "The Big Beat," a series of discussions with well-known rock'n'roll beat keepers.

WESTWOOD ONE provides another opportunity to overwork the fuses on your home entertainment system. That comes on Friday (18), with the stereo simulcast of Showtime's Aretha Franklin special "Aretha!" The hour concert was taped during a Queen of Soul performance in her Detroit hometown. The repertoire includes Franklin classics such as "Can't Turn You Loose" and "Natural Woman" plus soon-to-be classics like "Who's Zoomin' Who" and "Freeway Of Love." On the latter track, Aretha will be joined by another E Streeter: saxman Clarence Clemons.

Listeners to WWI affiliates will get a special pre-concert treat in the form of a 15-minute interview with Aretha.

In the rolodex-renewal department, "Rock Over London" producer/distributor Radio International has moved into new Gotham digs. The address is 165 W. 46th St., Suite 813, New York, N.Y. 10036. (212) 302-1670.

"HOTLINE TO HOLLYWOOD" picks up some weighty affiliates in KLOS Los Angeles morning star Rachel Donahue and WNBC New York waker-upper Joey Reynolds. To refresh your memory, that's the short-form feed of live Tinsel Town reports delivered by James St. John and marketed by American Entertainment of California in Canoga Park.

NBC Radio Network Sales is now the exclusive sale representative for "John Leader's Countdown USA," the four-hour weekly show. Production, distribution, and clearances continue to be handled by Countdown USA Inc.

PIEDMONT AIRLINES is offering bi-coastal travelers a bonus trip through old-time radio. The line has contracted with Beverly Hills-based Charles Michelson Inc. to provide early radio dramas on its audio entertainment channels. Those flying west to Los Angeles or San Francisco can catch "The Green Hornet" and "Sgt. Preston of the Yukon" in July, "Gangbusters" and "The Lone Ranger" in August, and "Sherlock Holmes" and "The Adventures of Red Ryder" in September.

MUTUAL BROADCASTING welcomes three new members to its affiliate advisory board. They are KAAM/KZPS Dallas executive vice president & CEO William John Steding, WXTU-FM VP/GM C.J. Jones, and KAUS-AM-FM owner Phil Nolan.



Knight in New York. WRKI Danbury, Conn., PD Buzz Knight brings his crew to NBC/the Source's studios in the Big Apple for a live morning broadcast featuring Southside Johnny, Jack Cafferty, and others. Posing behind the album rocker's banner are, from left, WRKI's Jim Clark and Lisa Fantino, NBC Entertainment's Pam Newman, the Source's Patti LeMon and Betsy Torres, and Knight.

The ABC Entertainment Network brings on its 500th affiliate with the recruiting of WSNE-FM Providence, R.I. **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.

July 11-13, **Don Henley**, Superstar Concert Series, Westwood One, 90 minutes.

July 11-13, the **Monkees**, Hot Rocks, United Stations, 90 minutes.

July 11-13, **B.J. Thomas**, Gary Owens Supertracks, Creative Radio, three hours.

July 11-13, **Steve Wariner**, Country Today, MJI Broadcasting, one hour.

July 11-13, the **Call**, Peter Gabriel, Rock Chronicles, Westwood One, one hour.

July 11-13, **Billy May**, The Great Sounds, United Stations, four hours.

July 12, **Ray Charles**, Solid Gold Saturday Night, United Radio Stations, five hours.

July 12-13, **Emerald Web**, Musical Starstreams, Musical Starstreams, two hours.

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

July 12-13, **Moody Blues**, the Supremes, Reelin' In The Years, Global Satellite Network, three hours.

July 13, **David Sanborn**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

July 13, **Journey**, the Fixx, Steve Winwood, Powercuts, Global Satellite Network, two hours.

July 14, **INXS**, Rockline, Global Satellite Network, 90 minutes.

July 14-20, **Joan Armatrading**, Rock Over London, Radio International, 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, the **Judds, Exile**, Live From Walt Disney World, NBC Ra-

dio Entertainment, one hour.

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

July 18-20, **Lionel Richie**, Countdown America, United Stations, four hours.

July 18-20, **Juice Newton**, Country Today, MJI Broadcasting, one hour.

July 18-20, **A Tribute To Jimmy Dorsey**, The Great Sounds, United Stations, four hours.

July 18-20, **Wham!—Featuring George Michael**, Hot Rocks, United Stations, 90 minutes.

July 18-20, **John Conlee**, The Weekly Country Music Countdown, United Stations, three hours.

July 18-20, the **Hollies**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

July 18-20, **El DeBarge**, Rick Dees' Weekly Top 40, United Stations, four hours.

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

July 18-24, **Cozy Powell**, Metal-
(Continued on page 19)

FOR WEEK ENDING JULY 12, 1986

Billboard®

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HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	12	★ ★ NO. 1 ★ ★ YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM 2 weeks at No. One ◆ THE MOODY BLUES	
2	2	1	12	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
3	4	12	5	GLORY OF LOVE (LOVE THEME FROM THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28662/WARNER BROS	◆ PETER CETERA
4	3	2	13	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA	◆ BILLY OCEAN
5	5	4	14	ON MY OWN ◆ MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
6	12	13	7	THE BEST OF ME ATLANTIC 7-89420	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
7	15	20	6	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
8	14	17	5	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
9	16	18	6	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
10	8	9	9	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
11	9	8	16	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
12	6	5	13	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA
13	10	10	10	HEADED FOR THE FUTURE COLUMBIA 38-05889	◆ NEIL DIAMOND
14	7	6	11	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
15	11	11	11	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR
16	21	28	5	LOVE TOUCH (THEME FROM LEGAL EAGLES) WARNER BROS. 7-28668	ROD STEWART
17	22	29	4	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
18	18	21	7	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	◆ EL DEBARGE
19	20	27	5	THE CAPTAIN OF HER HEART A&M 2838	DOUBLE
20	13	7	13	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
21	23	24	5	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
22	24	25	7	LIKE A ROCK CAPITOL 5592	◆ BOB SEGER & THE SILVER BULLET BAND
23	19	14	16	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
24	17	16	10	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK
25	25	19	14	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42
26	32	39	3	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	◆ MICHAEL MCDONALD
27	28	30	5	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886	◆ BANGLES
28	27	15	11	THE LOVE PARADE REPRISE 7-28750/WARNER BROS	◆ THE DREAM ACADEMY
29	26	23	7	ONE WISH EPIC 34-05875	◆ HIROSHIMA
30	30	32	5	THE PRIDE IS BACK RCA 14384	KENNY ROGERS WITH NICKIE RYDER
31	39	—	2	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS.	◆ MADONNA
32	37	—	2	TAKE MY BREATH AWAY (LOVE THEME FROM TOP GUN) COLUMBIA 38-05903	◆ BERLIN
33	35	—	2	THIS IS THE TIME A&M 2839	DENNIS DE YOUNG
34	NEW	1	1	ANYTHING FOR LOVE WARNER BROS. 7-28655	GORDON LIGHTFOOT
35	31	26	16	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
36	38	—	2	IS IT A CRIME PORTRAIT 37-06121/EPIC	SADE
37	29	22	13	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
38	NEW	1	1	TAKEN IN ATLANTIC 7-89404	MIKE & THE MECHANICS
39	NEW	1	1	HIGHER LOVE ISLAND 7-99545/WARNER BROS	◆ STEVE WINWOOD
40	34	33	8	WHO'S LEAVING WHO CAPITOL 5576	◆ ANNE MURRAY

◆ 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.

FOR WEEK ENDING JULY 12, 1986

Billboard® ADULT CONTEMPORARY MOST ADDED

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

NEW	TOTAL	ADDS	ON
91 REPORTERS	16	30	
GORDON LIGHTFOOT ANYTHING FOR LOVE WARNER BROS	16	30	
MICHAEL MCDONALD SWEET FREEDOM MCA	13	42	
MIKE AND THE MECHANICS TAKEN IN ATLANTIC	12	25	
MIAMI SOUND MACHINE WORDS GET IN THE WAY EPIC	9	62	
JEFFREY OSBORNE YOU SHOULD BE MINE A&M	8	71	



Fifth-Dimensional Cruise. WYNY New York morning man Mike Wade poses with members of the Fifth Dimension, who were special guests during a week of live broadcasts from the SS Norway while it sailed along the southeastern seaboard. Five WYNY listeners were brought along for the ride. Standing from left are Ron Townson, Wade, Florence LaRue and Michael Procter.



'NEW Jazz. Chuck Mangione, right, pays a visit to jazz expert Les Davis, who is now hosting the overnight show, "Jazz In The Night," on WNEW-AM New York.



Mann Of The Moment. Mann Media and NRBA president Bernie Mann takes the mike to address the annual Great Lakes Radio Conference at Central Michigan Univ. Mann is pictured with Dick Kernren, vice president of the Specs Howard School, which co-sponsored the event.



Fighters And Friends. WRKS New York VP/GM Barry Mayo, left, puts in a plug for his competitor, WBLB, while that station's VP/GM Charles Warfield enjoys the competitive camaraderie. The fun took place at a 10th anniversary party for the New York rap haven, Disco Fever. To Mayo's right are Warfield, rap impresario Russell Simmons of Rush Productions and Def Jam Records, and Charles Stettler, president of Tin Pan Apple, which manages genre heavyweights the Fat Boys.



Mad About KIIS Man. KIIS-AM-FM Los Angeles morning man Rick Dees lets I.R.S. Records artist Belinda Carlisle, right, explain why she's "Mad About You." On the left is another former Go-Go, Charlotte Caffey, who collaborated with Carlisle on the single.



The A&Mod Squad. A&M's senior vice president/promotion Charlie Minor poses with his recently restructured national promotion team. The team, from left, is Chicago-based national album manager Craig Lambert, Minor, Chicago-based national singles director Charlie Lake, promotion vice president Rick Stone, New York-based national album director Al Cafaro, national promotion director Steve Resnick, and senior director of album promotion J.B. Brenner.



Daring Instincts Rule. DIR Broadcasting staffers venture to St. Louis, where a recent Judas Priest concert was broadcast live as a "Superbiscuit" edition of DIR's "King Biscuit Flower Hour" concert show. The event was hyped with a national contest for DIR's affiliates, which sent station winners to the show. Standing from left are Priest K.K. Downing, a winner, Priest Glen Tipton, two more winners, head priest Rob Halford, a winner, and DIR's chief engineer Tim Mulligan. Seated are DIR's talent acquisition director Lauren Karasyk, affiliate relations man Walt Rittman, "Biscuit" host Fred Rocks of KY102 Kansas City, and DIR engineer Mitch Maketansky.

WJOL 99%

Minneapolis P.D.: Tac Hammer

- 1 The Suburbs, Life Is Like
- 2 Genesis, Invisible Touch
- 3 The Moody Blues, Your Wildest Dreams
- 4 Limited Warranty, Victory Line
- 5 Kenny Loggins, Danger Zone
- 6 Billy Joel, Modern Woman (From "Ruthi")
- 7 Rod Stewart, Love Touch (Theme From "The Blue Bird")
- 8 Peter Cetera, Glory Of Love (Theme From "The Blue Bird")
- 9 The Blow Monkeys, Digging Your Scene
- 10 Pet Shop Boys, Opportunities (Let's M)
- 11 38 Special, Like No Other Night
- 12 Jermaine Stewart, We Don't Have To Ta
- 13 Peter Gabriel, Sledgehammer
- 14 Simply Red, Holding Back The Years
- 15 Gavin Christopher, One Step Closer To
- 16 Bob Seger & The Silver Bullet Band, L
- 17 22 Bangles, If She Knew What She Wants
- 18 Madonna, Papa Don't Preach
- 19 Billy Ocean, There'll Be Sad Songs (T
- 20 Belinda Carlisle, Mad About You
- 21 Klymaxx, Man Size Love (From "Running
- 22 Journey, Suzanne
- 23 Prince & The New Power Generation, Mountains
- 24 Janet Jackson, Nasty
- 25 Van Halen, Dreams
- 26 John Cafferty & The Beaver Brown Band, Higher Love
- 27 Steve Winwood, Higher Love
- 28 Wham!, The Edge Of Heaven
- 29 The Fixx, Secret Separation
- 30 El DeBarge, Who's Johnny ("Short Circ
- 31 The Outfield, All The Love In The Wor
- 32 The Jets, Crush On You
- A33 Double, The Captain Of Her Heart
- 34 Howard Jones, No One Is To Blame
- A35 Michael McDonald, Sweet Freedom
- 36 Falco, Vienna Calling

93Q

Houston P.D.: John Lander

- 1 Times Social Club, Rumors
- 2 Peter Gabriel, Sledgehammer
- 3 Kenny Loggins, Danger Zone
- 4 Simply Red, Holding Back The Years
- 5 Jermaine Stewart, We Don't Have To Ta
- 6 Howard Jones, No One Is To Blame
- 7 Boys Don't Cry, I Wanna Be A Cowboy
- 8 Genesis, Invisible Touch
- 9 Billy Ocean, There'll Be Sad Songs (T
- 10 El DeBarge, Who's Johnny ("Short Circ
- 11 Janet Jackson, Nasty
- 12 Peter Cetera, Glory Of Love (Theme Fr
- 13 Madonna, Papa Don't Preach
- 14 Rod Stewart, Love Touch (Theme From "
- 15 Belinda Carlisle, Mad About You
- 16 Pet Shop Boys, Opportunities (Let's M
- 17 Patti LaBelle & Michael McDonald, On
- 18 Andy Taylor, Take It Easy
- 19 Whitney Houston, Greatest Love Of All
- 20 The Jets, Crush On You
- 21 Level 42, Something About You
- 22 The Art Of Noise Featuring Duane Eddy,
- 23

- 23 The Moody Blues, Your Wildest Dreams
- 24 Queen, A Kind Of Magic
- 25 The Blow Monkeys, Digging Your Scene
- 26 Madonna, Live To Tell
- 27 Van Halen, Dreams
- 28 EX Gloria Loring & Carl Anderson, Friend
- A29 Berlin, Take My Breath Away (Love The
- A30 Bananarama, Venus
- EX GTR, When The Heart Rules The Mind
- EX The Fabulous Thunderbirds, Tuff Enuff
- EX Jean Beauvoir, Feel The Heat
- EX Jeffrey Osborne, You Should Be Mine (

KMEL 100

San Francisco P.D.: Steve Rivers

- 1 Peter Gabriel, Sledgehammer
- 2 Times Social Club, Rumors
- 3 11 Genesis, Invisible Touch
- 4 6 Belinda Carlisle, Mad About You
- 5 5 The Blow Monkeys, Digging Your Scene
- 6 7 Jermaine Stewart, We Don't Have To Ta
- 7 9 Jeffrey Osborne, You Should Be Mine (
- 8 10 Pet Shop Boys, Opportunities (Let's M
- 9 2 El DeBarge, Who's Johnny ("Short Circ
- 10 1 Janet Jackson, Nasty
- 11 15 Midnight Star, Headlines
- 12 16 Peter Cetera, Glory Of Love (Theme Fr
- 13 20 Berlin, Take My Breath Away (Love The
- 14 14 Bangles, If She Knew What She Wants
- 15 19 Stacy Q, Two Of Hearts
- 16 17 Opeche Mode, A Question Of Lust
- 17 18 Yarbrough & Peoples, I Wouldn't Lie
- 18 25 Madonna, Papa Don't Preach
- 19 27 Kenny Loggins, Danger Zone
- 20 22 The Fixx, Secret Separation
- 21 23 John Eddie, Jungle Boy
- 22 26 Michael McDonald, Sweet Freedom
- 23 35 Bananarama, Venus
- 24 29 Limited Warranty, Victory Line
- 25 28 The Moody Blues, Your Wildest Dreams
- 26 31 Wham!, The Edge Of Heaven
- 27 30 Steve Winwood, Higher Love
- 28 8 Billy Ocean, There'll Be Sad Songs (T
- 29 33 Regina, Baby Love
- 30 12 George Clinton, Do Fries Go With That
- A31 Double, The Captain Of Her Heart
- 13 Howard Jones, No One Is To Blame
- A33 Chaka Khan, Love of a Lifetime
- A34 Klymaxx, Man Size Love (From "Running
- EX Rod Stewart, Love Touch (Theme From "
- A Mary Jane Girls, Walk Like A Man

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A520

L.A. Latin Stations Change With The Population

BY ENRIQUE FERNANDEZ

LOS ANGELES Spanish-language radio in the country's largest Latin market, Los Angeles—with an estimated 4.5 million Hispanics—is slicker than ever. Armed with an awareness of the region's changing demographics, program directors at the city's five Latin stations have transformed a radio scene dominated by local personalities and regional Mexican music into a smooth, international format hosted by air talent trained in Latin America.

The clearest sign of the changing

times is the programming shift at the city's oldest Spanish-language station, KWKW-AM, known as La Mexicana. Only a year and a half ago, KWKW played nothing from traditional Mexican genres like *ranchera*. Today, PD Alfredo Rodriguez lives up to the "Mexicana" name by playing "all kinds of music but directed toward the Mexican market, the kind of music you hear on Mexican radio."

"In Mexico," Rodriguez explains, "the currency devaluations reduced the buying power of the working classes, who are the consumers of

traditional music. The labels cut down on the promotion of *rancheras* and devoted themselves to the international ballad and to young people's music." This change was reflected in Los Angeles' vast Mexican-American population. However, KWKW continues to play *rancheras*, particularly the songs of classic artists of the genre, like Jorge Negrete, Javier Solis, and Alfredo Jimenez.

Though other Spanish-language stations enjoy higher ratings, Rodriguez claims that KWKW is No. 1 among women 18-44. "As long as we have them, we don't care about the competition. They're the ones with the buying power." For the past two years, the station has had a marketing department that surveys local retail outlets. KWKW is the flagship station of the Lotus Corp., which runs 15 stations, six of which broadcast in Spanish.

The highest-ranked Spanish station in the city is KLVE, the only FM Latin station. Though its sister station, KTNQ, plays mostly Mexican regional music, KLVE has made a special effort to reach the area's growing non-Mexican Latin population. "This was a market divided up by the regional Mexican music stations," says KLVE PD Adrian Lopez, "but in Southern California not all Hispanics are Mexican. Radio had forgotten about them."

Using simple mathematics, Lopez points out that all of the non-Mexican Latin public is larger than a fragment of the Mexican-American

market. Lopez has also gone after the "youth market that was leaving us for American music" by programming Miami Sound Machine and Magazine 60, whose dance numbers are hot among young Latinos.

Lopez also plays salsa. "If Celia Cruz and El Gran Combo can fill halls in L.A., that means there's a public for salsa," he says.

The strategy seems to have paid off; Lopez claims there is a six-week waiting period for advertisers. He says national accounts, like breweries and soft-drink companies, have become aware of the Latin market. Though there are five stations in L.A. plus two more that come in from Mexico, Lopez believes there's room for more. "We are 40% of the population in an area with 30 stations." KLVE and KTNQ are the only Spanish-language stations of the H & W Communications chain.

The new Central American migrants, with their preference for the international Latin pop ballad, are the motive for the change in format, but another migration shift is transforming the city's Latin radio in a different way.

"It's no longer just the peasants who are coming," says KALI PD Humberto Gutierrez. "Now it's the professionals, the middle class that is fleeing the economic troubles of Latin America." These migrants listen to cultural programs, and their tastes are geared less toward traditional folk genres than an international sound.

For the past five years, KALI, which has been in operation since

1950, has programmed modern, international-flavored Latin music geared to the 18-40 age bracket. In an effort to improve the quality of Spanish heard on the air, KALI has recruited air personalities from Mexico and Central America, something most of the local radio stations have also done. KALI is one of two Spanish-language stations owned by United Broadcasting Co.

"Radio has improved considerably in the past years, and we are the motive for the change in formats and voices at other stations," says Pepe Reyes, PD of KSKQ. "Before, the cultural level of local DJs was downright rickety. We brought experienced DJs from Mexico and Central America, and we used the best local talent. Now Latin radio is more dynamic and professional."

KSKQ is owned by Raul Alarcon, Raul Alarcon Jr., and Jose Grimal, who run a sister station in New York. The difference in programming, Reyes points out, is in the Mexican emphasis in L.A.; the New York station plays some salsa. At night the L.A. station plays some salsa and Mexican tropical music in a show, called "Superfiesta," geared to the partying, dancing public. But 90% of KSKQ's programming is Latin pop ballads from singers like Jose Jose, Julio Iglesias, Napoleon, and Camilo Sesto.

Reyes, like his colleagues at other stations, takes into account the new Central American community, the second largest Latin population of L.A., whose musical tastes run to ballads.

FEATURED PROGRAMMING

(Continued from page 16)

shop, MJI Broadcasting, one hour.

July 19, **Donovan**, Solid Gold Saturday Night, United Stations, five hours.

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

July 19-20, the **Tokens**, Gary Owens Supertracks, Creative Radio Network, three hours.

July 20, **David Sanborn**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

July 21-27, **Van Morrison**, Rock Over London, Radio International, 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 24, **Steve Winwood**, Live

Album Party, NBC Radio Entertainment, one hour.

July 25-27, **Rod Stewart**, Rick Dees' Weekly Top 40, United Stations, four hours.

July 25-27, **38 Special**, Hot Rocks, United Stations, 90 minutes.

July 25-27, **Tony Bennett**, The Great Sounds, United Stations, four hours.

July 25-27, **Gladys Knight & the Pips**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

July 25-27, **Eddie Rabbitt**, Country Today, MJI Broadcasting, one hour.

July 25-27, **Crystal Gayle**, The Weekly Country Music Countdown, United Stations, three hours.

PolyGram Grooms Cinderella For Rock Stardom

BY STEVE GETT

NEW YORK "Tips from artists can be more valid than tips from anybody," says Derek Shulman, PolyGram's vice president of a&r.

Shulman credits Jon Bon Jovi—leader of Bon Jovi, a group he signed to the label two and a half years ago—with turning him on to the rock quartet Cinderella, whose Mercury/PolyGram debut album, "Night Songs," has just been released.

"Bon Jovi were recording in Philly last summer when I got a call from Jon telling me he'd seen this amazing singer in a band called Cinderella," says Shulman. "The group

'We want to get the band out on a tour. They're a killer live act'

was totally unrepresented at the time. There was no buzz—it was pure word of mouth from Jon. He's got a great ear, so I believed him."

A week later, Shulman watched Cinderella perform at a small Philadelphia club. "Sure enough, this kid Tom Keifer—the band's singer and principal writer—was great," says Shulman. "Tom had definite potential to be a major star, but the band wasn't quite ready yet. I felt he carried the other guys to a certain extent."

Though he acknowledges that a&r staffers often employ the "not quite ready" line as a polite euphemism for no interest, Shulman says he was not prepared to dismiss Cin-

derella.

"I went back to see them a few more times and eventually decided I could do one of two things," he says. "I could come back in six months, risking other labels hearing about them and jumping in. Or I had the choice to sign the group on an option, which is exactly what I did."

Locally based manager Larry Mazer had been hired to handle Cinderella's business affairs by the time Shulman was ready to negotiate.

"I offered him [Mazer] a six-month development option for the band," says Shulman. "Over that period of time, we'd give them money to exist, to write, and to record demos before making a decision."

Shulman says he has continued to play an active role in Cinderella's career, noting that he does not like to limit his work simply to finding new acts.

"Generally, my involvement with bands I bring in continues because I like to see a project all the way through," says Shulman. "I don't enforce it, but I like coming up with ideas with our marketing and promotion departments. We'll usually sit down and work out exactly how we're going to go about breaking an act."

Breaking new hard rock talent is not easy, though, says Shulman. "A huge audience for the records and live shows exists," he says, "but it's not being served by the media. AOR radio has basically shut its doors on hard rock."

"It's a sad situation. The kids aren't able to hear heavy rock, except at live concerts or on the few radio stations that are prepared to step out and play the music."

Heavy rock acts tend to be viewed

as antiestablishment, says Shulman. "They're a hard sell for advertisers. A company like General Motors wants to see upper demographics; they want to hit people with money. I personally think there's a lot of money to spare in younger demographics. And that's being entirely ignored."

Outlining PolyGram's game plan for working the Andy Johns-produced Cinderella album, Shulman

says, "We've put out the track 'Shake Me' as the first single. It tells everyone exactly what Cinderella is all about: This is a hard rock band, not a wimp band."

Shulman says the label has held back on the song "Nobody's Fool," which in fact may have stronger response at radio.

"Everyone's screaming that 'Nobody's Fool' is the hit," he says. "It's not a ballad, but it is a very me-

lodie power rock song. What we want to do, though, is get the band a base and put them on the road before we release it."

Video exposure is important for Cinderella, says Shulman. "Touring is the essential factor, though," he says. "We want to get the band out on a major tour as quickly as possible. They're a killer live act, and that's where the core for breaking this band is going to lie."

Wham!—Last Stop Before They Go-Go; Police Manager Warns Of Charity Burnout

by Steve Gett

NEW YORK "The music throbbed, the girls sobbed, and it was time for the four-year partnership that sold 38 million records and made them multimillionaires to end."

That's how one U.K. national newspaper described **George Michael** and **Andrew Ridgeley's** June 28 farewell **Wham!** performance at London's Wembley Arena.

A crowd of more than 70,000 attended the concert, including **Duran Duran's Simon Le Bon** and **Elton John**, who made brief stage appearances. Ticket scalpers hoping to cash in on the event were foiled when an additional 7,000 seats were put on sale the morning of the show.

Last week saw the U.S. release from Columbia of the "final" **Wham!** album, "Music From The Edge Of Heaven." Michael alerted British reporters, however, that a greatest-hits set will probably be issued before the end of the year.

Back in the U.K., a controversy has erupted over the single "The Edge Of Heaven"—released in a double package with several other tracks from the album. Certain retailers complained to the British press that the single's rapid climb up the U.K. charts did not jive with their sales figures.

With his **Wham!** days behind him, Michael plans to concentrate on his solo career, though he says it will be some time before he releases his first album. As for **Ridgeley**, he wants to race cars before he toys with the idea of employing his musical talents again.

THOUGHT FOR FOOD: Though **Police** manager **Miles Copeland** describes the recent Amnesty International "Conspiracy Of Hope" tour as "very effective," he says the music industry must be careful about its ongoing association with fund-raising events.

"Right now, I think charities are overexposed to the detriment of the charities," says Copeland. "There has to be some sort of restraint and knowledge from the musicians saying, 'Wait a minute, this is a just cause, but we need to give the world a break before we go for something big.'"

"Otherwise, something really

terrible's going to happen in six months and no one will want to know about that charity. Frankly, if Ethiopia had happened today and we'd had this run of charities, and then Geldof started, it would raise next to nothing compared to what he did raise. Everyone's been tapped out."

Noting that he is "all for encouraging charity work," Copeland adds, "I believe that the use of rock'n'roll music has become one of the most powerful forces of social change and social education."

"There is a great influence, and I'm proud to be associated with an

ON THE BEAT

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

industry that does have a conscience and can use it effectively.

"My issue is about being careful. There is such a thing as overexposure. If there are just causes and tragedies out there I hope they all manage to raise money."

From a business point of view, Copeland was no doubt delighted that the Amnesty concerts marked **Sting's** reunion with the **Police**. As exclusively revealed in last week's **Billboard**, the celebrated trio is set to go back in the studio later this month.

Copeland notes, however, that his clients' involvement in charity work will continue.

"The Police have their own charity in England. We've been involved in lots of charity stuff and we're interested in it. But there is a danger of it getting out of hand."

WEDDING BELL BLUES: **Bob Geldof** **KBE** has made an honest woman out of his longtime lady, **Paula Yates**. Only days after **On The Beat** ran into the couple in Los Angeles, the matrimonial knot was tied at a ceremony in Las Vegas.

Meanwhile, word has it that all is not happy in the **Poison Penns'** household—**Madonna** and **Sean**, that is. Gossipmongers in the U.K. press whisper that the material girl called her actor hubby a "drunken bum" when they were

spotted out on the town in New York and that she has threatened to leave him unless he quits his alleged drinking habit.

WHAT'S IN A NAME?: "There's no specific definition," says **David Lee Roth** when questioned about "Eat 'Em And Smile," the title of his new Warner Bros. album. "It's just one of those things that makes the smile pop on your face for five different reasons—all of them illic-it."

Roth says he wrote most of the album's material with his guitarist, **Steve Vai**. "We worked in pretty much the same way I did with [Eddie] Van Halen," says Roth. "He overwrites too! He comes up with 25 pieces, we sift through them, put the best together, and the next thing you know it's big time."

Only one composition didn't make the album, adds Roth. "You've got to stay up on your VBT when you're making a record like this." VBT? "That's valuable beach time," says Roth.

FINAL FACT: **Rod Stewart** is back on **Billboard's** Hot 100 Singles chart with "Love Touch [Theme From 'Legal Eagles']," but it is not the first song he's recorded for a movie, says manager **Arnold Stiefel**.

"Several years ago, Rod cut a song for the film 'Night Shift.' The movie was a flop, but the song he did was written especially for him by **Carole Bayer Sager** and **Burt Bacharach**."

The title? "That's What Friends Are For"—the very same tune that took **Dionne Warwick & Friends** to No. 1 earlier this year.

LIABILITY CRISIS: The issue of escalating costs for concert insurance has prompted one top manager to suggest, "How about printing the actual amount that is going for insurance on each ticket? The whole issue is getting out of hand, and it could actually embarrass the insurance companies if people were to find out what they're adding to the price of a concert ticket." Any other ideas on how to combat the rising insurance costs? Please forward them to **On The Beat**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

Dissident Nigerian To Make New Album Fela Looks To Fall U.S. Tour

BY CHRIS MORRIS

LOS ANGELES African musician and political firebrand **Fela Anikulapo Kuti** will celebrate his freedom after 18 months in a Nigerian prison with a fall work schedule of rehearsal, writing, recording, and a U.S. tour.

Fela, as he is known to his fans, made his first American public appearance since his April 24 release as guest of honor at last month's final Amnesty International "Conspiracy of Hope" concert at Giants Stadium in New Jersey. (The human rights organization had called for his retrial or release in a 1985 white paper.)

Appearing without his 40-piece touring band, Fela sat in on sets by Latin artist **Ruben Blades** and the **Neville Brothers** of New Orleans.

The Amnesty concert appearance served as a warmup for Fela's busy fall schedule. The artist will tour the U.S. in September or October with his group **Egypt 80**. He also plans to record; according to his American label, **Celluloid Records**, the sessions will be cut in this country for the first time.

Celluloid, which has five of Fela's

previous albums in its catalog, has just issued "Upside Down," a reissue of a 1976 album, and the compilation "Mr. Follow Follow."

The outspoken architect of the Nigerian jazz-dance-protest style known as Afro-beat, Fela is as popular in his homeland as another Third World star, the late **Bob Marley**, was on his native Jamaican turf.

But Fela's sharp excoriation of the Nigerian government has often resulted in violent clashes with the country's military regime. Enmity between Fela and the Nigerian leadership culminated in his arrest in September 1984.

Fela was freed from jail after serving part of a five-year federal sentence for currency smuggling. He was rapidly pardoned in the wake of a story in a Nigerian magazine, in which a judge admitted that he had been pressured by the government to punish Fela for his blunt criticism.

Fela anticipates that his new studio album will be comprised of songs written before his arrest. He has written new material since his release, but refrained from composing in prison.

(Continued on page 23)

Talent in Action

MIKE & THE MECHANICS
Sunrise Musical Theatre
Fort Lauderdale, Fla.
Tickets: \$15

CAN MIKE & THE MECHANICS keep an audience interested after playing their hits, "Silent Running" and "All I Need Is A Miracle"? If the group's world-premiere performance here June 5 was any indication, the answer is most certainly yes.

The six-piece band, anchored by Genesis guitarist Mike Rutherford, played a technically clean and glitch-free show. Background vocals rang tight and in tune, solo turns were taken with confidence, and tricky ensemble sections were negotiated without disruption.

Mike & the Mechanics covered most of the techno-jaunt dance-pop material from their debut Atlantic album. They only reinterpreted one early Rutherford selection, "I Don't Think I Wanna Know." There was no Genesis material played during the 75-minute set, but vocalist/keyboard player Paul Carrack rendered his Squeeze hit, "Tempted (By The Fruit Of Another)."

The Mechanics' lineup was the same as on record, with the addition of guitarist/bassist Ashley Mulford. Keyboard player Adrian Lee covered many of the bass parts on digital sampling keyboards, allowing Mulford and Rutherford to develop a twin guitar attack.

A cleverly extended version of "All I Need Is A Miracle" was used as the set's closing song. For an encore, Mike & the Mechanics fine-tuned the Spencer Davis Group classic "Gimme Some Lovin'," complete with shimmering organ and a dance-jump backbeat. The crowd, which previously stood only when asked, erupted into a dancing mass as the energy on-stage increased.

The less-than-capacity house encountered a full complement of Michelob banners hanging from the balcony—Michelob is the sponsor of this short summer "Miracle" tour.

TOM MOON

THE BANGLES

Greek Theatre, Los Angeles
Tickets: \$16, \$15, \$11

A GOLD RECORD HASN'T spoiled the Bangles. But it hasn't quite pushed them into the big leagues, either, judging by this recent homecoming concert. The show *sounded* better than the hit album, "Different Light."

A raw edge that is sorely missing on the record emphasized the

quartet's strengths—neopsychedelic guitars offset by excellent Mamas & Papas-type harmonies.

Postconcert consensus, however, focused on the Bangles' lack of stage presence. Guitarists/primary singers Vicki Peterson and Susanna Hoffs are the most dynamic of the four women, but drummer Debbi Peterson and bassist Michael Steele—who stay pretty much in the background—project more natural charm.

General opinion also held that the group's own songs don't match outside material like the Prince-penned hit "Manic Monday" and Jules Shears' "If She Knew What She Wants." Still, it's hard to discount originals as powerfully delivered as "Hero Takes A Fall."

STEVE HOCHMAN

THE LEADERS

McCabe's Guitar Shop,
Los Angeles
Tickets: \$12.50

A DREAM SEXTET of modern jazz lions convened here June 6 for its first Los Angeles concert. The band was composed of well-traveled jazz movers and shakers: trumpeter Lester Bowie and drummer Famoudou Don Moye of the Art Ensemble of Chicago; saxophonists/bandleaders Arthur Blythe (alto) and Chico Freeman (tenor); pianist Kirk Lightsey, late of Dexter Gordon's unit; and nonpareil bassist Cecil McBee.

The themes were kept simple in what could be termed a well-rehearsed blowing session. The formal 50-minute set consisted of three lengthy originals and a brief closer of "Blueberry Hill" led by Bowie, whose effusive antics sparked the action.

Bowie's crowd-pleasing high jinks ignited Freeman, who at one juncture engaged in a dialog of bleats, honks, and blats with the trumpeter. Lightsey sparkled on the ballad-paced trio selection "Pee Wee."

The only player who failed to catch fire was Blythe; with the exception of a solo in the up-tempo set-opener, "Miss Nancy," he restricted himself to ensemble blowing and routine comping. His disinterest further manifested itself in his failure to appear for the Latin-styled encore.

But if anyone in attendance was left unsatisfied, it wasn't apparent; crowd response was rapturous. And enthusiasm was undamped by the venue's no booze/no smoking policy.

CHRIS MORRIS

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Hubert H. Humphrey Metrodome, Minneapolis, Minn.	June 26	\$1,011,760 \$20	50,588 53,000	Monarch Entertainment Bureau John Scher Presents Rose Prods.
THE GRATEFUL DEAD	Alpine Valley Music Theatre East Troy, Wis.	June 28-29	\$641,297 \$17.50/\$12.50	51,109 56,000	Monarch Entertainment Bureau John Scher Presents in-house
ZZ TOP THE DEL FUEGOS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 13	\$263,274 \$16.50	15,956 sellout	Beaver Prods.
JULIAN LENNON	Radio City Music Hall New York, N.Y.	June 16-18	\$243,476 \$20/\$17.50	12,558 17,622	Radio City Music Hall Prods.
JULIO IGLESIAS ROSEANNE BARR	Shoreline Amphitheatre, Mountain View, Calif.	June 29	\$243,338 \$22.50/\$15.50	13,321 15,000	Bill Graham Presents
STEVIE NICKS PETER DINKEL	Pacific Amphitheatre Costa Mesa, Calif.	June 29	\$240,583 \$19.25/\$14	15,473 18,764	Nederlander Organization
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Frank C. Erwin Jr. Special Events Center Univ. of Texas at Austin Austin, Tex.	June 24	\$233,516 \$16/\$14	15,613 sellout	in-house Stone City Attractions
JACKSON BROWNE	Meadowlands Arena East Rutherford, N.J.	June 21	\$221,516 \$16.50/\$14.50	13,885 15,000	Monarch Entertainment Bureau
DIO ACCEPT	Madison Square Garden New York, N.Y.	June 20	\$213,521 \$17.50/\$15.50	12,337 14,000	Monarch Entertainment Bureau John Scher Presents
THE BEACH BOYS AMERICA	Riverfront Park Manchester, N.H.	June 25	\$193,722 \$14/\$12	17,130 sellout	Glenn Donnelly Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Mud Island Amphitheater, Memphis, Tenn.	June 28-29	\$153,216 \$16	9,576 sellout	Mid-South Concerts
DEPECHE MODE BOOK OF LOVE	Pine Knob Music Theatre, Clarkston, Mich.	June 21	\$134,325 \$15.50/\$10.50	10,160 15,920	Nederlander Organization
JOE JACKSON	Greek Theatre Berkeley, Calif.	June 28	\$134,038 \$15.50/\$11.50	8,500 sellout	Bill Graham Presents
ROBERTO CARLOS	Radio City Music Hall New York, N.Y.	June 13	\$133,965 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.
STARSHIP THE OUTFIELD	Oklahoma Zoo Amphitheater Oklahoma City, Okla.	June 27	\$126,768 \$15/\$13.50	9,000 sellout	Alex Cooley/Southern Promotions
GEORGE STRAIT JOHN CONLEE	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	June 20	\$123,768 \$13.50	9,168 11,200	Varnell Enterprises
THE TEMPTATIONS THE FOUR TOPS	Mud Island Amphitheater, Memphis, Tenn.	June 19-20	\$110,550 \$15	7,370 10,000	Mid-South Concerts
JUDAS PRIEST DOKKEN	Frank C. Erwin Jr. Special Events Center Univ. of Texas at Austin Austin, Texas	June 22	\$109,309 \$14/\$12	8,008 12,405	in-house Stone City Attractions
DEPECHE MODE BOOK OF LOVE	Merrifield Post Pavilion, Columbia, Md.	June 14	\$107,306 \$15.50/\$10.50	7,792 10,134	Nederlander Organization
JUDAS PRIEST DOKKEN	El Paso County Coliseum El Paso, Texas	June 25	\$100,163 \$14.25	7,029 8,050	Stone City Attractions
DEPECHE MODE BOOK OF LOVE	Poplar Creek Theatre Hoffman Estates, Ill.	June 22	\$99,262 \$15.50/\$10.50	7,216 16,939	Nederlander Organization
THE EVERLY BROTHERS NANCI GRIFFIN	Roy Thomson Hall Toronto, Ont.	June 22	\$87,468 (\$109,336 Canadian) \$23.50/\$19.50	4,902 5,000	Concert Prods. International (CPI) Molson Music
GEORGE STRAIT JOHN CONLEE	Civic Center Arena Tucson, Ariz.	June 21	\$81,486 \$13.50	6,036 sellout	Varnell Enterprises
38 SPECIAL HONEYMOON SUITE	Memorial Auditorium Greenville, S.C.	June 17	\$74,370 \$14.25	5,498 7,000	Beach Club Promotions
BILLY OCEAN MELISSA MORGAN	Roy Thomson Hall Toronto, Ont. Canada	June 23	\$43,594 (\$54,493 Canadian) \$23.50/\$19.50	2,600 sellout	Concert Prods. International (CPI) Molson Music
THE POINTER SISTERS GEECHIE GUY	Welsh Auditorium Grand Rapids, Mich.	June 22	\$42,627 \$15.50	3,098 4,354	Belkin Prods.
JAYSON MICHAELS	Elkin Auditorium Elkin, N.C.	June 14	\$33,948 \$20/\$14.50	1,968 sellout	Universal Prods.
TANGERINE DREAM	Massey Hall Toronto, Ont.	June 21	\$33,669 (\$42,087 Canadian) \$19	2,275 2,500	Concert Prods. International (CPI) Molson Music
LAURIE ANDERSON	Oriental Theatre Milwaukee, Wis.	June 26	\$30,750 \$18.50/\$15.50	1,668 2,100	Stardate Prods.
WINDHAM HILL SUMMER SERIES: SHADOWFAX WILL ACKERMAN MICHAEL HEDGES	Mesa Amphitheatre Mesa, Ariz.	June 24	\$22,140 \$15	1,476 3,800	Evening Star Prods.
WINDHAM HILL SUMMER SERIES: SHADOWFAX WILL ACKERMAN MICHAEL HEDGES	Kiva Auditorium Albuquerque, N.M.	June 25	\$15,505 \$17.50	886 2,502	Evening Star Prods.
STAPPENWOLF THE GUESS WHO	Cambria County War Memorial Arena Johnstown, Pa.	June 26	\$13,672 \$10.75	1,532 5,000	DiCesare-Engler Prods.
THE HUBCAPS	Convention Center Ocean City, Md.	June 16	\$13,500 \$10	1,350 sellout	in-house
GBH AGNOSTIC FRONT	Cuban Club Tampa, Fla.	June 20	\$8,199 \$9	911 1,200	No Clubs Prods.
JOHN SCHNEIDER SILVER MOON	Country Gold Modesto, Calif.	June 20	\$6,125 \$12.50	490 600	Rock 'N Chair Prods.
THE ROCHESES	After The Goldrush Tempe, Ariz.	June 24	\$4,518 \$11/\$10	433 750	Evening Star Prods.

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PUBLIC IMAGE LTD.

Beacon Theatre, New York
Tickets: \$17.50

IN KEEPING with the generic marketing campaign of Public Image Ltd.'s current album, "Album," the marquee here read "Marquee" and the tour T-shirt was emblazoned "Tour Tee-shirt." But there was nothing generic about the show itself. Whenever "Johnny Rotten" Lydon steps onto the stage, it is an event, and his June 12 performance here was no exception.

Unfortunately, the show was marred by audience members who evidently believed that Lydon was still fronting the Sex Pistols. Several times the show had to be stopped to clear stage-crashing dancers, spitters, and overly repressive security personnel from the stage.

Lydon only made things worse by egging the crowd and by his often flippant attitude toward his own performance. True, he did request that the young would-be punks stay in their seats. But by launching into the Pistols' "Pretty Vacant" at the height of the ruckus, he only invited more disruption.

By the time the chaos had subsided and the band could concentrate on playing, the show was almost over. It wasn't until the final numbers—"Public Image," "This Is What You Want, This Is What You Get," the new album's "Rise" and "Annalisa"—that the pickup band (whose names went unmentioned) and Lydon showed their potential as an exciting, quite proficient musical unit.

But PIL fans don't really come to hear practiced musicianship. Most were here for a spectacle, and the constantly posing, preening, and teasing Lydon gave them just that. That was what they wanted, and that was what they got—with all the lamentable ramifications to go with it.

JEFF TAMARKIN

LARRY CARLTON

Bottom Line, New York
Tickets: \$10

WITHIN THE CONTEXT that he has comfortably established for himself, it's hard to find fault with Larry Carlton's music. His guitar playing is polished, melodic, and technically expert; his compositions are clever without being contrived and singable without being simple-minded.

That context, however, may be difficult for any but the most devoted fan to swallow whole. A few hundred of the faithful packed the Bottom Line on June 16 for Carlton's first New York appearance in several years and responded enthusiastically to every glistening chord and lightning-fast run he played.

But for the nonfaithful, much of what he played sounded like fusion at its most nebulous—neither sufficiently hard-edged to qualify as good rock nor sophisticated enough to make it as good jazz.

Fronting a quintet that took few chances and made few mistakes, Carlton offered an easy-to-digest program of instrumentals (and one forgettable vocal), emphasizing material from his current MCA album, "Alone/But Never Alone."

Now and then his playing caught fire—for example, on the original composition "Mulberry Street." But his approach was best exemplified

by his interpretation of the Champs' 1958 hit, "Tequila." Whereas the original was rough-edged and raunchy, Carlton's "Tequila" was slow, smooth, and laid-back—a very watered-down drink. PETER KEEPNEWS

THE ALARM

Riviera Theatre, Chicago
Tickets: \$13.50, \$15.50

THE ALARM, whose following among listeners devoted to the consciousness-raising sentiments of U2 and bands of that ilk seems to be growing daily, turned in a potent live performance here recently.

The stirring Welsh rockers presented a well-balanced set featuring songs from the I.R.S. albums "Strength" and "Declaration" and from their self-titled debut EP.

Latter-day Alarm tunes, like "Spirit Of '76," elicited roars from the faithful, but it was the earlier, anthemic material—martial rockers "Sixty-Eight Guns," "Blaze Of Glory," and "The Stand"—that provoked the most vocal response.

The four members of the Alarm—lead vocalist Mike Peters, guitarist Dave Sharp, bassist Eddie MacDonal, and drummer Twist—were augmented onstage by tour keyboardist Mark Taylor.

Probably most impressive all evening was Sharp, whose gutsy, inventive guitar playing threatened to upstage just about anything else going on at any given moment.

As the Alarm has progressed, so has its stage show, getting punchier, more vital and exciting each time the group returns. It will be interesting to see if this passionate, committed quartet can continue to raise its own standards.

MOIRA McCORMICK

OTIS CLAY MIGHTY SAM

Tipitina's, New Orleans
Tickets: \$7

OTIS CLAY is perhaps the best modern exponent of deep soul. A raw-voiced singer who graduated from the school that also produced Otis Redding, O.V. Wright, Wilson Pickett, and Solomon Burke, Clay is riding a wave of popularity precipitated by his Rooster Blues two-album set, "Otis Clay: Soul Man, Live In Japan."

Sticking close to the repertoire of that live album, Clay opened his recent concert here with a blistering version of "Hard Working Woman." The rest of the show gave the audience a funky crash course in soul music.

A master showman, Clay deftly mixed his own material with true versions of popular and obscure soul classics. Highlighting the covers were Wright's "Nickel And A Nail" and Pickett's "In The Midnight Hour."

Like many great gospel singers, Clay likes to stretch out vocally, often just with a rhythm section, to maximize the effect of his slower songs. Particularly effective is the vibrato he employs.

Opening the show was another soul/r&b veteran, Mighty Sam, who now makes New Orleans his home. He stayed away from his own material, but throaty versions of "This Time I'm Gone For Good," "Let The Good Times Roll," and "Walking The Back Streets Crying" were especially sharp. JEFF HANNUSCH

Keith Diamond Has A Gem Of A Career

He's In Demand Since Producing Ocean's 'Suddenly'

BY LINDA MOLESKI

NEW YORK Keith Diamond has been besieged by offers to work with top recording industry names since he produced Billy Ocean's double-platinum debut album, "Suddenly," two years ago.

"I got calls from artists I always wanted to work with, like Deniece Williams and Patti LaBelle," says Diamond.

He jumped at the opportunity to produce product for Williams and

LaBelle and has also worked with the likes of James Ingram, Melba Moore, Anne Murray, and Starpoint.

Though he has garnered a reputation for producing black talent, Diamond says he would like to take on a wider variety of projects. His latest studio venture is with rock artist Michael Bolton.

Diamond is then scheduled to produce tracks for Tina Turner and Whitney Houston's upcoming albums. He says he is also eager to

work on soundtracks.

Despite his achievements as a producer, Diamond says songwriting is his first priority.

"I'm usually locked away in my home writing if I'm not in the studio cutting," he says. "I have hundreds of songs on tape, but I like to write new songs for people I'm about to produce."

A native of Trinidad, Diamond started producing when he connected with Ocean in London.

"I was originally going to produce one song for him," says Diamond. "Clive Calder [co-founder of Ocean's Jive label] was instrumental in putting things together. I was writing songs with Billy, and when Clive heard 'Suddenly' he thought it was great. So he said to go ahead and do the whole album."

Diamond says he does not strive for a particular sound in the records he produces. "There's a warmth in the music I do," he says. "People tend to say they hear my [reggae and calypso] roots in it, but I never intended to put anything of that nature in, say, 'Caribbean Queen.' I guess you could never get away from that—not that I want to."

Eager to expand his creative output, Diamond is set to record his first album for Arista. He says three major labels offered him a solo deal before he signed with Clive Davis' company last fall.

"I went with Arista because of my relationship with Clive [Davis]," says Diamond. "He goes after artists he believes in, as in the case of Whitney Houston. I also have a long-standing relationship with Don Ienner [senior vice president of marketing and promotion], who was instrumental in me going over there."

Diamond says his album will be a pop/rock project. "It'll be different from what people expect from me," he says. "I'm putting ideas together right now, but it will be very European."



Hair Today, Gone Tomorrow. Julian Lennon sported his new short-cropped hairstyle when Atlantic Records chairman Ahmet Ertegun hosted at a Manhattan party in the singer's honor after his recent Radio City Music Hall concerts. (Photo: Chuck Pulin)

OUT OF JAIL, FELA LOOKS TO FALL U.S. TOUR

(Continued from page 20)

Fela says the newly composed material has moved beyond his bed-rock ideas of Pan-Africanism to a more universal point of view.

"My music is going to be much more enlightening," he says. "Now it's very difficult for me to see my continent in isolation."

It will be some time before Fela records his new songs. "I must have public performances of these tunes for at least a year," he says. "This makes it tighter, this makes for a better understanding of the tune by the musicians and by me, too. Also [there is] the effect of audience participation to evolve the music."

Fela has begun rehearsals for what will be his first American tour in nearly 18 years. His massive Egypt 80 organization remained intact during his imprisonment, through the efforts of his brother, Beko Ransome Kuti.

"To sustain my band, which is a big band, was not easy," Fela says. "I would say it was a miracle."

Asked if the size of his band might limit the scope of his U.S. tour, Fela replies, "We are not dying to come to America. If America wants to see our show, then they must pay for 35 people."

Fela's last attempt to tour America was scotched by his 1984 arrest. He believes that he has little to fear from a similar government action today. "I'm too popular for the government to mess around with me

now," he says.

That popularity, Fela believes, may ultimately lead him to assume the presidency of Nigeria—by acclamation, no less. (Not coincidentally, his 1981 studio album was entitled "Black President.")

Fela is somewhat ambivalent about life in the political arena. "I would aspire to such a role—I see no reason why not," he says. "It's not because I want to be president, it's because I want a change."

"If somebody else could do that role exactly as we want it, I wouldn't bother. I would just play music and just teach and just make the ideas. But if there's nobody to do it, yes, that's what I have to do."

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Man Handling. The Mary Jane Girls give comic actor Howie Mandel a pick on the set of the video "Walk Like A Man." The update of the Frankie Valli & the Four Seasons hit is featured in "What A Fine Mess," which stars Mandel and Ted Danson. The John Jopson video includes clips from the film.

Rumors Surround Timex Social Club Splinter Group—Jet Set—Forms

BY BRIAN CHIN

NEW YORK In a scenario about as convoluted as the one described in the top 10 black single and top 50 crossover "Vicious Rumors" by the Timex Social Club, the rights to the record and the control of the group have been the subject of considerable backstage whispering in recent weeks. The record has reportedly sold more than 500,000 copies.

Here is the story thus far: According to "Vicious Rumors" co-producer Jay King, who is also the owner of the Jay label the record appears on, the members of the Timex Social Club have already left his label even as the single continues its journey up the charts. Since no contract existed with Jay, the group was free to go elsewhere and did so, signing with Danya Records, which is distributed by Fantasy, to record an album.

But King has subsequently created a new group, Jet Set, which he says will now be the outlet for the

new material formerly meant for Timex Social Club. The Jet Set has been signed to Tommy Boy and has a new single, "Jealousy," reportedly a sequel to "Vicious Rumors," set for release.

Publishing rights to "Vicious Rumors" are also in dispute because the three Timex Social Club members who wrote the song transferred their publishing rights to Danya as well.

According to King, it was a conversation with Warner Bros. black a&r head Benny Medina that led to the Tommy Boy deal. "Benny didn't tell us what kind of deal they would give. He asked us what kind of deal we were looking for," says King. Realizing that the lead time needed for Warner Bros. to release the single wouldn't give Jet Set time to capitalize on the success of "Vicious Rumors," Medina suggested that

the Tommy Boy/Warner Bros. link be exploited. (Warner Bros. owns half of the Tom Silverman-founded street label.) Tommy Boy subsequently ended up with "Jealousy," and Warner Bros. will eventually release the album.

Jet Set is composed of King, Thomas McElroy, and Denzil Foster (the production team behind "Rumors"), with Valerie Watson, formerly of the Timex Social Club, and lead vocalist Gregory Prater rounding out the group. "A lot of people will say we sound like the Timex Social Club," says King, "but we were the music, production, and ideas behind it."

Jay Records, distributed by Macola, will remain an active entity. It was Macola, a West Coast-based operation, that supplied the muscle behind the success of "Vicious Rumors."

EMI Has Veteran Lineup

NEW YORK Releases prepared by veteran producers and production companies form the backbone of the new black roster of EMI-America, according to Jeff Forman, manager of black music a&r.

Freddie Jackson and Melba Moore's New York-based Hush Productions brings a re-formed Ray, Goodman & Brown, vocalist Dennis Collins, Sarah Dash, and the pop-jazz band Najee to the label. Nile Rodgers has a production deal with EMI. Producer-artist Mtume is providing two artists. Another well-known producer, Randy Muller, brings a self-contained band, Nyte-shift, and a rap concept album "Rapper's Convention," which features tracks by a number of unknown hip hoppers.

From the late Bob Marley's operation product will be released by the I-Threes (Rita Marley, Judy Mowatt, Marcia Griffins), the Melo-

dy Makers with Marley's son Ziggy, and a band featuring several ex-Wailers, 809. In a separate deal, Peter Tosh is now on EMI-America. Michael Henderson, Nona Hendryx, the Valentine Brothers, whose "Money's Too Tight To Mention" was covered by Simply Red, and Hi-Tech with Foster Sylvers are the previous major label singers in the EMI-America lineup.

One of the few rookies on the label is vocalist Howard Smith. But Smith is no stranger to the studio, having recorded gospel for Light.

According to Foreman, one of the more musically interesting releases is the I-Threes' recording, which contains songs produced by Thom Bell. He is also optimistic about the Ray, Goodman & Brown record, noting that "the Force M.D.'s have shown that, done properly, that doo-wop harmony sound can still be very appealing."

FOR WEEK ENDING JULY 12, 1986

Billboard
HOT BLACK SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
88 REPORTERS				ADDS	ON
BILLY OCEAN	LOVE ZONE	ARISTA		27	31
GLENN JONES	GIVEN MYSELF TO YOU	RCA		27	47
CHAKA KHAN	LOVE OF A LIFETIME	WARNER BROS.		26	27
LAVERT	POP GOES MY MIND	ATLANTIC		23	31
GEORGE CLINTON	HEY GOOD LOOKIN'	CAPITOL		20	39

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

RETAIL BREAKOUTS				NUMBER REPORTING	
132 REPORTERS					
MELBA MOORE & KASHIF	LOVE THE ONE I'M WITH	CAPITOL		45	
LUTHER VANDROSS	GIVE ME THE REASON	EPIC		31	
MICHAEL MCDONALD	SWEET FREEDOM	MCA		26	
G.GUTHRIE	AIN'T NOTHIN' GOIN' ON BUT THE RENT	POLYDOR		13	
STEVE ARRINGTON	HOMEBOY	ATLANTIC		11	

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THE RHYTHM & BLUES

by Nelson George



WE ALL KNOW WHY LEN BIAS died. He was poisoned by his own curiosity and the suggestions of "friends." We also know, unless we've been spending too much time in the studio, conference room, or swimming pool, that cocaine has spread into every crevice of this country.

In black America, crack, a cheap and distilled form of cocaine, is the most destructive epidemic since the mass distribution of heroin destroyed the communal fabric of black neighborhoods, respect for age and property, and, ultimately, the respect of young people for themselves. Such abuse is clearly a form of self-hate. Crack does the same thing but is worse because it isn't just striking down Len Bias' contemporaries, it's being used and sold by elementary school

The music industry must speak out against crack

kids. Compounding the pain is that it has created an illegal industry that provides one of the rare employment opportunities in ghetto communities. This writer recently observed four young men in Harlem pleading with another for a job selling crack because there was nothing else available. In the era of trickle-down economics, crack houses are the only viable "enterprise zones" in inner city America.

The battle against crack is being fought every day in the streets, and the black stars of this industry need to get in the trenches. The record industry knows too well what drugs can do to a person. "Crack Aid" is not what is necessary, though that might not be a bad idea for sometime in the future. What needs to happen right now is that entertainers, from the stage, in press interviews, and, particularly, when speaking in public, need to de-romanticize cocaine. Paul Laurence, whose "Strung Out" is the only major label release to date dealing with the free-basing frenzy, recently spent a day traveling around New York to various anti-crack demonstrations, speaking out against this force of evil. The

singer-songwriter has also cut an anti-crack radio spot and hopes to shoot a video for "Strung Out." MCA recently released a strong anti-drug record, "Stop the Madness," which features New Edition and many others.

Some people in the industry have said they think the charity concert and record efforts have been overdone. They may be right. But it is also true that the black artist community in this industry has yet to make any sort of unified statement on the conditions ravaging its consumers and the neighborhoods that spawned them. Don't let it be said that the black music community played while its brothers and sisters cracked up.

AS WE KNOW, politics and show business do mix. Which is why Jerry Butler ran for and recently won a place on the Democratic ticket in Chicago. The deep-voiced veteran will appear on the ballot in November as a candidate for the Cook County Commission. Since Chicago is in Cook County, Butler, if elected, "would have some effect on what Mayor Harold Washington is trying to do" in the Windy City, he says. And since the commission meets the first and third Monday of each month, Butler would continue to perform on most weekends. Butler, who cut his first hit with the Impressions in 1959, says the r&b scene in town is pretty dormant and that it would take "a major commitment to building a label in Chicago" plus the support of the local government to revive a scene that once boasted Vee Jay, Chess, and Curtom, all important r&b labels. Those wishing to offer support to Butler's electoral effort can contact him at (312) 955-5300.

SHORT STUFF: Los Angeles airplay has made Carl Anderson's duet with Gloria Loring on CBS Records, "Friends & Lovers," an instant hit. Reportedly it sold 200,000 copies in its first 10 days of release. His album is due out Aug. 1... After a long wait between albums, Randy Crawford is back with a new Reggie Lucas-produced record, "Abstract" (Continued on next page)

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	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	1
2	4	YOU DON'T HAVE TO CRY	RENE & ANGELA	6
3	1	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	3
4	5	MY ADIDAS	RUN-D.M.C.	5
5	9	VICIOUS RUMORS	TIMEX SOCIAL CLUB	2
6	2	NASTY	JANET JACKSON	9
7	6	HEADLINES	MIDNIGHT STAR	7
8	10	TELL ME (HOW IT FEELS)	52ND STREET	11
9	12	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	4
10	7	I WOULDN'T LIE	YARBROUGH & PEOPLES	14
11	11	WITH YOU ALL THE WAY	NEW EDITION	8
12	8	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	18
13	15	FUNKY BEAT	WHODINI	19
14	19	CLOSER THAN CLOSE	JEAN CARNE	12
15	18	BREATHLESS	MTUME	13
16	17	SWEET AND SEXY THING	RICK JAMES	10
17	24	MOUNTAINS	PRINCE & THE REVOLUTION	15
18	23	GIVIN' IT (TO YOU)	SKYY	16
19	16	PEE WEE'S DANCE	JOESKI LOVE	22
20	28	SWEETHEART	RAINY DAVIS	26
21	30	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	17
22	14	DO YOU STILL LOVE ME?	MELI'SA MORGAN	29
23	33	DIAL MY NUMBER	PAULI CARMAN	27
24	13	FIRESTARTER	TEASE	37
25	27	HOLDING BACK THE YEARS	SIMPLY RED	35
26	36	100 MPH	MAZARATI	20
27	22	HERE I GO AGAIN	FORCE M.D.'S	38
28	29	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	28
29	—	BURNIN' LOVE	CON FUNK SHUN	23
30	39	ARTIFICIAL HEART	CHERRELLE	24
31	40	SWEET LOVE	ANITA BAKER	21
32	25	THE FINEST	THE S.O.S. BAND	46
33	26	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	47
34	—	BABY LOVE	REGINA	30
35	31	SEX MACHINE	THE FAT BOYS	52
36	20	JUST ANOTHER LOVER	JOHNNY KEMP	39
37	21	GREATEST LOVE OF ALL	WHITNEY HOUSTON	48
38	—	RISING DESIRE	STEPHANIE MILLS	31
39	—	MINE ALL MINE	CASHFLOW	25
40	—	LIPS TO FIND YOU	TEENA MARIE	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	VICIOUS RUMORS	TIMEX SOCIAL CLUB	2
2	1	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	4
3	2	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	1
4	6	SWEET AND SEXY THING	RICK JAMES	10
5	14	CLOSER THAN CLOSE	JEAN CARNE	12
6	13	BREATHLESS	MTUME	13
7	12	WITH YOU ALL THE WAY	NEW EDITION	8
8	11	MY ADIDAS	RUN-D.M.C.	5
9	10	MOUNTAINS	PRINCE & THE REVOLUTION	15
10	15	GIVIN' IT (TO YOU)	SKYY	16
11	4	HEADLINES	MIDNIGHT STAR	7
12	22	SWEET LOVE	ANITA BAKER	21
13	17	100 MPH	MAZARATI	20
14	21	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	17
15	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	3
16	18	MINE ALL MINE	CASHFLOW	25
17	7	TELL ME (HOW IT FEELS)	52ND STREET	11
18	20	BURNIN' LOVE	CON FUNK SHUN	23
19	28	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	33
20	23	ARTIFICIAL HEART	CHERRELLE	24
21	34	GIVE ME THE REASON	LUTHER VANDROSS	34
22	25	BABY LOVE	REGINA	30
23	30	RISING DESIRE	STEPHANIE MILLS	31
24	8	I WOULDN'T LIE	YARBROUGH & PEOPLES	14
25	29	LIPS TO FIND YOU	TEENA MARIE	32
26	27	SWEETHEART	RAINY DAVIS	26
27	33	LAND OF LA-LA	STEVIE WONDER	36
28	32	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	28
29	16	NASTY	JANET JACKSON	9
30	9	YOU DON'T HAVE TO CRY	RENE & ANGELA	6
31	19	DIAL MY NUMBER	PAULI CARMAN	27
32	37	DO YOU REMEMBER ME?	JERMAINE JACKSON	40
33	40	HOMEBOY	STEVE ARRINGTON	41
34	—	TEMPORARY LOVE THING	FULL FORCE	43
35	—	SAY LA LA	PIECES OF A DREAM	44
36	24	PEE WEE'S DANCE	JDESKI LOVE	22
37	38	HOLDING BACK THE YEARS	SIMPLY RED	35
38	—	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	45
39	—	CARME	ROCKWELL	50
40	—	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	42

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (5)	12
Tabu (4)	
Portrait (2)	
CBS Associated (1)	
MCA	11
WARNER BROS. (3)	9
Geffen (2)	
Paisley Park (2)	
Qwest (1)	
Warner Bros./Tommy Boy (1)	
CAPITOL (6)	8
Manhattan (2)	
ATLANTIC (5)	6
Omni (1)	
COLUMBIA (5)	6
Def Jam/Columbia (1)	
ELEKTRA (3)	6
Asylum (1)	
Solar (1)	
Vintertainment (1)	
ARISTA (2)	5
Jive (3)	
MOTOWN (2)	5
Gordy (2)	
Tamla (1)	
POLYGRAM	5
Mercury (2)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
RCA (2)	4
Total Experience (2)	
A&M	3
FANTASY (1)	2
First String (1)	
MANHATTAN	2
P.I.R. (2)	
PROFILE	2
SLEEPING BAG	2
SUPERTRONICS	2
BR ROMA	1
Rendezvous (1)	
HEAT	1
ISLAND	1
4th & B'Way/Checkpoint (1)	
JAY	1
SRD	1
ichiban (1)	
SELECT	1
STREETWISE	1
SUNNYVIEW	1
SUTRA	1
TOMMY BOY	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
20 100 MPH	(Controversy, ASCAP)	
45 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
49 ALL CRIED OUT	(Wilkesden, BMI/My! My!, BMI/Careers, BMI/Mokojumbi, BMI)	
85 ALL WE NEED IS TIME	(On Your Mark, ASCAP/Lunch Money, BMI)	
24 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
78 AUTOMATIC BRAIN	(Temp Co., BMI)	
30 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
80 BAMBATAA'S THEME	(ATV, BMI)	
42 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokojumbi, BMI/Wilkesden, BMI)	
58 BORROWED LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
13 BREATHLESS	(Mtume, ASCAP)	
23 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)	
51 BYE BYE	(Irvin Lee, BMI)	
61 CAN'T STAND THE PAIN	(Sir Cant, BMI/Stardust Lady, BMI)	
50 CARME	(Jobete, ASCAP) CPP	
12 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	
91 CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
27 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
69 DISTANT LOVER	(Jobete, ASCAP)	
17 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	
40 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)	
29 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
96 EXPERIENCE	(Happy Steppchild, BMI)	
62 FINE YOUNG TENDER	(West Kenya, ASCAP)	
46 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
37 FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)	
19 FUNKY BEAT	(Zomba, ASCAP)	
81 GETTING AWAY WITH MURDER	(Rightsong, BMI/Sookloozzy, BMI/Chappell, ASCAP)	
77 GIRL TALK	(Lifo, BMI)	
34 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	
16 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
65 GIVING MYSELF TO YOU	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI)	
48 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
71 HANGIN' OUT	(Jobete, ASCAP/Old Brompton Road, ASCAP)	
7 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
38 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
56 HEY GOOD LOOKIN'	(X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)	
35 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
41 HOMEBOY	(Kor glather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
95 I CAN'T WAIT	(Poolside, BMI)	
73 I CAN'T WAIT (TO ROCK THE MIKE)	(Poolside, BMI)	
98 I HAVE LEARNED TO RESPECT THE POWER OF LOVE	(Careers, BMI/Moore & Moore, BMI) CPP	
93 I JUMPED OUT OF MY SKIN	(Assorted, BMI/Rose Tree, BMI/Mighty Three, BMI)	
14 I WOULDN'T LIE	(Temp Co., BMI)	
47 IF YOUR HEART ISN'T IN IT	(Alro, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
64 I'M HUNGRY FOR YOUR LOVE	(Chriscraft, BMI/Supertronic, BMI)	
60 IS IT A CRIME	(Silver Angel, ASCAP/Famous, ASCAP)	
75 JUMP BACK (SET ME FREE)	(Beach House, ASCAP/Munich Madness, ASCAP)	
39 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
36 LAND OF LA-LA	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
67 LET ME BE CLOSER	(Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)	
57 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	
63 LET'S GO ROCKING (TONIGHT)	(Street Sounds, ASCAP/Maurice Starr, ASCAP)	
32 LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Eliop, ASCAP) CPP/ABP	
79 L.O.V.E. M.I.A.	(Dazzberry Jam, ASCAP/Bedazzled, BMI)	
88 LOVE OF A LIFETIME	(Gamson, ASCAP/WB, ASCAP/Jouissance, ASCAP)	
90 LOVE TAKE OVER	(Company, MCPS/Eaton, MCPS)	
33 LOVE THE ONE I'M WITH (A LOTTA LOVE)	(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP)	
72 LOVE ZONE	(Zomba, ASCAP)	
25 MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)	
15 MOUNTAINS	(Controversy, ASCAP)	
5 MY ADIDAS	(Protons, ASCAP/Rush Groove, ASCAP)	
9 NASTY	(Flyte Tyme, ASCAP)	
92 NOBODY BUT YOU	(Tricky-Trac, BMI)	
54 OH, PEOPLE	(Broozertoones, BMI/Nonpareil, ASCAP)	
18 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
82 ONE LOVE AGO	(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)	
28 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
68 OVER AND OVER	(MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP)	
86 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	
22 PEE WEE'S DANCE	(Vintertainment, ASCAP)	
83 POINT OF NO RETURN	(Poolside, BMI)	
74 PRIVATE NUMBER	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI)	
31 RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)	
44 SAY LA LA	(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)	
52 SEX MACHINE	(Dynatone, BMI/Unichappell, BMI)	
76 SLEDGEHAMMER	(Clotline, BMI/Hidden Pun, BMI)	
97 STATE OF THE HEART	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
87 THE SUN DON'T SHINE	(Miami Spice, ASCAP)	
10 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP) CPP	
53 SWEET FREEDOM (THEME FROM RUNNING SCARED)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)	
21 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
26 SWEETHEART	(Warner's Thunder, ASCAP/WB, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
99 TELL ME	(Jimi Mac, BMI)	
11 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
43 TEMPORARY LOVE THING	(Forceful, BMI/Wilkesden, BMI)	
66 TILL THE END OF TIME	(Keith Diamond, BMI/Wilkesden, BMI)	
2 VICIOUS RUMORS	(J.King IV, BMI)	
55 WHAT ABOUT ME	(Living Disc, BMI)	
84 WHAT I LIKE	(Knotsew, ASCAP/No Sox, ASCAP/Lost In Music, ASCAP)	
70 WHAT YOU GONNA DO ABOUT IT		

SHEET MUSIC AGENTS

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

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



Liberty. Several attendees at a recent reception hosted by BMI celebrating the release of the official commemorative album of patriotic music for the Statue of Liberty/Ellis Island Foundation break for a photo. Pictured are, from left, Ted Easler, Southeastern region director, Statue of Liberty/Ellis Island Foundation; Dan Johnson, senior vice president of Word Records; Dobie Gray, one of the featured artists; and Joe Moscheo, vice president of BMI and chairman for the foundation.

Country Singers Image-Conscious Learn The Art Of Dealing With Media

BY ANDREW ROBLIN

NASHVILLE Country singers don't plan their images, right? They don't choreograph their stage shows, right? And they don't know how to give interesting interviews, right?

'I don't impose an image on them'

Wrong on all three counts. At one time, country acts were expected to look and act as down-home as their music. But that is becoming a thing of the past. Today's country acts are as slick as their pop counterparts, and many now

rely on highly paid consultants to coordinate their images with their music.

Kent Cathcart of Nashville's Cathcart & Co. is such a consultant. Ricky Skaggs, Tanya Tucker, Kathy Mattea, Charlie McClain, Lacy J. Dalton, Porter Wagoner, Razyzy Bailey, Johnny Rodriguez, the Girls Next Door, and others have paid Cathcart anywhere from \$1,800 to \$6,000 to shape their images.

"I sync the artist's stage show, album cover, publicity shots, and bio with the music," says Cathcart. "I don't impose an image on them—I don't play God—but I tell them what the audience sees. A good stage director mirrors what's happening onstage."

One of the most common problems for country acts, Cathcart finds, is the pacing of their stage shows. Before working with him, most simply alternate uptempo and slow songs, a practice Cathcart says makes audiences "sea-sick."

Cathcart teaches acts to imagine their stage shows as rockets. "The artist has to break the laws of gravity with two or three hot numbers at the start of the show," says Cathcart. "Once the show is in orbit and the audiences trusts the act, you can slow things down a bit and talk to the audience." The end of the show should "burn like a rocket during re-entry" with songs as hot as those at the start.

Cathcart advises acts on blocking and choreographing their shows, although this, he says, is more difficult for country performers than for other entertainers. "That's tough for country acts because the size of stage varies so much from honky-tonks to fairs."

No matter where the performance occurs, however, the artist's personality and musical skills can be exploited. Cathcart taught one

act to capitalize on his wholesome appeal by hugging grandmothers and waving the American flag during his show. For an act he thought made too much of his instrumental talent and not enough of his voice, Cathcart prescribed an a cappella number.

'I tell them what the audience sees'

Cathcart also prepares acts to face the media by staging mock interviews and commissioning a biography that fits the desired image. "I look for a 'wart' to use in the bio—something the artist has overcome," he says. "Until the mid-'70s, country fans expected singers to be perfect, but they don't buy that anymore."

Another consultant, Jeri Lynn of Media Images in Nashville, specializes in training public figures to deal with the media. Country artists comprise only a small part of her clientele, but she has worked with 20 such acts in the past five years, she says. She will not name her clients or the record companies they are signed to.

"About one-third of performers find it hard to talk about themselves," says Lynn. "When I started working with country singers, I'd see them on the 'Tonight Show,' where they would give great performances. But their interview segments were less than interesting. Because they thought they were boring, they were nervous and appeared defensive."

Lynn teaches her clients to overcome their defensiveness. "We interview them any number of times, simulating print and TV interview conditions." Lynn videotapes her clients so they can see themselves in action. She charges her clients between \$1,500 and \$2,000.

NASHVILLE SCENE

by Gerry Wood



I DIDN'T TELL Willie Nelson this during our last meeting in Texas, but I'd like to commit it to print in this column this week.

During a three-decade plunge into the world of entertainment, I've never met anyone with more talent, sensitivity, compassion, and humanity than Willie Nelson.

What he has put into Farm Aid II, and before that Farm Aid I, was (and continues to be) an immense surge of personal belief, support, and hard work. Wil-

Willie Nelson discusses his work for Farm Aid

lie Nelson cares for farmers, but he also cares for the family of man—and somehow this gentle side comes across in his voice, his face, his music.

Somehow he can maintain one of the great platinum-gilded recording careers in show business while pursuing his favorite project: aiding America's farmers, who are being plowed under by the thousands.

During our interview, the Columbia Records artist displayed his humanity and concern. Let's let Willie talk:

"There's a lot of farmers out there who have a freezer full of meat but don't have enough money to go to the store and buy a loaf of bread. They're proud folks, they don't like to ask for things, but they're having to do it. Right now, out of a loaf of bread that sells for \$1, the farmer will get 5 cents. The guy who makes the wrapper makes more than the farmer. The farmer is not getting his fair share.

"Being a farmer and rancher myself, I had known that cattle had been dirt cheap and feed has been high, but I wasn't aware of just how serious it was until I got involved in it. Bob Dylan on Live Aid said we should do something for the farmers, and I figured that was a good idea. I figured we'd do a concert and that would be the end of it, and we'd go on to the next big town and do something else. Getting into it, I found that this is a serious problem that could undermine this whole country's economic structure if something is not done to help the farmer. Eventually, all these people in the country who are out of work now because our own government is loaning money to other countries to let their farmers work, to put ours out of business, now ours are out of work and are joining the ranks of the unemployed, which will grow and grow.

"Instead of loaning money to a foreign country

which turns around and gives it to their farmer to produce cheaper, putting our farmers out of business, why not give it to our farmers and let them grow all they can, buy their products from them, take that food and feed the hungry people in this country and in the rest of the world?"

Will the Farm Aid revenues be too small to help the problem?

"To a broke farmer who is trying to look for groceries, \$200 is not a small thing. It may look small to the guy who has \$1,000 in \$100 bills in his pocket, but to that farmer, it's a lot of money. We've spent millions of dollars for food, medical help, seminars on improving the situation, and legal counseling. Since I wrote every Farm Aid check that's been written and will continue to do so, I know exactly where all this money is going. So far, not one quarter has gone to somewhere that didn't deserve it or need it."

Is the amount of time and energy you are spending on Farm Aid draining your music career?

"It doesn't take long to sign a bunch of checks. It's the amount of thought that goes in between one day of signing checks and 30 days later—another day of signing checks—that you spend a lot of time thinking about where the money's coming from and where it should go. My songwriting is only affected by my own laziness. Breaking my thumb has affected my music—I had to cancel a couple of months of dates. Farm Aid hasn't caused me any hardship."

Has the situation improved since the first Farm Aid last year?

"The situation has gotten worse. There are still farmers going out of business at the rate of one every six minutes. I understand 200,000 farmers will go under in the next few months regardless of what anyone does unless something is turned around, unless there is some sort of moratorium on foreclosures. Some governors have already established a moratorium, stopping farm foreclosures until something can be restructured to help the farmers. But there are still several states out there that are chopping them down one after the other. And there are millions of dollars spent in Washington by the big corporations lobbying against anything being done to help relieve the farmer's situation because this does not necessarily help the big corporations. They're not on the same side."

How many Farm Aids will there be?

"I was hoping there wouldn't be any. I was hoping that Farm Aid I would be the last. I hope Farm Aid II will be the last, but as long as the situation exists, I can't foresee those of us who are concerned about it

(Continued on page 32)

FOR WEEK ENDING JULY 12, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS

NEW TOTAL

ADDS ON

DWIGHT YOAKAM	GUITARS, CADILLACS	REPRISE	56	70
TANYA TUCKER	JUST ANOTHER LOVE	CAPITOL	43	43
RONNIE MILSAP	IN LOVE	RCA	41	107
EDDIE RABBITT/JUICE NEWTON	BOTH TO EACH OTHER	RCA	40	40
THE FORESTER SISTERS	LONELY ALONE	WARNER BROS.	34	88

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

RETAIL BREAKOUTS

44 REPORTERS

NUMBER

REPORTING

CONWAY TWITTY	DESPERADO LOVE	WARNER BROS.	22
EDDY RAVEN	SOMETIMES A LADY	RCA	12
GIRLS NEXT DOOR	SLOW BOAT TO CHINA	MTM	12
DON WILLIAMS	HEARTBEAT IN THE DARKNESS	CAPITOL	11
RICKY SKAGGS	I'VE GOT A NEW HEARTACHE	EPIC	11

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Little David Wilkins

HAS SOMETHING TO SAY....

"Lady In Distress" JERE-1003

Debuts This Week In Billboard

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FOR WEEK ENDING JULY 12, 1986

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	3	5	GEORGE STRAIT MCA 5750 (8.98)	★★ NO. 1 ★★ 1 week at No. One #7
2	2	2	16	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
3	1	1	13	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	14	62	3	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
5	5	5	34	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	9	10	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
7	4	4	14	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
8	10	7	20	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
9	9	10	18	JOHN CONLEE COLUMBIA FC-40257	HARMONY
10	7	6	14	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
11	8	8	19	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
12	12	14	41	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
13	11	11	12	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
14	15	16	5	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
15	16	15	39	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
16	13	13	34	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
17	19	22	4	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
18	17	17	23	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
19	42	48	4	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
20	20	21	59	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
21	38	66	3	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
22	22	23	15	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
23	18	12	10	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
24	25	28	15	JUDY RODMAN MTM 71050 (8.98)	JUDY
25	30	35	5	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
26	27	24	37	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
27	26	25	34	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
28	23	20	39	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
29	46	37	86	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
30	47	—	2	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
31	29	31	73	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
32	31	34	18	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
33	21	19	18	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
34	24	18	41	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
35	35	40	18	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
36	41	46	60	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
37	57	64	4	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
38	39	43	7	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	71	48	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
40	33	27	43	EXILE EPIC FE40000	HANG ON TO YOUR HEART
41	28	29	59	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
42	36	38	61	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
43	44	61	6	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
44	32	36	10	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
45	48	42	33	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
46	55	26	68	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
47	64	69	20	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
48	69	—	2	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
49	37	41	30	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
50	51	30	16	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
51	34	32	54	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
52	62	—	18	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
53	45	47	117	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
54	40	45	44	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
55	63	—	2	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
56	49	53	5	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
57	58	63	7	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
58	59	65	113	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
59	65	39	61	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
60	66	50	225	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
61	52	56	173	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
62	67	68	29	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
63	61	58	43	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
64	50	49	251	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
65	71	52	6	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
66	68	—	2	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
67	73	75	17	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
68	53	60	226	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	75	54	7	DOLLY PARTON RCA AHL1-9508	THINK ABOUT LOVE
70	70	70	3	RICK NELSON EPIC FE 40388 (8.98)	MEMPHIS SESSIONS
71	RE-ENTRY			THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN
72	60	57	12	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
73	56	33	37	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
74	54	59	427	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
75	74	55	39	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
2	3	6	15	UNTIL I MET YOU T.WEST (H.RIDDLE)	JUDY RODMAN MTM 72065/CAPITOL
3	4	8	12	ON THE OTHER HAND K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
4	6	7	14	NIGHTS E.BRUCE, B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
5	7	10	14	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
6	8	11	12	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (VANHOY, PUTMAN, COOK)	T GRAHAM BROWN CAPITOL 5571
7	11	16	9	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J.BOWEN, G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
8	10	15	11	ALL TIED UP B.KILLEN (R.MCOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
9	9	13	13	SOMEBODY WANTS ME OUT OF THE WAY B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
10	14	21	8	ROCKIN' WITH THE RHYTHM OF THE RAIN B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
11	12	20	10	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN, J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
12	13	18	12	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
13	16	22	10	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.C.LARK)	PAKE MCENTIRE RCA 14336
14	1	2	15	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
15	17	23	10	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
16	18	24	9	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
17	22	26	9	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
18	21	25	9	WILL THE WOLF SURVIVE J.BOWEN, W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
19	23	27	7	HEARTBEAT IN THE DARKNESS D.WILLIAMS, G.FUNDIS (D.LOGGINS, R.SMITH)	DON WILLIAMS CAPITOL 5588
20	5	5	15	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
21	24	29	8	ROLLIN' NOWHERE J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
22	25	31	8	I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER)	RICKY SKAGGS EPIC 34-05898
23	30	35	6	DESPERADO LOVE C.TWITTY, D.HENRY, R.TREAT (M.GARVIN, S.JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
24	29	33	7	SOMETIMES A LADY P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS)	EDDY RAVEN RCA 14319
25	31	36	7	A FRIEND IN CALIFORNIA M.HAGGARD, R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
26	32	39	5	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.
*** POWER PICK/SALES ***					
27	33	37	9	OLD VIOLIN S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
28	19	4	16	READ MY LIPS P.WORLEY (M.BLAITTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
29	20	9	13	RENO BOUND J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
30	37	45	5	GOT MY HEART SET ON YOU B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
*** POWER PICK/AIRPLAY ***					
31	38	47	4	STAND A LITTLE RAIN M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
32	28	17	11	TIE OUR LOVE (IN A DOUBLE KNOT) D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
33	41	48	6	THAT'S HOW YOU KNOW E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
34	42	51	5	SLOW BOAT TO CHINA T.WEST (M.RAGOGNA)	GIRLS NEXT DOOR MTM 72068/CAPITOL
35	43	56	3	LITTLE ROCK J.BOWEN (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
36	15	1	16	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	WILLIE NELSON COLUMBIA 38-05834
37	44	50	6	BIRTH OF ROCK AND ROLL C.MOMAN (C.PERKINS, G.PERKINS)	CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
38	36	40	8	LOVE WON'T WAIT L.BUTLER, J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
39	39	43	9	TWO TOO MANY T.WEST (H.DUNN)	HOLLY DUNN MTM 72064/CAPITOL
40	54	—	2	IN LOVE R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
41	46	53	6	WITH YOU E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14371
42	27	12	17	DRINKIN' MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
43	51	58	5	WORKING CLASS MAN W.ALDRIE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
44	53	62	4	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
45	26	14	14	BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM, M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
46	47	55	5	THE PRIDE IS BACK R.LOOK, M.BLAITTE (M.BLAITTE, L.GOTTLIEB, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
47	35	38	9	EVEN COWGIRLS GET THE BLUES C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
48	60	—	2	LONELY ALONE J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
49	58	83	3	ALWAYS HAVE ALWAYS WILL N.WILSON (J.MEARS)	JANIE FRICKE COLUMBIA 38-06144

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	34	19	18	MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE, T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
51	55	64	5	NEXT TIME G.DAVIES, P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
52	59	69	4	GUITAR TOWN E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52856
53	57	66	4	LOVE IS THE ONLY WAY OUT B.T.JONES, R.E.BALL (P.NELSON, G.NELSON, L.BOONE)	WILLIAM LEE GOLDEN MCA 52819
*** HOT SHOT DEBUT ***					
54	NEW	—	1	GUITARS, CADILLACS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
55	63	70	3	TOO LATE T.SKINNER, J.L.WALLACE (T.CERNEY, N.MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
56	64	76	3	I WANNA HEAR IT FROM YOUR LIPS R.C.BANNON (E.CARMEN, D.PITCHFORD)	LOUISE MANDRELL RCA 14364
57	40	28	9	ANYTHING GOES JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
58	50	41	11	BOARDWALK ANGEL N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
59	70	—	2	BOTTLE OF TEARS G.WATSON, L.Booth (J.ALLEN, J.PASQUALE, D.LAY)	GENE WATSON EPIC 34 06057
60	73	—	2	NOTHIN' VENTURED NOTHIN' GAINED B.MAHER, D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
61	48	34	18	LIFE'S HIGHWAY T.BROWN, J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
62	56	49	7	BLUE SUEDE BLUES K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
63	NEW	—	1	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
64	68	80	4	NEW SHADE OF BLUE G.KENNEDY (J.BURTON, F.HORTON)	PERRY LAPOINTE DOOR KNOB 86-249
65	67	78	4	THE THINGS I'VE DONE TO ME R.BAKER (B.CANNON, D.LOWERY, J.DARRELL)	JIM COLLINS TKM 111216
66	45	30	20	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
67	72	82	3	ROCKIN' IN THE PARKIN' LOT C.HARDY (R.BAILEY, M.WILLIAMS)	RAZZY BAILEY MCA 52851
68	NEW	—	1	BOTH TO EACH OTHER (FRIENDS & LOVERS) R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
69	74	—	2	I KNOW LOVE D.EDMUNDS (B.NEARY, J.PHOTOGLO)	EVERLY BROTHERS MERCURY 884 694 7/POLYGRAM
70	49	32	17	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
71	NEW	—	1	YOU MADE A ROCK OF A ROLLING STONE R.CHANCEY (C.WATERS, K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
72	77	—	2	I THOUGHT I'D ABOUT HAD IT WITH LOVE J.LEO, B.BECKETT (M.BROWN, B.N.CHAPMAN)	PAM TILLIS WARNER BROS. 7-28676
73	NEW	—	1	HONEYCOMB G.MORRIS, B.ALBERTINE, S.SMALL (B.MERRILL)	GARY MORRIS WARNER BROS. 7-28654
74	75	84	3	NEXT TO YOU B.MILSAP, R.DILLARD (J.FULLER)	TOMMY OVERSTREET SILVER DOLLAR 70002
75	NEW	—	1	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071
76	62	42	18	TIL I LOVED YOU T.DUBOIS, S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
77	69	72	4	YOU LOOK LIKE THE ONE I LOVE T.CHOATE, D.WILSON (R.VAN HOY, D.ALLEN)	THE OSMONDS EMI-AMERICA/CURB 8325/EMI-AMERICA
78	61	61	6	WAS IT JUST THE WINE V.GOSDIN, R.JONES (V.GOSDIN, B.CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
79	52	46	8	DANGER LIST (GIVE ME SOMEONE I CAN LOVE) M.DANIEL, L.EVERETTE (J.MELLENCAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
80	66	57	21	WHOEVER'S IN NEW ENGLAND J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 52767
81	82	—	2	GUILTY EYES M.SHERRILL (B.MASON, J.MCBRIDE)	DARLENE AUSTIN CBT 4146
82	NEW	—	1	THE DARK SIDE OF TOWN H.SHEDD (SETSER, SEALS, GRAY)	DOBBIE GRAY CAPITOL 5596
83	84	—	2	WHAT YOU DO TO ME G.FUNDIS (J.HALL, J.HALL)	NEW GRASS REVIVAL EMI-AMERICA 8329
84	65	54	15	SUPER LOVE B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05860
85	NEW	—	1	SOLDIER OF LOVE D.MALLOY (R.BRANNAN, A.CRAWFORD, D.MALLOY)	BILLY BURNETTE MCA/CURB 52852/MCA
86	NEW	—	1	LADY IN DISTRESS D.WILKINS (D.WILKINS, D.BARTON)	LITTLE DAVID WILKINS JERE 1003
87	NEW	—	1	FARTHER DOWN THE LINE T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
88	76	59	22	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
89	71	52	19	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP, T.COLLINS, R.GALBRAITH (M.SYLVA, G.LOPEZ)	RONNIE MILSAP RCA 14286
90	78	60	7	DOCTOR'S ORDERS J.KENNEDY (B.CHANNEL, K.KANE, R.BOURKE)	MEL MCDANIEL CAPITOL 5587
91	79	44	15	HEY DOLL BABY S.BUCKINGHAM, H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
92	NEW	—	1	DREAM LOVER S.BUCKINGHAM (B.DARIN)	RICK NELSON EPIC 34-06066
93	90	86	11	TODAY I STARTED LOVING YOU AGAIN E.HARRIS, P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
94	81	73	4	ALL THE WAY R.PENNINGTON (J.VAN HEUSEN, S.CAHN)	RAY PRICE STEP ONE 355
95	83	63	7	I'M GOING CRAZY B.GREEN (B.PRUETT)	KENNY DALE BGM 30186
96	86	67	10	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B.SHERRILL (B.CANNON, J.DARRELL, D.DILLON)	DAVID ALLEN COE COLUMBIA 38-05876
97	92	87	8	WHO'S LEAVING WHO J.WHITE (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5576
98	88	77	13	TRUE LOVE (NEVER DID RUN SMOOTH) J.CRUTCHFIELD, H.PEDERSON (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
99	94	90	9	TOUCH ME B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
100	89	75	22	HOLD ON R.CROWELL, D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	1
2	3	ON THE OTHER HAND	RANDY TRAVIS	3
3	5	UNTIL I MET YOU	JUDY RODMAN	2
4	6	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	6
5	7	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	9
6	8	LOVE AT THE FIVE AND DIME	KATHY MATTEA	5
7	10	ALL TIED UP	RONNIE MCDOWELL	8
8	9	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	12
9	4	NIGHTS	ED BRUCE	4
10	11	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	7
11	12	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	11
12	13	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	10
13	14	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	13
14	16	SHAKIN'	SAWYER BROWN	15
15	1	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	14
16	17	STRONG HEART	T.G. SHEPPARD	16
17	21	WILL THE WOLF SURVIVE	WAYLON JENNINGS	18
18	24	COUNT ON ME	THE STATLER BROTHERS	17
19	22	OLD VIOLIN	JOHNNY PAYCHECK	27
20	15	OLD FLAME	JUICE NEWTON	20
21	30	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	22
22	29	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	21
23	25	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	42
24	35	SOMETIMES A LADY	EDDY RAVEN	24
25	27	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	32
26	19	READ MY LIPS	MARIE OSMOND	28
27	—	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	19
28	18	LIVING IN THE PROMISELAND	WILLIE NELSON	36
29	23	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	50
30	38	A FRIEND IN CALIFORNIA	MERLE HAGGARD	25
31	32	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	80
32	39	ANYTHING GOES	GARY MORRIS	57
33	34	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	91
34	40	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	89
35	28	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	45
36	—	DESPERADO LOVE	CONWAY TWITTY	23
37	—	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	26
38	—	SUPER LOVE	EXILE	84
39	—	TWO TOO MANY	HOLLY DUNN	39
40	—	ALL THE WAY	RAY PRICE	94

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	1
2	4	UNTIL I MET YOU	JUDY RODMAN	2
3	5	ON THE OTHER HAND	RANDY TRAVIS	3
4	6	NIGHTS	ED BRUCE	4
5	7	LOVE AT THE FIVE AND DIME	KATHY MATTEA	5
6	8	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	6
7	9	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	7
8	10	ALL TIED UP	RONNIE MCDOWELL	8
9	14	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	10
10	13	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	11
11	11	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	9
12	1	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	14
13	15	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	12
14	17	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	13
15	19	STRONG HEART	T.G. SHEPPARD	16
16	18	SHAKIN'	SAWYER BROWN	15
17	22	COUNT ON ME	THE STATLER BROTHERS	17
18	21	WILL THE WOLF SURVIVE	WAYLON JENNINGS	18
19	23	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	19
20	3	OLD FLAME	JUICE NEWTON	20
21	25	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	21
22	24	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	22
23	30	DESPERADO LOVE	CONWAY TWITTY	23
24	27	SOMETIMES A LADY	EDDY RAVEN	24
25	31	A FRIEND IN CALIFORNIA	MERLE HAGGARD	25
26	32	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	26
27	12	READ MY LIPS	MARIE OSMOND	28
28	16	RENO BOUND	SOUTHERN PACIFIC	29
29	36	GOT MY HEART SET ON YOU	JOHN CONLEE	30
30	33	OLD VIOLIN	JOHNNY PAYCHECK	27
31	38	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	31
32	—	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	33
33	—	LITTLE ROCK	REBA MCENTIRE	35
34	—	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	34
35	28	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	32
36	20	LIVING IN THE PROMISELAND	WILLIE NELSON	36
37	—	BIRTH OF ROCK AND ROLL	CARL PERKINS	37
38	35	LOVE WON'T WAIT	THE WHITES	38
39	—	IN LOVE	RONNIE MILSAP	40
40	—	WITH YOU	VINCE GILL	41

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (17)	18
RCA/Curb (1)	
MCA (12)	17
MCA/Curb (5)	
WARNER BROS. (12)	15
Reprise (2)	
Warner/Curb (1)	
CAPITOL (8)	13
MTM (3)	
Capitol/Curb (2)	
COLUMBIA	10
EPIC	7
POLYGRAM	6
Mercury (4)	
America/Smash (1)	
Compleat (1)	
EMI-AMERICA (3)	4
EMI-America/Curb (1)	
ATLANTIC/AMERICA	1
BGM	1
CBT	1
DOOR KNOB	1
JERE	1
MTM	1
ORLANDO	1
SILVER DOLLAR	1
STEP ONE	1
TKM	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
44 ALL THE WAY	(Maraville, ASCAP)	
8 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI) HL	
49 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP)	
57 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
45 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
37 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
62 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
58 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
68 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP)	
59 BOTTLE OF TEARS	(Grand Coalition, BMI/Fur Fly, ASCAP)	
17 COUNT ON ME	(Statler Brothers, BMI)	
96 A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI) CPP/ABP	
26 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
79 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
82 THE DARK SIDE OF TOWN	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)	
23 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
90 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP) CPP/HL	
92 DREAM LOVER	(Screen Gems-EMI, BMI/Hill & Range, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI)	
42 DRINKIN' MY BABY GOOD-BYE	(Hal Band, BMI)	
47 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
14 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI) HL	
87 FARTHER DOWN THE LINE		
25 A FRIEND IN CALIFORNIA	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) (Inorbit, BMI)	
30 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
12 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
81 GUILTY EYES	(April, ASCAP/Monk Family, BMI/19th Street, BMI)	
52 GUITAR TOWN	(Goldline, ASCAP) HL	
54 GUITARS, CADILLACS	(Coal Dust West, BMI)	
89 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
19 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
1 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
91 HEY DOLL BABY	(Rightsong, BMI) HL	
100 HOLD ON	(Chelcat, BMI/Atlantic, BMI)	
73 HONEYCOMB	(Golden Bell, ASCAP)	
66 HONKY TONK MAN	(Cedarwood, BMI)	
69 I KNOW LOVE	(Warner-Tamerlane, BMI/Nearysong, BMI)	
72 I THOUGHT I'D ABOUT HAD IT WITH LOVE	(Bama Boy, BMI/Warner-Elektra-Asylum, BMI/Uncle Artie, ASCAP)	
56 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Salespace, BMI/Pitchford, BMI)	
6 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP) HL	
95 I'M GOING CRAZY	(Bill Green, BMI)	
40 IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI)	
22 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI) HL	
63 JUST ANOTHER LOVE	(WEB IV, BMI)	
86 LADY IN DISTRESS	(David Wilkins, ASCAP)	
61 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
35 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
36 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
48 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP)	
5 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
53 LOVE IS THE ONLY WAY OUT	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)	
38 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
50 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI) HL	
64 NEW SHADE OF BLUE	(Chip 'N' Dale, ASCAP/Door Knob, BMI)	
51 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
74 NEXT TO YOU	(Hitop, BMI/MCA, BMI)	
4 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
7 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL	
60 NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI)	
20 OLD FLAME	(Englishtown, BMI)	
27 OLD VIOLIN	(Dwight Manners, BMI)	
3 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
88 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
46 THE PRIDE IS BACK	(Kool Koala, BMI) CPP	
28 READ MY LIPS	(MCA, ASCAP) HL	
29 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
70 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
67 ROCKIN' IN THE PARKIN' LOT	(Razzy Bailey, ASCAP/Cavesson, ASCAP)	
10 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
21 ROLLIN' NOWHERE	(Timberwolf, BMI)	
13 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
15 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
34 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
85 SOLDIER OF LOVE	(Debdave, BMI/Malven, ASCAP/Cotton Patch, ASCAP)	
9 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
24 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP	
31 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL	
16 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
84 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP/HL	
44 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
33 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, BMI)	
65 THE THINGS I'VE DONE TO ME	(Sabal, ASCAP/Sheddhouse, ASCAP/Micropterus, ASCAP/Jimmy Darrell, BMI)	
32 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP) HL	
76 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
93 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI) HL	
55 TOO LATE	(Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP)	
99 TOUCH ME	(Nashion, BMI/Dejamus, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)	
98 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI) HL	
39 TWO TOO MANY	(Lawyers Daughter, BMI)	
2 UNTIL I MET YOU	(King Coal, ASCAP)	
78 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
83 WHAT YOU DO TO ME	(Siren Songs, BMI)	
80 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC) HL	
97 WHO'S LEAVING WHO	(Youngster, GEMA/Edition Sunrise/BMI) CPP	
18 WILL THE WOLF SURVIVE	(Davinco, BMI/No K.O., BMI/Bug, BMI)	
41 WITH YOU	(Benefit, BMI)	
43 WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)	
75 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
77 YOU LOOK LIKE THE ONE I LOVE	(Unichappell, BMI/VanHoy, BMI/Music Corp. Of America, BMI/Posey, BMI)	
71 YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP)	
11 YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, ASCAP) HL	

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

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



Girls Next Door Visit ASCAP. MTM artists the Girls Next Door recently signed with ASCAP. Pictured at the signing are, from left, Doris King, Tammy Stephens, ASCAP's associate director Merlin Littlefield, Diane Williams, and Cindy Nixon.

CMA Begins Marketing Roundtables Radio Programming Practices Addressed

NASHVILLE The Country Music Assn.'s first marketing roundtable was held June 18 in Charlotte, N.C. Seventy registrants, most of them representing country radio stations, attended. Others present included merchandisers, record company representatives, promoters, artists, songwriters, publishers, managers, and agents.

A study on consumer attitudes toward country music was presented by Bruce Miller of Market Data Corp., a Chicago-based company. Miller told the roundtable participants that most respondents to the study saw a change for the better in country music.

Panels during the roundtable discussed the following: country radio programming practices—specifically,

whether DJs should announce the artist and song before playing a record; the definition of country music; and market positioning of country radio stations.

Panelists included artists Brenda Lee and Gary Morris; Barrie Bergman of the Record Bar chain; Rick Blackburn of CBS; Joe Galante of RCA; Bob Green of WYAY Atlanta; producer Kyle Lehning; Lee Morris of WSOC Charlotte; Ricky Skaggs'

manager, Chip Peay; Jim Powers of the Handleman Co.; Joe Sullivan of Sound Seventy; and Jack Walz of BDA-BBDO Inc.

Future roundtables are scheduled for July 15 in San Francisco, Aug. 12 in Chicago, Sept. 9 in Dallas, and Nov. 13 in Nashville. Registration for CMA members is \$65 in advance and \$90 at the site. Registration for nonmembers is \$95 in advance and \$120 on-site.

Nashville Capitol Parleys

NASHVILLE Capitol Records plans to hold a meeting of its international division in Nashville for the first time. Nearly 60 delegates from 35 countries, including Sweden, Germany, France, Italy, Spain, the U.K., Australia, New Zealand, Japan, South Africa, India, Brazil, Mexico, Argentina, and the U.S. will attend the Capitol/EMI America/Manhattan International Conference, set for the week of Aug. 3.

At the same time, Capitol's district sales managers will have their quarterly meeting in Nashville. The two meetings will cover domestic and international promotion, product management, and marketing of Capitol's acts, especially those based in Nashville.

"I believe an international conference of this scope is a first for Nashville," says Jim Foglesong, president of Capitol/EMI America, Nashville. Bhaskar Menon, chairman of Capitol Industries-EMI Inc., will attend, as will the presidents of the corporation's labels, Jim Mazza of EMI, Bruce Lundvall of Manhattan, and Don Zimmerman of Capitol.

Each label will showcase its acts at Nashville's Exit/In during the meetings. Among those appearing will be Nashville's Walk The West and Jason & the Scorchers and New Jersey's the Del-Lords.

ANDREW ROBLIN

12-Hour Show Will Feature Alabama Benefit Concert For F.F.A. Set For August

BY EDWARD MORRIS

NASHVILLE Alabama and several other top country acts will be featured in a 12-hour concert to be held Aug. 2 at Arrowhead Stadium in Kansas City, Mo., to raise money for the Future Farmers Of America Foundation. Tickets to "America Salutes The F.F.A." are \$20 each.

According to Bob Alexander, who is producing the show, the concert lineup includes Alabama, Sawyer Brown, John Anderson, Jerry Lee Lewis, Johnny Rodriguez, Jan Howard, Del Wood, Steve Earle, Leon Everette, Johnny Paycheck, the Forrester Sisters, Johnny Lee, and Dobie Gray.

Wolfman Jack, Richie Havens, Gary U.S. Bonds, Jason & the

Scorchers, Buffalo Springfield Revisited, Rare Earth, Gene Cotten, Country Joe McDonald, Mark Farner, New Riders Of The Purple Sage, the Tams, the Drifters, Dickey Betts, Tommy TuTone, Danny O'Keefe, Dan Hicks, the Band, Dave Mason, Mitch Ryder, and the Marshall Tucker Band are also scheduled to appear.

Performers are donating their services, according to Alexander, and up-front production costs are being provided by eight anonymous investors. Alexander says that all profits from the show will go to the foundation after the investors have been paid back their front money plus interest, the rate of which was not disclosed.

The concert will be videotaped, Alexander says, for a two-hour syndicated special. All broadcast income and corporate sponsorship funds are earmarked for the foundation, he adds.

Arrowhead Stadium has a capacity of 80,000. The Future Farmers Of America is a network of high school chapters comprising students who study and practice agriculture as a vocation.

NASHVILLE SCENE

(Continued from page 28)

not doing anything. Farm Aid III I think necessarily would have to be in Washington, right under the noses of all the people there, so they can learn firsthand from the farmers, look them in the eye and tell them why they're not doing anything to help."

How is your farm doing?

"My advantage is I don't have to make a living that way. I'm a gentleman farmer, as they say. I'm not the guy who goes out there in the morning and does the work, plows all day long and goes to bed tired, and then knows he hasn't made enough money that day to pay his bills. Those are the guys we need to help. Guys like me can make other people aware of them and their problem."

When you retire, will you be a farmer?

"If I ever retired, naturally I'd live in the country and live on a farm somewhere, hopefully around Austin or maybe Abbott, where I'm from. I was up there the other day, and it's really looking good."

That's the least Willie Nelson deserves. The most he deserves is to enjoy continued professional success and watch his efforts in aiding America's farmers take root, sprout, and grow into a harvest of opportunity that will once again give the farmer a future. Then Willie can enjoy a well-deserved rest beneath his favorite shade tree on his Texas farm, dreaming about duets and sleeping soundly because the American farmer has begun to make his long-awaited comeback.

COUNTRY MUSIC



PUBLICATION: SEPTEMBER

AD DEADLINE: AUGUST 11

**CONTACT: John McCartney
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1987 SOURCEBOOK

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L ECTERN

GOSPEL
by Bob Darden

This is the second part of a two-part interview with Dottie and Buck Rambo. The Rambos have just released their 64th album for Benson. Dottie has written more than 1,600 songs, including the classic "We Shall Behold Him."

AFTER YEARS OF BEING among the most popular artists on the Christian circuit, **Buck and Dottie Rambo** now perform exclusively in large churches.

The Rambos now play only in large churches

But Buck says that doesn't mean they've lost any of their evangelical fervor.

"People who want to hear the Rambos, whether they are Christian or not, find it easier to come hear us in churches than they do in auditoriums. Our concerts are advertised strictly as a concert, not as church services. I believe we have as many non-Christians come to our concerts now as we did in the beginning," says Buck.

The Rambos must be doing something right. They now perform in churches holding anywhere from 5,000 to 20,000 people. They always end each performance with a simple call for a public profession of faith. Often as many as 400 people come to the front.

"We don't want to do the heavy show-biz concerts anymore," Buck says. "That's fine for other people. But with us, we found ourselves getting away from our original calling. God has called us to ministry to the church. When you charge someone \$10 a ticket to come to a concert in an auditorium, you're limited to what you can do with them at the end of the concert."



Not so at a church."

Dottie says when the duo finally quit doing paid concerts, Buck canceled an entire year's worth of shows. They lost \$250,000 in that first year alone. But today they say they are playing before more people than ever before in their ministry.

"We're doing better than we've ever done in our lives. We're having the most fun we've ever had," Dottie says. "We're not even working as many dates as we used to—and that's by choice. We've tried to cut back to mostly weekends. So we're out about 90 dates per year. I don't think we'll ever go back to doing 280 dates. We're getting too old for that sort of thing."

And everywhere the Rambos go, people request the same songs, "We Shall Behold Him," "I Will Glory In The Cross," "He Looked Beyond My Faults," "If That Isn't Love," and the rest. After 1,600 songs—and a number of Dove and Grammy nominations—can she tell when a certain song is going to have that kind of impact?

"I can usually tell," Dottie says. "Buck can really tell. Sometimes you just know when the feel, the lyrics, and the melody are perfectly married. When it is one of those songs the masses can sing, one that doesn't step on a lot of toes and yet still directly sings about Jesus Christ, when you write one of those songs, most of the time you know it."

WHAT PROBABLY WAS ONE of the year's more intriguing events was the first Midwest Gospel Music Festival held a couple of weeks ago at the Christ Universal Complex in Chicago. The Chicago Chapter of the National Academy of Recording Arts and Sciences presented **Albertina Walker, Keith Pringle, the Charles Fold Singers**, and a number of other top acts in concert.

JAZZ BLUE NOTES

by Peter Keepnews

A JOHN COLTRANE compact disk compilation including previously unreleased material is the highlight of the born-again **Impulse** label's return to action. The Impulse resurrection, a key element in **MCA Records'** revamped jazz strategy, will include simultaneous album, cassette, and CD release of reissues.

"John Coltrane/From The Original Master Tapes," available in CD form only, contains an hour of music, including two tracks that have somehow managed to remain unreleased despite the flood of posthumous Coltrane product that has hit the market since the saxophone great died in 1967. In addition, MCA has reissued classic Impulse titles by Coltrane, **Count Basie, Duke Ellington/Coleman Hawkins, Charles Mingus, Sonny Rollins, Art Blakey, Ahmad Jamal, Benny Carter, Gil Evans, Quincy Jones, and Oliver Nelson.**

The first four artists signed to the newly reactivated label are saxophonist **Michael Brecker**, pianist **Henry Butler**, guitarist **Henry Johnson**, and trumpeter **Mike Metheny**. Brecker, Butler, and Johnson were presented to the jazz community by MCA jazz honcho **Ricky Schultz** at a New York "house party" concurrent with the recent **JVC Jazz Festival**, at which Butler made an unheralded guest appearance on the bill with **Herbie Hancock** and **OTB**. The first Impulse albums by Butler (featuring **Freddie Hubbard, Charlie Haden, and Billy Higgins**) and Metheny (featuring his brother **Pat** on guitar) have just been released.

EUROPE NOW HAS its own jazz party, along the lines of the annual event staged by **Dick Gibson** in



Colorado. Dutch millionaire and jazz enthusiast **Hans Loonstijn** recently held the first **Jazz Inn Party** at the Huis Ter Duin hotel in Noordwijk, Holland. He says it will be an annual event.

Loonstijn and his wife, **Annette**—who runs Holland's most important jazz record shop, the **Jazz Inn** in Amsterdam—invited a star-studded lineup to Holland for the weekend: trumpeters **Clark Terry, Conte Candoli, and Harry Edison**; saxophonists **Frank Foster, Buddy Tate, Al Cohn, Scott Hamilton, Spike**

MCA's Impulsive activity includes 'new' Coltrane

Robinson, and Red Holloway; trombonists **Slide Hampton, Benny Powell, and Al Grey**; pianists **Monty Alexander, Roland Hanna, and Cedar Walton**; bassists **John Clayton and David Williams**; drummers **Billy Higgins, Ed Thigpen, and Jeff Hamilton**; and singers **Ernestine Anderson and Dee Daniels.**

About 400 guests paid 420 guilders (some \$170) plus hotel accommodation fees for three days of mainstream jazz and a fashion show. They also had the unexpected bonus of **Milt Jackson** as a surprise guest. One of the highlights of the event was a performance by the **Tribute Big Band**, a 17-piece outfit of young amateur Dutch musicians, directed and rehearsed by **John Clayton**, that performed classic **Count Basie** charts.

FOR WEEK ENDING JULY 12, 1986

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	37	SANDRA CROUCH LIGHT L55855/LEXICON	1 week at No. One WE'RE WAITING
2	8	13	REV. MILTON BRUNSON/THE THOMPSON COMMUNITY SINGERS REJOICE WR 8324/A&M	THERE IS HOPE
3	2	13	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
4	5	29	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
5	1	49	NICHOLAS COMMAND CRN 1003	DEDICATED
6	3	29	SHIRLEY CAESAR WORD 8299/A&M	CELEBRATION
7	9	61	DOUGLAS MILLER LIGHT L55876/LEXICON	UNSPEAKABLE JOY
8	6	77	WALTER HAWKINS LIGHT L55857/LEXICON	LOVE ALIVE III
9	7	41	EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON	HAVE MERCY
10	11	13	DARYL COLEY PLUMBLINE 7012	JUST DARYL
11	14	9	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
12	17	41	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
13	15	161	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
14	10	65	THE WILLIAMS BROTHERS MALACO 4400	BLESSED
15	16	21	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
16	12	85	VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
17	13	25	AL GREEN WORD 5102/A&M	HE IS THE LIGHT
18	21	77	THE WINANS LIGHT L55853/LEXICON	TOMORROW
19	27	5	RODNEY FRIEND COMMAND CRF 1005	WORTHY
20	30	5	VARIOUS ARTISTS QWEST 25389-1/WARNER BROS.	THE COLOR PURPLE (SOUNDTRACK)
21	29	5	THE GEORGIA MASS CHOIR SAVOY 14773	I'M FREE
22	32	17	ALBERTINA WALKER SAVOY 14766	WORK ON ME
23	28	29	WILLIE NEAL JOHNSON/GOSPEL KEYNOTES MALACO 4403	REHEARSAL
24	35	105	ANDRAE CROUCH LIGHT L55863/LEXICON	NO TIME TO LOSE
25	25	77	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10075	HE CARES
26	18	37	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10099	HOLD ON
27	22	17	THE JACKSON SOUTHERNAIRES MALACO 4406	LORD WE NEED YOUR BLESSING
28	NEW▶		DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
29	20	17	HOWARD SMITH LIGHT L55880/LEXICON	TOTALLY COMMITTED
30	40	45	THE CANTON SPIRITUALS JAY & BEE 0069	MISSISSIPPI PO BOY
31	NEW▶		DOROTHY MOORE REJOICE 8326/A&M	GIVING IT STRAIGHT TO YOU
32	RE-ENTRY		COMMISSIONED LIGHT L55861/LEXICON	I'M GOING ON
33	38	33	VERNESSA MITCHELL COMMAND CRV 1004	THIS IS MY STORY
34	34	33	DOUGLAS MILLER GOSPEARL PL-16024	REDEEMING LOVE
35	24	37	THE JACKSON SOUTHERNAIRES MALACO 4402	GREATEST HITS
36	33	37	JAMES CLEVELAND & THE S.C.C.C. KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
37	NEW▶		MYRNA SUMMERS SAVOY 14734	YOU DON'T HAVE NOTHING (IF YOU DON'T HAVE JESUS)
38	19	9	THE PHILADELPHIA MASS CHOIR SAVOY 14769	EVERYTHING HAS WORKED OUT ALRIGHT
39	26	57	THE RANCE ALLEN GROUP WORD 8243/A&M	I GIVE MYSELF TO YOU
40	31	9	OLIVIA BRANCH WALKER SPIRIT OF LOVE 5961	NEW LIFE

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ NO. 1 ★ ★					
1	5	7	7	SLEDGEHAMMER (REMIX) Geffen 0-20456/WARNER BROS.	PETER GABRIEL
2	4	5	9	NASTY (REMIX) A&M SP-12178	JANET JACKSON
3	7	19	4	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
4	2	3	10	PETER GUNN Chrysalis 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
5	8	9	6	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE Sire 0-20471/WARNER BROS.	ERASURE
6	1	1	9	BABY LOVE ATLANTIC 0-86813	REGINA
7	12	20	5	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN Tabu 4Z9-05386/EPIC	CHERRELLE
8	3	2	10	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
9	10	12	9	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
10	20	24	4	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
11	29	49	3	AIN'T NOthin' GOIN' ON BUT THE RENT Polydor 885 106-1/POLYGRAM	GWEN GUTHRIE
12	16	16	8	100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI
13	19	25	4	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	PRINCE & THE REVOLUTION
14	11	11	8	ONE STEP CLOSER TO YOU (REMIX) Manhattan V-56019/CAPITOL	GAVIN CHRISTOPHER
15	40	—	2	VENUS LONDON 886 056-1/POLYGRAM	BANANARAMA
16	18	18	7	STARGAZING VANGUARD SPV 90	ALISHA
17	21	22	5	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
18	9	10	8	AIN'T NOBODY EVER LOVED YOU (REMIX) Arista AD1-9473	ARETHA FRANKLIN
19	25	40	3	NO PROMISES (REMIX) CHRYSALIS PROMO	ICEHOUSE
20	37	—	2	WHO'S JOHNNY (REMIX) GORDY PROMO/MOTOWN	EL DEBARGE
21	24	29	5	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE Fresh FRE-5	HANSON & DAVIS
22	15	17	6	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
23	31	47	3	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
24	30	36	3	ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM	PETE SHELLEY
25	23	23	6	SUSPICIOUS MINDS (REMIX) I.R.S. 23626/MCA	FINE YOUNG CANNIBALS
26	34	41	3	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
27	27	27	6	STRANGE LANGUAGE COLUMBIA PROMO	DEBORA IYALL
28	42	—	2	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
29	33	33	5	INSIDE TRACK POW WOW WOW 407	NADEEN
30	35	38	3	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	BELINDA CARLISLE
31	6	4	11	SHADOWS OF YOUR LOVE D.J. INTERNATIONAL DJ 777	J.M. SILK
32	32	32	5	WINNER IN YOU (LP CUTS) MCA MCA5737	PATTI LABELLE
33	14	14	10	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
34	36	37	5	I WOULDN'T LIE (REMIX) TOTAL EXPERIENCE TEDI-2633/RCA	YARBROUGH & PEOPLES
35	17	8	11	DIGGING YOUR SCENE (REMIX) RCA PW-14327	THE BLOW MONKEYS
36	48	—	2	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS
37	13	6	8	VANITY KILLS (REMIX) MERCURY 884 714-1/POLYGRAM	ABC
38	26	26	7	JUST ANOTHER LOVER COLUMBIA 44-05368	JOHNNY KEMP
39	39	34	6	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
40	22	15	12	THE FINEST TABU 4Z9-05364/EPIC	THE S.O.S. BAND
41	38	30	6	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	WHODINI
42	NEW	1	1	UNDERGROUND (REMIX) EMI-AMERICA V-19210	DAVID BOWIE
43	28	13	9	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
44	47	—	2	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
45	NEW	1	1	I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014	JANICE CHRISTIE
46	NEW	1	1	DANCIN IN MY SLEEP NIGHT WAVE NWDS-2001	SECRET TIES
47	NEW	1	1	E=MC2 (REMIX) COLUMBIA 44-05909	BIG AUDIO DYNAMITE
48	NEW	1	1	HANGING ON A HEART ATTACK (REMIX) CHRYSALIS 4V9-43007	DEVICE
49	44	48	5	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
50	50	—	2	CENTRAL LINE FLEETWOOD FW 005	LEVEL 3
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. POINT OF NO RETURN (REMIX) NU SHOOZ ATLANTIC				
	2. PAPA DON'T PREACH MADONNA SIRE				
	3. GIVIN' IT (TO YOU) (REMIX) SKYY CAPITOL				
	4. DANCE WITH ME ALPHAVILLE ATLANTIC				
	5. BAMBAATAA'S THEME AFRIKA BAMBAATAA TOMMY BOY				
	6. HOW TO WIN YOUR LOVE SPENCER JONES PROFILE				
	7. BASSLINE (REMIX) MANTRONIX SLEEPING BAG				
	8. DANCE ME TO THE FLOOR (REMIX) DANCE IN REVERSE ATLANTIC				
	9. STOP & THINK MICHELLE GOULET ISLAND				
10. YOU MAKE ME FEEL SO GOOD (REMIX) BOOK OF LOVE SIRE					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12 INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	6	7	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
2	3	5	11	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON
3	9	20	4	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	PRINCE & THE REVOLUTION
4	8	8	7	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	PETER GABRIEL
5	7	11	8	BABY LOVE ATLANTIC 0-86813	REGINA
6	32	—	2	VENUS LONDON 886 056-1/POLYGRAM	BANANARAMA
7	5	2	14	ON MY OWN MCA 23607	PATTI LABELLE & MICHAEL MCDONALD
8	6	7	11	NASTY (REMIX) A&M SP-12178	JANET JACKSON
9	12	22	5	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
10	2	1	14	THE FINEST TABU 4Z9-05364/EPIC	THE S.O.S. BAND
11	4	3	11	LIVE TO TELL SIRE 0-20461/WARNER BROS.	MADONNA
12	15	15	6	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
13	14	10	8	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
14	11	17	6	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
15	16	14	7	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
16	21	21	5	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	PET SHOP BOYS
17	20	13	7	I WANNA BE A COWBOY PROFILE PRO-7084	BOYS DON'T CRY
18	17	18	7	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS.	ERASURE
19	24	26	5	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
20	10	4	13	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
21	28	—	2	AIN'T NOthin' GOIN' ON BUT THE RENT Polydor 885 106-1/POLYGRAM	GWEN GUTHRIE
22	23	28	7	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE Fresh FRE-5	HANSON & DAVIS
23	NEW	1	1	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN Tabu 4Z9-05386/EPIC	CHERRELLE
24	13	9	14	SAY IT, SAY IT A&M SP-12175	E.G. DAILY
25	26	31	4	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q
26	19	25	5	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	BELINDA CARLISLE
27	33	24	20	SWEETHEART SUPERTRONICS RY 013	RAINY DAVIS
28	30	32	4	LIPS TO FIND YOU EPIC 49-05376	TEENA MARIE
29	29	37	3	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT
30	18	12	10	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
31	31	27	6	PEE WEE'S DANCE ELEKTRA 0-66850	JOESKI LOVE
32	34	30	11	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
33	22	16	11	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	LEVEL 42
34	RE-ENTRY			DANCE WITH ME ATLANTIC 0-86806	ALPHAVILLE
35	37	34	22	(YOU ARE MY) ALL AND ALL (REMIX) SLEEPING BAG SLX-17	JOYCE SIMS
36	36	33	4	BREATHLESS (REMIX) EPIC 49-05385	MTUME
37	49	—	2	BYE-BYE 4TH & B'WAY BWAY-424/ISLAND	JANICE
38	38	—	2	ONE STEP CLOSER TO YOU (REMIX) Manhattan V-56019	GAVIN CHRISTOPHER
39	RE-ENTRY			DANCIN IN MY SLEEP NIGHTWAVE NWDS-2001	SECRET TIES
40	27	19	10	PETER GUNN Chrysalis 4V9-42992	THE ART OF NOISE FEATURING DUANE EDDY
41	25	23	9	STARLIGHT DICE TGR 1005	LAUREN GREY
42	NEW	1	1	LOVE CAN'T TURN AROUND HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS
43	NEW	1	1	DISENCHANTED IMPORT (LONDON,UK)	THE COMMUNARDS
44	46	—	2	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE
45	39	29	23	I CAN'T WAIT ATLANTIC 0-86828	NU SHOOZ
46	NEW	1	1	CAN'T LIVE IMPORT (ARS,BELGIUM)	SUZY Q
47	NEW	1	1	PASSION FROM A WOMAN (REMIX) EPIC 49-05390	KRYSTOL
48	43	48	6	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
49	NEW	1	1	SUSPICIOUS MINDS (REMIX) I.R.S. 23626/MCA	FINE YOUNG CANNIBALS
50	NEW	1	1	YOU MAKE ME FEEL SO GOOD (REMIX) SIRE 0-20474/WARNER BROS.	BOOK OF LOVE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. I'M HUNGRY FOR YOUR LOVE JANICE CHRISTIE SUPERTRONICS				
	2. POWER'S IN YOUR MIND YANG JUMP STREET				
	3. MOVE YOUR BODY MARSHAL JEFFERSON TRAX				
	4. MUSIC THAT YOU CAN DANCE TO SPARKS MCA/CURB				
	5. BANG ZOOM! LET'S GO GO! THE REAL ROXANNE/HITMAN HOWIE TEE SELECT				
	6. MISS YOU THE FLIRTS CBS ASSOCIATED				
	7. DO YOU GET ENOUGH LOVE SHIRLEY JONES PHILADELPHIA INTERNATIONAL				
	8. LOVE SPY MIKE MAREEN IMPORT (NIGHT 'N DAY, W. GERMANY)				
	9. YOU & ME SIMPHONIA COTILLION				
10. FOURTH RENDEZ-VOUS JEAN-MICHEL JARRE DREYFUS/POLYDOR					

○ 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.

What was the first Dutch song to top the Hot 100?

If you don't know, find out in

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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

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For Tonight—Nancy Martinez
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Dum Dum 2—Fresh
Music Is So Beautiful—V. Vee
Move—Farm Boy
When You Hold Me—Master C&J
Tequila—Mango
Stone Fox Chase—Icarus
Give Me Your Lovin'—L. Commando
Gangster Boogie—Schooly D
Tell Me—Les Lee
Your Love—Inner Life
Tiger Bay—Francine Kirsch
Main Attraction—Yoh Yo
Crank It Up—Joynde
Ziggy Zag—Bronx Vice
Roaches—Bobby, Jimmy & Critters
Ma Foom Bey—Culture Vibe
Message Of Love—Steve Allen

Godfathers House—Chip E
Such A Feeling—Young & Co.
Runaway Girls—One Two Three
Another Cha Cha—B. Esmerelda
JB Traxx—Duane & Co.
Pistol (Rmx) L. Pellay
007 (US Rmx)—Bondetts
Light (US Rmx)—Peppermint
Lover Tonight—K. Cole
Say You Love Me (Rmx)—Lime
Love Cant Turn—Farley Funk

EUROPEAN 12"S

Time After Time—Paul Parker
Do You Really Need—Sis Claps
Boom Boom—Paul Lekakis
USSR—Eddy Huntington
Don't Lose Your Heart—J. Peters
Down Down Romeo—Meccano

Feels Like The 1st Time—Sinita
One Way Street—M. Brown
Twilight Zone—Venus
Don't You Go Away—Creat. Conn.
Los Ninos—Two Of China
Call It Heaven—Dreaming
You're My Love—Patti Ryan
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DANCE TRAX



by Brian Chin

EXPLORATORY NOTES: Our colleague Nelson George has made much of the "return of disco" elsewhere in these pages (and anyone reading this column should be paying just as much attention to the black music section). It's true, of course, and has been since "Gloria" popped onto the top 40. But we don't honestly believe that anyone wants 1979 to come back—unless some people like falling off a cliff and being dashed to pieces on jagged rocks more than once in a lifetime.

Beats are great, and necessary—but some of the recent albums we've heard are just as empty-headed as the most decadent of the disco-disco that glutted the market way back when. Producers, writers: Let's get personal. If there's one counterbalancing influence this year, it's the number of people who've stood their ground and made the records they wanted to make, the ones that expressed something about the artists themselves and didn't second-guess the marketplace so much that their own personalities were crowded out.

NEW SINGLES: Claudja Barry's "Down And Counting" (Epic), due imminently but promoted to some clubs early, takes elements from the big records of yestermoth and turns them into a near-perfect club



Who's Billy? After his recent solo concert at New York's Jones Beach, El DeBarge received a surprise backstage visit from Billy Preston. "Love Always," the followup to DeBarge's current top 10 hit single "Who's Johnny?," was released by Motown last week.

piece—"I Like You" meets "Jump Back" and comes out as something that might be termed "I Don't Like You." Very cute and a severe turntable hit, at least. Shep Pettibone mixed—who better to give it that particular spin? . . . Sequel's "Stand By" (Joey Boy, (305) 635-5588) is more of the very strong indie stuff, where the action has been this year: Florida street music in the Expose/Trinere style.

Disco is back— it's being met by cheers and groans

BRIEFLY: Some black records are sounding more pop these days than pop records. Krystol's "Passion From A Woman" (Epic), produced by the West Coast crew from Narada Michael Walden's production hits, brings a breezy girl-group sound to the "Nasty"/"Amadeus" groove . . . Bricks Mortar's "Firecracker" (Sutra) belongs in a good film soundtrack somewhere; mass-appeal pop, of totally indeterminate ethnic origin, fittingly.

T La Rock's "Bass Machine" (Fresh, through Sleeping Bag) introduces the Roland 808 beat-box by name and jolts the beat with lots of exciting/unsettling rolls; more Euro-flavored beat innovation from producer Mantronik. On the flip, the very fleet-rhythmed "Breaking Bells" . . . D.J. Hollywood's "To Whoever It May Concern" (Spring) marks the return of a veteran rapper with an updated version of the SugarHill funk sound . . . Rappin' Lords' "Bad Self" (Hot, 5695 N. Park Road, Fort Lauderdale, Fla. 33312), named for another famous vocal drop-in by Mr. Dynamite, is a lot more interesting for the scratching of Hitman Howie Tee and its varied collage of beats than for its very brief rap passages.

Pop: Missing Persons' "I Can't

Think About Dancing" (Capitol) extends Bernard Edwards' pop-rock streak, pumped up with a sudden edited break from Thompson & Barbiero.

Jean Carne's "Closer Than Close" (Omni/Mirage) is split into a side of ballads and a side of dance; the drifting "Candy Love," produced by Maurice Starr, might be a good followup . . . O'Chi Brown's "O'Chi" (Mercury) is a thoroughly engaging album of modern love songs with a variety of beats: "100% Pure Pain" and "Fantasy" are foremost among several cuts draped in some very pretty music; "Two Hearts Beating As One" is low-key midtempo; "Lady" is a pop/gay audience loper.

THIS WEEK IN DANCE: This week, for once, *really* means this week, 1986 . . . MSB Records, the independent label launched by mixer/engineer Mark Berry some years ago, is being reactivated through Sutra distribution . . . Also through Sutra, Sal Abbatiello is forming a sister label to The Fever Records: The Nest-Al label's first release will be "Generator 7/8" by Germany's Moskwa-TV, not at all surprising considering the innumerable European records broken through the hardcore hip-hop scene.

Attendees of the New Music Seminar will notice a substantially beefed-up program for the dance-music community: It extends to a night of music and performances at the Saint that may include as many as 15 hi-NRG artists. NMS co-director Mark Josephson says, "Club DJs remain a solid base of support of new music simply because they're in a position to play it." Radio, on the other hand, is "in a disastrous state." The sacking of independent promotion led not to an opening of playlists, but to an influx of "safe, superstar image acts," he says. Upshot: "DJs have to be cultivated, to see their structural importance" to the music industry. To which we say: Amen.

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Stephanie Shepherd Dance Music Report

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Casey Jones, D.M.R., various New York Clubs.

"Every once in a while you'll find two records that sound fantastic together and get screams from the dance floor. Can you imagine, a whole night of mixes like that. Programming in harmonic keys is just too flawless for words."

Joseph Watt, RAZORMAID Remixes Various San Francisco Clubs.



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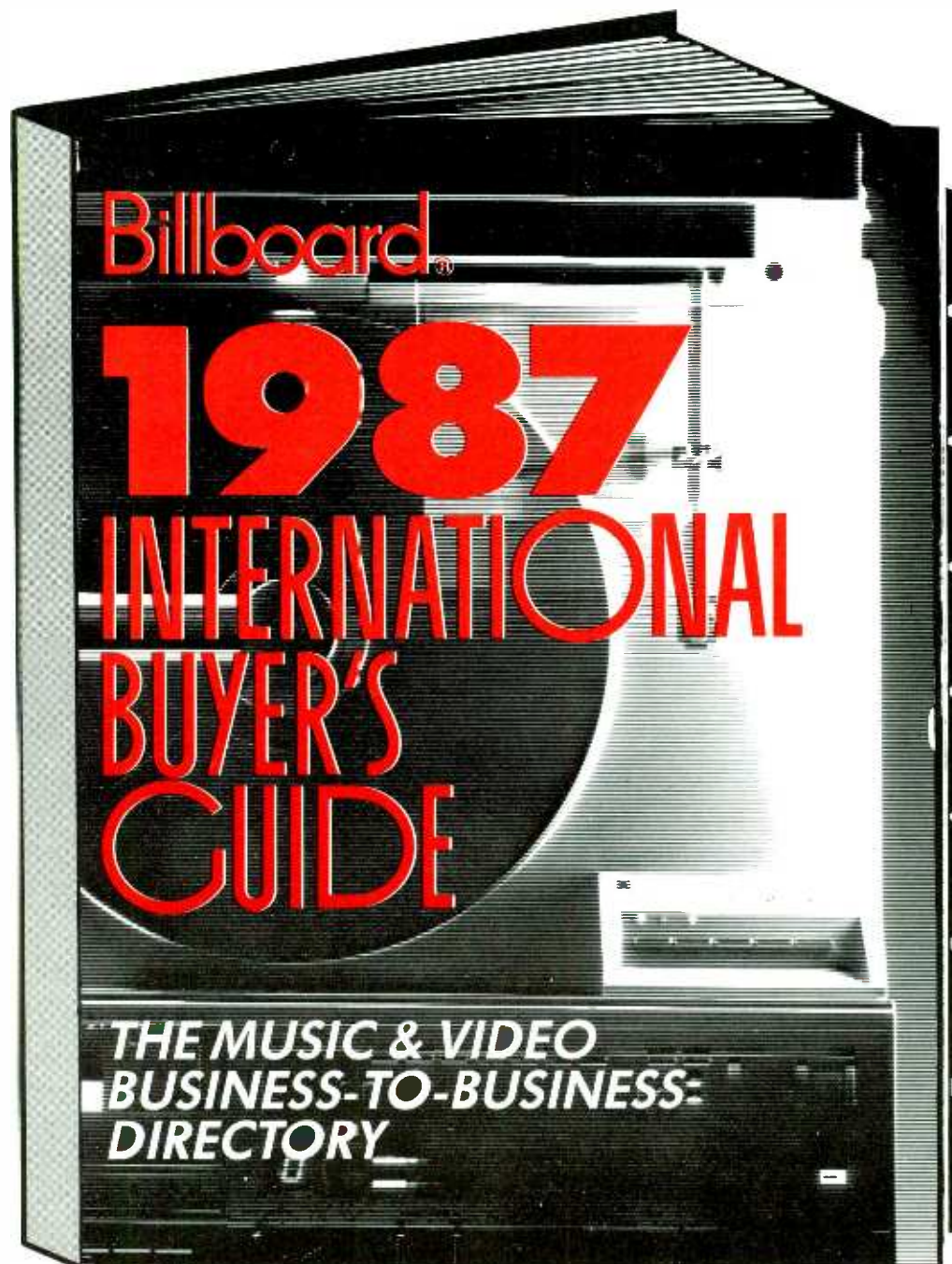
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OR ANY SALES OFFICE WORLDWIDE

Stores Boost Income With Transfer Services

BY CHRIS MORRIS

LOS ANGELES Video retailers are boosting their incomes with a new wrinkle—the transfer of home movies and slides to videocassette.

The expansion of the VCR household base has turned transferring into a boom business. Consumers are plunking down \$50 to \$150 per average transaction to get 8mm, super 8mm, and 16mm films, and even family photos and slides transferred to the preferred VHS format.

While transferring is still a relatively new concept on the retail side, even newcomers are anticipating revenue growth. Several retail outlets have already begun to offer professional transfer services. Suppliers of this hardware report that video retailers now represent a major portion of their sales and leasing business.

Some dealers report dramatic success with their consumer transfer business. Ray Price, operator of Sight and Sound Systems in Oxford, Ala., says that transferring accounts for 75% of his total business, with 99% of his transfer trade involving the duplication of 8mm home movies to VHS format.

After offering transfer services to his customers for a year and a half, Price has completely paid off the purchase of a \$35,000 transfer unit bought from Compu-Vision Inc., St. Louis.

Price says that thorough market-

ing of his services has brought in big business. "I advertise like the dickens," he says. "I've bought TV, radio, and newspaper. But word of mouth is the best advertising we have."

Price's business is now national; he maintains a toll-free phone number for transfer clients. He has also branched into professional 3/4-inch transferring for TV stations and corporate clients.

Cheryl Wohlgemuth, owner of Video Plus in San Jose, Calif., reports that transferring now accounts for 10% of the store's overall business. The \$740 monthly leasing cost of her Froehlich FotoVideo system is self-amortizing.

"Our average customer spends \$60, and most of them want 8mm films transferred," she says. "Ninety-five percent of our transfer customers are not our rental customers. They come in from other sources."

Marketing the service is the key to success, she says. "It's a matter of educating people that this service is available. We intend to go after consumers aggressively this summer to build our Christmastime business."

She adds that radio ads bought to promote the transfer service have been a "fabulous" aid in developing her new clientele.

But some recent arrivals in the transfer business have not seen large returns yet.

Joseph Tavakoli, co-owner of Movies and More in Santa Monica, Calif., says that his year-old transfer business adds up to only 1% of his total sales. Teri Haddock of Adventureland Video in Orange Park, Fla., reports that her two-month-old transfer service tallies up 3% of her total business. Yet both newcomers remain optimistic about this novel aspect of their business.

"There is a good future in transferring," Tavakoli says. "Fear of cost on the part of the consumer is the reason for small sales. There are a lot of possibilities out there, if

the prices are good enough."

Tavakoli says he is contemplating the purchase of transfer hardware for Movies and More's new Culver City store.

"Our business is not real big right now, but there will be a demand for it," says Haddock. "It might take six months to catch on. I've had a lot of inquiries about it."

On the hardware supply side, the video retailer has quickly become an important client.

Bill Reilly, vice president of sales and marketing for Froelich FotoVideo of Larchmont, N.Y., says leas-

ing and sales of his company's three transfer systems to video outlets now accounts for 28% of their total volume; two years ago, he was servicing only three stores. Another 9% of Froelich's business is derived from "stand-alone" transfer centers, which in turn service video retail clients.

"Since the beginning of 1986, video stores are half of our business," Reilly adds.

Stephanie Bishop, Compu-Vision's vice president of public relations, says that 50% of the compa-

(Continued on page 40)

FOR WEEK ENDING JULY 12, 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	4	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	2	41	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	4	41	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
4	5	4	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
5	8	4	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
6	3	13	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
7	6	36	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
8	10	13	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
9	14	4	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	9	3	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
11	12	41	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
12	7	3	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
13	11	18	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
14	13	13	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
15	17	32	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
16	18	16	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
17	16	37	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
18	20	17	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
19	NEW ▶		THUNDERCATS: THE GHOST WARRIOR, VOL. 5	Family Home Entertainment F2-184	1985	19.95
20	19	5	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
21	15	33	DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
22	24	7	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
23	23	18	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
24	21	19	IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS	Children's Video Library Vestron 3105	1985	59.95
25	22	17	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	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.

Used-Video Sale Is Big Draw For Comb Outlets

BY GEOFF MAYFIELD

NEW YORK The exit of Tandy Corp. from the video rental business has created a bargain bonanza for video enthusiasts in several U.S. markets.

An eye-opening full-page ad in the June 24 Minneapolis Star and Tribune offered more than 165,000 prerecorded VHS and Beta videocassettes for \$9.99 each at 11 Comb stores in the Twin Cities.

Comb, which specializes in the

'They were lined up at the door'

buying and selling of liquidated inventories, absorbed the haul when Tandy unloaded the remaining rental library from some 250 Video Concepts stores. Industry sources say that Tandy's mall-based Video Concepts web has been phasing out its rental operation for the past year and is now placing greater emphasis on hardware sales.

An official at Tandy says that before making the sale to Comb, a number of used videocassettes had been sold to "various places," and that "a lot of them were sold to video clubs." He would not say how many tapes were sold, either to Comb or to the companies that bought stock earlier.

Deb Valentine, advertising coord-

inator for the Minneapolis-based Comb, reports that customers were not deterred by the fact that these were used titles. "We had a real good response. Customers were lined up at the door when the stores opened," says Valentine, who adds that an identical campaign netted equally impressive results in the Kansas City area during the previous weekend.

Some 600 titles were featured in Comb's first-ever video offering, including "Gandhi," "Amadeus," "Tootsie," "Star Wars," "Ghostbusters," "Raiders Of The Lost Ark," "Splash," and "Purple Rain." Valentine says the VHS/Beta ratio was roughly 2-to-1.

Bob Grodahl, vice president and general manager of Comb's wholesale division, says, "We were going to wholesale the whole thing at \$13 each, but then we decided to run them as loss-leaders in our retail stores."

Comb has some 45 stores in eight states, but Grodahl says those outlets' sales account for a small portion of the company's volume as compared to its mail order, television sales, and wholesale activity.

He says the video campaign will likely be run in other Comb markets. Following that, the remaining stock "will be sold wholesale to people throughout the United States. Half a dozen companies have already contacted us about buying

(Continued on page 41)

Everybody's out to get Robin Hood.

The Swords Of Wayland

Michael Praed, star of TV's "Dynasty", returns as the legendary Robin Hood in THE SWORDS OF WAYLAND, the second episode of the series *Robin Hood... The Legend*. It's been a hit with consumers and a must for any store.

It's cold steel versus the cunning black magic of the beguiling, bewitching Morgwyn of Ravenscar as Robin fights sorcery with his sword and long bow. She's turned his band of men against him and sent a gang of terrorizing horsemen on a quest to bring forth the Devil. But they need the seven swords of Wayland to do it... and Robin has one of the swords!

Robin Hood... The Legend continues with THE SWORDS OF WAYLAND. Be sure you have it on hand for your customers, along with our first episode, ROBIN HOOD & THE SORCERER. Both from Playhouse Video.

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on
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TOP VIDEOCASSETTES RENTALS

...newsline...

GOTHAM GROWTH, PART I: Business has been booming at Video Shack's recently opened two-story, 12,000-square-foot "superstore." The unit bowed June 6 at one of the 15-store chain's existing sites in New York City—near Times Square on the corner of Broadway and 49th Street. Vice president Marcia Kessleman says that, thanks in part to daily store promotions and extensive advertising since the grand reopening, the average purchase for that location has doubled from two videocassettes per customer to four. Along with the 8,000-square-foot expansion and a huge title inventory, open display of video product in this crime-hazard neighborhood is one of the bolder innovations for the unit. A Knogo articles surveillance system has been installed to ward off shrinkage. This continues to be a sale-only outlet for Video Shack, as it was prior to the conversion. To avoid congestion at checkout counters, rentals are handled in an annex around the corner.

GOTHAM GROWTH, PART II: Vestron Video helped New York chain New Video toast the opening of its Upper West Side store (Billboard, March 8) with an open house June 19. The 1,700-square-foot location houses a "New Kideo" section, a new New Video feature which stocks not only children's video titles but also books and games. However, the merchandising wrinkle that drew the most favorable comments from guests in attendance was the store's album-sized VideoFlats—replicas of each video title's original box artwork, which are stored in browser bins across from the rental counter. Steve Savage, president of the 5-year-old chain, says that VideoFlats not only save floor space and protect live inventory from theft, but also allow customers to scan the store's substantial library in less time. The party concluded with entertainment provided by three comics at a separate site. They are Patty Rosborough, John Kassir, and Jeffrey Essman, who appear on an upcoming Vestron cassette titled "New Wave Comedy." Rosborough also stars in Vestron's already-released "Women Tell The Dirtiest Jokes."

WEST COAST VIDEO, based in Philadelphia—the bulk of its stores are in that market—is pumping summer business with promotions. A contest, tied in with a local dealer, Broadway Chrysler/Plymouth, will offer a 1986 Horizon American as top prize. The campaign runs from July 5 through the end of the month and will be supported by radio and print advertising. The West Coast franchise has also tied in with the 110th birthday of Hires Root Beer—offering a free six-pack of the frothy soft drink with every new membership. Members also earn six-packs when they rent six movies.

ADVENTURELAND VIDEO is busy with contests this summer, too, including the previously announced Video Magic Sweepstakes (Billboard, May 3), which runs through Aug. 30 and offers customers more than \$1 million in prizes. The Salt Lake City-based 690-store franchiser is also staging a contest for its employees, inviting them to name the chain's recently adopted mascot, the Adventure Lion.

APPLAUSE VIDEO tied in, literally, with Father's Day for a promotion. 3,000 neckties—the traditional gift for Dad's Day—were traded in for free video rentals during that weekend at the 32-store Omaha-based chain. Those without fathers or ties were also entitled to the freebies if they colored a tie from a newspaper ad. Chain president Bruce Shackman credits the idea to Applause chairman Allan Caplan, who happens to own a large tie collection numbering in the hundreds. "We had all these ties strung on nylon in the stores. It was incredible," says Shackman. Applause then donated the ties to Goodwill.

FROM THE GREAT WHITE NORTH comes word of "Video Strategies '86," this year's edition of an annual trade show sponsored by the Video Retailers Assn. of Canada Inc. Scheduled for Oct. 15-18, the confab will once again be held at the Metro Toronto Convention Centre. Mornings will be devoted to seminars, with exhibits scheduled from noon to 6:00 p.m. each day. The group is also planning to add Canada's first video awards show to the agenda.

GEOFF MAYFIELD

STORES BOOST INCOME WITH TRANSFERRING

(Continued from page 38)

ny's sales and leasing trade comes from video retailers.

"We've targeted most of our marketing at the video retailer," she adds. "It's one of the most successful markets we have now."

According to Bishop, Compu-Vision's most compact transfer unit (the company markets four units of different capabilities) pays for itself in a video store within three to six

months, at \$50 to \$100 per transaction and 15 transactions a month.

Both Froelich and Compu-Vision offer video retailers point-of-purchase campaigns designed to build in-store visibility for transfer sales.

Other hardware companies that supply transfer equipment to the video retailer are Personal Video TV Inc., Lake St. Louis, Mo., and Video Conversion, Murray, Utah.

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	BACK TO THE FUTURE ▲◆	★★ NO. 1 ★★ Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	2	5	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
3	3	9	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
4	4	11	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
5	11	3	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
6	5	7	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
7	6	8	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
8	9	3	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
9	8	6	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
10	7	13	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
11	14	4	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
12	15	4	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
13	12	12	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
14	10	10	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
15	13	7	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
16	18	4	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
17	17	24	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
18	28	2	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
19	16	18	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
20	20	17	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
21	19	10	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
22	23	22	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
23	25	24	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
24	22	13	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
25	21	14	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
26	24	8	MY CHAUFFEUR ●	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
27	34	22	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
28	26	17	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
29	27	12	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
30	31	6	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
31	30	6	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
32	37	21	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
33	32	5	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
34	35	35	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
35	33	20	WEIRD SCIENCE ▲◆	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
36	39	2	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
37	36	9	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
38	29	14	YEAR OF THE DRAGON ▲◆	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
39	38	6	ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
40	NEW ▶		REVOLUTION	Warner Bros. Inc. Warner Home Video 11532	Al Pacino	1985	PG

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

Stores Should Focus On Family, Says Franchiser

BY EARL PAIGE

DENVER To compete effectively, video specialty stores need to focus on serving a family clientele and establishing a presence in local community affairs, says Allen Kenfield, president of the 132-store Video Exchange headquartered here.

The chain recently bowed a kid video program geared toward involving the whole family in the shopping experience. Ready to launch is another program centered on community charity.

The charity program is the most ambitious undertaking the nearly 6-year-old firm has attempted. The program is focused on the Rocky Mountain Poison & Drug Control; Video Exchange is producing a 20-minute video that will be distributed to consumers free.

"The organization has trouble funding something like this, so we're stepping in," says Kenfield. "We'll also be making available in our stores the poison kit the organization distributes that helps families deal with accidents involving poison and drugs."

Video Exchange's children's program is rather involved. Children are offered a free cloth wallet with a Velcro flap, a membership card, and two "big bucks," certificates good for prizes. Children receive one free big buck for each rental. A special section is set up in the store and parents are invited into the sec-

(Continued on next page)

COMB USED-VIDEO SALE

(Continued from page 38)

them." Grodahl says that he has so far been contacted by firms in California, New York, Texas, Ohio, and Illinois.

Dave Ballstadt, president of the 10-store Minneapolis chain Adventures In Video, says he is not overly concerned about how Comb's video foray will affect business in his market, calling the campaign a "one-shot deal."

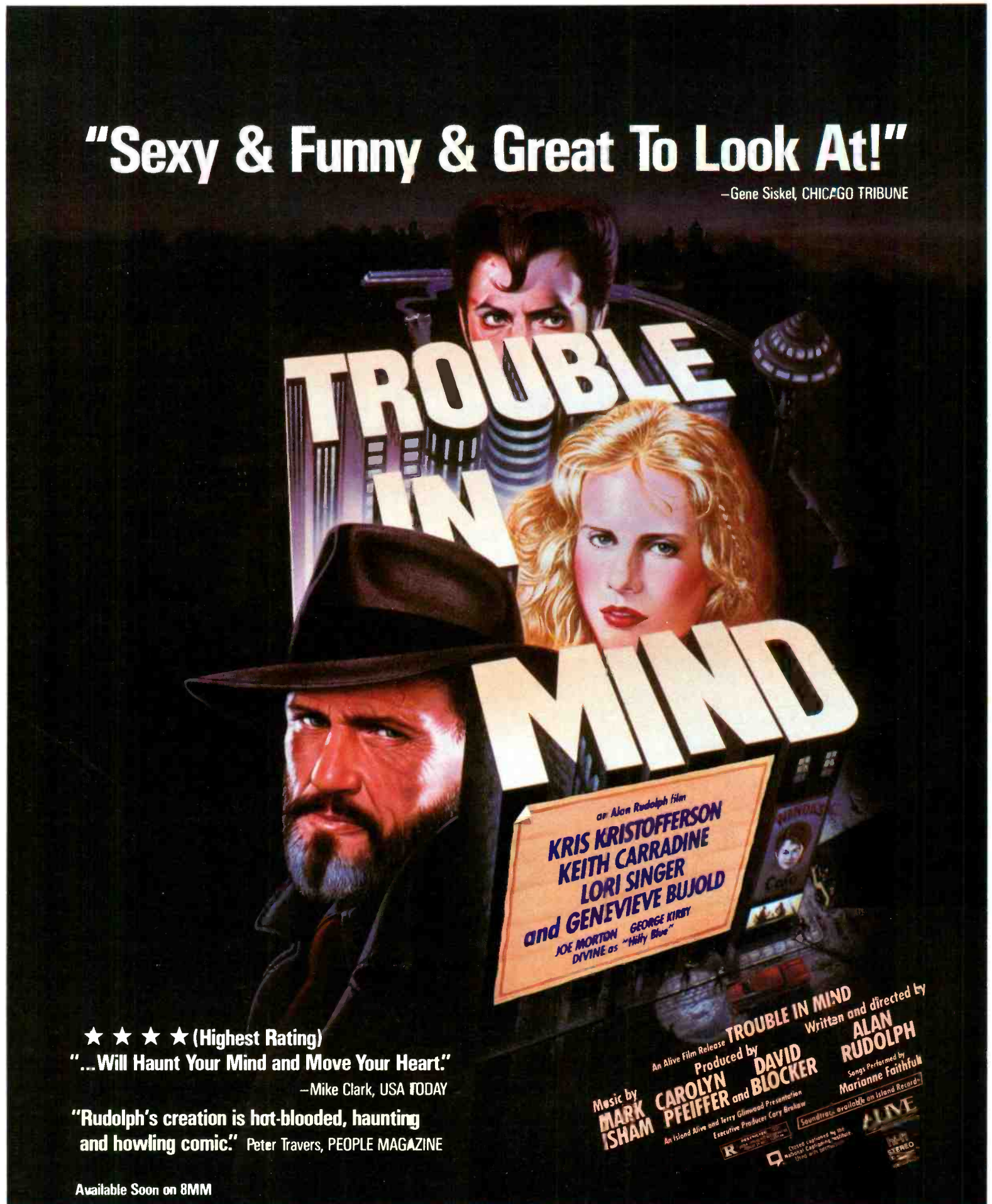
Says Ballstadt, "One thing that's good for the video retailer is that it gets people to start buying video. It might get people who have only rented so far into the idea of owning a video library. On the minus side, it probably will be taking \$100 out of customers' pockets that they probably won't be spending on rentals over the next couple of weeks."

Some sources say that video dealers were among Comb's more eager customers, seeing the \$9.99 price tag as an inexpensive means of beefing up their own rental inventories. The liquidator apparently foresaw that possibility and included a "right to limit quantities" qualifier in the Star and Tribune ad. Though no specific number was printed in the ad, the limit is said to be 25.

Ballstadt says that ceiling probably limited retailers' interest in shopping Comb's selection for their own store collections, but he "wouldn't be surprised" if some did.

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—Gene Siskel, CHICAGO TRIBUNE



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AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC AUGUST 20, 1986

STORES FOCUS ON FAMILY

(Continued from preceding page)

tion along with kids.

Among a number of benefits, the club "provides activity for children while the parents are in the store shopping. It keeps them away from the adult section, too," says Kenfield.

Dubbed the Kideo Video Club, the program has shifted policy since it bowed as a \$2.95 per member service. Says Kenfield: "It's become very popular, and we started to realize a problem where there's three or four kids in a family, and they had to shell out \$12. Now we're going with it free to kids under 12."

Taking the longterm view, Ken-

'We're looking to develop customers 10 years from now'

field says the kid program is not just another way to develop immediate volume. "We're really looking to develop customers 10 years from now."

Kenfield, formerly in real estate, says, "Video stores of the future are going to have to be much more service-oriented. They're going to have to rely much more on their neighborhood clientele rather than going after customers two or three miles away."

The community-centered approach Kenfield envisions is much like that of the local liquor store. "If you look at the liquor retail business today, you do see some supermarket-size liquor stores that draw from all over the city for special items." Kenfield likens this type of outlet to the large discount department stores or larger home-entertainment software stores such as Sound Warehouse, a chain flourishing in Video Exchange's markets.

"On the other hand, the day-to-day liquor business of the neighborhood is still done in the local liquor store. It has the selection that is sufficient and a fair-enough price," says Kenfield.

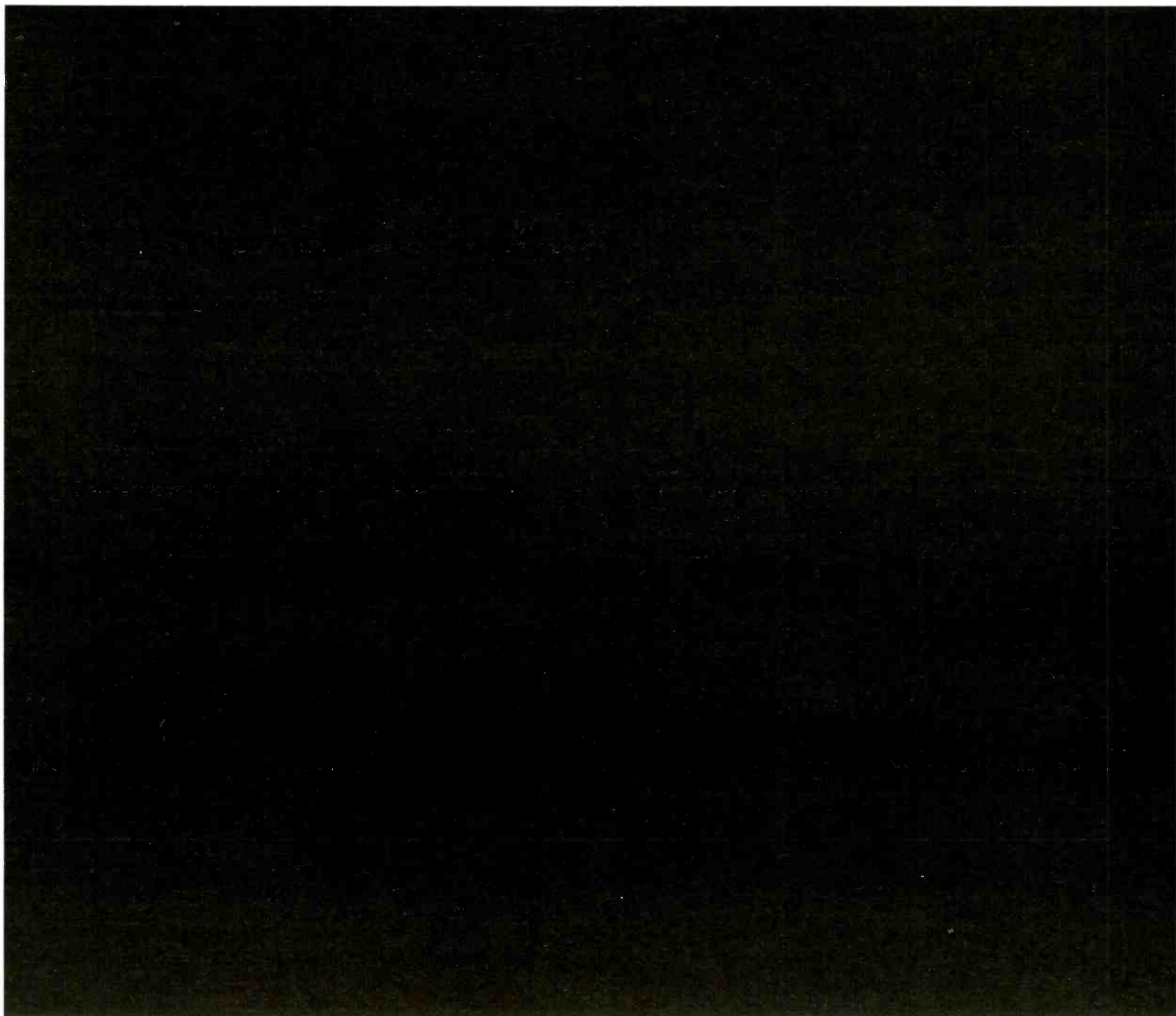
He says the most important factors are convenience and service. Carrying the analogy further, Kenfield says some liquor stores have found they have to be service-oriented, offering staple grocery items, drug sundries, magazines and newspapers, and often a check cashing service.

Video Exchange is a family affair, involving four brothers and a sister. Besides Allen Kenfield, there are Dave, who serves as national sales manager, and sister Donna Caviness, who is training director. Two other brothers left the firm's headquarters in the past six months, as the growth of their own franchise stores demanded too much time. John owns four and Marty, three.

Allen also owns three stores and Dave, six. There is one company-owned store.

Allen Kenfield says that the extent of his family's involvement offers an advantage to Video Exchange's franchisees. The brothers share operating experience and can

(Continued on next page)



Our personalized service

Personalized service means you get your own personal telemarketing representative when you do business with Ingram Video. Your representative does more than take orders. He or she works with you to become acquainted with your business and the title preferences of your customers. Your representative will consult with you on how to make the most of your purchasing budget, whether you're opening a new store or operating an existing store. Recommending titles that sell is just one part of the personalized service that keeps you in the black.

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When you place an order, you get a black and white answer.

Order any of our more than 7,000 prerecorded video tape titles and you'll receive immediate stock verification. No maybes—just a clear and simple yes or no. Then your order will be shipped the same day, if you order before 10:30 AM local time. Order anytime later in the day and we'll ship within 24 hours!

STORES FOCUS ON FAMILY

(Continued from preceding page)

test concepts. Moreover, while the privately owned stores of the Kenfield brothers are not, per se, company stores, they do serve as model units. Combined, the unique family situation "does give us a great feel for the business," Kenfield says.

In contrast to other franchisers, Video Exchange has grown very quietly. "We haven't gone around boasting about how many franchises we've sold and all this. We'll be 6 years old this October. Only lately have we started to publicize ourselves somewhat." Kenfield says 20 more franchises have been sold and are set to open soon.

As is typical for video franchisers, the company does not distribute prerecorded software centrally. However, the firm does enter into negotiations on behalf of franchisees. "We negotiate with the distributors for their discounts and their billing, credit terms, and so forth. We also send out a newsletter every month with recommended titles," Kenfield says.

In Denver, the staff tracks movies from their theatrical release clear through home video street date, collecting theatrical revenue history and consumer reviews, Kenfield says, "so that by the time movies come out on video we know what's going on."

Looking at immediate problems facing video stores, Kenfield's pet peeve is pricing. "I think the biggest thing that's always upset us about the studios is the way they try and push through a sale with a method the general public doesn't want to accept."

What Kenfield sees happening is a vendor philosophy that is based on mass merchandisers. "The reason the mass merchandisers are successful is that studios are coming in two to three months down the road after the videotape release and pricing them at a ridiculous price. Titles we may have paid \$50 or \$60 for, they're selling at a list of \$19 to \$24, somewhere in that range."

Kenfield thinks the operative concept is to load the video dealer for rental rather than to address the sale market for what it is. "It's going to stay that way for a while. The general public doesn't want to own a big library. Now there's a big percentage that do, and it's worth doing business with them. If the pricing structure was set up properly through the studios, we can easily sell to these people. But they're not going to buy a \$79 release from a Video Exchange store when they know a month or two down the road they're going to target it back to \$24."

In terms of store design and operation, Video Exchange is going for a very clean look. An example in the model store is the absence of library stock. The store has a large center store counter. Movies are kept in library cases in drawers under these counters. The effect is to focus the customer on the shelf displays without obstruction, giving the whole store an inviting spaciousness.

The model store is open 10 a.m. to 10 p.m. seven days a week except for major holidays. The customer catalog lists 2,000 titles, arranged alphabetically by title, and a rating guide is furnished.

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Video retailing

3M Clinics Boost Sales, Consumer Savvy
Seminars Tailored To Retailers Or Customers

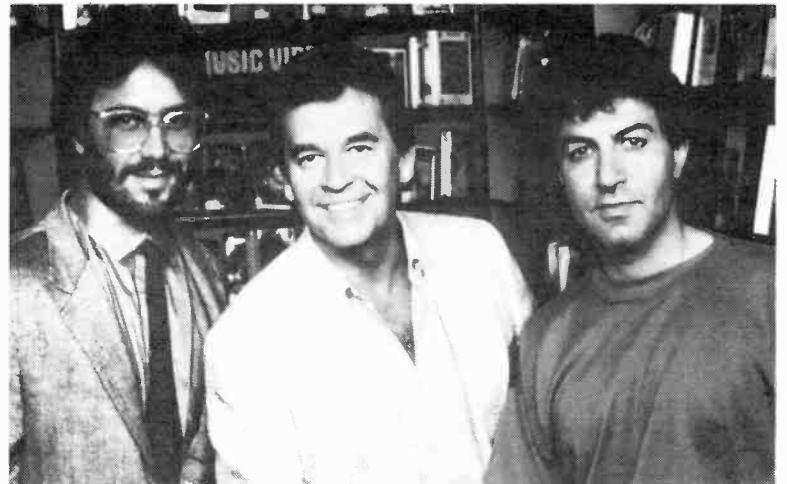
BY JIM BESSMAN

NEW YORK The continuing series of free video training seminars sponsored by 3M is reaping benefits in retailer/consumer awareness and sales of the firm's videotape and accessory products.

The Videotracking Clinic seminars, which run from 90 minutes to two hours and are conducted separately for retailers, consumers, and distributors on a formal or informal basis, have been run by 3M for the past three years. According to Ron Meyer, one of three technical service engineers who travel around the country each week conducting the clinics, 3M product sales increase immediately after the sessions—especially sales of VCR head cleaners, which are demonstrated at the seminars.

"We use a head-clogging tape designed to deposit oxide particles on the heads, after which we run a movie to show how dirty they are," says Meyer. He says the Scotch Head Cleaning Videocassette, which gives the user a print message that the cleaning process has been accomplished, leads to "instant sell for consumers, instant buy for dealers."

Meyer says the dealer clinics, in addition to training store personnel in video product marketing, encourage dealers to expand their in-



Musical Memories Rate At 20/20. Television and record industry veteran Dick Clark hits the circuit at 20/20 Video's West Hollywood store to plug his Vestron MusicVideo compilation "Dick Clark's Best Of Bandstand." From left: Don Gold, Western regional sales director for Vestron Video, Clark, and store owner Moshen Shab.

ventory of 3M tape. "We cover six lines of videotape and touch on audiotape if the account pertains. If they carry our standard, high, and extra-high grades, we give them the tools to sell our Hi-Fi, Camera Cassette, and Pro lines."

Educating dealers and consumers about the different types of Scotch product is the main purpose of the clinic. But Meyer notes that they are also designed to train both dealers and consumers in recognizing and correcting home video problems. The consumer clinics allow participants to bring in a defective tape for analysis, in exchange for a free Scotch standard EG videocassette. Meyer says it is almost always possible to determine whether the defect results from a "machine problem," such as tape alignment, tension, or dirty heads, or if it is simply a "junk tape."

Consumers are also taught to identify such image impurities as dropouts and snowstorms and are advised to purchase only brand-name blank tapes.

Meyer says that "full-fledged, formal presentations" for consum-

ers are arranged with the retail account inviting its regular customers or openly advertising the event. The events are held at a hotel meeting room or in-store before as many as 60 people. Informal clinics, he adds, address participants' problems on more of a one-to-one basis, usually in-store.

As for retail personnel, clinics are offered either before or after store hours, and sometimes during the regular work day, with half the employees participating while the rest mind the store. These seminars are tailored to the specific dealership, be it video specialty, mass merchant, or rental, and often include screening segments from 3M's new "Scotch Videotracking Clinic" training videocassette, which condenses the clinic's content into a one-hour program.

The tape—which contains an overview of video recording principles, VCR formats, tape data and specifications, video irregularities, and care and handling—is left with the accounts for later use by absent personnel. Meyer says that copies are also available for sale at
(Continued on next page)

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Videomesta Director Vents Anger
Finnish Firm Goes Bankrupt

HELSINKI, Finland Videomesta, one of Finland's top video rental operations, has declared bankruptcy.

In the wake of its financial collapse, managing director Mauno Maja is voicing deep anger toward video film importers and their trading tactics.

"Some 90% of rental outlets in Finland are in some kind of financial difficulty, and the root cause is the prevailing package renting system imposed on the industry by the importers," says Maja.

In order to do business with the import firms who own the territorial rights to the product, the rental operator has to rent films in packages of 10-18. Also, if the outlet has exclusive representation in its area, a

specific number of film titles have to be taken each month.

"At its worst implication, the package system means that you are taking nine secondary films to get one blockbuster title. The annual rental fee per film is \$20, no matter what rubbish it may be. There's no chance of a rebate because the film has to be returned to the importer when the agreement ends, which is after one year."

According to Maja, around 70% of Videomesta's annual turnover was invested on acquisition of new video films. Its eventual liabilities were about \$2 million. The now-bankrupt operation had a work force of 93.

KARI HELOPALTIO

Pa. Club Offers Foreign, Art Films By Mail

BY MOIRA McCORMICK

CHICAGO Mail order video rental is proving a profitable business for Home Film Festival, a Scranton, Pa.-based manufacturer and producer.

The company was founded by filmmakers Dan and Mark Jury of Scranton, Pa., after they got tired of being unable to find such titles as Werner Herzog's "Aguirre: The Wrath Of God" and Ingmar Bergman's "The Seventh Seal" in their local video stores.

Home Film Festival specializes in foreign and art film titles. Prospective members either fill out the form provided in Home Film Festival's magazine advertisements or call its toll-free number to join, paying by MasterCard or Visa. Membership is \$35 the first year, and \$25 each successive year.

Members receive Home Film Festival's catalog, from which they can take their pick of 450-plus titles (available in both Beta and VHS). "We continually add 15 or more new ones every six weeks," says office manager Arlene O'Malley. Cassettes are rented either by mailing in the card or calling the toll-free number. Rentals are \$7 for the first time and \$6 for the second, plus round-trip postage, and the tapes can be kept for a maximum of three days. When finished, the member seals the cassettes in a stamped mailer, enclosed in the original package, and drops it in the nearest mailbox.

"Most people on the East Coast and in the Midwest get their tapes through United Parcel Service and return them by first-class regular mail," says O'Malley. "California goes first class both ways, with round-trip postage costing \$4.80 for two tapes. The East Coast and Midwest rates are cheaper, of course, but shipping never costs over \$5."

Home Film Festival members, all 4,500 of them, may also purchase cassettes at 10% off retail price, she adds.

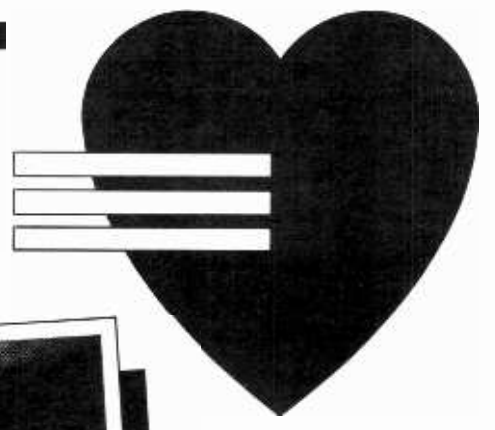
According to O'Malley, 35% to 50% of the Beta titles are out on rental at any given time, with 75% to 90% of VHS titles out. Top titles include "Aguirre: The Wrath Of God," "Kiss Of The Spider Woman"
(Continued on page 50)

3M CLINICS BOOST SALES

(Continued from preceding page)

\$49.95. In addition to the "Videotrack Clinic" video, 3M has recently revised its VideoTracking brochure, which was introduced at the Consumer Electronics Show and contains similar information. The company also has issued the Scotch Retailer Local Publicity Kit to support both the clinics and the clinic videocassettes. The kit guides dealers in publicizing the clinics via local print and broadcast media and shows how those same methods can be applied to other events staged by retailers.

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What About Love
Never
These Dreams
Nothing At All

HEART

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Monkeemanía Reaps \$\$ For Rhino Tour, TV Reruns Spur Reissues Sales

BY CHRIS MORRIS

LOS ANGELES Rhino Records is launching a major retail push for its extensive Monkees catalog to tie in with the reformed '60s band's summer concert tour.

'We were taking a chance at the time'

The Los Angeles-based label is already reaping benefits from the announcement that three-quarters of the original group—Davy Jones, Micky Dolenz, and Peter Tork—have hit the trail for 120 live dates in five months (Billboard, June 7).

"Sales are tremendous," says Dave Darus, Rhino national sales and marketing coordinator. "In the last month and a half, we've done what we did in a year. The reorder pattern is national, from racks, chains, one-stops, and stores." To further stimulate sales, Darus says, Rhino is offering point-of-purchase material to retailers, including LP and cassette bin cards and a full-color 24- by 36-inch poster.

"The Monkees marathon kicked it off," Darus says, referring to MTV's "Pleasant Valley Sunday," the 2 1/2-hour broadcast last February of the Monkees' original televi-

sion shows. Darus says that tribute, repeated by MTV on June 22, increased sales for the label's Monkees catalog.

Monkee play hasn't been confined to MTV. The series, first aired on NBC in 1966-68, has moved into wider syndication in local markets and will be picked up by the Nickelodeon cable network in September. Further evidence of the band's revival is an Aug. 1-3 convention in Philadelphia honoring the 20th anniversary of the TV show, an event Rhino staffers will attend to push Monkees product.

Rhino, which specializes in reissues, novelty records, and local new music, licensed all of the original Monkees LPs (except for greatest-hits packages) from Arista, the label that owns rights to the group's Colgems releases. Arista, incidentally, has also profited from renewed interest in the band; its "Monkees' Greatest Hits" recently placed as high as No. 69 on Billboard's Top Pop Albums chart.

There are now 10 Monkees albums on Rhino: eight reissued titles and two label-compiled anthologies. Each LP is marked with an "Original Monkees Classics" sticker that lists collector-oriented information and cross-references the rest of the label's Monkees catalog.

The two latest Monkees' reissues—the group's eponymous debut album and "Pisces, Aquarius, Capricorn & Jones Ltd."—were released in June, the first product to be distributed under Rhino's deal with Capitol Records.

Two other Colgems albums, "More of the Monkees" and "Headquarters," were reissued in May. A holdup in the availability of the master tapes pushed back the release of the two titles, which put Rhino in a better position to capitalize on the forthcoming tour. "We originally wanted to get them out before the end of last year," says Darus.

The first two Rhino compilations were put together long before the current Monkees boom. "Monkee Business," a collection of rarities in picture-disk form, was compiled in 1982. A sequel, "Monkee Flips," made up of singles' B-sides, bowed in 1983. Those titles, according to label a&r director Gary Stewart, were "a combination of the things Rhino did best at the time—reissues and picture disks." After those collections proved successful, Rhino decided to license the entire Colgems catalog from Arista.

'MTV's marathon kicked it off'



He Left His Heart At J&R. Tony Bennett, on the stump for his Columbia album "The Art Of Excellence," drew a crowd of more than 800 when he made an autograph stop at J&R Music World in New York. From left are Jerry Lembo, Columbia local promotion manager; Jim Urie, New York sales manager for CBS Records; Danny Bennett, the recording artist's manager and son; Tony Bennett; Rochelle Friedman, co-owner of J&R Music World; and WNEW-AM personality Ted Brown.

Hastings Offers Books, Records, Video Stores Are 'Triple Combos'

BY EARL PAIGE

LOS ANGELES While many home entertainment stores carry both prerecorded audio and video software, the Hastings chain combines those products with books. There are now around 20 such "triple combos" in the chain.

The result is a synergism that attracts a unique clientele for the Western Merchandising retail web. John Marmaduke, president of Western Merchandisers, says the new Hastings Books and Records' triple combo stores target a different consumer.

"I asked Terry Worrell [president of Dallas-based Sound Warehouse] about a certain store and how it had been doing. He said it was doing fine and wondered why I was curious. I told him we had just put in a new triple-combo Hastings right across from it. Sound Warehouse didn't even feel it."

According to Marmaduke and other Western Merchandisers executives, books are a strong catalyst. At the company's model store, books occupy around 60% of floor

space in the 8,000-square-foot unit.

The combination works. One manager of a store converted to triple combo says that adding video to his unit's music and book inventory led to a 60% jump in volume. Books went up a respectable 26%, records rose more modestly.

One of the most successful of the retail web's stores is here on 45th Street, one of four stores in Western Merchandisers' headquarters city. Marmaduke says he had to sell his father Sam on opening the store. "It was a Pants West. A lot of businesses had failed there. I told Dad it was a case of bad tenants, not the location. He said I was nuts, but we opened and, as they say, the rest is history."

The first impression on viewing the storefront is that the Hastings logo stands out above mention of the products that it offers. In signage, the logo is centered and alone; to the side—in 60% smaller type—are the words "Records, Books, Video."

Though the Hastings chain is largely housed in malls, this store (Continued on page 48)

ICEHOUSE
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Chrysalis

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RETAIL IS WARMING UP TO ICEHOUSE

"Icehouse's Measure for Measure will make you forget all the other Australian bands!"

Brian McEvoy
Wall to Wall Sound and Video

"Icehouse is expanding their audience with Measure for Measure. Our sales have been picking up with each week!"

Vic Savino
Tower Records Greenwich Village

"Everytime we bring an order of Icehouse in, we turn around and it's gone!"

Patti Garriepy
Peer Records Irvine, CA

ATTENTION CD BUYERS! THE ICEHOUSE MEASURE FOR MEASURE CD (VKA1527) FEATURES TWO BONUS TRACKS AND IS DDD FULLY DIGITAL!

Retailers Link, Shrink Shrinkage N.Y. CD Thief Arrested

NEW YORK Another arrest involving the theft of compact disks has come out of the alliance of rival retailers here. But unlike the previous organized effort, this was merely a matter of happenstance.

Ken Altman, assistant manager of Tower's downtown store, says "I was walking home from work through Greenwich Village when this guy on a street corner asked me if I wanted to buy some CDs. He had a duffle bag with about 15 CDs in it that all had Crazy Eddie price tags on them."

Altman immediately brought the thief to the attention of the New York police. The man was arrested for other pending warrants. Altman also contacted the manager of the Crazy Eddie store in that neighborhood to alert him

of the situation and give him the opportunity to go to the police station to press charges.

Tower and Crazy Eddie's, along with the Elroy Enterprises/Record World chain, recently instituted a formal investigation into CD theft that uncovered a theft ring and led to the arrest of a store manager at an independently owned DiscoRama store on Bleecker Street (Billboard, June 21). The manager, Abdul Hakim, was charged with a felony count for criminal possession of stolen property.

As for the street corner bust, Altman says it was merely a case of being in the wrong place at the wrong time for the would-be CD vendor. "Of all the people in New York, what are the chances that he'd hit on me?" **GEOFF MAYFIELD**



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HASTINGS COMBINES BOOKS, RECORDS, VIDEO

(Continued from page 46)

gets attention because it is truly free-standing. It sits alone out from a strip center at an intersection, and there is another strip center across the street.

The exterior brick and glass is not cluttered with signage. There are two entrances. A central theme is established via a single, long front-end video rental counter—the only counter in the store. In many Western Merchandisers triple combos, customers must walk past books and records to get to the videos. All transactions end up at the one counter.

The only live video inventory on

the floor is sell-through titles priced at \$30 or less.

High shrinkage convinced management to go back to empty boxes for rental copies, with the live inventory stored library behind the counter. The empty box on the shelf represents one title in stock, with additional copies represented by tags. This system leaves the box on display as customers bring a tag to the rental counter.

There is a standing 10% discount on purchase of any video that is rented. All stock is VHS. Beta is carried in only one of four Amarillo stores and, according to Marmar-

duke, Beta is being eliminated by Hastings.

The video rental business demands long hours. The store is open 10 a.m. to 10 p.m., Monday through Thursday; 10 a.m. to 11 p.m., Friday and Saturday; and 10 a.m. to 9 p.m. Sunday.

Rental is 99 cents on Tuesdays and Wednesdays, \$1.99 all other days. A catalog features more than 3,000 titles. There is no membership club but rather a computerized rental card.

The Record Company That Doesn't Make Records

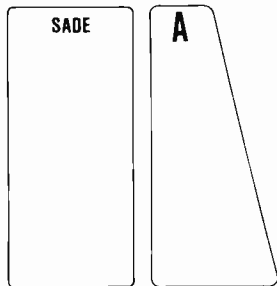


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FOR WEEK ENDING JULY 12, 1986

Billboard TOP COMPACT DISKS

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				POP TM										
				Compiled from a national sample of retail sales reports.										
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		LABEL & NUMBER/DISTRIBUTING LABEL							
★ ★ NO. 1 ★ ★														
1	1	1	43	WHITNEY HOUSTON	WHITNEY HOUSTON		ARISTA ARCD 8212		12 weeks at No. One					
2	2	2	58	DIRE STRAITS	BROTHERS IN ARMS		WARNER BROS. 2-25264							
3	11	—	2	PETER GABRIEL	SO		Geffen 2-24088/WARNER BROS.							
4	3	3	6	VAN HALEN	5150		WARNER BROS. 2-25934							
5	4	6	7	THE MOODY BLUES	THE OTHER SIDE OF LIFE		POLYDOR 829179-2/POLYGRAM							
6	5	5	23	HEART	HEART		CAPITOL 46157							
7	8	9	59	PHIL COLLINS	NO JACKET REQUIRED		ATLANTIC 2-81240							
8	6	4	14	THE ROLLING STONES	DIRTY WORK		COLUMBIA CK 40250							
9	7	7	8	JOURNEY	RAISED ON RADIO		COLUMBIA CK 39936							
10	13	17	3	THE FABULOUS THUNDERBIRDS	TUFF ENUFF		CBS ASSOCIATED ZK 40304/EPIC							
11	12	13	13	THE OUTFIELD	PLAY DEEP		COLUMBIA CK40027							
12	15	16	9	JANET JACKSON	CONTROL		A&M CD 5106							
13	17	28	3	GTR	GTR		ARISTA ARCD 8400							
14	18	26	3	BOB JAMES & DAVID SANBORN	DOUBLE VISION		WARNER BROS. 2-25393							
15	14	8	6	PRINCE & THE REVOLUTION	PARADE		PAISLEY PARK 2-25395/WARNER BROS.							
16	23	27	8	JOE JACKSON	BIG WORLD		A&M CD 6021							
17	24	15	9	MIKE & THE MECHANICS	MIKE & THE MECHANICS		ATLANTIC 2-81287							
18	10	11	59	PINK FLOYD	DARK SIDE OF THE MOON		HARVEST CD 46001/CAPITOL							
19	19	20	3	BILLY OCEAN	LOVE ZONE		ARISTA JRCD 8409							
20	9	10	15	ROBERT PALMER	RIPTIDE		ISLAND 2-90471/ATLANTIC							
21	16	12	27	SADE	PROMISE		PORTRAIT RK 40263/EPIC							
22	20	14	46	CREEDENCE CLEARWATER REVIVAL	CHRONICLES		FANTASY FCD 623-CCR2							
23	22	19	14	STEELY DAN	DECADE		MCA MCAD 5570							
24	NEW ▶		1	38 SPECIAL	STRENGTH IN NUMBERS		A&M 5115							
25	21	21	38	JOHN COUGAR MELLENCAMP	SCARECROW		RIVA 824-865-2/POLYGRAM							
26	NEW ▶		1	BOB SEGER & THE SILVER BULLET BAND	LIKE A ROCK		CAPITOL 46195							
27	25	25	3	JACKSON BROWNE	LIVES IN THE BALANCE		ASYLUM 960457-2/ELEKTRA							
28	RE-ENTRY			VARIOUS ARTISTS	WINDHAM HILL SAMPLER '86		WINDHAM HILL WD 1048/A&M							
29	26	22	32	ZZ TOP	AFTERBURNER		WARNER BROS. 2-25342							
30	29	30	5	SOUNDTRACK	PRETTY IN PINK		A&M CD 5113							

				CLASSICAL TM										
				Compiled from a national sample of retail sales reports.										
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		LABEL & NUMBER/DISTRIBUTING LABEL							
★ ★ NO. 1 ★ ★														
1	1	2	23	BACHBUSTERS	DON DORSEY		TELARC 80123		2 weeks at No. One					
2	2	1	59	AMADEUS SOUNDTRACK	NEVILLE MARRINER		FANTASY WAM-1791							
3	3	3	14	SWING, SWING, SWING	BOSTON POPS (WILLIAMS)		PHILIPS 412-626							
4	4	4	16	HOROWITZ: THE LAST ROMANTIC	VLADIMIR HOROWITZ		DG 419-045							
5	5	5	11	SONGS FROM LIQUID DAYS	PHILIP GLASS		CBS MK-39564							
6	6	6	59	TIME WARP	CINCINNATI POPS (KUNZEL)		TELARC 80106							
7	7	7	24	ORCHESTRAL SPECTACULARS	CINCINNATI POPS (KUNZEL)		TELARC 80115							
8	10	14	4	BACH MEETS THE BEATLES	JOHN BAYLESS		PRO ARTE CDD-211							
9	8	8	59	TCHAIKOVSKY: 1812 OVERTURE	CINCINNATI POPS (KUNZEL)		TELARC 80041							
10	9	9	59	STAR TRACKS	CINCINNATI POPS (KUNZEL)		TELARC 80094							
11	11	12	48	GERSHWIN: RHAPSODY IN BLUE	LOS ANGELES PHILHARMONIC (THOMAS)		CBS MK-39699							
12	12	11	37	BLUE SKIES	KIRI TE KANAWA (RIDDLE)		LONDON 414-666							
13	14	13	59	TELARC SAMPLER #1	VARIOUS ARTISTS		TELARC 80101							
14	20	26	3	TELARC SAMPLER #3	VARIOUS ARTISTS		TELARC 80103							
15	15	17	12	WILLIAM TELL AND OTHER FAVORITE OVERTURES	CINCINNATI POPS (KUNZEL)		TELARC 80116							
16	13	10	59	BERNSTEIN: WEST SIDE STORY	TE KANAWA, CARRERAS (BERNSTEIN)		DG 415-253							
17	16	16	7	PLEASURES OF THEIR COMPANY	KATHLEEN BATTLE, CHRISTOPHER PARKENING		ANGEL CDC-47196							
18	17	15	8	TOMASI/JOLIVET: TRUMPET CONCERTOS	WYNTON MARSALIS		CBS MK-42096							
19	19	19	59	WEBBER: REQUIEM	DOMINGO, BRIGHTMAN (MAAZEL)		ANGEL CDC-47146							
20	18	18	59	THE BEST OF WOLFGANG AMADEUS MOZART	NEVILLE MARRINER		PHILIPS 412-244							
21	21	21	5	COPLAND: BILLY THE KID/RODEO	SAINT LOUIS SYMPHONY (SLATKIN)		ANGEL CDC-47382							
22	NEW ▶		1	CELEBRATE AMERICA	HOUSTON SYMPHONY		PRO ARTE CDD							
23	22	20	59	BEETHOVEN: SYMPHONY NO. 9	BERLIN PHILHARMONIC (KARAJAN)		DG 410-987							
24	24	24	59	COPLAND: APPALACHIAN SPRING	ATLANTA SYMPHONY		TELARC 80078							
25	25	25	59	TELARC SAMPLER #2	VARIOUS ARTISTS		TELARC 80102							
26	23	22	10	BEETHOVEN: SYMPHONY NO. 9	CLEVELAND ORCHESTRA (DOHNANYI)		TELARC 80120							
27	27	—	2	A BACH FESTIVAL FOR BRASS & ORGAN	THE EMPIRE BRASS		ANGEL CDC-47395							
28	28	28	59	BEETHOVEN: SYMPHONIES 5 & 6	BERLIN PHILHARMONIC (KARAJAN)		DG 413-932							
29	29	30	22	MORE MUSIC FROM AMADEUS	NEVILLE MARRINER		FANTASY WAM-1205							
30	26	23	17	BEETHOVEN: SYMPHONIES 1 & 2	ACADEMY OF ANCIENT MUSIC (HOGWOOD)		L'OISEAU LYRE 414-338							

New Releases

ALBUMS

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

POP/ROCK

AGENT ORANGE

This Is The Voice
LP Enigma 73209/Capitol/\$8.98
CA 73209/\$8.98

BRAND X

Xtrax
LP Jem PB6054/\$8.98
CA PBC6054/\$8.98

RANDY BRECKER

Amanda
LP Jem PJ88013/\$8.98
CA PJC88013/\$8.98

DEAF DEALER

Keeper Of The Flame
LP Metal Blade/Restless 72153.1/\$8.98
CA 72153.4/\$8.98

DESCENDANTS

Enjoy
LP Restless 72158.1/\$8.98
CA 72158.4/\$8.98

BOB DYLAN

Knocked Out Loaded
LP OC 40439/no list
CA oct 40439/no list

FRIPP & TOYAH WILCOX

Lady Or The Tiger
LP Jem EDGED 43/\$8.98
CA EDGEDC 43/\$8.98

WILLIAM GOLDSTEIN

Oceanscape
LP CBS FM 42226/no list
CA FMT 42226/no list

ALLAN HOLDSWORTH

Metal Fatigue
LP Enigma 73222/Capitol/\$8.98
CA 73222/\$8.98

POGUES

Red Roses For Me
LP Enigma 73225/Capitol/\$8.98
CA 73225/\$8.98

QUIET RIOT

Q R III
LP CBS OZ 40321/no list
CA OZT 40321/no list

SILVER WINGS

Lodi
EP GRS 6186/no list
CA GRSC 6186/NA

SMITHEREENS

Especially For You
LP Enigma 73208/Capitol/\$8.98
CA 73208/\$8.98

SODOM

Obsessed By Cruelty
LP Metal Blade/Restless 72160.1/\$8.98
CA 72160.4/\$8.98

TSOL

Revenge
LP Enigma 73211/Capitol/\$8.98
CA 73211/\$8.98

ANDREAS VOLLENWEIDER

Down To The Moon
LP CBS FM 4225/no list
CA FMT 4225/no list

SOUNDTRACK

VARIOUS ARTISTS

Big Trouble In Little China
LP Enigma 73227/Capitol/\$9.98
CA 73227/\$9.98

VARIOUS ARTISTS

Invaders From Mars
LP Enigma 73226/Capitol/\$9.98
CA 73226/\$9.98

VARIOUS ARTISTS

Stranger Than Paradise
LP Enigma 73213/Capitol/\$9.98
CA 73213/\$9.98

SOUL

BRENTON WOOD

Best Of Brenton Wood
LP Rhino 70223/\$8.98
CA 70223/\$8.98

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

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given.

otherwise, "No List" or "Rental" is indicated.

FILMS

THE BEST OF TIMES
Robin Williams, Kurt Russell
♠♥Embassy 13075/Pioneer/\$34.95

THE GODFATHER
Marlon Brando, James Kahn, Robert Duvall
♠♥Paramount Home Video 8049/SBI Video/\$59.95

THE GODFATHER PART II
Al Pacino, Robert De Niro
♠♥Paramount Home Video 8459/SBI Video/\$59.95

THE GOODBYE PEOPLE
Martin Balsam, Judd Hirsch
♠♥Embassy 20705/Pioneer/\$34.95

HIGHLIGHTS OF WRESTLEMANIA
Hulk Hogan, Mr. T, Rowdy Roddy Piper
♠♥Coliseum Video 0003/SBI Video/\$19.95

THE HULKSTER
Hulk Hogan
♠♥Coliseum Video 0002/SBI Video/\$19.95

KID FROM BROOKLYN
Danny Kaye, Virginia Mayo
♠♥Embassy 30475/Pioneer/\$34.95

THE KILL
Richard Jaeckel, Henry Duval, Judy Washington
♠♥New World Video 9557/\$59.95

THE NAKED AND THE DEAD
Aldo Ray, Cliff Robertson
♠♥RKO Radio Pictures 1076/United Home Video/\$19.95

OZZY OSBOURNE—THE ULTIMATE OZZY
Ozzy Osbourne
♠♥CBS/Fox Video Music/\$29.98

PLAYMATES
Alan Alda, Doug McClure, Barbara Feldon, Connie Stevens
♠♥Vidmark Entertainment VM2601/\$69.95

THE RAINBOW GANG
Donald Pleasence, Kate Reid
♠♥New World Video 9552/\$69.95

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.



Flexibility is the key with the CDDS-1 Compact Disc Organizer from Sound Accessories Corp. The 12-disk modules can handle either double or single disk, can interlock either vertically or horizontally, and may be wall-mounted.

Audio Plus

BY GEOFF MAYFIELD

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

list for \$7.99. The same size as a standard LP, this item holds four CD jewel boxes and is designed for consumers who wish to store their CDs with their vinyl. Disks may be removed without displacing the store jewel boxes, and for people on the go, a carrying handle is at-

(Continued on next page)

MAYBE WE SHOULD change the name of this column to "Audio Plus Compact Disks," as the digital configuration continues to spur numerous product introductions in the audio accessory field.

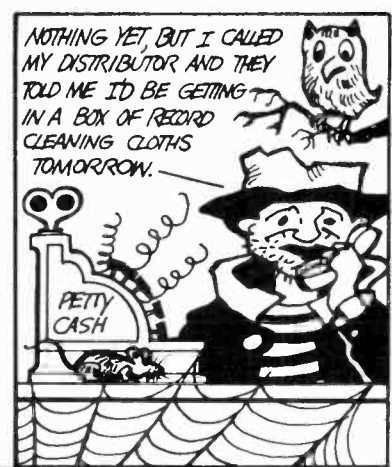
CD paraphernalia has been a standard element in this biweekly spotlight, and this week is no exception, beginning with a new CD cleaner, soon to be marketed by the Geneva Group of Companies (612-829-1724).

The PF-410 consists of 18 pre-moistened pads that are mounted to the back of a CD holder. Geneva (formerly Nortronics) says that one of the system's selling points is that it is the same size as a CD jewel box, and thus can be stored conveniently with one's digital library. Likewise, dealers will also be able to display the item along with CDs in conventional CD fixtures.

Each pad cleans at least five disks, and a burnisher is provided to remove heavy dust and add a final shine to cleaned CDs. It is also designed to be disposable, which the company says is an incentive for frequent repurchase.

The unit, now in production and shown at the Summer Consumer Electronics Show, has a suggested retail of \$7.99.

Also coming from Geneva is the CD Storage Album, which will also



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MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
BEACH BOYS ROCK'N'ROLL TO THE RESCUE Capitol BERLIN TAKE MY BREATH AWAY Columbia CARTER BURWELL SCREAM OF LOVE MCA DENNIS DEYOUNG THIS IS THE TIME A&M EUROPE THE FINAL COUNTDOWN Epic/CBS HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros. MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol MODELS COLD FEVER Geffen SIMPLE MINDS ONCE UPON A TIME A&M WHAM! THE EDGE OF HEAVEN Columbia RUN-D.M.C./AEROSMITH WALK THIS WAY Profile	EMERSON, LAKE & POWELL TOUCH AND GO PolyGram EURYTHMICS MISSIONARY MAN RCA FABULOUS THUNDERBIRDS WRAP IT UP Epic FALCO JEANNY A&M JULIAN LENNON THIS IS MY DAY Atlantic MADONNA PAPA DON'T PREACH Warner Bros. MICHAEL MCDONALD SWEET FREEDOM MCA JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram OUTFIELD ALL THE LOVE IN THE WORLD Columbia OAVIO LEE ROTH YANKEE ROSE Warner Bros. BOB SEGER LIKE A ROCK Capitol JOHN WAITE IF ANYBODY HAD A HEART EMI STEVE WINWOOD HIGHER LOVE Island	*38 SPECIAL LIKE NO OTHER NIGHT A&M *BANGLES IF SHE KNEW WHAT SHE WANTS Columbia *BELINDA CARLISLE MAD ABOUT YOU IRS PETER CETERA GLORY OF LOVE Warner Bros. *PETER GABRIEL SLEDGEHAMMER Geffen *GENESIS INVISIBLE TOUCH Atlantic *GTR WHEN THE HEART RULES Arista JANET JACKSON NASTY A&M HOWARD JONES NO ONE IS TO BLAME Elektra *KENNY LOGGINS DANGER ZONE Columbia *MOODY BLUES YOUR WILDEST DREAMS PolyGram *PRINCE MOUNTAINS Warner Bros. SIMPLY RED HOLDING BACK THE YEARS Elektra *ROD STEWART LOVE TOUCH Warner Bros. *ANDY TAYLOR TAKE IT EASY Atlantic	AC/OC WHO MADE WHO Atlantic JEAN BEAUVOIR FEEL THE HEAT Columbia BIG COUNTRY LOOK AWAY PolyGram BLOW MONKEYS DIGGING YOUR SCENE RCA DAVID BOWIE THE UNDERGROUND EMI *JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic DEVICE HANGIN' ON A HEART ATTACK Chrysalis JOHN EDDIE JUNGLE BOY Columbia *FIXX SECRET SEPARATION MCA DAN HARTMAN WAITING TO SEE YOU Epic ICEHOUSE NO PROMISES Chrysalis INXS LISTEN LIKE THIEVES Atlantic KIDS IN THE KITCHEN CURRENT STAND Warner Bros. *PET SHOP BOYS OPPORTUNITIES EMI	ROONEY DANGERFIELD TWIST AND SHOUT Orion Pictures/MCA OOKKEN IT'S NOT LOVE Elektra LEVEL 42 HOT WATER PolyGram LOVE AND MONEY CANDYBAR EXPRESS PolyGram QUEEN A KIND OF MAGIC Capitol	A-HA HUNTING HIGH AND LOW Warner Bros. ANABELLA FEVER (HIP CLIP) RCA BANANARAMA VENUS PolyGram CINDERELLA SHAKE ME PolyGram ELVIS COSTELLO/JIMMY CLIFF 7-DAY WEEKEND Columbia DEPECHE MODE A QUESTION OF LUST Warner Bros. SHEILA E. HOLLY ROCK Warner Bros. OZZY OSBOURNE LIGHTNING STRIKES Epic JOHN PARR TWO HEARS Atlantic PETE SHELLEY ON YOUR OWN PolyGram SPARKS (HIP CLIP) MUSIC YOU CAN DANCE TO MCA JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista STYLE COUNCIL (WHEN YOU) CALL ME Geffen DANNY WILDE ISN'T IT ENOUGH Island	AMERICAN GIRLS AMERICAN GIRL IRS JOAN ARMATRADING KIND WORDS A&M BIG AUDIO OYNAMITE E=MC ² Columbia CACTUS WORLO NEWS YEARS LATER MCA CURE LET'S GO TO BED ELEKTRA J.A.M. WE'VE GOT THE LOVE Arista KATRINA & THE WAVES SUN STREET Capitol LLOYD COLE & THE COMMOTIONS CUT ME DOWN Geffen LOU REED NO MONEY DOWN RCA REGINA BABY LOVE Atlantic RUBBER ROODEO SOUVENIR PolyGram SIOUXSIE & THE BANSHEES CITIES IN DUST Geffen SMITHEREENS BLOOD AND ROSES Enigma TALK TALK GIVE IT UP EMI SUZANNE VEGA LEFT OF CENTER A&M	MATT BIANCO YEH YEH Atlantic CHURCH COLUMBUS Warner Bros. COUP DEVILLES BIG TROUBLE IN CHINA Enigma DUMPTRUCK BACK WHERE I BELONG Big Time LET'S ACTIVE IN LITTLE WAYS I.R.S. LOZ NETTO WE TOUCH Atlantic REPLACEMENTS BASTARDS OF YOUNG Warner Bros. SUBURBS #9 A&M THE WOODENTOPS IT WILL COME Upside

* 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.



New Videoclips

This weekly listing of new videoclips 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 Videoclips, 1515 Broadway, New York, N.Y. 10036.

EUROPE

The Final Countdown

The Final Countdown/Epic
Fiona O'Mahoney/MGMM
Nick Morris

FABULOUS THUNDERBIRDS

Wrap It Up
Tuff Enuff/CBS Associated
Julie Kaufman/Lumelight Productions
D.J. Webster

JANIE FRICKIE

Always Have, Always Will

Black & White/Columbia
Marc Ball/Scene Three Productions
Larry Boothby

BILLY JOEL

A Matter Of Trust

The Bridge/Columbia
Paul Slattery & Karen Bellone/Spit Screen East
Russell Mulcahy

THE PANDORAS

Stop Pretending

Stop Pretending/Rhino
Mike Parente
John Murray

THE RAMONES

Looking For Something To Believe In

Animal Boy/Sire
Fisher & Preachman/Spit Screen East
Fisher & Preachman

S.O.S.

Borrowed Love

Sands Of Time/Tabu/CBS Associated
Howard Wolfenden/N. Lee Lacy Associates
Greg Gold

S.O.S.

The Finest

Sands Of Time/Tabu/CBS Associated
BBC
BBC

TALK TALK

Give It Up

Color Of Spring/EMI America
Anne Croft
Noelle Oliver

PETE TOWNSHEND

Pinball Wizard

The Secret Policeman's Other Ball/Island
Martin Lewis/Amnesty International
Roger Graef

SUZANNE VEGA

Left Of Center

Pretty In Pink Soundtrack/A&M
Ross & Levine Inc./N. Lee Lacy Associates
Ken Ross & R. Richard Levine

JOHN WAITE

If Anybody Had A Heart

About Last Night Soundtrack/EMI America
Karen Bellone/Spit Screen East
John Jobson

WHAM!

The Edge Of Heaven

Music From The Edge Of Heaven
Vivid Productions
Andy Morahan

DON WILLIAMS

Heartbeat In The Darkness

New Moves/Capitol
JoAnne Gardiner
George Bloom

WENDY O. WILLIAMS

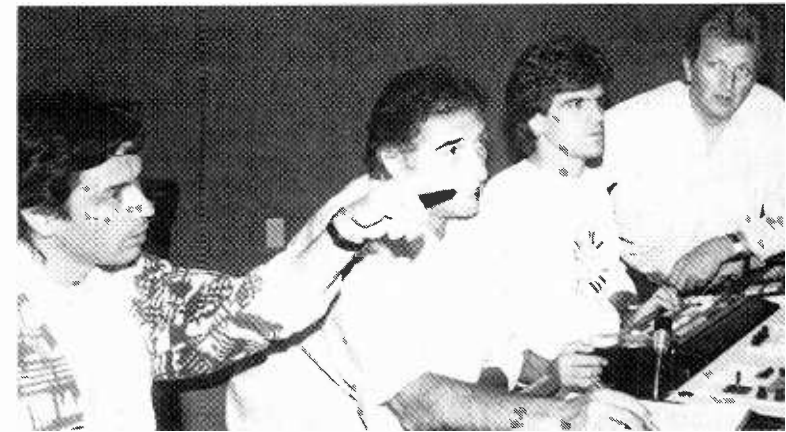
Reform School Girls

Reform School Girls Soundtrack/Rhino
Rod Swenson
Rod Swenson

ZENO

Love Will Live

Zeno 14/Manhattan
PMI London
Storm Thorgerson



Rendez-Vous Wrap-up. PolyGram artist Jean-Michel Jarre has been busy wrapping the hourlong film of his debut American performance, "Rendez-Vous Houston: A City In Concert." He is shown here going through the final edit at L.A.'s The Post Group. Pictured from left, are Jarre; Bob Giraldi, director of the film; Steve Purcell, editor; and Francis Dreyfus, Jarre's manager and producer of the event.

From 'Secret Policeman's Other Ball' MTV Airs Amnesty Intl Clips

NEW YORK MTV's association with the Amnesty International organization is set to continue for at least the next three months.

The cable channel is now airing five exclusive clips culled from the 1981 "Secret Policeman's Other Ball" benefit concert, and tagging all the clips with Amnesty's 800 toll-free number in an effort to keep contributions flowing in.

One of the clips—Bob Geldof performing "I Don't Like Mondays," is making its world television premiere, according to producer Martin Lewis. The other four clips are Sting's solo version of "Roxanne," Phil Collins performing "In The Air Tonight," Pete

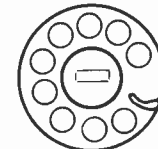
Townshend's acoustic "Pinball Wizard," and the Secret Police (Sting, Jeff Beck, Eric Clapton, etc.) singing "I Shall Be Released."

"MTV got the clips in exchange for a promise that they would run them and the 800 number for a minimum of three months," Lewis says. The videos are being aired in a "special recurrence" rotation, Lewis says, which is outside the channel's normal rotational designations.

In conjunction with the clips' run on MTV, Island Records is re-releasing the "Secret Policeman's Other Ball" album with "heavy promotion," according to Lewis.

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S&S Video Shifts To Information Moves Away From Entertainment Field

BY TONY SEIDEMAN

NEW YORK Simon & Schuster Inc. has reorganized its video manufacturing divisions, shifting responsibility for video from its audio publishing division to its computer software wing.

With the shift in responsibilities will come a new orientation, away

'We're being offered a lot of product'

from such entertainment titles as "The Jewel In The Crown" and the other PBS product the company has purchased rights to, and toward information-oriented titles.

To avoid competition between the Gulf + Western companies Paramount Home Video and Simon & Schuster, all of the product that comes out of the publishing house in the future will be nontheatrical, nonfiction material, says Marc Jaffe, president of Simon & Schuster Video. The company will continue to market the fiction titles it has already released.

Jaffe also heads Simon & Schuster's computer software manufacturing wing. "What we have done on the computer software side we're going to do to the video side," he says. The company is looking for titles with "backlist" strength and a

long shelf life.

Distribution of the company's video product will be structured to follow that of its computer software, with the goal of turning the bookstores that are Simon & Schuster's primary market into "media centers," Jaffe says.

The company's existing marketing structure will be used to push the videos, says Barbara Stewart, vice president and senior editor of Simon & Schuster video. "We have a sales force that calls on every library in the country." Other markets she predicts the company will use include special-interest book clubs, large chains, and the educational arena. Simon & Schuster's subsidiary Prentice Hall is the largest educational publisher in the country.

Buying rights rather than moving into production will be the route Simon & Schuster takes to pick up new material, Jaffe says. "We're being offered a lot of product right now, some of it very good." Simon & Schuster is "also being courted by a variety of ardent sponsors," Jaffe says. No deals have been sealed, he says.

Cross-exploitation is another one of the routes Simon & Schuster is going to take, Jaffe says. The company looks to turn a number of its hot print titles into videos and is also considering working the process backwards by bringing some of the video titles it has released to the print market. Simon & Schuster sells in the audio, print, computer,

and video marketplaces, Jaffe notes, and good informational product can be marketed in all four.

Pricing on most of Simon & Schuster video titles will be in the \$29.95 range, Jaffe says. Simon & Schuster will be sticking to traditional home video industry return and dating terms.

New staff will be needed at Simon & Schuster Video to support the division's entry into video, Stewart says. The company is looking for production staff and marketing and sales people to support the 18 programs it wants to release in the next 18 months, she says.

Prior to its move to the computer software division, Simon & Schuster video was teamed with its audio publishing marketing efforts. "It just became too obvious that it was entirely too much for the size of this division," says Valerie Cade, president of the audio publishing division.



Making Great Music Together. June Allyson, star of many MGM musicals, left, stands with Cy Leslie, chairman of MGM Home Video. Allyson was in New York as part of a promotional tour for MGM's "Musicals Great Musicals" promotion, which has generated the happiest sound of all for MGM Home Video—the sound of steadily ringing cash registers.

JLT Hopes Cubs Tape Hits Home Run

BY MOIRA McCORMICK

CHICAGO The Chicago Cubs are going national with JLT Films' release of "Cubs: A Video History From 1876."

The title is JLT's first not specifically targeted at video stores. According to product manager Eddie Eagle, "Cubs" is being marketed to sports stores and gift shops as well as video retailers. The company is also investigating the possibility of vending the cassette at the Cubs' ballpark, Wrigley Field; at Chicago's

airports; and through direct mail.

JLT Films, based in suburban Chicago, licensed "Cubs" from Odon Productions of Wilmette, Ill., and released it at the end of May. The 52-minute, \$24.95 cassette is being distributed by Sound Video Unlimited and MS Distributing, and JLT is "talking to" rackjobbers Lieberman Enterprises and Handleman Co.

Eagle doesn't expect the cassette to do much out-of-state business, but says that once advertisements begin appearing on Chicago cable superstation WGN-TV during Cubs telecasts,

orders could conceivably come in from around the country. "By the end of the year, we could be up around 50,000 pieces sold," he says.

"Cubs: A Video History From 1876" shows numerous team highlights, such as Ernie Banks' 500th home run, the final 1984 National League Eastern Division championship game, and footage from Cubs' World Series games. The program is narrated by current Cubs sportscaster Harry Caray, former announcer Jack Brickhouse, and the late Bill Veack.

MGM/UA Adds Anti-Piracy System Macrovision Use Widens

NEW YORK The Macrovision anti-copying system continues to move forward, adding MGM/UA Home Video to its list of users. It is creating a technology for the European PAL and SEACAM television formats that will allow its service to be sold in non-NTSC markets for the first time.

Companies now using the Macrovision system include MCA Home Video, CBS/Fox Video, Walt Disney Home Video, and Thorn EMI/Home Box Office video. Gary Gwizdala, Macrovision's chief executive officer, estimates that almost half of the prerecorded cassettes manufactured in the U.S. this year will use his company's system. "I'd say we're looking at the 80% range" for final penetration, he says.

"We're in negotiation with just about every one of [the remaining manufacturers] right now. There will always be someone with an excuse for not doing it," he says. Depending on bulk and title types, getting cassettes Macrovision-encoded costs from 10 cents to 25 cents each. In around 75% of the times people try to make copies of the encoded cassettes, the programming is rendered "one, unsuitable for rental or sale, and two, the entertainment value is es-

entially removed from it," Gwizdala says.

MGM/UA decided to use the system because "we think that Macrovision is a very good system, and we do what we can to protect our product," says Peter Anderson, vice president of technical services for MGM/UA Home Video.

MGM/UA wants to let consumers know the copyrights of its products are being protected, Anderson says. All the Macrovision-protected cassettes will have a special label on their spines. Still, the best protection against piracy may come from neither technology nor complexity, he says. "I always felt that if we maintain high quality, that in and of itself is an anti-piracy program, but that's asking the consumer himself to be your policeman."

MGM/UA has only issued three Macrovision-coded cassettes, led by "Invasion USA." Anderson says at least six months will pass before his company is able to fully measure the impact of the system. By the end of July every cassette MGM/UA manufactures will be Macrovision-encoded.

Recognizing the original Macrovision's limitations, "We're

(Continued on page 57)

FOR WEEK ENDING JULY 12, 1986

Billboard

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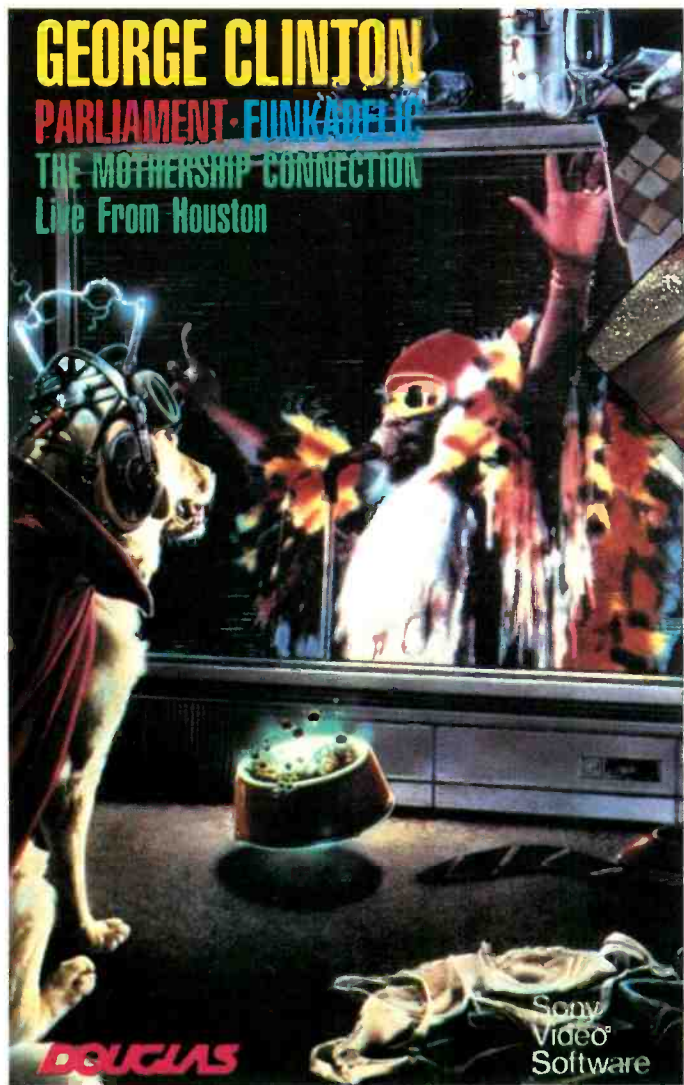
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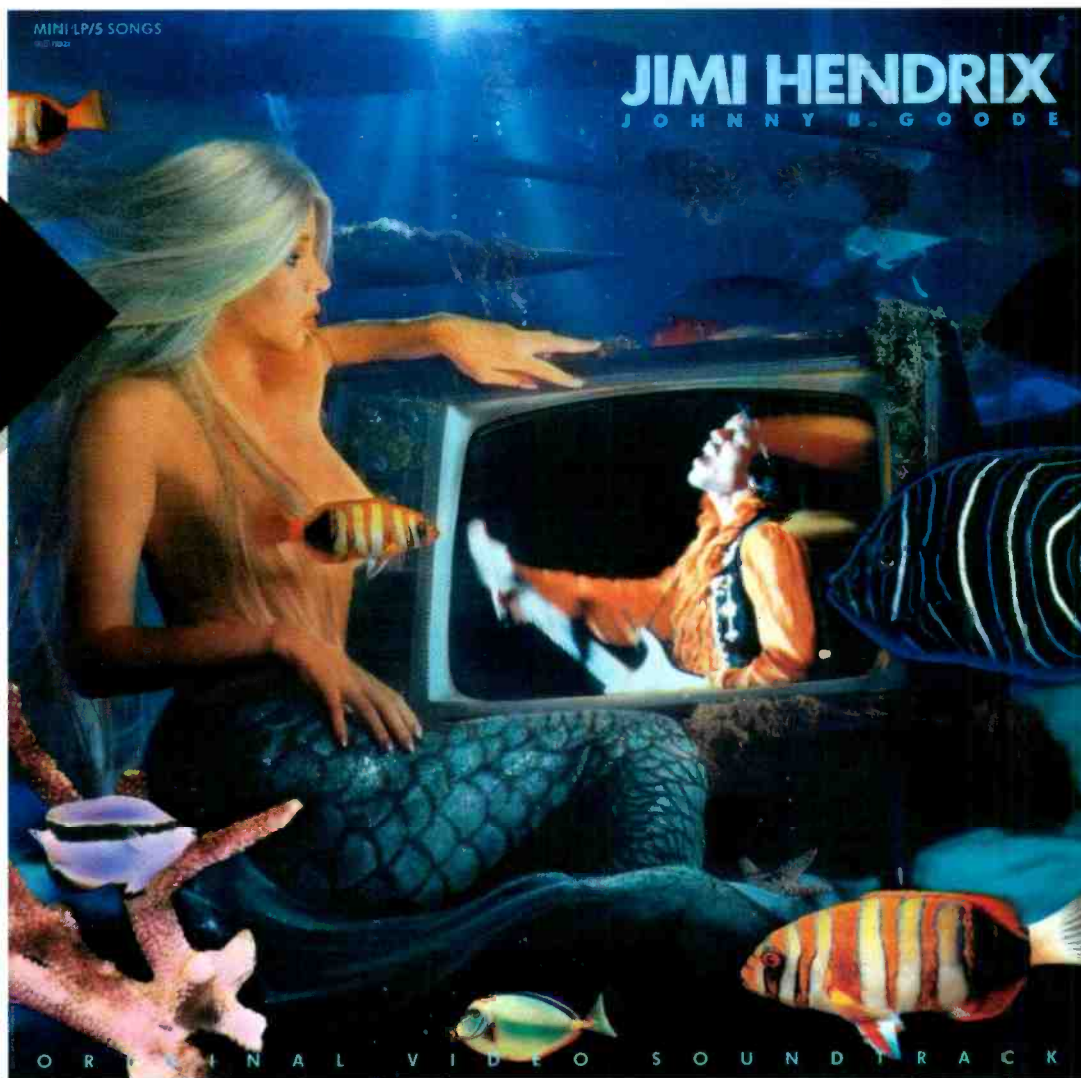
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
				★ ★ NO. 1 ★ ★					
1	3	3	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
2	2	3	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29.98 34.98
3	1	7	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
4	5	15	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
5	9	5	AGNES OF GOD	RCA/Columbia Pictures Home Video 30563	Jane Fonda Anne Bancroft	1985	13	CED Laser	29.95 29.95
6	NEW ▶		A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	13	CED Laser	24.95 34.95
7	6	7	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
8	NEW ▶		JAGGED EDGE	RCA/Columbia Pictures Home Video 30591	Glenn Close Jeff Bridges	1985	R	CED Laser	29.95 29.95
9	4	13	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 30567	Kevin Kline Scott Glenn	1985	13	CED Laser	29.95 29.95
10	NEW ▶		ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	CED Laser	29.98 34.98

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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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"CONTENTS UNDER PRESSURE" is the title of Warner Home Video's August promotion. The company is packaging four films together: "C.H.O.M.P.S.," "A Fine Madness," "Rage," and "The Terminal Man," list pricing them all at \$59.95. "Rage" stars George C. Scott. The films are all technologically themed. Warner will be backing the package primarily with p-o-p material.

MUPPET BABIES are coming to home video through a Kids Classics deal with Henson Associates. The titles will be sold under the name "Muppet Babies Video Storybooks," and be based on the picture-book series, which was published by Henson. The animation will be of the "pan and scan" type done by Western Publishing for its "Golden Book" videos. Retail price for the programs will be \$9.95. Three programs will be released this fall and three early next year. "Muppet Babies" is CBS network's top Saturday morning program and won an Emmy award in 1985.

JOAN ARMATRADING has a program coming out on A&M Video. Titled "Track Record," the program is a combination of documentary, travelog, concert, and videoclip footage. The program was done when the performer visited the island of St. Kitts for its Independence Day celebrations. Part of the program also comes from footage done by an Australian news show during an Armatrading tour down under.

"WINNING AT WORK" is the name of Karl/Lorimar Home Video's latest made-for title. Shipping on June 27 with a list price of \$19.95, the hour-long program is MC'd by Robert Hover and contains six chapters: "The Interview," "Managing Your Time," "Corporate Communications," "Career Stress," "Business Etiquette," and "Career Crossroads." Two more business-oriented titles will be coming from Karl/Lorimar in late September: "Up The Corporate Ladder: How To Get To The Top," and "Winning Entrepreneurial Style: Success Strategies."

QUICK PRODUCTION may enable Trans World Entertainment to capitalize on 1986's hottest vacation issue: terrorism. The company has released "Travel Without Terror," with political violence expert Dr. Sabi H. Shabtai. TWE's president commissioned the project after witnessing the Rome airport massacre last year. To help boost sales of the program, TWE will appeal to the business community as well as consumers, placing ads in business magazines and newspaper business sections. Video stores will get a counter unit display for every six copies of the program they order. List price on the title is \$39.95; running time is 30 minutes.

ANOTHER MAJOR licensed character goes to IVE, which has picked up the rights to "Pound Puppies." "Pound Puppies" was produced by Hanna-Barbera for Tonka toys. The programs are fully animated. The "Puppies" toy line has proven a major hit, and initial sales of the \$14.95 titles for IVE topped projections by 60%.

REPUBLIC PICTURES is shipping a number of titles from its newly purchased "Blackhawk Films" label this month. Titles due out include John Wayne's "Back To Bataan," "Allegheny Uprising," and "Tycoon," as well as "I Remember Mama" and "Stage Door." List price on all the programs will be \$19.95. Also out this month from Republic will be "American Document Series, Part II." Four programs, all list priced at \$29.95, are included: "How We Got The Vote," "Black Shadows On The Silver Screen," "Patent Pending," and "The Legendary West."

LASER VIDEO DISK sales have increased sharply, LDC America claims, saying sales are up by 157% over last year. Among the factors the company attributes the rise are the increasing public awareness of laser-read disks brought on by the compact disk audio format. LDC has also released its first CAV standard play video disk with a digital soundtrack. All digital soundtrack disks before this had been in the CLV format, and thus could not use many of the laser video disk format's special effects, including freeze framing, step advancing, and triple speed fast forward and reverse. In addition, LDC is returning the Pioneer Imports label to the American market with the release of "Motor Fantasy," "Sunny Side Up," "Twinkle Square," and "Crystal Love/Makoto Ozone."

KIDDIE COMBAT is the subject of a title released by Entertainment Programs International. The company has put out "Karate For Your Child." Hosting the program are Ed Parker, president and founder of the national Kenpo Karate Assn., and Larry Tatum. The program focuses on the psychological as well as the physical aspects of the sport, the company says, illustrating the ways in which the sport can be used as a tool to boost self-confidence and grades. **TONY SEIDEMAN**

FOR WEEK ENDING JULY 12, 1986

Billboard

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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	36	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	5	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
3	3	50	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
4	6	47	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
5	4	28	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
6	5	5	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
7	9	217	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
8	11	49	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	28	3	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
10	21	10	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
11	15	32	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
12	7	5	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
13	10	11	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
14	25	35	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
15	14	4	AUTOMATIC GOLF ▲	Video Associates VA39	Bob Mann	1983	NR	14.95
16	18	9	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
17	RE-ENTRY		ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
18	12	35	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
19	8	18	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
20	19	47	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
21	23	36	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
22	20	84	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
23	13	12	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
24	24	33	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	17	15	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
26	30	3	WRESTLEMANIA 2	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
27	16	9	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
28	26	69	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
29	32	24	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
30	NEW▶		20,000 LEAGUES UNDER THE SEA ◆◆	Walt Disney Home Video 15	James Mason Kirk Douglas	1954	G	29.95
31	33	3	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R	79.95
32	38	4	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R	79.95
33	36	23	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
34	22	20	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
35	31	2	WHITNEY HOUSTON THE #1 VIDEO HITS	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
36	34	32	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
37	37	27	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
38	29	118	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
39	35	13	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
40	27	3	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13	79.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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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- Music video
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- 8MM software and hardware
- Report from Japan
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- Video tape round-up

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ANTIPIRACY SYSTEM

(Continued from page 54)

working on a new system," says Gwizdala. The new system operates on the same principle as the old one, he says, working via "a confusion of the automatic gain control. It's just a different way of doing it."

The most important goal of Macrovision is to make its system invisible to consumers except that it prevents cassette-to-cassette copying. "And then once we reach a comfort level, there's always an adjustment" that can be made, he says, allowing for the introduction of a new system which results in slightly more defects.

Extreme care must be taken, however, especially with the examples set by such systems as Copy-

'Entertainment value is removed from it'

guard, whose defect levels destroyed their usefulness. "We think it's acceptable to have a certain amount of nonacceptable plays out here. But we don't want to do that," he says. "We don't want to get into a Copyguard situation."

Anderson says Macrovision has been quite "invisible" for MGM/UA so far. The company has had "virtually no consumer problems," with the three Macrovisioned titles it has had on sale.

"It's operational right now. We will start doing some extensive playability testing on it within the next week, and I can't comment on how long it will take if we can at all solve the problem," Gwizdala says of the new system, which will raise Macrovision's effectiveness rate by about 10%. The new system will not make the old one obsolete, working instead in "conjunction" with it.

As soon as the new system is finished, Macrovision will be working on a protection system for laser video disks, Gwizdala says. The company is also developing an encoding system which can be used by airlines or the government.

Although Macrovision has created a system which will work with PAL, it will not market directly in Europe, instead creating a joint venture "with an appropriate entity that has presence within the local markets" to avoid the high cost of selling overseas.

"We've actually had a lot of inquiries," Gwizdala says of European demand for his service. He claims surveys show "consumer copying" is at 37% of market share in Germany, as opposed to the 18% to 22% level that holds in the U.S.

Rank Video Services of London appears to be a prime candidate for Macrovision's joint venture. "Their technical expertise is very good," Gwizdala says.

TONY SEIDEMAN

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NED Synclavier Seminar Offers Sound Solutions

BY MIA AMATO

HANOVER, N.H. Four composers who used the Synclavier digital audio system to score major feature films were the star attractions of a weeklong New England Digital (NED) Synclavier users' seminar here at Dartmouth College, June 10-18.

The week of seminars also served as a forum for Synclavier owners to discuss complaints and problems with the expensive digital system. These were mostly in the area of language software and memory storage. (See separate story, this page.)

The event is the fifth NED has sponsored with the assistance of Dartmouth's music department (the Synclavier was, in fact, once a student research project here) and focused particularly on the instrument's use in the creation of television and film soundtracks. On hand for the seminar were Alby Galuten, Michael Hoenig, Denny Jaeger, and Pat Metheny, and several dozen Synclavier owners.

Stressed particularly were the ways the composers' use of the system has affected their music and their relationships with other musicians.

Denny Jaeger, who used the Synclavier in creating the scores for "2010" and "The Hunger" and who is currently working on the new Michael Jackson album, said he uses everything "including the kitchen sink," to create what he calls "a new percussion," made up of sound sampled and remixed in the Synclavier's digital memory.

"Some of what I've been adapting and sending Michael has come

out of things that were just lying around the house," Jaeger said. He talked of rubbing metal or glass with a child's Superball and recording the result through a Schoeps microphone. Once channeled through the Synclavier's digital processor and manipulated with a velocity/pressure-sensitive keyboard that can generate several octaves from a single stored sample, these sounds can become the plaintive yowls of otherworldly creatures or the "voices of rooms," Jaeger said.

The composer demonstrated his lecture with a commercial soundtrack for a 90-second Dr Pepper spot that included a cavernous echo derived from a double bass played backwards. The "reverse resynthesis" function is "real neat," he said, but highly labor-intensive. It is also the only existing way to reverse a digital signal, as digital audio recorders do not play backwards.

"This particular commercial ended up with 72 tracks, all stored in the Synclavier," Jaeger said. "I put the entire spot in RAM and synced it frame by frame to the video. The producers said, 'Great, we love it,' and then they wanted a 60 version."

However, he said, the shorter ad was recut in such a way that it didn't fit the original music, and the dialog was out of sync as well. To overcome this, Jaeger went back to the original 90-second version on digital tape, and remixed each section, changing the speed of some of the samples. "I discovered that, by changing sampling rates in increments, I could get closer to a lip sync," Jaeger said.

Synthesizer's Language, Storage Eyed

The Synclavier owners who attended the week of seminars at Dartmouth College spent some time outlining problems they found with the system.

"Most of these people have paid between \$100,000 and \$300,000 for their Synclavier systems," said N.E.D. spokesman Bill Kanner. "Not surprisingly, they feel very involved in the development of software and hardware."

Two major user gripes appeared to be dissatisfaction with SCRIPT, the Synclavier's own language program, and the lack of efficient and effective storage for a library of sampled sounds and finished compositions.

"We're always running out of memory," said composer/musician Denny Jaeger. He claimed the 32-megabyte Winchester-type hard disk he purchased for his Synclavier is barely enough for his commercial spot work. Composer Alby Galuten counseled his audience of users to "buy as much memory as you can, right away. Otherwise,

you waste too much time devising ways to save memory."

Sydney Alonso, one of the creators of the Synclavier, and now chairman of N.E.D. as well as head of its r&d department, said the RAM capacity problem can be solved with the company's newest product, a direct-to-disk recorder.

Demonstrated in prototype form at the seminar, the new magnetic hard-disk package will initially store up to 26 minutes of multi-track live recording.

"The fidelity will be greatly superior to digital audiotape recording," Alonso said. "Since there is no tape, there are no problems with error dropout, and no need for error concealment circuitry or error correction."

Brad Naples, N.E.D. president, said the company is looking into the optical disk as a storage medium for sound effects and other library functions, but he said that the Winchester-type hard disk will dominate in the near future.

"Our future growth is to go into

sales to the recording studio and video post facility," Naples said. "For us to be a viable company in the 1990s, we need to go direct-to-disk today."

Rounding out the week was a guest lecture by Murray Allen, president of Chicago's Universal Recording, one of the largest film mixing and commercial music studios in the country.

Allen addressed the issues involved in integrating the Synclavier into traditional recording studios, saying Universal's first Synclavier suite is up and running in the production of commercial soundtracks.

Composer/performer Pat Metheny capped the seminar with a concert demonstrating Synclavier's electric guitar remote interface, and the possibilities of mixing pre-recorded Synclavier material with live musicians. One example included a tune created almost entirely out of sampled barnyard sounds.

MIA AMATO

"This was major surgery, and I couldn't have done it without the Synclavier."

Michael Hoenig, who gained prominence as an electronic musician while a member of Tangerine Dream, now lives in Los Angeles. He shares scoring credits on "Koyannisqatsi" and "9 1/2 Weeks."

Hoenig led his seminar class step by step through the scoring of

the opening credits of the film "The Wraith," his most recent project. He showed how the click track functions and how the SMPTE time-code interface of the Synclavier made it easier to mix to picture.

Working from a timed or time-coded shot sheet, Hoenig still relies on a click chart—a written listing of clicks per time durations—and builds his scores a single track

at a time using a digital tape recorder with the Synclavier.

In order to synchronize sound to picture, Hoenig says he now prefers the Lynx Time Line. "I like it because it allows you to use the audio machine as a master and slave the video machine to it. I even slave the Synclavier to it."

Hoenig said that in his own scoring, he's using musicians less. (Continued on next page)

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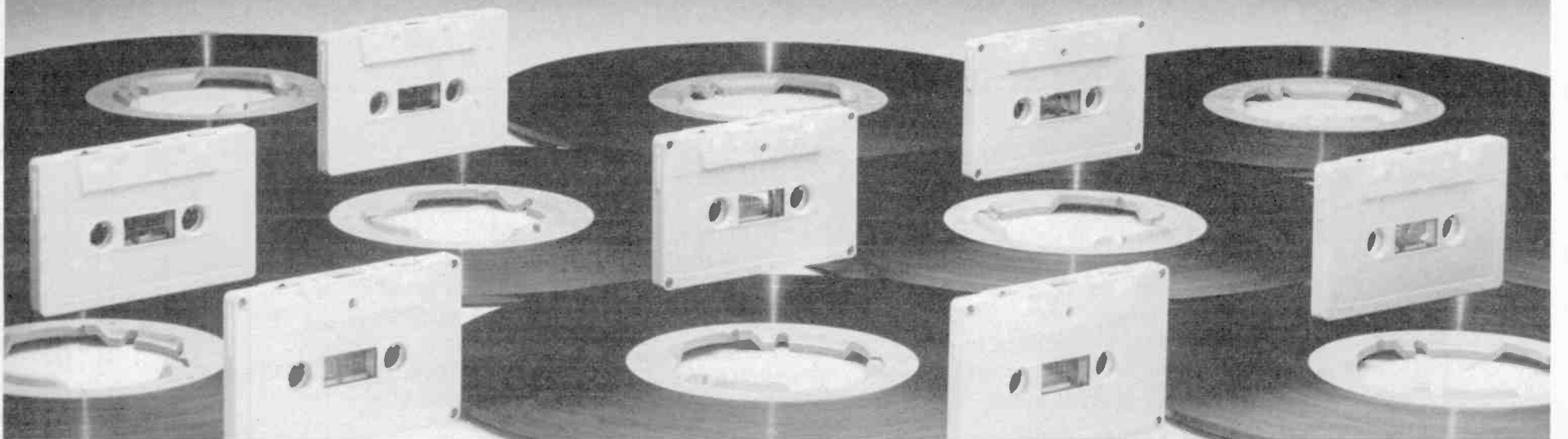
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Audio Track



Heading East. Private Music artist Jerry Goodman, currently wrapping his second album for the label, is set to tour Japan with the band Casiopea. Featured on the tour will be guitarist Carlos Alomar of the David Bowie band. Pictured (from left) are Alomar, Goodman, and Issei Noro of Casiopea.

NEW YORK

NARADA MICHAEL WALDEN was in recently at **Media Sound**, producing George Benson. **Lincoln Clapp** engineered the sessions for "Shiver," assisted by **Victor Deyglio**. Also there, CBS artist **Roy Ayers** was in for the remix of "I'm Programmed For Love." **Andy Wallace** was at the controls, aided by **Bruce Smith**. And **Earl Klugh's** latest was produced by **Roland Wilson**. **Dave Palmer** engineered, assisted by **Tim Hatfield** and **Bruce Smith**.

Recent sessions at **Platinum Island** include **Noel Pointer** recording with writer/producer **Richard Eisenstein** and engineer **Jerry Gottus**. Also, an album project for **Island** has been in the works, featuring performance artists **Eric Bogosian** and **Karen Finley**. Producing is **Joel Weber**; at the board are **Jerry Gottus** and **Jim Klein**.

LOS ANGELES

THOMAS DOLBY CONTINUES his Fairlight work on the Universal Pictures release "Howard The Duck," at **Village Recorder**. And **Talking Heads** have been working on several projects in the studio's recently reopened **Studio A**.

At **One On One Recording** in North Hollywood, **Survivor** was in, tracking with producer/engineer **Ron Nevison**. **Toby Wright** assisted. Also there, **Triumph** was in with engineer **Mike Clink** and producer **Nevison**. And the **Temptations** stopped by for overdubs with engineer **Daren Klein**. **Rich Chudacoff** and **Peter Bunetta** are producing

the project, assisted by **Jeff Bennett**. Finally, keyboardist **Michael Boddicker** was in working on the score for the new Mel Brooks film, "Solar Babies." **Maurice Jarre** is producing; **John Arrias** engineering.

At **Lion Share**, **Michael Omartian** is producing several tracks for **Donna Summer's** latest project for **Geffen**. Engineering is **Terry Christian**, assisted by **Laura Livingston**. **Omartian** is also producing his own album for the **Reunion/A&M** label, with synth programming by **Erich Bulling**. Also there, **David Lee Roth** was in to record a Spanish-language version of "Crazy From The Heat," with producer **Ted Templeman** and engineer **Jeff Henrickson**. Assisting was **Laura Livingston**. Finally, **George Duke** has been producing projects by **George Howard**, **Howard Hewitt**, and **Irene Cara** for various labels, as well as a project of his own for **Elektra**. **Tommy Vicari** is at the desk, with **Ralph Sutton** and **Ray Pyle** assisting.

At **Avatar Studio** in Malibu, producer/engineer **Ken Caillat** has been working with artist **Miles Cohen**. Assisting **Caillat** is **Kathy Kurasch**. Also there, **O'Bryan Burnette II** has been producing his fourth album for **Capitol** with **Randy Tominga** at the board, assisted by **Troy Mathieson**.

Initial pressings of **Jeffrey Os-**

borne's current album on **A&M**, "Emotional," fail to list co-producer **Philip Moores** on the liner notes. **Moores** co-produced—with **Osborne** and **Maish Stuart**—the cut "Soweto."

Conway Recording in Hollywood recently completed an album for **RCA** artist **Deborah Allen**. **Greg Mathieson** produced; **Mick Guzauski** was at the board, assisted by **Daren Klein** and **Richard McKernan**. Also, a mix for **CBS** artist **Rodney Franklin** was done at **Conway**, with **Michele Colmbier** producing. Another **CBS** act, **Cock Robin**, was in for mixing, with **Guzauski** at the console, assisted by **McKernan**. Finally, **John Boylan** was in to mix **Air Supply's** newest project for **Arista**. **Paul Grupp** engineered.

OTHER CITIES

TSR RECORDS ARTIST **Dennis Coffey** has been digitally mixing his first jazz album on the **Mitsubishi X-80** at **Studio A** in **Dearborn Heights, Mich.**, for **Koffy-Kat** productions. **Eric Morgeson** is engineering, assisted by **Bill Brooks** and **Eric Livengood**.

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SYNCLAVIER SEMINAR

(Continued from previous page)

"Not only am I getting sounds I never could get before," he said, "but it's an enormous luxury not having to deal with the egos of 12 string players."

The antipathy is mutual, according to **Hoenig**, who said he's had musicians walk out of a session after a glimpse of a set-up **Synclavier**. He said he feels many musicians feel threatened by the technology. But he also said, "Soundtracks requiring orchestras are now being done more frequently in European cities, where musicians' rates are cheaper."

Alby Galuten, known for his recording work with **Barbra Streisand**, **Diana Ross**, and **Toto**, provided the score for **Arnold Schwarzenegger's** current feature, "Raw Deal."

He said using the **Synclavier** on the project gave him more control in the production of the soundtrack. "You can play a section for the director, and if he wants to change something, you can just do it and say, 'How about this?'"

Like **Hoenig** and **Jaeger**, he also uses classical instruments in his arrangements. "People ask me why my synthesized string sessions sound so real," he said. "I tell them it's easy, I just double them with real string players."

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20th Montreux Jazz Fest Opens Pop, Rock, Folk, Blues Round Out Bill

BY PIERRE HAESLER

MONTREUX Festival director Claude Nobs has lined up a full bag of musical surprises to celebrate the 20th edition of the now-legendary Montreux Jazz Festival here, which opened July 3 and runs through July 19.

The original sponsor of the event was the European Broadcasting Union, which, in 1967, organized a European jazz contest in this city, with 12 acts performing to a small audience. The only overseas guest act that year was the Charles Lloyd Quartet.

Since then, however, it has become commonplace for overseas

musicians to outnumber the Europeans. The jazz contest was eliminated after a few years, and rock, blues, gospel, country, and folk sounds were added to the festival's jazz fare.

The recording facilities of the Montreux Casino have been used by participating artists to record live albums.

For this year's event, Nobs is opening with the now-traditional Brazilian Nights. Artists include Maria Bethania, Eddie Palmieri, Chico Buarque, Ivan Lins, and Paulinho da Viola. After the New Orleans Night (with Dr. John), and the New Rock & Big Bands Night, three evenings devoted to the

blues follow, featuring a wide range of acts, including John Mayall's Bluesbreakers, Simply Red, Otis Rush, Chris Rea, Clarence Carter, and Eric Clapton, plus surprise guests.

The Blue Note Night includes McCoy Tyner, Freddie Hubbard, Woody Shaw, Joe Henderson, and Wayne Shorter. Then there are performances by Montreux regulars Al Jarreau and Miles Davis. The jazz section will be completed by Pat Metheny, Jasper Van't Hof, George Duke, George Benson, Gary Burton, Herbie Hancock, Branford Marsalis, Ron Carter, and Al Foster.

Other names involved include Sade, David Sanborn, Spyro Gyra, and Sadao Watanabe, plus the Proyecto Tania Maria from Cuba. And the Orchestre National de Lille is to perform a work specially composed for the 20th anniversary.

Also on the agenda are the Jazz Video Festival, sundry jazz clinics, and a special photographic exhibition covering the two decades of festival action here.

than was delivered."

Like Bosch, Sony, and many others, Ampex opted for this fall's Photokina in Cologne instead. "Many feel that with Brighton in the U.K. and Montreux in Switzerland, there is no real need for a new fair," says von Angern.

NAB veteran Rick Memarest of Radio Free Europe notes, "Nobody went to sell anything, just to exhibit and talk." Most stands just handed out catalogs. Except for Otari, the Japanese weren't there, nor were Studer or AKG. But Barbata Dickmann of Bertelsmann's UFA Radio reported "much more interest than we'd expected." And Mike Hass of BCI Consultants and Astra Satellite sales chief Marcus Bicknell were both satisfied with the contacts they made.

Howard Mullinack, from Orban Associates of San Francisco, says, "About 15% to 20% of the people I met were from outside Germany, many from Belgium but also Sweden, Austria, Israel, and even the U.K. We were in to show the Europeans how to broadcast more effectively and competitively, and we're satisfied."

West German Electronics Fair Draws Mixed Reviews

BY JIM SAMPSON

FRANKFURT Broadcast '86, West Germany's first trade fair for the electronic media, opened here to a mixed response from participants.

Up to 5,000 visitors had been expected, with 140 companies reserving 90 stands. Though the exhibit hall clearly was not bustling most of the time, Rolf-Harvey Pulina of the Frankfurt Fair Co. says 4,000 showed up.

Most major manufacturers and the giant state-chartered stations stayed away, but some smaller firms and many service companies were satisfied.

Says Pulina: "Considering the short time in which this first fair was put together, we were extremely satisfied. We'll continue in 1988, rotating with the Montreux Fair on a biannual basis."

However, organizers' promises of "Europe's counterpart to America's NAB" were not fulfilled. Says Rudolf von Angern of Ampex, a firm that showed up only after being offered a free stand: "The name Broadcast '86 promised a lot more

Lady Pank Banned By Polish Government

WARSAW Lady Pank, Poland's leading pop/rock group, has been "kicked out of the pop business by government decree.

The group was playing a gig in western Poland when, in mid-performance, group leader Jan Borysiewicz began using foul language.

He followed up by exposing himself, and, in the face of "audience outrage," the concert was stopped.

The ministry of culture and the arts in Warsaw later banned all appearances by the group at home and abroad. Borysiewicz was given a three-month prison sentence.

Terrorism Coverage For Finnish Fests

HELSINKI One of Finland's biggest insurance companies, Vakuutusyhtio Pohjola, has put together tailor-made insurance packages for the Pori Jazz and Savonlinna Opera festivals. For the first time here, coverage is provided against possible terrorist attacks.

Pohjola lists many measures,

both old and new, to cope with today's situation. Not only are musicians and ticket-buyers included, but also rented equipment.

To cover virtually all contingencies, complete security regulations are put into effect at concert sites, including night guards and sniffer dogs capable of finding drugs.

CBS U.K. Finishes Move

LONDON CBS U.K. has completed the relocation of finance, computer, and distribution operations to its six-year-old manufacturing plant in Aylesbury outside London. The consolidated facility was officially opened June 20 by chairman and chief executive officer Paul Russell.

Russell said that despite inevitable disruption CBS had maintained its position as the leading U.K. record company throughout, scoring 25 top 10 singles and 19 top 10 albums during the 14 months between announcing the move and accomplishing it. The company-maintained supplies of the chart-topping single, George Michael's "A Different Corner," even during the week when physical distribution was being shifted 40 miles from its previous base in west London.

"Even our competitors agree CBS is one of the best and most efficient manufacturing and distribution operations," Russell says. "It might seem strange to change when you're already the best, but we intend still to be the best in the 1990s."

The Aylesbury record plant was

first opened in 1980, with cassette manufacturing facilities added the following year. Funds for the relocation of additional functions were approved by CBS in the U.S. at the end of 1984. A new floor has been added to the office building, housing finance staff and the telephone sales team, which handles orders from some 6,000 trading accounts.

A computer center provides 24-hour on-line service for CBS' central London headquarters, for Aylesbury itself, and for the company's European plant at Haarlem, Holland.

Extensive redesign of the main floor area provided space for the distribution facility, which handles compact disks, videocassettes and computer software as well as records and tapes, and is expected to deal with around 500,000 orders and more than 40 million separate items annually.

Manufacturing capacity totals close to one million CDs and 300,000 cassettes weekly. Custom pressing accounts for up to 40% of LP output, 50% of singles, and 30% of tapes produced. The Aylesbury facility employs 600 workers.

Starstruck Leads The Pack

Down Under, Tour Merchandise \$\$ Go Up

BY GLENN A. BAKER

SYDNEY During the past two years, specialized entertainment merchandising has become one of Australia's most dramatic growth industries. The estimated gross for 1986 is \$12 million, a full half of

'The revenue is very important'

which will be accounted for by a single event, the Dire Straits tour, which generated a total gross of about \$25 million this year.

This is more than double the intake for 1985 and brings Australia into line with the U.S., where major rock acts can count on an average expenditure of up to \$10 per audience member. Australians have tended to spend about \$3-\$4 a head on domestic acts and about \$5 on touring superstars.

Bruce Springsteen last year managed to make the troops part with \$9 each, but the \$10 mark was only recently reached down under by Norwegian newcomers a-ha, who seem to have displaced Duran Duran and Wham! as supreme teen idols here.

Licensed entertainment paraphernalia is not exactly new in this country. Fred Gaffney, the "father" of the Australian merchandising industry, had the field very much to himself during the '70s and enjoyed healthy business with the exclusive rights to Abba and Kiss spin-offs.

Sherbet, the top local scream sensation of the decade, pioneered aggressive marketing of knickknacks under the deft direction of manager Roger Davies, now manager of Tina Turner and Olivia Newton-John.

But in 1985, the Young Turks of Australian entertainment merchandising moved in. At the forefront is Starstruck Merchandising P/L, which currently accounts for about 60% of the market. The company was formed by big-league concert promoter Gary Van Egmond and bright young businessman Derek Glover.

Hot on their heels came Australian Tour Merchandising (ATM), operated by Mushroom Records/Frontier Touring Co. boss Michael Gudinski and Andrew Gaffney. Concert promoters Paul Dainty and Zev Eizeks operate smaller concerns related to the acts they are importing.

So far there are virtually no sales to be had on an act that is not touring and no significant tours that do not incorporate merchandising.

"The revenue has become so increasingly important for some bands," says Glover, "that it can mean the difference between profit and loss on an Australian tour."

In the scramble to turn a quick profit in the current merchandising boom, it has become apparent that a hot act today can be a dead duck tomorrow, leaving an inexperienced merchandiser holding the bag for hundreds of thousands of dollars. On the other hand, coinage and cash can come showering down in bucketloads.

At last year's Adelaide Grand Prix, Starstruck took \$750,000 in four days for an array of goods that included \$99 analog watches, \$20 "grandfather" T-shirts, and \$45 vests. During the race weekend, 125,000 earplugs, 2,500 seat cushions, and innumerable wallets, credit card holders, slouch hats, official programs, and so on were unloaded.

After decades of being offered

not much more than an often-inadequate program book, it's not surprising that Australian concert audiences have warmly welcomed Starstruck's bill of fare. For the most recent tour by local heroes INXS, a poster, beret, enamel badge, sew-on patch, "Beefy Ameri-

'It's what makes profit or loss'

can" T-shirt, World Tour Book, and the standard line of shirts and jackets were available.

To dispense these profitable lines, Starstruck operates an eye-catching mobile sales booth, complete with sophisticated sound/lighting facilities and a hi-tech portable computer that enables staff to feed nightly sales figures to the company's Melbourne head office for precision stock control.

As well, arrangements are being made with major department stores for the placement of leftover stock in retail outlets following the initial flurry of tour excitement.

Over the past year or so, the big merchandise movers have been the Grand Prix meeting, Dire Straits, Bob Dylan, Sting, Bruce Springsteen, a-ha, INXS, and Iron Maiden.

The beleaguered Australian record industry, suffering through another serious slump in disk/tape purchases, certainly has considerable reason to be envious of the new industry, which has grossed \$5 million in 1985, will take \$12 million this year, and, if current growth patterns continue, \$20 million in 1987.

Negotiations On Kaempfert

HAMBURG Marion Kaempfert, daughter of the late bandleader/composer Bert Kaempfert, has begun U.S. negotiations for her father's catalog, which includes best sellers "Strangers In The Night," "Danke Schon," and "Spanish Eyes."

Kaempfert's recordings sold more than 30 million units worldwide, and his compositions were recorded by major artists, with 10,000 different cover versions in all.

Now active in production, with her own studio and publishing company, Maron Kaempfert recently continued the family tradition with the album "First Brass" on her own Ma Records label, featuring an unaccompanied brass quintet.

CHECK THE NEW EURO MEDIA!

The media landscape is changing and shifting at a rapid rate, particularly in Europe. Government control of broadcasting, both radio and television is eroding. Private entrepreneurs are entering the media picture with new and aggressive ventures.

Whether we are talking about the explosion of new European radio stations and networks, satellite services, or new television channels -

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Subscription Rates (1 year = 50 issues)	
Holland	Dfl. 320.-
Germany	DM. 310.-
England	UK£ 88.-
France	FF 995.-
Rest of Europe	US\$ 130.-
USA/Canada	US\$ 155.-
Other markets	US\$ 185.-

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/19/86

SINGLES	
1	1
2	2
3	3
4	6
5	5
6	4
7	7
8	8
9	10
10	15
11	9
12	12
13	13
14	14
15	18
16	11
17	17
18	20
19	16
20	19
ALBUMS	
1	1
2	3
3	6
4	5
5	2
6	4
7	8
8	7
9	9
10	NEW
11	12
12	14
13	10
14	15
15	18
16	11
17	NEW
18	16
19	19
20	20

AUSTRALIA (Courtesy Kent Music Report) As of 7/7/86

SINGLES	
1	4
2	2
3	1
4	3
5	6
6	9
7	5
8	10
9	7
10	NEW
11	17
12	12
13	18
14	8
15	NEW
16	13
17	14
18	19
19	11
20	15
ALBUMS	
1	1
2	3
3	4
4	2
5	6
6	5
7	NEW
8	8
9	17
10	7
11	12
12	9
13	10
14	20
15	NEW
16	NEW
17	13
18	16
19	14
20	19

BRITAIN (Courtesy Music Week) As of 7/5/86

This Week	Last Week	SINGLES
1	1	THE EDGE OF HEAVEN WHAM! EPIC
2	13	PAPA DON'T PREACH MADONNA SIRE
3	3	HAPPY HOUR HOUSE MARTINS GO! DISCS
4	7	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
5	2	I CAN'T WAIT NU SHOOZ ATLANTIC
6	5	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
7	6	HUNTING HIGH AND LOW A-HA WARNER
8	8	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
9	15	VENUS BANANARAMA LONDON
10	4	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
11	11	CAN'T GET BY WITHOUT YOU REAL THING PRT
12	24	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE
13	12	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARKSKI EPIC
14	14	FRIENDS WILL BE FRIENDS QUEEN EMI
15	9	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
16	10	ADDICTED TO LOVE ROBERT PALMER ISLAND
17	29	HEADLINES MIDNIGHT STAR SULAR
18	31	(BANG ZOOM) LET'S GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
19	26	IT'S 'ORRIBLE BEING IN LOVE CLAIRE & FRIENDS BBC
20	16	BAD BOY MIAMI SOUND MACHINE EPIC
21	19	NASTY JANET JACKSON A&M
22	18	SLEDGEHAMMER PETER GABRIEL VIRGIN
23	30	LET'S GO ALL THE WAY SLY FOX CAPITOL
24	17	VIENNA CALLING FALCO A&M
25	21	UNDERGROUND DAVID BOWIE EMI AMERICA
26	38	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
27	32	I CAN'T STOP GARY NUMAN NUMA
28	27	CALL OF THE WILD MIDGE URE CHRYSALIS
29	37	BRILLIANT MIND FURNITURE STIFF
30	20	OPPORTUNITIES PET SHOP BOYS PARLOPHONE
31	23	INVISIBLE TOUCH GENESIS VIRGIN
32	25	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
33	22	SET ME FREE JAKI GRAHAM EMI
34	28	THE TEACHER BIG COUNTRY MERCURY
35	NEW	LEFT OF CENTER SUZANNE VEGA A&M
36	34	JUMP BACK (SET ME FREE) DHAR BRAXTON FOURTH & BROS
37	NEW	LEVI STUBBS' TEARS BILLY BRAGG GO! DISCS
38	NEW	HIGHER LOVE STEVE WINWOOD ISLAND
39	NEW	THE PROMISE YOU MADE COCK ROBIN CBS
40	NEW	ROSES HAYWOODE CBS
ALBUMS		
1	1	GENESIS INVISIBLE TOUCH VIRGIN
2	3	QUEEN A KIND OF MAGIC EMI
3	NEW	HOUSE MARTINS LONDON O HULL 4 GO! DISCS
4	5	SIMPLY RED PICTURE BOOK ELEKTRA
5	4	PETER GABRIEL SO VIRGIN
6	2	SMITHS THE QUEEN IS DEAD ROUGH TRADE
7	NEW	ROD STEWART EVERY BEAT OF MY HEART WARNER
8	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO
9	6	A-HA HUNTING HIGH AND LOW WARNER
10	8	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
11	19	SUZANNE VEGA A&M
12	11	WHITNEY HOUSTON ARISTA
13	9	SHADOWS MOONLIGHT SHADOWS PROTV
14	13	CHRIS DE BURGH INTO THE LIGHT A&M
15	10	PET SHOP BOYS PLEASE PARLOPHONE
16	12	BILLY OCEAN LOVE ZONE JIVE
17	18	SIMPLE MINDS ONCE UPON A TIME VIRGIN
18	17	LEVEL 42 WORLD MACHINE POLYDOR
19	16	STING BRING ON THE NIGHT A&M
20	15	CURE STANDING ON A BEACH—THE SINGLES FICTION
21	14	SAM COOKE THE MAN AND HIS MUSIC RCA
22	NEW	DIO INTERMISSION VERTIGO
23	26	QUEEN QUEEN'S GREATEST HITS EMI
24	20	ROBERT PALMER RIPTIDE ISLAND
25	21	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
26	NEW	VARIOUS DANCE HITS VOL. 2 TOWERBELL
27	22	CHRIS REA ON THE BEACH MAGNET
28	23	PHIL COLLINS NO JACKET REQUIRED VIRGIN
29	27	JANET JACKSON CONTROL A&M
30	25	VARIOUS UP FRONT 1 SERIOUS
31	36	SHALAMAR THE GREATEST HITS STYLUS
32	NEW	NU SHOOZ POOLSIDE ATLANTIC
33	32	FALCO FALCO 3 A&M
34	29	VARIOUS HITS 4 CBS/WEA/RCA
35	24	AC/DC WHO MADE WHO ATLANTIC
36	NEW	PRINCESS SUPREME
37	NEW	MADONNA LIKE A VIRGIN SIRE
38	NEW	DAVID BOWIE & TREVOR JONES LABYRINTH ORIGINAL SOUNDTRACK EMI AMERICA
39	28	VARIOUS STREET SOUNDS HIP HOP ELECTRO 12 STREET SOUNDS
40	37	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/30/86

SINGLES	
1	1
2	3
3	2
4	11
5	4
6	10
7	NEW
8	8
9	NEW
10	7
11	9
12	6
13	5
14	NEW
15	17
16	14
17	12
18	NEW
19	NEW
20	15
ALBUMS	
1	1
2	5
3	2
4	3
5	6
6	4
7	7
8	8
9	9
10	10
11	15
12	12
13	NEW
14	17
15	14
16	11
17	13
18	16
19	20
20	19

JAPAN (Courtesy Music Labo) As of 7/7/86

SINGLES	
1	NEW
2	NEW
3	3
4	6
5	5
6	10
7	7
8	4
9	1
10	2
11	11
12	8
13	12
14	9
15	19
16	15
17	14
18	13
19	NEW
20	NEW
ALBUMS	
1	NEW
2	1
3	2
4	NEW
5	3
6	4
7	7
8	5
9	9
10	6
11	8
12	10
13	19
14	13
15	18
16	12
17	15
18	NEW
19	11
20	14

FRANCE (Courtesy Europe 1) As of 6/29/86

SINGLES	
1	1
2	2
3	3
4	5
5	8
6	7
7	6
8	4
9	10
10	NEW
ALBUMS	
1	3
2	1
3	2
4	4
5	NEW
6	6
7	5
8	7
9	8
10	9

ITALY (Courtesy Germano Ruscitto) As of 6/26/86

SINGLES	
1	1
2	2
3	NEW
4	13
5	5
6	2
7	NEW
8	4
9	6
10	7
11	11
12	8
13	NEW
14	20
15	10
16	14
17	NEW
18	NEW
19	9
20	12



Canada Calling. A&M International executives in Toronto present Falco with a platinum award for Canadian sales of his hit A&M album "Falco 3." Standing with the artist are, from left, national promotion director J.P. Guilbert, president Gerry Lacoursiere, manager Horst Bork, and senior vice president & general manager Joe Summers. Kneeling are national publicity director Jim Monaco and Ontario promotion representative Pat Ryan.

CASBY Awards Set For Aug. Cockburn, Siberry Nominated

TORONTO The 1986 CASBY (Canadian Artists Selected By You) awards show will be held Aug. 15 at the outdoor Kingswood Music Theatre north of here.

The awards, originated as an alternative to the Juno Music Awards, honor artists from the more progressive side of the Canadian music industry. The ceremonies are a joint presentation of CBLT-TV and CFNY-FM.

Among the nominees (write-in votes are allowed) for group of the year are the Box, FM, Images In Vogue, M + M, and Rational Youth; for album of the year, "All The Time" by The Box, "World Of Wonders" by Bruce Cockburn, "Contest" by FM, "The World Is A Ball" by M + M, and "The Speckless Sky" by Jane Siberry; for female vocalist of the year, Dalbello, Luba, Martha Johnson, Jane Siberry, and

Liberty Silver; and for male vocalist of the year, Bruce Cockburn, Jean Marc, Dale Martindale, Gino Vannelli, and Nash The Slash.

Most promising male vocalist nominees include Doug Cameron, Michel Lemieux, Scott Merritt, Billy Newton-Davis, and David Sereda. Most promising female vocalist nominees include Michella Arrichello, Diane Boss, Eva Everything, Susan Palmer, and Darby Mills. Most promising group nominees include Chalk Circle, the Lucy Show, Moev, Northern Pikes, and Perfect World.

Other categories include best video, best international album, best album art, best independent artist, and best nonrecording artist.

Tickets for the show went on sale last week at \$15-\$80. It will be televised nationally by the Canadian Broadcasting Corp., of which CBLT is the Toronto affiliate.

Public Release Delayed A Few Weeks Report On Broadcasting Set

OTTAWA Communications Minister Marcel Masse has been given the findings of a federal task force on broadcasting, but it will be a few more weeks before the public learns what the seven-member group believes the blueprint for business for the next couple of decades should be.

Task-force co-chairman Gerry Caplan says the group handed over its report to Masse on June 26. Caplan says it calls for revision of the Broadcasting Act, but he has refrained from outlining recommendations.

The group was appointed more than a year ago to look at the radio and television business and recom-

mend changes to the federal government. Caplan says the report was late because the group had so many arguments to consider and so little empirical data on which to base its recommendations.

Meanwhile, a confidential report to Masse says foreign domination of the recording business is alarmingly high. The report, obtained by the Toronto Star, suggests that the record business is among many cultural industries whose destiny is controlled by non-Canadians. The report appears to build the case for more support of Canadian-owned companies. In recent weeks, the government moved to assist the Canadian sector with a \$25 million package over five years. Details of the package have yet to be released.

The Caplan report will be issued when it is translated and printed, Masse says. That may take some time because the document is more than 300 pages long.

Bill Broadens Definition Of Porn Proposed Legislation Stirs Controversy

OTTAWA Controversial legislation that would broaden the definition of pornography has been introduced in the House of Commons. The legislation, introduced by Justice Minister John Crosbie, disallows the sale, production, or import of films that depict sexual intercourse, masturbation, or "other sexual activity."

The latter category puzzles some in the industry, who wonder how liberally such a phrase would be applied.

Home video industryites are also concerned that the proposed legislation could apply to nonpornographic, violent videos. The legislation would prohibit films or videos that show "the act of causing or attempting to cause actual or simulated permanent or extended impairment of the body of any person."

Jim Sintzel, president of the Video Retailers Assn. of Canada (VRAC), says the violence conditions of the bill would rule out the sale or rental of sports videos. "And Rambo is dead," he says.

Crosbie, who has been strongly criticized by civil libertarians and even some in the anti-pornography community for a bill they believe is too harsh, has said time remains for amendments to the legislation.

"They are subject to change," he says of the legislation's conditions. "Everyone will have a chance to respond."

Under the Canadian system, the bill will be given a second reading in the Commons and referred to a committee of members of Parliament for study.

Even so, Crosbie is pushing for

quick passage of the bill, which also contains many highly praised sections that stiffen penalties for sexual abuse and juvenile prostitution.

And there is an exemption provision under the bill to allow videos and films to be sold, rented, or made, or imported to Canada if they

are "artistic" films or designed for scientific or educational purposes.

One part of the legislation generally supported is the call for a 10-year maximum prison sentence for anyone distributing sexual films or videos featuring adults made to appear under 18.

KIRK LAPOINTE

FACTOR Argues Case

TORONTO The Foundation To Assist Canadian Talent On Record-Canadian Talent Library (FACTOR-CTL), an industry fund that helps to finance recordings, is arguing strenuously that it should be the lead money-disbursing agency under a proposed federal plan to assist the Canadian record industry.

Rumors abound that the government is considering bypassing FACTOR-CTL. According to the rumors, the government may either establish a new group to hand out the loans and grants or channel the funds through Telefilm Canada, a federal agency that administers broadcast film projects.

"We do have fears that fierce lobbying [against FACTOR-CTL] is going on," says Duff Roman, president of the non-profit body. "What we want the government to do is not assume that we can't do the job it

wants just because we're not doing that now."

FACTOR and CTL merged last year and provide loans, grants, and bridge financing to artists in Canada. Since its inception four years ago, FACTOR has handed out more than \$1.4 million.

Roman says FACTOR-CTL has asked the government to indicate how it wants the funds disbursed. Then, he says, his group will be better able to judge if it can handle the job. His main worry, he adds, is that his group will be overlooked.

"We feel we can do the job," Roman says. "We hope there will be no pre-judging of our abilities to do this new task."

The government is expected to announce the details of its assistance program, including the roles of such groups as FACTOR-CTL, in a few weeks.

Silversides Island Chief

TORONTO Veteran industryite Lee Silversides was promoted last week to president of Island Records Canada Ltd.

Silversides replaces Doug Chappel, Island Canada's first-ever president, who accepted the presidency at Virgin Records Canada Inc. and moved there last week.

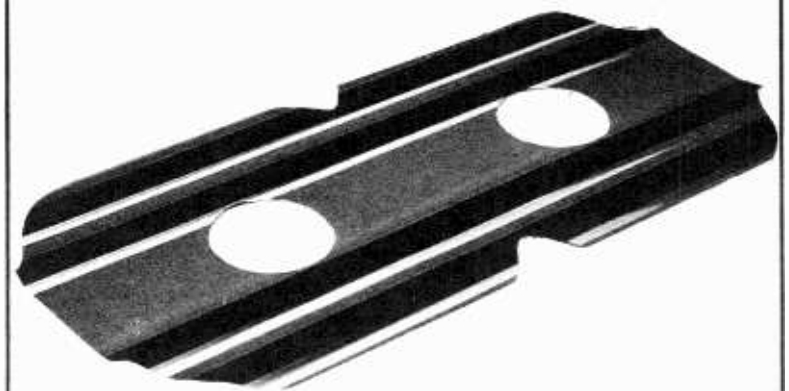
Silversides was national promotion and marketing director at Island, which has scored gold-plus for recent releases by Robert Palmer, U2, and Frankie Goes To Hollywood.

Upped at Island are Bill Meehan to marketing and sales vice president and Carol Wright to a publicity and financial post. Silversides appointed Barb Fraser liaison with MCA Records of Canada, Island's distributor.

Silversides says he'll also hire a junior promotion person by the fall, when Island gears up for new releases by Frankie Goes To Hollywood and U2.

"It's business as usual," Silversides says. "We're just going to go on as we have been."

PRODUCTION.



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**Billboard's complete
guide to record
company promotion,
see page 68**

**BLACK**

JHERYL BUSBY: 818-777-4010
Sr. VP/L.A.
Ernie Singleton: 818-777-4024
VP Promo./L.A.
Louil Silas, Jr.: 818-777-4516
A&R Dir./L.A.
Shelley Fowler: 818-777-4531
Admin. Dir./L.A.
Beverly Lias: 212-605-0641
Promo. Coord./N.Y.
Cheryl Dickerson: 818-777-4520
A&R Office Mgr./L.A.
Cynthia Manley: 818-777-4010
Secy. to Jherly Busby
Affie Davison: 818-777-4024
Secy. to Ernie Singleton
Shackquelyn James: 818-777-4516
A&R Secy.
Charlotte: Richard Evans 704-542-3116
N.Y.: Michael Halley 212-605-0641
Chicago: Chuck Arrington 312-298-6600
L.A.: Sara Melendez 818-768-3520
Miami: Martha Thomas 404-447-6405
Dallas: A.D. Washington 214-556-2002
Baltimore: Ron White 301-992-0020
Dallas: Kelvyn Ventour 313-493-0210
Houston: Dee Roquemore 713-728-1448
Cleveland: Andre Morgan 216-741-7816
Va.: Renee Givens 301-992-0020

MOTOWN

213-468-3500
212-605-0665

NATIONAL STAFF

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Michael Lessner
VP, Pop Promo/L.A.
Vicki Leben
Natl. Dir. Pop Promo./L.A.
Maurice Watkins
Natl. Dir., R&B Promo./L.A.
Leslie Doyle
Club Promo. Dir./N.Y.

LOCAL POP STAFF

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Southwest: Mike Pack 214-556-2002
South: Wayne Fogle 704-664-6250
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So. Cal.: Joel Newman 213-468-3525
No. Cal.: Bruce Hix 415-343-0200
Midw't: J. Vertucci 312-298-6671
Midwest: Kelly Norris 216-621-9770
Eastern: Chuck Oliner 609-854-2255
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Carolinas: S. McCoy 704-375-6677
Northeast: E. Jorge 212-605-0665
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Midwest: J. Cochran 312-298-6600

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213-656-3003

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Nat. Dir. Pop Promo/N.Y.
Fred Deane: 609-424-8688
Sr. Director, Rock/Cherry Hill
Randy Roberts: 212-333-8589
Dir. Nat. Video Club Promo/N.Y.
Drew Murray: 212-333-8539
Dir. Rock Radio/N.Y.
Mario Rios: 212-333-8588
Nat. Club Promo Mgr./N.Y.
Kerry Wood: 212-333-8518
Dir. Natl. Secondary A/C Promo/N.Y.
Jack Isquith: 212-333-8569
Natl. Mgr. Rock Radio/N.Y.
Brenda Romano: 212-333-8568
Adult Cont. Promo Mgr./N.Y.
Debbie Appelbaum: 609-424-8688

Nat. Rep., Rock Radio/Cherry Hill
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Asst. to Sr. VP of Promo/N.Y.
Raina Bundy: 212-333-8562
Senior Secretary/N.Y.
Gay Perry: 212-333-8565
Senior Secretary/N.Y.
Diane Earl: 212-333-8598
Administrative Asst./N.Y.
Diane Kovach: 212-333-8264
Administrative Asst./N.Y.

REGIONAL MANAGERS

South: Bill Smith 404-428-2929
Natl. Singles Specialist/SW/SE Regional
Promo. Mgr.
Midwest: Dave Loncaio 312-671-5380
Natl. Promo. Mgr.
Northeast: John Boulos 212-333-8442
Natl. Promo. Mgr.
West: Kyle Hetherington 818-764-3505
Natl. Promo. Mgr.

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Boston: Don Masters 617-933-8155
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Cleveland: Marty Mooney 216-228-4260
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Denver: Kati Arnold 303-369-9921
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K.C./Minn: Bill Rusch 816-444-7869
Miami: George Luthin 305-923-7111
Nashville: Wade Conklin 615-244-3938
New York: Pat Rascona 212-333-8489
Philly: Bobbi Silver 609-939-4974
Seattle/San Fran.: Calvin Lew 415-957-5867
St. Louis/Cinci.: David Kragoskow 314-727-0464
L.A.: Jean Johnson 818-764-3505
Balt/DC: Andy Szulinski 301-441-1670

RCA

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213-468-4040

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Judy Lucarelli
Coordinator Promotion
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Director-National Album Promotion
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Secretary
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Paula Garcia
Secretary
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Mgr, Natl. Album Promo, East Coast
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Field Rep, College
Michael Becce
Director, National Promotion
Erica Linderholm
Secretary
Lisa Valasquez
Mgr, Natl. Singles Promotion
Steve Stoff
Field Rep, Dance
Bonnie Goldner
Director, Promotion & Trades
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Secretary
Rhonda Herlich
A/C Promo Rep

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Gay Lynn Kiser, Regional Secretary
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R. Hall, Regional Secretary
Lori Morgan, Regional Secretary
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C. Biehl, Regional Secretary
S. Manns, Regional Secretary
West: S. Leavitt, Promo Manager
D. McManus, Regional Secretary

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Los Angeles: G. Pfeifer

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214-480-0501
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Detroit/Ohio/Chi.: Daria Langford 313-362-2985
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Atl./Carolinas: Bill Williams 404-452-2312
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Washington, D.C.: Zeke Zanders 301-441-1900

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212-702-0300

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Mark Maitland
VP Promo.
George Gerrity
VP Promo.
Stewart Cohen
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Kenny Puvogel
Natl. AOR Promo. Dir.
Patti Oates
Natl. AOR Promo. Dir.
Dave Dannheisser: 404-344-4933
Natl. AOR Promo. Dir.
Dino Barbis
Natl. A/C Promo. Dir.
Sue Emmer
Natl. Promo. Dir. Secondary Markets
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Reg. Promo. Dir.
Los Angeles: Mark Goldstein 818-709-4190
Reg. Promo. Mgr.
New York: Craig Smith 212-484-6800

BLACK

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VP Marketing
Oscar Fields
VP Sales
Marylou Badeaux
Research Dir.

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Craig Kostich
Director
Steve Tipp
Natl. Promo. Dir.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

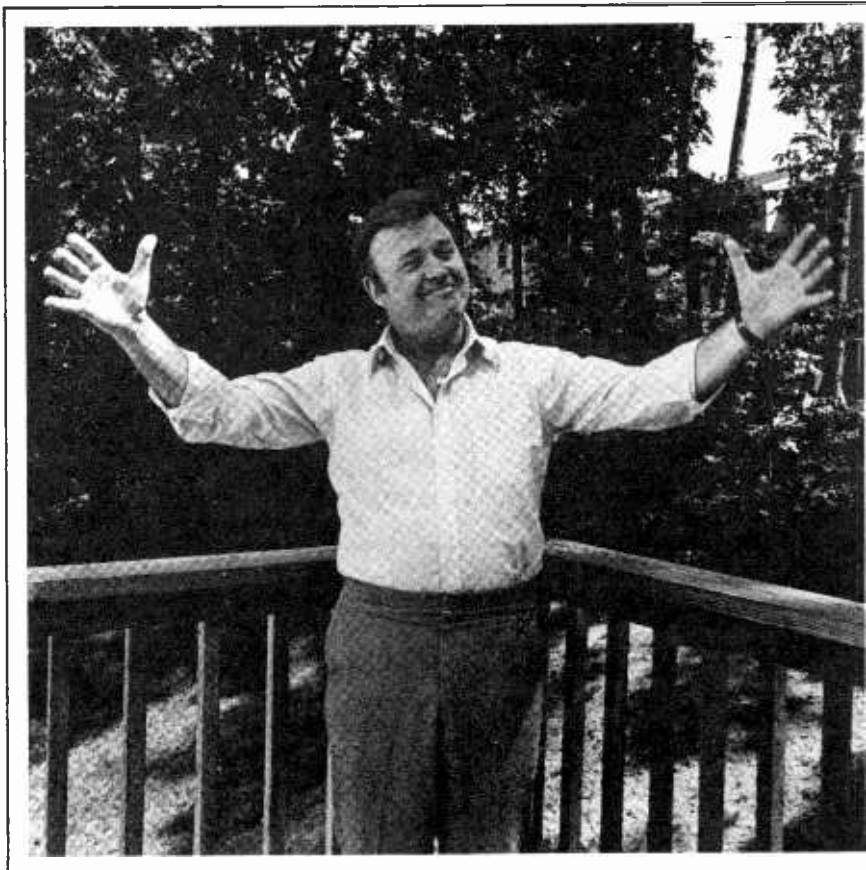
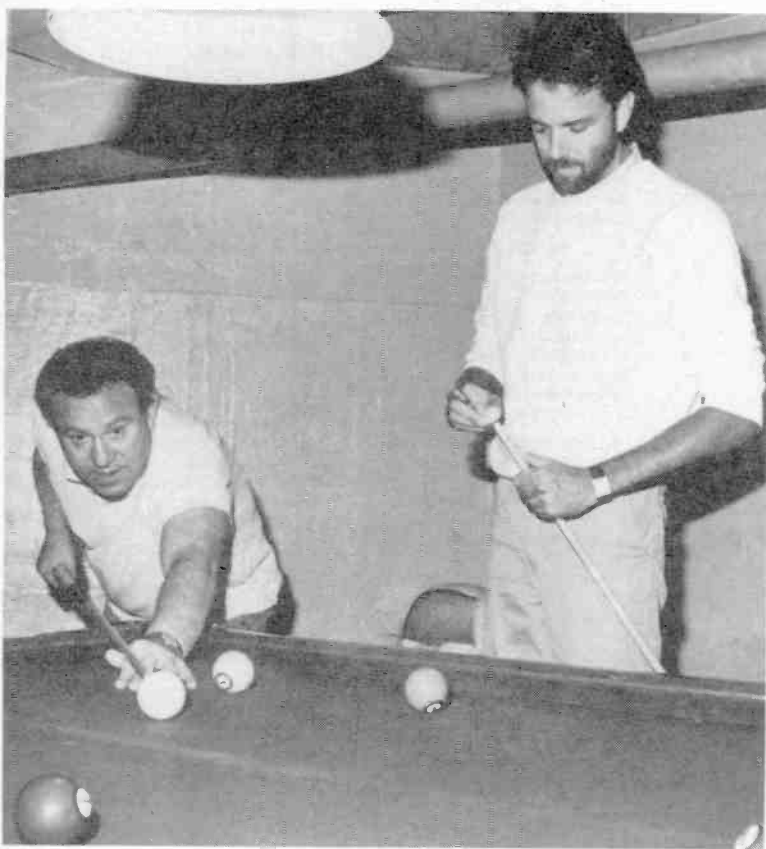


PHOTO: ERNESTO BAZAN

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PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

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Cueing Up A Hit. Songwriters Tony Hiller, left, and Byron Hill celebrate the success of Ed Bruce's country single "Nights" by shooting a game of their favorite pastime. The team, which has been creating song titles while playing pool over the past few months, agreed to buy a new set of pool cues if one of the songs they wrote ever became a hit.



Great Promotion. A&M Records chief Gil Friesen, left, congratulates Charlie Minor on the renewal of his three-year contract with the label. Minor will continue to head A&M promotion as senior vice president.



Orchestrated Move. Aaron A. Woodward, left, chief executive officer of Count Basie Enterprises, congratulates Frank Foster, who has recently taken over leadership of the Count Basie Orchestra. Foster was a key contributor to the band from 1953-64 as a tenor saxophone soloist, arranger, and composer. This fall the Basie organization will celebrate its 50th anniversary.



Gold Bangles. Columbia Records executives present the Bangles with gold disks for their album "Different Light" during a reception following their recent SRO performance at the Greek Theatre in Los Angeles. Shown are, from left, West Coast product marketing vice president Bob Willcox; West Coast product marketing director Peter Fletcher; producer David Kahne; I.R.S. Records' Miles Copeland; L.A.P.D. Management's Chris Lamson; group members Susanna Hoffs and Vicki Peterson; L.A.P.D.'s Mike Gormley; group members Michael Steele and Debbie Peterson; West Coast a&r vice president Ron Oberman; and CBS Records division chief Al Teller.



Top Staffers. Capitol Records executives pose with Capitol/EMI-America/Manhattan/Angel field staffers who were awarded for their outstanding performance at the annual district managers awards banquet recently in Los Angeles. Pictured are, from left, customer-service representative of the year, San Francisco district, Calvin Bonner; district manager of the year, San Francisco, Vyto Lazauskas; Capitol Records president Don Zimmermann; salesman of the year, Minneapolis, Keith Spitler; national sales director Joe McFadden; salesman of the year, New York, David "Chip" Walsh; vice president of national sales Joe Mansfield; and Records Group services executive vice president Dennis White.



NMPA Meets ASCAP Writers. ASCAP managing director Gloria Messinger meets with the ASCAP members who served on a writer's panel at a recent National Music Publishers Assn. forum at New York's Essex House. Pictured with Messinger are, from left, songwriters Harvey Schmidt and Tom Jones ("Try To Remember"), Jule Styne ("People"), and Mike Stoller and Jerry Leiber ("Hound Dog").



Sweet Soul Party. Author Peter Guralnick, whose book "Sweet Soul Music" was recently published by Harper and Row, celebrates the occasion with a reception in Memphis, where he was joined by several of the r&b veterans featured in the book. Pictured are, from left, songwriter David Porter, Solomon Burke, Guralnick, Rufus Thomas, and filmmaker Alan Edelstein.

FINANCIALLY SPEAKING

Worldwide Or Territory Contracts? Foreign Publishing Maze

BY MICHAEL F. SUKIN

The biggest problem with overseas music publishing deals is probably that they seem so, well, foreign. The people speak other languages, they have different cultures, customs and business practices, and they're difficult to contact.



SUKIN

But American publishers and artists can't afford to be mystified by the world marketplace: 35% to 45% or more of their publishing income and royalties can be generated overseas.

The most important question you may face in arranging your foreign publishing is whether to sign one worldwide contract with a major international publisher or to negotiate a series of individual territory-by-territory deals. While there are a lot of pros and cons attached to either strategy, our observation is that if you are willing to take the time and trouble to investigate the foreign markets on a territory-by-territory basis, you will make more money from your foreign publishing than if you sign a worldwide deal.

That is not to say that a worldwide foreign publishing deal doesn't have something to offer. When you deal with a major publisher, there is essentially no risk that the company is going to run into major financial problems. The size and strength of the large international music publishers suggest that they have capable administration in most markets and will have no difficulties filing with local performance societies. They will report and pay you regularly.

On the downside, even the best worldwide publishing company is going to have weak affiliates, and you may get stuck with a weak one in a market that is important to you. There are long-standing independents in all the key markets that are just as stable as the major publishers. Again, time and the expense of investigating several alternatives in 15 or so foreign markets may prohibit the faint-hearted from making territory-by-territory deals.

And the work doesn't stop after you sign a deal: You need to follow the activities of your sublicensees carefully and maintain good business ties. But maintaining contact is important even if you sign a worldwide deal. You want to know the person handling your catalog in each territory.

One very important advantage of signing territory deals is that there is no cross-collateralization between territories. When you sign a worldwide deal, you receive one advance against earnings in all markets. If you have a substantial hit in one country under a worldwide deal, you may not see

any new income because your worldwide advance is unrecouped. With independent deals, your earnings in that territory on a substantial hit could easily outstrip the advance that particular sublicenser paid you.

Regardless of whether you go with independents or a worldwide major, there are several questions you need to answer.

Will your independent be reliable when it comes to counting royalties? It sounds so basic, but you need an honest foreign publisher. The reality is that you will probably never send an auditor to Japan or Australia or West Germany, so you have to rely on the accuracy and fairness of the people you're dealing with. This same concern holds true for a multiterritory deal as well. You may get one impressive-looking statement from the major publisher in a worldwide deal, but how do you verify the accuracy from each country?

Exploitation: If you've got a catalog, you want a lot of activity, with good local versions by well-known local artists. And in each market there are unique areas that can substantially improve your earnings. For example, in France there are five primary venues that provide a substantial amount of performance use for standard catalogs. Can your publisher effectively work you there? In Japan, if your composition is used as a commercial jingle, you can make substantial money—and popular jingles are frequently transformed into hit singles there. If a major-selling Japanese artist covers your jingle, you're talking about a home run.

Will your foreign publisher promote the original versions of your compositions? Foreign record companies don't release everything that comes out here—will your publisher lobby for label releases? Are they capable of doing promotion? With a far more limited radio spectrum, publishers can have the right contacts to secure airplay, and they're going to be much more focused on your catalog than the record company is.

Once you've selected an overseas publisher, you have to begin negotiating a contract. In our next column, we'll discuss some things to look for in your deals, including payment rates, accounting procedures, and term and currency problems.

Michael F. Sukin is a senior partner in the New York law firm of Berger & Steingut. A specialist in domestic and international entertainment matters, copyright and intellectual property laws, Mr. Sukin lectures regularly, is an officer of the International Entertainment Lawyers Assn. and a member of the entertainment law committees of the city, state, American and International Bar Associations.

Payback For CD Makers Is Slow Many Still Lured By Potential Profits

BY DAN McCONVILLE

NEW YORK Everyone knows that it costs a bundle to enter the compact disk manufacturing business. And everyone knows the technology is difficult—some say well-nigh impossible—to master.

But does anyone know how long it takes to turn a profit in CD manufacturing? A random survey of CD makers and others in the burgeoning industry reveals cascades of hope, lots of big numbers, and mind-boggling sales projections—but no black ink. It is a business still in its infancy, capital-hungry and unsure of itself. And indications are that profits for most manufacturers may be years away.

"Talking about payback today gets into complicated matters that don't mean anything," says Wan Seegmiller, vice chairman of LaserVideo Inc., the Anaheim, Calif.-based CD maker with a \$50 million plant under construction in Huntsville, Ala., which promises to be one of the world's largest. "Obviously, we think it's a good investment," he adds.

How good? If LaserVideo's new plant lives up to expectations, its projected annual capacity of 60 million CDs could multiply to well over \$200 million in billings at current pricing levels for mastering, production, and packaging. Not bad, unless the market is overbuilt, forc-

ing prices down. But Seegmiller maintains that it will be some time before either oversupply or price wars become a problem.

Similarly emboldened, existing CD manufacturers are following LaserVideo's example in hiking production exponentially (the company presently produces 2.5 million CDs annually at Anaheim). Would-be CD

'This is a very tough technology'

entrepreneurs are beating the bushes from Route 128 to Silicon Valley in search of venture capital to create new capacity. Easier said than done, contends Seegmiller.

"When companies like PolyGram, Warner Bros., and Sony say they're going to increase production, you can believe them," he declares. "But out of the 45 or so announced plans to construct new manufacturing facilities, at least 40 are baloney. Even if they had the money, most of them couldn't pull it off because it's a very tough technology."

Seegmiller cites Sony's experience at Terre Haute, Ind., where it set out in a joint venture with CBS to invest \$6 million to make CDs. "Next thing you heard, the cost was up to \$12 million, then \$18 million.

And Sony has yet to make any money manufacturing CDs."

Sony spokesman Tom Sugiyama acknowledges that his company's CD software manufacturing operations are in the red. Furthermore, by 1988, when Sony expects to be producing 2 million CDs a month at Terre Haute, the total investment will be \$40 million. The prospect of this outlay overwhelmed cash-strapped CBS, which withdrew from the high-ground partnership early this year after wresting a first-client agreement from Sony.

As Sugiyama points out, financial success in the CD business depends on staying power and deep pockets. "We have no fears about showing a profit at Terre Haute eventually," he says.

Meanwhile, SHAPE Optimedia Inc., a fledgling CD maker in Kennebunk, Me., announced plans last month to move to a new 100,000-square-foot plant in the nearby town of Sanford, where annual production is expected to reach 40 million units by 1988. Division manager William W. Peck won't reveal the cost of the new venture or any pricing details. But he concedes that even in the sellers' market that exists today, CD makers can't play fast and loose with prices. "If you want to establish longterm relationships, you can't take buyers to the cleaners," he says. "Eventually, the supply and demand issue will even out, and it will become a question of who is the best and most efficient producer.

"My job is to whip costs into line, and we intend to be a major competitor in the CD marketplace," he adds.

In measuring the hazards of CD manufacturing, Peck places selection of equipment that will do the job at the head of the list. Beyond that, a major challenge for an independent CD manufacturer such as SHAPE is melding two cultures: high-tech precision manufacturing and what is essentially a service business for the record companies.

"It's more than just bolting machines to the floor and turning them on," says Peck. "After you've overcome all the production difficulties, you find that packaging and the distribution process require a far different expertise."

Training a competent work force also presents problems. In Maine, SHAPE intends to recruit local men and women for on-the-job training. LaserVideo's Seegmiller says, "We have our best luck retraining people from the computer chip industry who know all about clean rooms and the dust-free conditions under which we manufacture. We are very careful about hiring anyone from phonograph record manufacturing. They know just enough to be dangerous."

One way to hold startup costs to a minimum is to reconfigure existing facilities, as Warner Communications' WEA subsidiary has just done in West Germany and is in the process of doing at its Specialty plant in Olyphant, Pa. "At this point, we're not sure of our costs, but we know

(Continued on page 79)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

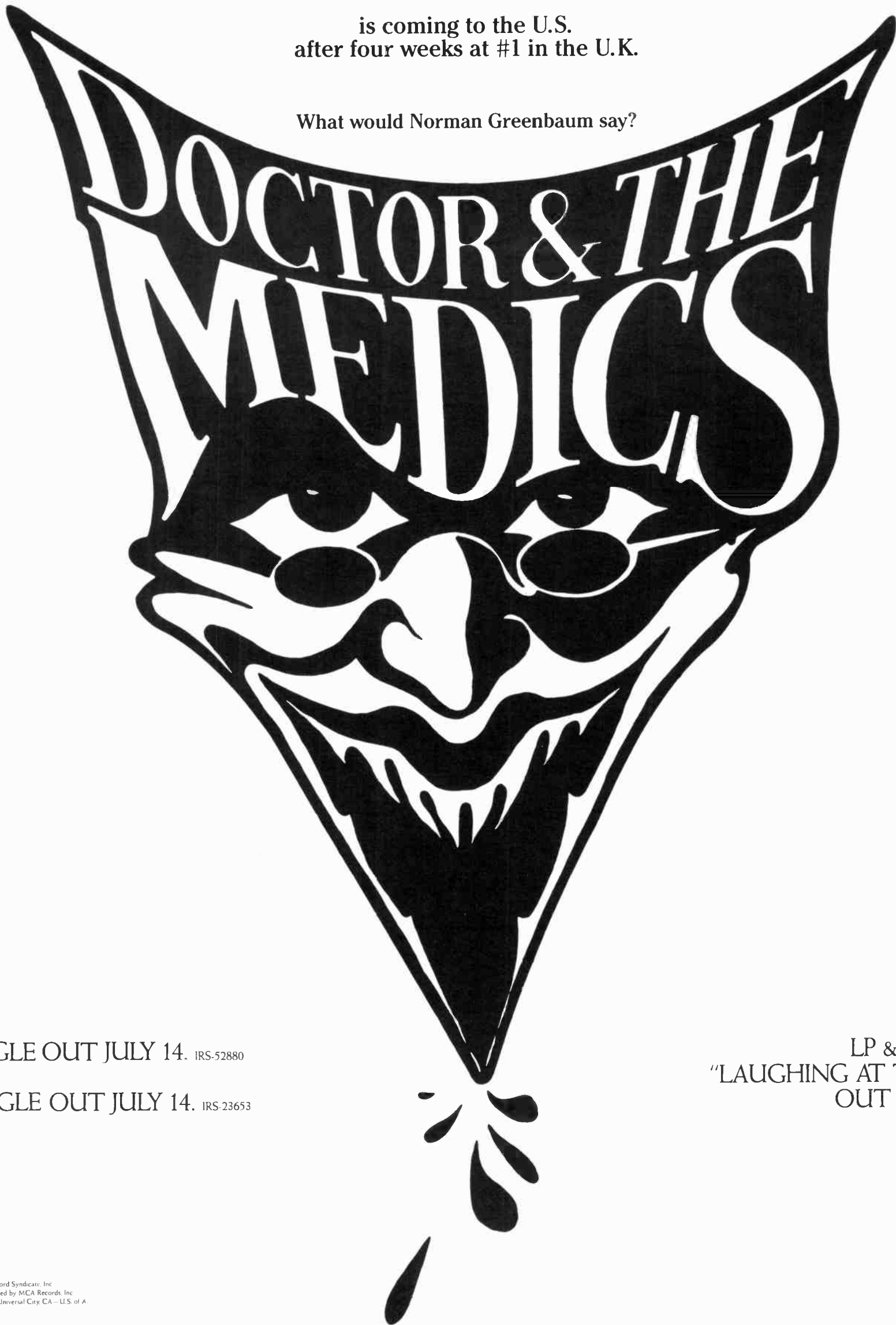
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Company	Sale/ 1000's	Open 6/24	Close 6/27	Change
NEW YORK STOCK EXCHANGE				
American Can	339.3	76 1/4	76	-1/4
John Blair & Co.	920	29 1/4	29 1/4	+1/4
CBS Inc.	616.6	141 1/4	145	+3 1/4
Cannon Group	846	39 1/4	43 1/4	+3 1/4
Capital Cities Communications	152.5	242 1/2	258 1/2	+16
Coca-Cola	1411.3	118 3/4	121 1/4	+3
Walt Disney	2607.6	50 1/4	54 1/4	+3 1/4
Eastman Kodak	2876.3	58 1/4	58 1/4	-1/4
General Electric	2942.3	80 1/2	80 1/2	+1/4
Gulf & Western	1111.7	66	70 1/4	+4 1/4
Handleman	303.9	33 1/4	34 1/4	+1 1/4
MCA Inc.	892.8	49 1/4	50 1/4	+1/4
Orion Pictures Corp.	434.6	16 1/4	16 1/4	.....
Sony Corp.	1156.9	20 1/4	20 1/4	-1/4
Taft Broadcasting	104.2	105 1/4	107 1/4	+2
Vestron Inc.	274.9	8 1/4	8 1/4	-1/4
Viacom	682.9	31	31	.....
Warner Communications Inc.	1117.1	52 1/2	56 1/4	+3 1/4
Westinghouse	953.8	52 1/2	53 1/2	+1/4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	1195.8	30 1/4	31 1/4	+1
New World Pictures	74.4	19 1/2	20 1/4	+1 1/4
Price Communications	37.9	12 1/4	11 1/4	-1 1/4
Turner Broadcasting System	69.2	26	24 1/4	-1 1/4
Unitel Video	26	9 1/4	10	+1/4
Wherehouse Entertainment	148.5	28	27 1/4	-1/4
OVER THE COUNTER				
Crazy Eddie	.....	37 1/4	37 1/4	-3/4
Infinity Broadcasting	.....	12 1/4	12 1/4	-1/4
Josephson Inc.	.....	10 1/4	10 1/4	+1/4
LIN Broadcasting	.....	50	49 1/4	-1/4
Lieberman Enterprises	.....	24	24	.....
Malrite Communications Group	.....	15	15	.....
Park Communications Inc.	.....	29 1/4	29	-1/4
Prism Entertainment Corp.	.....	10 1/4	10 1/4	+1/4
Recoton Corporation	.....	12 1/4	12 1/4	+1/4
Reeves Communications	.....	13 1/4	13 1/4	-1/4
Satellite Music Network, Inc.	.....	11 1/2	11 1/2	.....
Scripps Howard Broadcasting	.....	75	79	+4
Sound Warehouse	29	28 1/4	-1/4
Specs Music	10 1/4	10 1/4
United Artists	18 1/4	20	+1 1/4
Westwood One	33 1/2	33	-1/2

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What would Norman Greenbaum say?



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12" SINGLE OUT JULY 14. IRS-23653

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IRS-5797

LOVE IS DEFINITELY IN THE AIR!



REGINA "Baby Love" (7-89417)

Produced by Stephen P. Bray



STACEY Q "Two Of Hearts" (7-89381)

Produced by Jon St. James

Everyone's in love with
"Baby Love" and "Two Of Hearts."
These singles are now enjoying
heavy sales and multi-format airplay!



ON ATLANTIC RECORDS

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

LET'S DEPART FROM THE usual column this week and talk a bit about the goings on last weekend (27-29) in Atlanta, where many of radio's top programmers gathered for the 15th annual Bobby Poe Seminar. Thanks to the Poecat, we had a rare opportunity to interact with some of the industry's top talents. These are the professionals who play a major role each week in starting records on their way up the Hot 100 with early radio adds. The public makes the final decision on which records will be hits, but the first indications come from radio.

SEVERAL STORIES IN this issue cover the hottest topics addressed at the Poe conclave. I was there as part of the Billboard delegation and was able to speak with many PDs and MDs, some of whom have contributed their thoughts to the column this year. Steve Perun (KBEQ Kansas City) talked to me about the use of rhythm-oriented vs. rock-oriented music to attract the female audience. Guy Zapoleon (KZZP Phoenix) and I discussed ways to obtain reliable research on sales from record stores. Steve Kingston (WBSB Baltimore) contributed his ideas on how Billboard should weight radio stations and choose which playlists are printed in the magazine. Sunny Joe White (WXKS Boston) and I had a lively exchange about how a station's official playlist should be compiled: Should records on the way down be pulled off the playlist entirely even if they are still being played? (I voted no; Sunny voted yes.)

IT'S NOT POSSIBLE to list every single PD and MD with whom I spoke, but a few of them were Mike Schaefer (KIIS Los Angeles), John Lander (KKBQ Houston), Mike Preston (KSDO San Diego), Rick Gillette (KSFM Sacramento), Bill Thorman (KTFM San Antonio), Mark Driscoll (WAPE Jacksonville), Mark St. John (WAVA Washington), Brian Thomas (WBJW Orlando), Bob Kaghan (WBMW Washington), Nick Bazoo (WBZZ Pittsburgh), Bill Shannon (WCKE Erie), Steve Weed (WCZY Detroit), Rocky Knight (WLRS Louisville), Jim Randall (WNYS Buffalo), Larry Berger (WPLJ New York), Tom Taylor (WPST Trenton), Tom Mitchell (WPXY Rochester), Mason Dixon and Randy Kabrich (WRBQ Tampa), Brian Phillips (WSSX Charleston), John Young (WZGC Atlanta), and John Gorman (WMMS Cleveland).

WE AT BILLBOARD were especially pleased to receive so many positive comments on the changes we have introduced to make the publication of greater value to radio programmers. This week's introduction of multiplicative weights is another important change in this direction (see story, p. 3). The multiplicative weight system is not expected to make a major difference in chart positions, but it is an improvement allowing Billboard to reflect better the actual popularity of singles and albums in the marketplace. It is part of our continuing commitment to serve the needs and interests of radio.

FOR WEEK ENDING JULY 12, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
226 REPORTERS				ADDS	ON
BANANARAMA	VENUS	LONDON		52	140
WHAM!	THE EDGE OF HEAVEN	COLUMBIA		46	182
MARY JANE GIRLS	WALK LIKE A MAN	MOTOWN		43	43
TIMEX SOCIAL CLUB	RUMORS	JAY		38	100
CHAKA KHAN	LOVE OF A LIFETIME	WARNER BROTHERS		35	35

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

RETAIL BREAKOUTS				NUMBER
200 REPORTERS				REPORTING
QUEEN	A KIND OF MAGIC	CAPITOL		44
MADONNA	PAPA DON'T PREACH	SIRE		40
BANANARAMA	VENUS	LONDON		34
MICHAEL MCDONALD	SWEET FREEDOM	MCA		26
WHAM!	THE EDGE OF HEAVEN	COLUMBIA		24

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Riot At Billboard. Quiet Riot vocalist Kevin DuBrow, center, smiles as the group's manager, Warren Entner, left, shakes hands with Billboard managing editor Ken Schlager during a visit to Billboard's New York office. DuBrow was on an East Coast promotional trip to support the new Pasha/CBS album "QR III." Flanking DuBrow are Billboard editorial assistant Linda Moleski and talent editor Steve Gett. (Photo: Chuck Pulin)

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 7-20, **Newport Music Festival**, Newport, R.I. (401) 846-1133.

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 11-20, **Riverfest**, St. Paul, Minn. Ron Sonntag, (612) 228-0018.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

July 29, **National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee Meeting**, Westin O'Hare, Chicago. (609) 424-7404.

AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

Aug. 29-31, **20th Anniversary U.C. Berkeley Jazz Festival**, U.C. Berkeley, Calif. Lisa Ferguson, D'chell Chambers, (415) 642-7477.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 10-13, **National Assn. Of Broadcasters/National Assn. Radio Broadcasters: Radio '86**, New Orleans. (202) 429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

Sept. 14-21, **Eighth Annual Georgia Music Festival**, Atlanta. Bill Lowery, (404) 656-6612.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, (212) 593-2258.

Sept. 27, **Jazz On The Rocks**, Sedona, Ariz. Sandy Krigsten, Arline Steiner, (602) 282-1985.

Sept. 28, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, (615) 748-8100.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, (303) 534-4040.

OCTOBER

Oct. 1-5, **Black Music Assn. Eighth Annual Conference**, Fountainbleau Hilton, Miami Beach, Fla. (215) 545-8600.

Oct. 9-10, **National Assn. Of Recording Merchandisers (NARM), Operations Conference**, Los Angeles. (609) 424-7117.

Oct. 27-28, **NARM Rackjobbers Conference**, La Posada, Scottsdale, Ariz. (609) 424-7117.

Oct. 29-30, **NARM One Stop Conference**, La Posada, Scottsdale, Ariz. (609) 424-7117.

...newslines...

THEODORA ZAVIN, BMI senior vice president, special counsel, has been elected president of The Copyright Society of the U.S.A. Based in New York, with a membership of 855, it is the largest copyright group in the world. It also publishes the prestigious Copyright Journal.

WARNER BROS. PUBLICATIONS, the music print arm of Warner Bros. Music, has signed a joint distribution agreement with Zondervan/Singspiration Music. The deal gives WBP exclusive rights to Singpiration folios in the secular market, while Singpiration will act as distributor of Warners music to the Christian bookstore market.

THREE TECHNICAL MUSIC BOOKS have been released by Music Sales Corp. They are "The Complete DX7" by Howard Massey, about the best-selling synthesizer (\$24.95); "The Home Recording Handbook" (\$17.95), about making live recordings at home; and "The Complete Guide To Synthesizers, Sequencers, And Drum Machines" (\$14.95).

"**I REMEMBER**" is the title of a biography, as told to Sheldon Harris, of Clyde E.B. Bernhardt, the jazz trombonist/blues singer who died May 20 at the age of 80. The book, subtitled "Eighty Years Of Black Entertainment, Big Bands, And The Blues," is published in cloth (\$30) and paper (\$17.95) by the Univ. Of Pennsylvania Press.

New Companies

Robert Secret Productions, formed by Robert Secret. First release is a full-length album featuring rock music. 313 W. 54th St., New York, N.Y. 10019; (212) 586-1952.

Powerful Records, formed by Donn Marier and Ken Marier. Company will produce and develop new talent, with emphasis on pop and rock. 9 Walnut Road, Glen Ellyn, Ill. 60137; (312) 951-0246.

Power Brokerage Artist Management Inc., formed by Barry Yearwood and Reginald Smith. First release is Richard Bush and Orbit on Island Records. Current projects include Johnny Gill, Roberta Flack, and Clara Lewis. Suite 2F, 71 8th Ave., New York, N.Y. 10014.

Suspicious Records, an independent label, formed by John Buck Ormsby. Company will produce and promote recordings of r&b and blues/rock artists. 2442 N.W. Market St., Seattle, Wash. 98107; (206) 789-3658.

Pegasus Flight, formed by Anthony

M. Coppozzi Jr. and Gary J. Katz. This new publishing company will specialize in producing a new-artist series featuring writers in the fields of country, pop, and rock. Company offers in-house engraving. 17120 Los Limos St., Granada Hills, Calif. 91344.

EAO Records, a new full-service independent label, formed by Dennis Edgmon and Garret Alden. 1590 Myrtle Ave., Eureka, Calif. 95501; (707) 443-9020. Or, Suite 100/34, 50 Music Square W., Nashville, Tenn. 37203; (615) 320-5491.

Raw Power Records and Management Inc., formed by Bob Salles. Company will handle the production of independent records and the management and promotion of rock groups. First releases will include singles "New York Cat" by Omer Travers and "Nightmare At Noon" by Ism. Album releases will include "Sophomore Jinx" by Ism and the compilation LP "Rotten To The Core Vol. II." P.O. Box 253, Oakland Gardens, New York, N.Y. 11634-0253; (718) 631-3868.

BMI/SOURCE LICENSING

(Continued from page 4)

opened a new licensing office in Red Bank, N.J., and has two other new offices set to open shortly in Minneapolis and St. Louis. Other licensing units are located in Los Angeles, Houston, Chicago, Boston, San Mateo, and Coral Gables, Fla. Also, BMI's main offices in Los Angeles will move to larger quarters in the Kenny Rogers Entertainment Center.

In addition to overseeing an organization with more than 400 employees, and with 70,000 writer and publisher affiliates producing revenues estimated to exceed \$100 million, Preston is keeping up with the varied menu of music cleared through BMI.

"It's not necessary to spend all my time behind a desk, and I intend to spend a lot of time with music," she says. Over the course of one week of concertgoing in New York recently, she managed to catch George Shearing, Janis Ian, and B.B. King, in addition to attending a B'nai B'rith music industry dinner honoring Patti LaBelle and Lou Rawls.

"BMI is well-run and built on a firm foundation," says Preston. "We intend to build on that. Naturally, there'll be some changes, with some new people. I'll certainly be bringing in, too, some ideas of my own."

Lifelines

BIRTHS

Boy, Gregory James, to **John and Diane Betancourt**, June 19 in Ridgewood, N.J. He is senior vice president of promotion, PolyGram Records.

Girl, Natalie Michele, to **Tom and Suzanne Hayden**, May 22 in Tarzana, Calif. He is president of TSR/Baja Records. She is president of Ryan's Songs and Van Gogh's Ear Music publishing companies.

Girl, **Morgan Raymond Hart Baird**, to **Gordon and Joe Ann Baird**, June 28 in Gloucester, Mass. Father is publisher of Musician Magazine.

DEATHS

Carolyn T. Wyatt, 42, after a short illness May 31 in Davis, Calif. Wyatt was managing editor of SMW Communications Inc.'s publication Dance Teacher Now and production manager of its Videotape Catalog. She was known locally as a theater director and artist, and as a fencing coach.

Ruby Falls, 40, of a brain hemorrhage June 22 in Nashville. In the early '70s, Falls and Linda Martell were pioneers as the first black females to make the country charts. Falls began singing as a teenager and after high school moved to Milwaukee to become a professional entertainer. After relocating to Nashville, she was signed to 50 States Records, where she scored such hits as "He Loves Me All To Pieces," "You've Got To Mend This Heartache," and "I'm Gettin' Into Your Love." Falls was nominated as country's most promising female vocalist in 1975. She is survived by her mother, Lillian High-

tower, and by two daughters.

Jennifer Strait, 13, in an automobile accident June 25 in San Marcos, Texas. She was the daughter of country singer George Strait.

Joe Maphis, 65, of cancer June 27. This pioneer of the California country scene was known as "the King Of The Strings" and as "Mr. Country Music." Maphis developed his "flash" style by attempting to play tricky fiddle leads on guitar. At age 11, he was on stage playing in his father's band the Railsplitters, and as a teenager he was a member of the Lazy K Ranch Boys, gaining fame by picking up each instrument in the band and playing it with ease. In the early '40s, he joined Sunshine Sue & Her Rangers, a popular act that performed at radio stations. During this period he met his wife, Rose Lee, and with her vocals and his instrumental pyrotechnics they became Joe & Rose Lee Maphis. Together they wrote the classic "Dim Lights, Thick Smoke (And Loud, Loud Music)." Maphis starred on the television show "Town Hall Party," created the distinctive musical sound of TV programs like "Bonanza" and "The FBI," played guitar on the hits of many pop acts, and was featured on the soundtrack of the films "Thunder Road," and "God's Little Acre." Maphis is survived by his wife, two sons, and two daughters.

Billboard's complete guide to record company promotion, see page 68

HOUSTON SETS CERTIFICATION RECORD

(Continued from page 4)

Sabbath. Osbourne scored with his 1983 release, "Bark At The Moon," and his recent top 10 album, "The Ultimate Sin." Black Sabbath triumphed with its 1976 album, "We Sold Our Soul For Rock'n'roll," which featured Osbourne, and its 1980 release, "Heaven And Hell," which featured Ronnie James Dio.

The only platinum soundtrack in the first half was "Rocky IV" on Scotti Brothers/Epic.

Five albums were certified both gold and platinum in June: Prince & the Revolution's "Parade," the Rolling Stones' "Dirty Work," Journey's "Raised On Radio," Billy Ocean's "Love Zone," and Patti LaBelle's "Winner In You."

"Dirty Work" is the Stones' 28th gold album and their sixth to be certified platinum (the latter figure doesn't count numerous million-selling albums released before the inception of platinum awards 10 years ago.)

Another veteran artist who added to his gold tally in June was Elton John. "Ice On Fire" became John's 20th gold album, his fourth in a row on Geffen. The album was considered a sales disappointment when it was first released late last year, but it slowly but steadily climbed to the 500,000-sales plateau.

Here's the complete list of June certifications.

Multiplatinum Albums

"Whitney Houston," Arista. 6 million.

Phil Collins' "No Jacket Required," Atlantic. 5 million.

Z.Z. Top's "Afterburner," Warner Bros. 3 million.

Platinum Albums

Journey's "Raised On Radio," Columbia, its seventh.

Prince & the Revolution's "Parade," Paisley Park/Warner Bros., their sixth.

Rolling Stones' "Dirty Work," Columbia, their sixth.

Amy Grant's "Unguarded," Myrrh/Word, her second.

New Edition's "All For Love," MCA, its second.

Billy Ocean's "Love Zone," Jive/Arista, his second.

Janet Jackson's "Control," A&M, her first.

Patti LaBelle's "Winner In You," MCA, her first.

The Outfield's "Play Deep," Columbia, its first.

Gold Albums

Rolling Stones' "Dirty Work," Columbia, their 28th.

Elton John's "Ice On Fire," Geffen, his 20th.

Journey's "Raised On Radio," Columbia, its seventh.

Prince & the Revolution's "Parade," Paisley Park/Warner Bros., their seventh.

Judas Priest's "Turbo," Columbia, its fourth.

Patti LaBelle's "Winner In You," MCA, her second.

Whodini's "Back In Black," Jive/Arista, its second.

CD REPAIRS CAN BE EXPENSIVE

(Continued from page 3)

Tandberg, and Bang & Olafsson, and they almost never need parts replacements," he says.

The technician says the problems cited by Pyramid's Passaretti and other shops, such as defects in the laser assembly or drive motors, rarely occur on the machines Technitron gets in, which mostly range in price from \$900 to \$1,500. The typical Technitron CD player service bill, however, can run \$100 and up.

On the manufacturer side, Denon's Robert Heiblim says that while figures are incomplete on CD player breakdown, his impression is that "it varies greatly with the product."

Heiblim notes that first-generation CD players of two years ago did have more mechanical problems but says the current crop of hardware is "more reliable than virtually any other home or car audio product ever manufactured."

Denon's breakdown rate, Heiblim says, is only three-quarters of 1% of

the 100,000 CD players the firm has made so far.

"Once you get over 5%, that's way too much," he says. "Then it becomes a roulette game, where it's likely you'll have upset customers on a regular basis."

The experts agree that the major problems may yet turn up for buyers of less expensive or off-brand players. Often these players use low-quality components that could be more prone to breakage with age.

For example, some off-brand players use plastic transports, rather than the higher-quality metal transports. If a problem develops with a metal transport, adjustments can be made. With plastic, says Heiblim, "There's nothing to do but drop it in the trash."

"That's the dark side of this whole thing," says Heiblim. "We really won't know more about it for six months to a year, when warranties on the new generation CD players begin to expire."

FINANCIALLY SPEAKING

(Continued from page 71)

we've saved a lot of money," says Warners vice president Geoffrey Holmes.

The lure of the CD business is, of course, its growth potential. From ground zero in 1983, the year the industry was born, unit sales of CDs rose to 5.8 million in 1984. Last year, as more hardware got into owners' hands, disk sales zoomed to 22.6 million.

With sales of 3 million CD players forecast this year, up from 1 million in 1985, close to 100 million disks could be sold this year, if that many

can be made. Hence, the software makers' rush to hype production.

Despite the surge of new product hitting retail pipelines, industry watchers say it is unlikely that CD price tags will drop much below their present \$12 to \$16 range, since manufacturing costs are expected to remain fairly constant. Nor will they rise much. In the words of one observer, "If Sony wants to sell more CD players, they have to keep software priced low enough so as not to scare off consumers."

WATCH FOR

WORLD OF CASSETTES



with a BILLBOARD spotlight on
BLANK AUDIO AND VIDEO TAPE

IN THIS ISSUE

- The new formulations
- Dealer promotions for the consumer
- Hot new digital recording tape
- Survey of manufacturers

SPECIAL FEATURES

- Will the yen continue to cut profits?
- Will there be more price hikes before the end of the year?

ISSUE DATE
AUGUST 2

ADVERTISING CLOSING DATE
JULY 8

For ad details contact

IN NEW YORK
Ron Willman, Director of Sales: Video/Sound
(212) 764-7350

IN LOS ANGELES
Mickey Grennan
(213) 859-5313



TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop and rack sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(1)	1	3	19	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	★ ★ No. 1 ★ ★ 2 weeks at No. One → CONTROL
2	2	2	8	PATTI LABELLE ▲ MCA 5737 (8.98)	WINNER IN YOU
3	3	1	68	WHITNEY HOUSTON ▲ ⁶ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
(4)	5	10*	5	PETER GABRIEL GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
(5)	10	23	3	GENESIS ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
(6)	6	6	9	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	4	4	13	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98)	LIKE A ROCK
(8)	8	11	6	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
(9)	9	9	9	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
10	7	5	14	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
(11)	15	16	9	GTR ARISTA ALB-8400 (8.98) (CD)	GTR
12	12	8	13	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
(13)	13	15	18	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
(14)	14	22	5	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
15	11	7	10	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
(16)	17	19	13	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
17	16	13	32	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
18	18	12	53	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
19	20	17	9	38 SPECIAL A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
20	19	14	13	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
21	21	18	17	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
(22)	25	27	15	THE JETS MCA 5667 (8.98)	THE JETS
23	23	24	8	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
(24)	24	26	5	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
25	22	21	34	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
(26)	28	39	5	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
(27)	30	31	7	NU SHOOSZ ATLANTIC 81647 (8.98)	POOLSIDE
(28)	31	54	4	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
29	27	28	44	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
(30)	37	47	6	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
31	26	25	14	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
(32)	40	41	5	THE FIXX MCA 5705 (8.98)	WALKABOUT
33	29	20	20	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
34	35	35	11	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
(35)	39	40	9	WHODINI ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
36	32	29	20	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
37	33	30	34	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
38	38	34	71	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
(39)	52	71	3	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
40	34	32	35	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
41	36	38	24	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
42	42	37	34	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
43	41	33	58	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
44	44	46	8	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
(45)	49	51	4	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
46	46	43	13	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
47	47	48	8	LOU REED RCA AFL-1-7190 (8.98) (CD)	MISTRIAL
48	48	36	14	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
(49)	57	65	4	THE BLOW MONKEYS RCA NFL1-8065 (6.98)	ANIMAL MAGIC
50	43	42	46	MR. MISTER ▲ RCA AFL-1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
51	51	44	30	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
(52)	54	56	5	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
(53)	59	64	5	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
54	50	50	17	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop and rack sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55)	61	102	4	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
56	56	58	5	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
(57)	79	—	2	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
58	58	49	37	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
(59)	64	61	32	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
(60)	62	72	8	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
61	53	53	11	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
62	45	45	11	KROKUS ARISTA ALB-8402 (8.98) (CD)	CHANGE OF ADDRESS
63	60	52	22	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
(64)	70	75	7	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
65	68	74	13	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
66	55	55	20	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
67	65	57	60	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
68	63	63	11	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
(69)	NEW ▶	—	1	ROD STEWART WARNER BROS. 25446 (8.98)	ROD STEWART
(70)	82	91	3	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
(71)	83	115	3	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
72	72	77	30	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
73	73	76	41	STARSHIP ▲ GRUNT BXL-1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
74	74	83	54	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
75	66	68	14	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
76	76	67	16	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
77	77	62	8	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
78	67	60	8	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
(79)	NEW ▶	—	1	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
(80)	85	—	2	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)	HEAR 'N AID
81	71	73	13	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
82	69	70	11	THE MONKEES ARISTA ALB-8313 (6.98)	THE MONKEES' GREATEST HITS
83	78	69	36	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
(84)	99	150	5	JERMAINE STEWART ARISTA/10 ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
85	86	86	18	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
86	80	79	23	MELISSA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
(87)	90	104	4	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
(88)	92	122	4	BRUCE HORNSBY & THE RANGE RCA NFL-1-8058 (6.98) (CD)	THE WAY IT IS
89	84	85	11	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
(90)	108	—	2	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
91	89	59	12	CULTURE CLUB VIRGIN/EPIC DE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
(92)	172	—	2	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
93	93	95	108	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
94	96	89	35	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
(95)	NEW ▶	—	1	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
96	95	80	68	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
97	87	82	39	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
98	88	90	8	SHOXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
(99)	103	—	2	RICK JAMES GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
(100)	107	131	3	SOUNDTRACK SCOTTI BROS. SZ 40325/EPIC (CD)	COBRA
(101)	104	108	8	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
102	91	78	16	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
103	75	66	61	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
104	97	87	20	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
(105)	144	—	2	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
106	81	81	8	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
(107)	111	153	4	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
108	98	93	17	JERMAINE JACKSON ARISTA ALB-8277 (8.98) (CD)	PRECIOUS MOMENTS
109	117	99	12	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION

○ 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.

Who Else

Mötley Crüe



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"PAIN" AND
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SEVENS
Mama's seventh baby's born
To cry out loud, like Gabriel's horn
With a song in me that must be sung
With a work in me that must be done
God's perfect number makes all complete
My highest height, my Jesus' feet
I must answer the higher call
That far outreaches any concert hall

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INC.

Hey Love,
Just wanted to let you know
how much I appreciate ya. I've
been quite busy... (I had a baby
in '83, '84 and '85! I think I only
have rhythm when it comes to music!!
I really did miss "the business"
So I'm back. Thanks so much to
First String Records, Fantasy Records,
and all the wonderful people who
helped me put this together.
Sorry I didn't make myself
clear about the concept "Sevens",
so I'll apologize for the "dice" which
appear on the album's liner. You know,
I'm no gambler (and neither are
the folks at Fantasy - that's why
they picked up my album!).

God's Love,
Betty Wright

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(110)	190	—	2	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
111	100	96	14	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
112	112	117	9	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML 3 (10.98)	25TH ANNIVERSARY
113	101	97	73	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
(114)	131	163	3	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
115	106	92	27	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
116	116	121	5	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
(117)	122	159	5	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
118	109	94	31	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
119	94	84	8	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
(120)	NEW ►	—	1	SPYRO GYRA MCA 5753 (8.98)	BREAKOUT
121	123	110	43	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
(122)	141	146	6	BODEANS WARNER BROS. 25403 (8.93)	LOVE & HOPE & SEX & DREAMS
123	121	107	54	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
124	114	114	60	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
125	102	100	14	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
126	115	88	13	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
127	119	111	19	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
128	120	98	51	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
129	134	137	143	SOUNDTRACK ▲² MOTOWN 6062 ML (8.98) (CD)	THE BIG CHILL
130	110	101	17	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
131	146	136	85	MADONNA ▲⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
132	147	132	169	ZZ TOP ▲⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
133	148	126	53	MOTLEY CRUE ▲² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
(134)	195	—	2	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
135	142	142	147	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
(136)	NEW ►	—	1	DEVICE CHRYSALIS BFV 41526	22B3
(137)	168	—	2	GEORGE STRAIT MCA 5750 (8.98)	#7
138	132	120	24	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
139	105	105	6	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
140	118	106	34	BARBRA STREISAND ▲³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
(141)	188	—	2	MTUME EPIC FE 40262	THEATER OF THE MIND
(142)	156	175	4	WHITE WOLF RCA AFL1-9555 (8.98)	ENDANGERED SPECIES
143	140	140	9	THE TEMPTATIONS MOTOWN 5389 ML 2 (9.98)	25TH ANNIVERSARY
144	126	125	21	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
145	138	127	632	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
146	136	129	15	UFO CHRYSALIS BFV 41518	MISDEMEANOR
147	130	130	58	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
(148)	158	173	4	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
149	149	154	5	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
(150)	152	182	3	ORIGINAL BROADWAY CAST POLYDOR 827969-1/POLYGRAM (10.98) (CD)	THE MYSTERY OF EDWIN DROOD
151	135	134	142	PHIL COLLINS ▲² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
(152)	186	194	3	LARRY CARLTON MCA 5689 (8.98)	ALONE BUT NEVER ALONE
(153)	157	186	3	ROY BUCHANAN ALLIGATOR AL-747 (8.98)	DANCING ON THE EDGE
154	129	124	60	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
155	133	109	16	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	155	155	29	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
157	151	144	53	STING ▲² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
(158)	171	156	33	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
159	162	167	95	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
(160)	164	179	4	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
(161)	165	170	4	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
162	137	141	17	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
163	163	171	4	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
164	127	119	17	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
165	169	151	19	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC	PIA & PHIL
166	166	169	11	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
167	128	118	22	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
168	143	143	4	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
169	113	113	10	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
170	124	103	25	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98) (CD)	FINE YOUNG CANNIBALS
171	175	178	44	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
(172)	NEW ►	—	1	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
173	125	116	17	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
174	170	162	136	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
175	153	135	12	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
176	145	133	41	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
177	161	161	16	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
178	176	165	130	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
179	173	123	41	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
180	178	172	91	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
181	159	147	11	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
182	160	152	9	ACCEPT PORTRAIT BFR 40354/EPIC (CD)	RUSSIAN ROULETTE
183	154	112	36	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
184	183	187	34	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
185	185	149	28	STRYPYER ENIGMA 73217/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
186	177	176	36	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
187	192	184	22	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
188	150	128	33	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
189	139	139	7	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
190	196	188	150	MADONNA ▲³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
191	194	196	140	LIONEL RICHIE ▲¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
192	179	168	21	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
193	174	138	41	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
(194)	NEW ►	—	1	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
195	187	166	51	ARETHA FRANKLIN ▲ ARISTA AL-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
(196)	NEW ►	—	1	GOLDEN EARRING 21 RECORDS 90513/ATLANTIC (8.98)	THE HOLE
197	199	157	16	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
198	189	191	4	SOUTHSIDE JOHNNY & THE JUKES ATLANTIC 81654 (8.98)	AT LEAST WE GOT SHOES
199	180	160	10	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
200	198	195	12	Laurie Anderson WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 19	The Call 127	The Dream Academy 183	INXS 58	Loverboy 171	Dark 128	Charlie Sexton 188	Stryper 185
ABC 179	Belinda Carlisle 30	John Eddie 107	Icehouse 60	Madonna 131, 190	ORIGINAL BROADWAY CAST	Shadowfax 172	Talk Talk 173
AC/DC 45	Larry Carlton 152	El DeBarge 24	Joe Jackson 46	The Mystery Of Edwin	The Cars 184	Jane Siberry 149	Talking Heads 123, 159
Accept 182	Kim Carnes 116	Emerson, Lake & Powell 26	Janet Jackson 1	Drood 150	The Fabulous Thunderbirds 13	Simple Minds 83	Tears For Fears 96
Aerosmith 175	The Cars 184	The Fat Boys 77	Jermaine Jackson 108	Jeffrey Osborne 39	Falco 36	Simply Red 16	The Temptations 143
Alabama 66	Peter Cetera 79	The Fixx 32	Freddie Jackson 154	Ozzy Osbourne 63	The Fat Boys 77	Siouxsie and The Banshees 98	U2 174, 180
The Alarm 186	Cherrelle 138	Fine Young Cannibals 170	Bob James/David Sanborn 52	The Outfield 17	Cherrelle 138	Sly Fox 104	Ufo 146
Laurie Anderson 200	Gavin Christopher 134	Five Star 121	Rick James 99	Robert Palmer 25	Gavin Christopher 134	SOUNDTRACKS	American Anthem 110
Joan Armatrading 90	The Church 161	Journey 15	Jean Michel Jarre 68	Teddy Pendergrass 192	The Church 161	The Big Chill 129	The Big Chill 129
The Art Of Noise 61	Class Of '55 87	Judas Priest 48	Stanley Jordan 124	Pet Shop Boys 12	Class Of '55 87	Cobra 100	Cobra 100
Atlantic Starr 103	George Clinton 106	The Judds 94	Howard Jones 34	Pink Floyd 145	George Clinton 106	Karate Kid Part II 95	Running Scared 92
Philip Bailey 119	Joe Cocker 75	Rob Jungklas 117	The Jets 22	Prince & The New Power Generation 20	Joe Cocker 75	Ruthless People 57	Ruthless People 57
Anita Baker 65	Phil Collins 151, 178, 38	Katrina And The Waves 125	Keel 126	The Ramones 168	Anita Baker 65	Southside Johnny & The Jukes 198	Stevie Wonder 97
Bangles 41	L.L. Cool J 115	Keel 126	Tommy Keene 177	Lou Reed 47	Bangles 41	Bruce Springsteen 93	Stevie Wonder 97
The Beat Farmers 194	Bill Cosby 28	Keel 126	Anne Murray 167	Rene & Angela 74	The Beat Farmers 194	Spyro Gyra 120	Stevie Wonder 97
Jean Beauvoir 114	Elvis Costello & The Attractions 164	Keel 126	New Edition 59	The Rolling Stones 31	Jean Beauvoir 114	Starpoint 176	Whodini 35
Tony Bennett 160	The Cult 156	Keel 126	Stevie Nicks 118	Run-D.M.C. 14	Tony Bennett 160	Starship 73	Whodini 35
The Blow Monkeys 49	Culture Club 91	Keel 126	Mr. Mister 50	The S.O.S. Band 44	The Blow Monkeys 49	Starpoint 176	Whodini 35
Bodeans 122	The Cure 193, 53	Keel 126	Depeche Mode 109	Sade 113, 51	Bodeans 122	Starship 73	Whodini 35
Bourgeois Tagg 189	Depeche Mode 109	Keel 126	Depeche Mode 109	Savatage 163	Bourgeois Tagg 189	Starship 73	Whodini 35
Boys Don't Cry 55	Device 136	Keel 126	Depeche Mode 109	Bob Seger & The Silver Bullet Band 7, 135, 147	Boys Don't Cry 55	Starship 73	Whodini 35
Jackson Browne 54	Neil Diamond 23	Keel 126	Depeche Mode 109	Brian Setzer 130	Jackson Browne 54	Starship 73	Whodini 35
Roy Buchanan 153	Dio 70	Keel 126	Depeche Mode 109	Brian Setzer 130	Roy Buchanan 153	Starship 73	Whodini 35
Jimmy Buffett 71	Dire Straits 43	Keel 126	Depeche Mode 109	Brian Setzer 130	Jimmy Buffett 71	Starship 73	Whodini 35
Jonathan Butler 101	Dokken 72	Keel 126	Depeche Mode 109	Brian Setzer 130	Jonathan Butler 101	Starship 73	Whodini 35

California Piracy-Statutes Snafu

Laws Repealed In 1967

BY CHRIS MORRIS

LOS ANGELES California law-enforcement officials have discovered that they will not be able to prosecute video pirates under felony state trademark-forgery statutes as planned—the laws were repealed 19 years ago.

The bureaucratic snafu was uncovered in the wake of a Billboard story (June 28) detailing an announcement by the antipiracy arm of the Motion Picture Assn. of America (MPAA) that video counterfeiters would be prosecuted for the first time under state trademark laws rather than the copyright-infringement sections

of the U.S. Code.

However, attorneys for the MPAA and the Recording Industry Assn. of America belatedly found that sections 14321 and 14322 of the California Business and Professions Code—the state trademark-forgery laws carrying felony penalties—were repealed in 1967. MPAA lawyers confirmed the repeal on June 25.

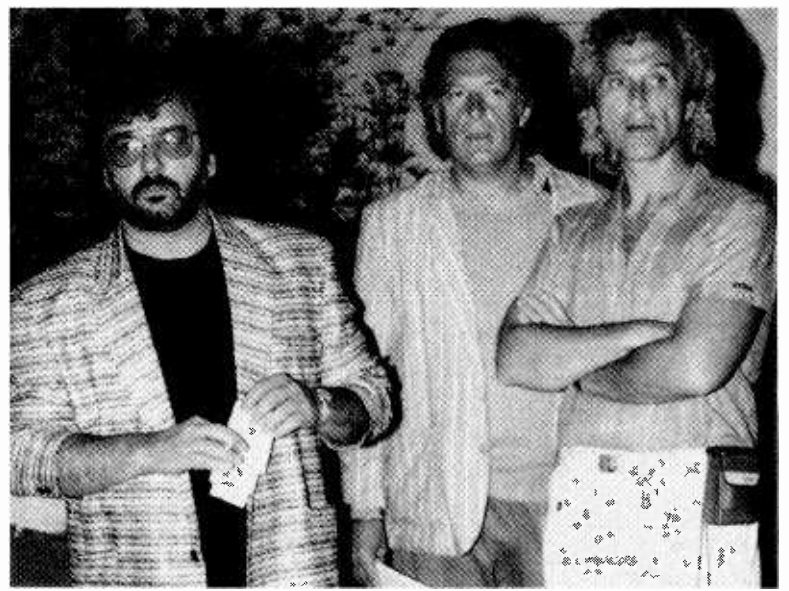
Richard Bloeser, director of the MPAA Film Security Office, announced the planned prosecutions in a speech to Video Software Dealers Assn. members in Riverside on June 11. He says the northern California sheriff's department administering the case

was not aware of the repeal.

"They probably didn't check the yearly supplement to the Business and Professions Code which indicated the repeal," Bloeser says.

The misdemeanor trademark-counterfeiting section of the California Penal Code earmarked for a piracy test case is believed to be still in effect, Bloeser says.

"Our office does not do legal research," he says. "We assume that when a district attorney's office tells us they're going to charge somebody, they know what they're talking about."



Marley Tribute. On hand for the opening of the Bob Marley museum in Kingston, Jamaica, are, from left, Island Records chief Lou Maglia, label founder Chris Blackwell, and outgoing Island Records of Canada president Doug Chappell. The gallery portrays the life and achievements of the late Island artist.

INDIE VID SHAKE-OUT

(Continued from page 1)

ues. As a result, he says, the home video industry will "look more and more like the record business as time goes on."

"This market is overdue for the correction that is now [beginning] to take place," says Jim Silverman of Continental Video, the home video manufacturer that was purchased by Cinema Group just over a year ago.

"Had we not made an affiliation we would be desperate to do so now," Silverman says. "The community as we know it today—a lot of privately owned \$6 million or \$7 million companies—will probably not be here next year."

"I don't think we've seen the end of it either," says another executive. "There are cash difficulties for a lot of companies when they don't have an endless supply of titles either out of their library or coming off the production side. When they don't have the same banking re-

sources as a major, offers from outside companies begin to look better and better."

The decline in B and C titles has been "quite sharp," says another executive. "Titles that used to do 5,000, 6,000, 7,000 units are now doing 2,000 to 3,000 units. Titles that used to do 4,000 units are only doing 1,000 units."

Frank Barnako, owner of The Video Place and former president of the Video Software Dealers Assn., says he's passing on B and C titles. He says his purchasing decisions are based on a film's boxoffice history.

At a wholesale cost of \$40-\$50 each, Barnako feels that B and C titles are "too expensive to take a chance on, and that is what I'm being asked to do."

Price policies of the majors are also having a damaging impact on B and C titles, Barnako and other retailers say. By keeping prices on

must-buy A product high, says Barnako, "They are in effect creating a situation that will squeeze the little guy out of the market." Also damaging to indies are the catalog sell-through promotions, Barnako says.

"I wouldn't want to be an independent, and I don't know that there's room for any," says Ron Berger, head of National Video.

The market share of B and C product is declining, he says. "Stores seem to be having a very limited amount of cash and are putting that cash out mostly for A titles."

One executive at a troubled independent manufacturer says the marketplace is making it "very difficult for independent home video companies to market secondary releases; they are titles that video stores don't have to carry."

"Sales have been on a decline ever since last October," says the executive. "At the same time, there

are several producers of TV and film properties who want to get into the home video business so that they can control their home video distribution and enjoy the kind of profits that TV and film can spin off."

Named as another source of fiscal pain for the indies is steadily rising acquisition costs. Home video companies that do not have a built-in link with a motion picture production company are "having a difficult time because the studios have tied up most of the A product, and it's difficult to get that away from the studios without paying for it," says Merrill Lynch's Vogel.

There is at least one sign that the B and C slump is not just hurting small companies. Vestron Video recently announced that its second-quarter 1986 earnings, yet to be reported, would be significantly below those of 1985, and it anticipated that its full-year profits for 1986 could be

below those of 1985. Vestron executives were not available for comment.

Thorn EMI/HBO and Embassy's troubles grow more out of deal-making by their corporate parents than the decline in B and C product. Coca-Cola, already in home video via the RCA/Columbia Pictures joint venture, had to put Embassy Home Entertainment up for sale after the purchase of EHE's parent company. Coke has placed Embassy Home Entertainment on the open marketplace after breaking off negotiations with Andre Blay, EHE's current head.

The Cannon Group recently purchased Thorn EMI/HBO's U.K.-based parent company, Thorn EMI Screen Entertainment. Cannon has voiced its intention of selling off Thorn EMI/HBO's home video unit. No details are available on what negotiations might be in progress.

PRAXIS CD PLANT

(Continued from page 1)

Alert, Attic, Tembo, Fanfare, and CBC Enterprises—it's clear that Praxis has high-level clients who will be keeping the plant busy.

At the launch ceremony June 26, cellist Ofra Harnoy pressed the button which played the first CD off the assembly line. Her Fanfare CD was the first to be pressed.

Sifton, the 26-year-old product of an influential broadcasting and pub-

lishing family, says roughly 70% of Praxis product will be shipped abroad. At present there are no import duties in the U.S. to make the CDs costlier (in Canada, there are duties of 15.5% on the market value of the CD, deemed to be \$10 U.S.). Coupled with the relatively devalued Canadian dollar, Praxis stands to be highly competitive in years to come. (For a look at the economics of CD plant construction, see the Financial section, page 71)

But Elias is counseling caution about expectations that CD prices will drop dramatically as a result of a plant in Canada. Sifton doesn't see the CD as ever having price parity with LPs.

"I see the price settling at about \$19 to \$20 [Canadian, or about \$13 to \$14 U.S.]," Elias says. "But my guess right now is that production here affords quite a bit of savings. Still, a lot depends on how artist royalties and other price factors evolve, and that's in the hands of record companies."

Praxis' new plant, in this city just west of Toronto, will accommodate five production cells. Only one is built; it will be the end of the year

before another is in place. Already, the company is eyeing carefully the CD-1 and other imminent technological developments in the field. Work will begin on the second cell in September, Elias reports.

Two other Canadian plants are in the works. Americ Disc Inc., a consortium of French and Canadian firms, will be ready in six to nine months to ship CDs from its plant 100 miles east of Montreal in Drummondville, Quebec. And Cinram Ltd. has plans to launch its plant by 1987 in Toronto.

"I'm just hoping we can get what we need," says Tom Berry, president of Alert Records, whose label recently released Kim Mitchell's digitally recorded album, "Shakin' Like A Human Being."

Berry says a small label like his simply can't get CDs pressed. His Canadian distributor, PolyGram Inc., may have ties to the Hanover plant in West Germany, but even it can't get what it needs.

Indeed, Sifton and Elias seem sympathetic to the plight of many indies. Still, they'll also have to satisfy the high rollers in the game.

"We have a waiting list of 48 la-

bels," Elias says. "We hope to squeeze some in for a few thousand CDs here and there, but we'll also have big customers who will have day-to-day needs."

The plant employs about 30 people and could eventually have about 120 workers when the five production cells are operating around the clock. The Canadian Recording Industry Assn consulted Praxis on security at the plant.

Apart from employment directly at the plant, it's possible Praxis may spur the establishment of ancillary businesses in Canada. "Canadian suppliers of jewel boxes would be a logical one," Sifton notes.

The Canadian-owned Praxis' principal investor is the Sifton-family-

controlled Armadale Co. Ltd., which owns a chain of broadcasting outlets and newspapers in Canada. Sifton was brought in as president in March.

The Praxis plant was announced with great anticipation in January 1985, but plans were moved back several times as Swedish equipment was fine-tuned and stronger investment and licensing agreements were secured. Armadale and six other investors were brought into Praxis last September.

Sifton founded Armadale Systems Inc., a computer firm, and later established the venture capital division of Armadale. Elias is a former vice president of PolyGram Inc. Canada.

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LABELS ADJUST FOR POST-INDIE ERA

(Continued from page 1)

Emphasizing renewed direct contact with radio has proved to be the No. 1 priority of label promotion departments, and that requires bodies. While a few companies with larger staffs have been able to hold a pat hand—notably Warner Bros. and CBS Records—most labels have opted to restructure and expand their national and field staffs. Major realignments have been implemented since the indie suspensions at Chrysalis, PolyGram, EMI/America, Arista, Atlantic, and RCA, and Geffen's pre-suspension decision to create its own national staff proved fortuitously timed.

Additionally, virtually every other label has made some changes in its national and local personnel since March 1. (For a complete guide to in-house promotion staffs, see p. 68.)

Even if the independents are someday welcomed back into the fold, their strength has clearly been diminished by label recruitments.

At EMI/America, Dick Williams, vice president of promotion, says he has been able to add several specialized in-house promoters drawn from the indies' ranks. "I've employed several people who were experienced in independent promotion, and I'm proud to have them here," he says, citing Harry Schwartz, Tony Richland, and Rusty Garner as former indies now on the EMI/America payroll.

In general, promotion departments seem more attentive to filling station needs. There are material goodies—CD service and concert ticket and album giveaways—as well as generous support for contests and services like station IDs. Some labels also have upped their

budgets for station spot buys (Billboard, June 28).

"Obviously, it means the local guy has a tremendous amount of responsibility again," says Al Coury, senior promotion executive for Geffen Records. He adds that the biggest problem his staff faces is "to re-orient radio back to listening to records, to get them to start programming records without relying on a certain level of national consensus."

Speaking at the recent Bobby Poe Seminar in Atlanta, Bob Sherwood, senior vice president of marketing for Columbia Records, told a panel that labels are more willing to come with support once a record has been added. "I think you'll find most manufacturers supportive if we have a better idea what we're buying into," he said.

The tried-and-true tools are being honed to sharpness. Warner Bros. vice president of promotion Rich Fitzgerald told a Bobby Poe panel his label is conscious of helping radio with services like station IDs. "When we have an artist in the studio," he says, "we call around to radio and find out what they need."

At the Poe seminar, that type of strategy was in evidence in the PolyGram suite, where the members of Bananarama—supporting their single "Venus"—were available to record custom station spots for anyone who dropped by.

Speaking at the seminar, Chrysalis vice president of promotion Danny Glass noted that the label's current push for Device includes "gadgets and listening parties [to] raise levels of awareness and excitement."

Despite labels doing all they can

to fill the gap, the absence of the indies has produced slower chart action for the record companies' new releases (Billboard, April 26). But promotion executives say that is not necessarily bad—within reason.

"There's a certain promptness missing," says Mike Bone, vice president of promotion for Elektra. "New adds are a lot slower now, but I'm not sure that's something to be missed. There's a certain positive aspect to it, as it gives you time to react. And as programmers become acclimated to the changes, they're not looking for tremendous movement on a record before they decide to add it."

"Right after the suspension, we had a week where we got seven adds on Simply Red," adds Bone. "And somebody from radio said to me 'That's pretty good.' Before the suspension, less than 10 or 12 adds would have meant the record was over."

Adds RCA's Dobbis: "The opportunity has increased to dig in on top 40. The whole notion of vast rollouts has gone by the wayside. That's positive. It was artificial and often out of sync with reality. You'd have all these adds, but it wasn't until three to six weeks later when you found out if you had a hit. Nobody should be upset about a record developing."

At Arista, Jenner says he is comfortable with quality adds rather than quantity. "I'd much rather have 25 good call-letter adds than 100 adds with only three of them from major stations. At this point we're getting more adds from majors than secondary stations. They were probably the ones who were more reliant on the indies."

While accepting the slower adds, all executives surveyed agree that extended test periods—when records are placed in rotation on speculation but not reported—are being abused by some programmers who are moving cautiously in the absence of input from indies. The issue proved a volatile one at the Poe seminar (see related story, page 1).

While unhappy about extensive testing, label executives say they realize programmers—like their own staffers—are puzzling through a difficult time.

'The whole notion of vast rollouts has gone by the wayside'

"We have to pay attention to what our task is," says Dobbis. "And conversely, programmers have the responsibility thrust back on their shoulders. Picking records is a responsibility some had abdicated, and I think the situation is healthy for everyone."

Despite being confident about their ability to compete for attention at radio, promotion heads still say the presence of properly deployed independents only enhances their effectiveness.

"The industry is in a catch-up position," says Elektra's Bone. "The indies were valuable in doing a lot more promotions with stations. We always viewed the whole thing as a team effort. We never relied solely on the indies to deliver a record for us; we always encouraged people to

work together. A lot of indies got label jobs because they're good. If I had the openings, I would have hired some of them in a minute."

Similarly, Arista's Jenner says many labels relied too heavily on indies. "We've always worked hard at being close with radio," he says. "We would never let the label use one tool—indies—to the point of not needing a staff. The indies are primarily oriented toward getting adds. But there's an old truism that says the work starts when you get an add."

Others, however, still fear they can be left behind by labels that develop alternate methods of engaging independents.

Notes one national chief, who insisted on speaking anonymously: "I've been frustrated watching the managers of promotion at some labels being encouraged to find ways of augmenting their records with indies outside, usually through managers. As much as 60% of the key records are getting that extra push."

"We may be looking at how promotion will be conducted in the future, with the manager now taking on that leverage."

Regardless of whether artists and labels find ways to get that "extra push" on select projects, the labels have clearly aligned their promotion staffs to try to compete without the benefit of outside help.

"I think the dust has settled and everyone has their feet on the ground," says Atlantic's Faraci.

Assistance in preparing this story provided by Sam Sutherland in Los Angeles and Ken Schlager in New York.

LABELS: RADIO SHOULD SPEED TESTS OF SONGS

(Continued from page 1)

trades as official "adds."

One radio figure described testing as "the flip side" of paper adds, the practice of reporting a record that is getting little or no airplay.

Label promotion executives said they have no beef with testing itself; they are only concerned about the length of the test. The record companies fear that overly cautious programmers are slowing the development of potential hit records.

Eddie Mascolo, RCA national vice president of contemporary promotion, summarized the label perspective by saying that two to three weeks was an acceptable test period. But Mascolo and other promotion executives said some records are going unreported after 10 weeks on air.

"A test is to find out what it sounds like on the air and how the audience reacts," said Columbia vice president of national promotion John Fagot. "After two to three weeks it's no longer a test."

"I'd like to see more programmers get adventurous and take pride in breaking records," said Walter Winnick, Epic's vice president of national promotion.

For their part, radio programmers denied that they were going too long with tests and cited ways that tests could work to a label's advantage. They said it was better for a song to fail during a test period than to be reported briefly and then pulled from rotation.

Some programmers questioned

whether labels were sticking with product long enough. "You can feel something really strong on a record," noted WMMS Cleveland operations manager John Gorman, "only to be told [by labels], 'We're not working that record anymore.'"

Bob Sherwood, Columbia executive vice president of marketing, said stations would stand a better

'I'd like to see more programmers get adventurous and take pride in breaking records'

chance of getting time buys by clarifying their test policies. "We have a lot of money for advertising," Sherwood said. "But it's difficult to slam time buys down when we don't really know how much play we're getting."

The label executives and radio programmers agreed they needed to communicate better about record testing. Daniel Glass, Chrysalis vice president of promotion, stressed the importance of getting a definition of what test status means to each programmer, in terms of rotation frequency, dayparting, and factors needed to become an add.

KIIS-AM-FM Los Angeles programmer Mike Schaefer said his station tests records in all dayparts. In the past, Schaefer said KIIS would not report tests to local promo reps for fear of tipping off his competition.

Schaefer and others said it should be part of a local label rep's job to know what records are getting what treatment on stations in their territory.

Of communication in general, WMMS' Gorman said, "Instead of the local guy taking his girlfriend to lunch and writing your name on it, they should take [programmers] out. Sometimes, when you ask questions, you get answers."

While programmers applauded labels on their in-house promotion activities following indie cuts, several complaints, both old and new, were voiced. One of the most prominent was getting overserved by in-house staffs, as PDs and MDs talked of getting calls from two or three different people on the same record.

Schaefer questioned whether all of the new promo staffers were sufficiently educated. "It's a small percentage," Schaefer said, "but I suspect some [local reps] don't listen to my station, sometimes not even their own product." He suggested that "national guys come in with local guys to sit in on music meetings now and then."

Phil Quartararo, Arista vice president of singles promotion, sounded

an optimistic note about the new face of promotion. "The caliber of promotion people is much better. The dead fat has been cut away since 1978-79. We're paying local guys for their expertise and knowledge of their markets," he said. "Five years ago, promo people had turned into delivery boys. You didn't hear record company people talking about psychographics back then."

Programmers also discussed the difficulty of getting top-name artists in for station appearances. Like other label executives, Walter Lee, Capitol senior vice president of marketing and promotion, acknowledged the problem. "When artists get to a certain plateau, we find it very difficult to get them to do radio." He urged programmers to continue talking about it in the hope that word would get out to artists.

Warner Bros. vice president of promotion Rich Fitzgerald said the label tried to make its artists available for record station IDs while they were in the studio, but said PDs were not always interested when artists were ready. "A lot of PDs don't think down the line toward Christmas," Fitzgerald said. "They might want those IDs then."

Danny Rosencrantz of Frontline Management brought up "the animosity between [competing] stations" over concert sponsorship. As a means of protecting artists and labels from angry calls from stations, Rosencrantz said he has cut out

such sponsorships in recent months.

Programmers had little help to offer the manager, but WMMS' Gorman told other programmers to "create the illusion of sponsoring the show," whether or not they were the official sponsor. As far as getting the sponsorship deals, Gorman said, "The ball is in radio's court to come up with the best promotions."

Starship Helps Youth Group

NEW YORK Starship has been named the first national spokesperson for the National Network of Runaway Youth Services. The nonprofit group, headquartered in Washington, D.C., is made up of more than 600 shelters providing services to runaway, homeless, and troubled youth throughout the U.S.

The veteran RCA act, now in the midst of a 50-city summer tour of the U.S., will be actively involved with the network. Starship will provide national endorsements and participate in local and regional activities directly supporting the numerous community-based shelter programs funded by the organization.

INSIDE TRACK



Atomic Session. Visiting with Warner Bros. recording artist Jeff Lorber, right, during a recording session for his upcoming debut album for the label are, from left, songwriter Allee Willis, Luther Vandross, producer Marti Sharron, and Thelma Houston. Sharron is producing "Atomic Battery," a track written by Willis and Chuck Wilde.

THE NATIONAL ASSN. OF RECORDING Merchandisers finds the Senate version of the **Audio Home Recording Act** to its liking, apparently because it abandons a levy on blank audiotape. The trade group, it now comes to light, backed a hardware levy at a board meeting in Los Angeles June 13. The Senate bill, as reported out of subcommittee May 21, dropped the proposed blank-tape levy, although a House version, not supported by NARM, retains it. Until the board action, NARM was on the fence in deference to the hefty blank-tape dollars generated by its membership. Of course, record manufacturers and other copyright owners saw the removal of the blank-tape feature from the Senate bill as a worthwhile compromise in order to establish a principle of home-taping royalties. The Senate version of the bill was sent to full committee for a hearing July 15, but no movement is expected on the House measure until the fall. As for NARM's action on the matter, the **Recording Industry Assn. of America** says it's pleased as punch.

THE CONTROVERSIAL "forbidden instruments" provision of **New York's cabaret law** has been struck down. The provision, in effect since 1961, had prevented clubs and restaurants not licensed as cabarets from presenting live music played on anything but keyboard and stringed instruments. **Local 802 of the American Federation of Musicians** had taken the city to court seeking an injunction against the law. On June 26, State Supreme Court Justice **David B. Saxe** removed the restriction on the types of instruments allowed but let stand the limit on the number of instruments. Noncabaret establishments in the city are still limited to three instruments, but saxophones, trumpets, and drums are no longer off-limits. . . . **Elliot Goldman**, CEO of **RCA/Ariola**, now reports to **RCA Corp.** parent GE executive vice president **Paul W. Van Orden**, as **Richard W. Miller**, previously **RCA Corp.** executive vice president in charge of consumer electronics—including the label division—moves on to GE as senior vice president, consumer electronics.

MEESE'S PIECES: Anticipation of the formal disclosure of the attorney general's report on pornography, compiled by a commission created by **Edwin Meese**, was building among home video dealers in advance of its July 3 exposure. **Video Software Dealers Assn. (VSDA)** insiders appeared divided over whether the controversial report, already widely publicized, will trigger widespread crackdowns on adult video product or simply evaporate once media attention dies down. Meanwhile, VSDA, based in Cherry Hill, N.J., is said to be quietly buttressing its links to various organizations concerned about the erosion of First Amendment rights, such as the **First Amendment Lawyers Assn.**, based in nearby Philadelphia. Ironically, potential allies are said to include religious groups concerned about their own vulnerability should constitutional protection be endangered. . . . The censorship issue is also reflected in VSDA's much-awaited mail ballot, circulated Tuesday (1). At least three of the 11 candidates for director are noted for their stand on X-rated product. Key interest is in candidacy of **Reuben Sturman**, long associated with adult video wholesaler **General Video of America** and now personally embattled with the U.S. government in tax litigation. Also running is longtime VSDA pioneer **Arthur Morowitz**, whose New York-based firms include **Video-X-Pix**, an adult label. **Lou Epstein**, Cincinnati operator of seven **Video Showplace** stores and a member of VSDA's First Amendment committee,

is another candidate whose market has been a battleground for adult product. The other eight candidates include four nominated officially along with Morowitz: two-time VSDA president **Frank Barnako**, Manhattan dealer **Steve Savage**, Chicago shopkeeper **Brad Burnside**, and Mobile retailer **Robert Smith**. Vying independently are Seattle-area dealer **Ed Empey**, Southern California dealers **Jim Salzer** and **Joan Weisenberger**, and Norwall, Mass., dealer **Dick Tedeschi**.

RENEWED COMPLAINTS from within the **National Assn. for the Advancement of Colored People (NAACP)** charging inequities for blacks in the music industry have come from the organization's West Coast members in recent weeks, underscored by consultant **L.R. Byrd** during an appearance at the **Black Radio Exclusive** convention in Los Angeles. Although Byrd's comments echoed a protest launched last year by attorney **Melanie Lomax**, a member of the Hollywood-Beverly Hills chapter, national NAACP officials have remained silent pending completion of a national task force probe. As Track went to press, that group's annual convention was underway in Baltimore, where any formal position was most likely to surface.

MAJOR BILL SMITH says he has three screenplays in the works, two of which, "Hey, Paula" and "Last Kiss," are based on his hit rock productions from more than 20 years ago. A third, "Requiem For Elvis," focuses on Fort Worth-based Smith's contention that **Elvis Presley** did not pass on in 1977, having hatched a plot to fake his death so that he could live out of the public spotlight. The movie builds from that thesis. Smith claims that in a post-1977 Presley recording date the singer was informed of the assassination attempt on **President Reagan**. . . . **Dancing To A New Step: Lionel Richie's** new Motown single, "Dancing On The Ceiling," is not the **Rodgers & Hart** oldie of the same name, nor is **Bruce Springsteen's** hit of a few seasons ago, "Dancing In The Dark," the venerable creation by **Dietz & Schwartz**. No, you can't claim copyright infringement on a title, but one recourse could be a suit on the grounds of unfair competition. Yet, is it unfair competition when most fans reached by Richie or Springsteen are unaware of the original titles?

MONKEES BUSINESS: Retailers report that **Arista** has halted shipment of the \$6.98 "Monkees' Greatest Hits" album, which has charted strongly on both the Top Pop Albums and Midline Albums charts in the wake of the band's reunion tour and exposure on **MTV** (see separate story, page 46). In its place is a \$9.98 set with additional tracks, which the label claims shipped 400,000 units out of the box. . . . Neither **RCA** nor **Arista** would comment, but informed sources confirm that **Jive Records** will move from its North American distribution deal with Arista to **RCA**, effective immediately. The deal reportedly leaves Jive's two biggest acts, **Billy Ocean** and **Whodini**, on Arista. . . . **RCA** ships the new **Daryl Hall** single, "Dream Time," Monday (14) in compact disk format. Side is from Hall's upcoming solo album. . . . **Sonny Lester**, the veteran jazz producer, has inked a new longterm deal to produce live recordings in the U.S. for release on the **Denon** label. He says Denon will market 12 albums a year, all 60 minutes plus, on compact disk, featuring such artists as **McCoy Tyner**, **Phil Woods**, and **Carmen McRae**. Lester also retains his earlier **LRC/Denon** arrangement, calling for at least eight more titles.

Edited by **SAM SUTHERLAND** and **IRV LICHTMAN**

Rising Artists Given Wider Soundtrack Role

BY **SAM SUTHERLAND**

LOS ANGELES The growing strength of pop-oriented soundtracks has movie-music supervisors taking a closer look at their soundtrack choices, with fresh material and rising artists playing a wider role.

The new goal for music supervisors is to provide producers with artists who can break concurrently with a project's release, when the promotional value is optimal. They can no longer simply throw together shelf tracks or previously released songs to produce an album.

Derek Power and **Mike Gormley**, partners in **O.S.S. (Organization for Soundtrack Services)**, point out an additional benefit to advance planning and careful artist choices: There is money to be saved.

"We want to find music before it's discovered—and before it's expensive," says Power.

"One thing we both enjoy doing is finding and developing acts where we know they'll be breaking through," adds Gormley.

The two cite their planning for the **Guber-Peters** production "Youngblood," which opened in January. Working with **RCA West Coast a&r** executive **Paul Atkinson**, they focused on **Mr. Mister**, a developing act, and **Starship** as groups that would be able to achieve new career peaks by the time the movie rolled out. Both bands subsequently scored No. 1 single hits.

Los Angeles-based O.S.S. is one of the latest movie-music supervisory firms with roots deeper in the music industry than in film.

Gormley has held executive posts at **Mercury**, **PolyGram**, and **A&M** and manages the **Bangles**, **Oingo Boingo**, and other new pop/rock artists. He is partner with **Miles Copeland** in **Los Angeles Personal Direction**, an artist-management firm.

Power began his entertainment career in feature film production, working with such directors as **Peter Weir** and **Tobe Hooper**, and in

music video. He also is a **Copeland** partner in a separate film and television company, **Copeland & Power**.

O.S.S. projects include the **CBS-TV** series "The Equalizer" and the first-quarter feature film "Highlander," featuring **Queen**.

Gormley and Power see economic sense in the move toward new artists for soundtracks. Although there are some signs that per-song fees for tracks by middle-level acts may be dropping, the partners say costs have escalated to a point where studios are now balking at the prices asked by the biggest acts.

Top-name performers are seeking as much as \$250,000 for songs; developing and new acts fetch fees from \$10,000 to \$50,000 in many cases.

Gormley stresses the importance of launching soundtrack planning as early as possible in a project's development. "Film producers don't have to pay top dollar if they can build a specific act into the soundtrack early on, in the preproduction phase," he says.

Soundtrack albums are increasingly attractive to new artists, thanks to recent sales successes. The soundtracks no longer hinge directly on a movie's boxoffice performance.

Gormley cites the success of **Geffen's** "Vision Quest" album, which racked up massive sales despite the movie's disappointing ticket sales, and the cable TV resuscitation of "Eddie And The Cruisers" and that album's subsequent breakthrough.

He expects the imminent release of the new **Queen** album to offer further proof. The package will include material the band recorded for "Highlander," a boxoffice flop in the U.S. but a success abroad.

Still, Power stresses that "the film's the thing." The company's first priority is the feature itself and the needs of the directors and producers, not the goals of the record company. Casting material is as important as lining up artists.

More Suits Over Parallel Imports

NEW YORK The recording industry continues to keep a watchful eye on parallel imports sold by Hispanic dealers, as evidenced in a suit by the **CBS, RCA/Ariola**, and **A&M** record labels against a Southern California proprietor.

The copyright infringement action, filed in U.S. District Court, charges **Jose Ceballos** and **Libreria Y Discoteca Mexico** with selling imported sound recordings without the authorization of the labels that own the U.S. copyrights.

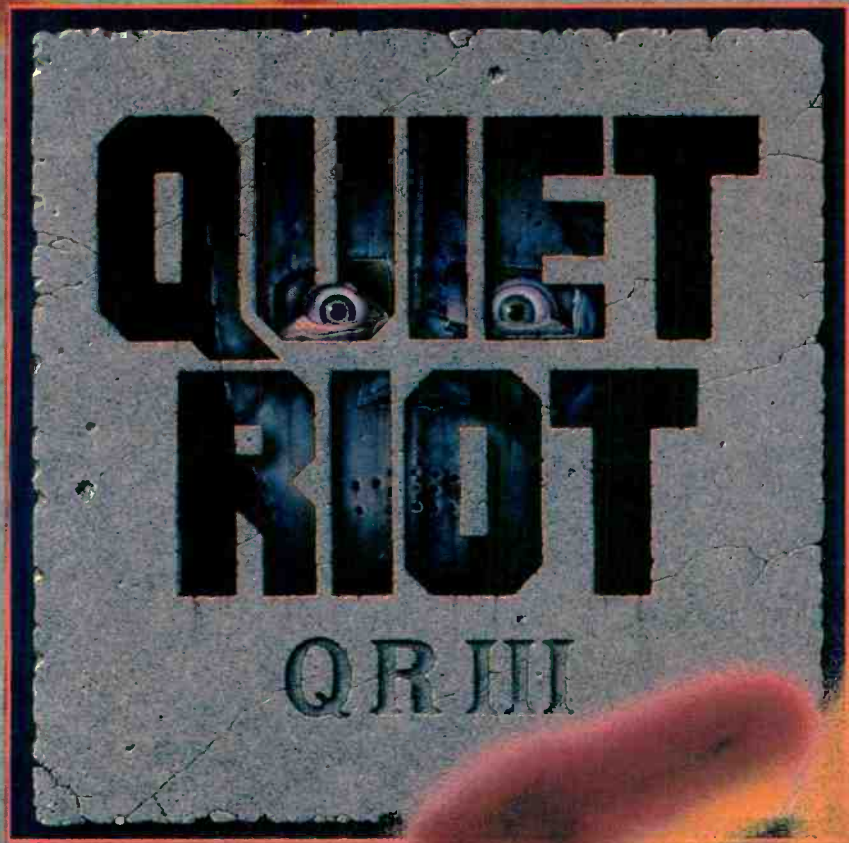
Recordings by **Vikki Carr**, **Emanuel**, and **Antonio de Jesus** were among those named in the suit. Under U.S. copyright law, the plaintiffs would be entitled to statutory damages of up to \$50,000 for each willful infringement. The labels are also asking for preliminary injunctive relief against the defendants, impoundment of infringing product, plus court costs and fees.

CBS, RCA/Ariola, and **A&M** have recently been involved in several similar actions. They won a

suit filed against **Los Angeles** retailer **Crystal Promotions Inc.** on Feb. 18 (**Billboard**, March 22) and have since filed suit against the **Santana Record Shop** in **Miami** (**Billboard**, May 17). **CBS** and **RCA/Ariola** also filed on May 9 against **Miami's Casino Records Distribution** (**Billboard**, May 24).

The **RIAA** reports that this is the fifth parallel-import case in the past seven months it has filed on behalf of its member companies.

GEOFF MAYFIELD



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