

Billboard

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New Crop Of Vid Stores— More Inventory & Scope

BY TONY SEIDEMAN

NEW YORK A new breed of specialty stores has begun to dominate home video retail expansion. The new stores are characterized by high square footage to accommodate a large selection of titles and deep inventory. Some include such additional profit centers as compact disks and hardware.

The new outlets are not the individual mom-and-pop stores that

Capricorn Rises Again In Nashville

BY GERRY WOOD

NASHVILLE Capricorn Records, the Rock of Gibraltar of the '70s Southern rock movement, is being revived in Nashville by its founder and guiding light, Phil Walden.

The return of the label, which launched the Allman Brothers, the Marshall Tucker Band, Wet Willie, and other acts from its Macon, Ga., base, marks a remarkable recovery from the ruins of bankruptcy in 1979.

Many in the record business were ready to write off the often brash Walden, but those who knew him best were certain he would someday resurrect himself and his label. In addition to re-forming Capricorn, he has opened an office and is establishing a management firm, two publishing companies, and a television production operation.

Though rumors had Walden signing a distribution deal with PolyGram, the Capricorn chief denies (Continued on page 91)

have fueled past video retailer expansions. They are being opened by experienced video specialty store owners and superstore-style chains and franchises, say distributors and retailers.

"It's a great resurgence of video expansion," says Larry DuVuono, general manager of Sight And Sound Distributors in Minneapolis. "It's not mom-and-pop this time." Rather, they are stores that call and ask for 500 pieces for 15 outlets, he says.

Sight And Sound is opening 30 new accounts a week, DuVuono says. A few months ago, the company was only opening five a week. "A lot of 'A' dealers are expanding," he says. "Guys are opening their third and fourth stores, their 23rd and (Continued on page 91)

Bruce Springs Out Of The Box Born To Run Out Of Stock?

BY FRED GOODMAN

NEW YORK Record retailers say out-of-the-box sales of "Bruce Springsteen & The E Street Band Live/1975-85" far outstrip those of any other record in memory.

A Billboard survey of retail outlets around the country found most stores selling out of their initial shipments on Nov. 10, the first day of the album's release. It was projected at presstime that virtually all available U.S. copies in all configurations would be sold by the end of the week. Sources say approximately 1.5 million copies of the 40-song box set—300,000 of them on CD—were shipped initially. (For an international sales report, see page 84.) Retailers report that CBS Rec-

ords holds little chance of supplying significant quantities of the album for reorder before Thanksgiving weekend. And compact disks are not expected to be available again until Christmas, sources say.

Despite the product shortfall, retailers are convinced that the pack-

age virtually guarantees extraordinarily heavy traffic for Christmas. "I'll take these kinds of problems any day," says Barrie Bergman, president and CEO of the 127-store Record Bar chain. Executives at the chain's Durham, N.C., headquarters (Continued on page 85)

PDs Ponder Burnout Factor It's Here: All-Bruce Radio

BY KIM FREEMAN

NEW YORK After 10 years of burning down the road, the Boss is having no trouble burning up the airwaves.

"Bruce Springsteen & The E Street Band Live/1975-85," easily the most eagerly anticipated album at radio this year, is having no trouble generating airplay. Some stations are airing all 40 of the box set's tracks.

Naturally, album rock outlets went deepest into the five-record package, with some reporting as many as 19 Springsteen tracks added to their playlists. Meanwhile, 167 (Continued on page 85)

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Glass Tiger Is Big Juno Winner

BY KIRK LaPOINTE

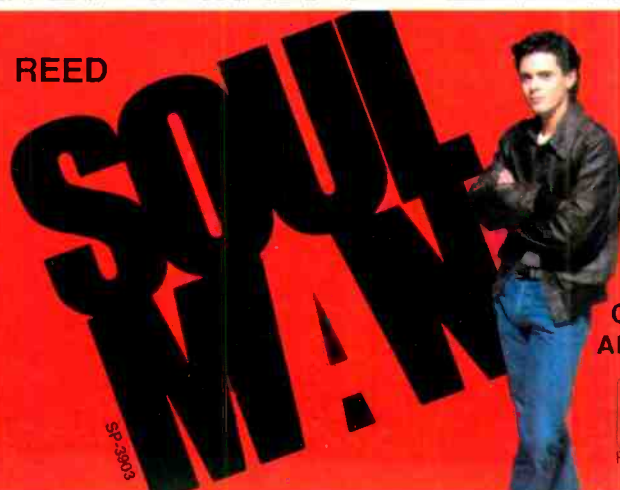
TORONTO Last year, members of the band Glass Tiger couldn't even buy tickets to the annual Juno Music Awards. This year, they were the guests of honor.

The Capitol group snared three Junos, including the top album and single honors. In view of the year the group has had, it was hardly surprising that the Canadian Academy of Recording Arts and Sciences (CARAS) would honor them. But (Continued on page 82)



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NOVEMBER 22, 1986

BLUES, R&B CLASSICS ARE BACK

Major American labels are bringing classic black blues and r&b recordings back into print with a new wave of reissues. The result is a fresh round of blues and r&b packages—most of them digitally remastered and authoritatively annotated. Story by Chris Morris. **Page 4**

Bob Seger Tour Storms The U.S.

Rock'n'roller Bob Seger, whose Capitol album "Like A Rock" has become his seventh consecutive million-seller, has set attendance records with his latest tour. Gary Graff talks with the rock veteran. **Page 32**

Billboard's Video Music Conference Special

"Shakeout" and "consolidation" are key words in 1986, as the still young and volatile music video industry undergoes growing pains. Video music editor Steven Dupler examines the issues. Also featured are a top product survey and a retailer's guide. **Follows Page 44**

It's The Final Cut For Pink Floyd

Pink Floyd, whose album "Dark Side Of The Moon" has been on Billboard's Top Pop Albums chart for 650 weeks, is almost certain to split up. Co-founder Roger Waters has applied in a London court to have the group dissolved officially. Nick Robertshaw explains. **Page 70**

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Unauthorized CDs Sold In Europe

Vintage Rock In Legal Loophole

BY KNUD ORDSTED

COPENHAGEN Unauthorized compact disks featuring Elvis Presley, Buddy Holly, Pat Boone, and other vintage rock artists are being marketed in Common Market countries by a Danish company, Card Records, thanks to an anomaly in local copyright law.

Recorded directly from vinyl disks and manufactured in Japan, the CDs are packaged in standard jewel boxes with reproduction artwork and exported via Denmark on the Card Exclusive label. According to IFPI, the international label association, around 50,000 CDs have been pressed to date. The trade group says it plans to take legal action to halt sales of the CDs.

Until recently, the term of copyright protection under Danish law was only 25 years. Although the law has now been amended, it does not apply to recordings that had already come out of copyright under the old law, thereby putting at risk large numbers of recordings released prior to the '60s.

Card has so far released 13 titles—six by Presley, the remainder

featuring Boone, Holly, Paul Anka, Eddie Cochran, Fats Domino, Nat King Cole, or Cliff Richard.

All of the titles have been registered with the collection society Nordisk Copyright Bureau by All Round Trading, the company behind Card Records. Its owner, wholesaler Jorn Adrian, maintains that under Common Market free-trade provisions he is entitled to distribute the CDs in other European countries once they have been marketed in Denmark, even though copyright in these other countries may not yet have lapsed.

In the U.K., where about 8,000 Card CDs have been imported, the British Phonographic Industry (BPI) has vowed to take legal action wherever such CDs are found on sale. Says BPI legal adviser Patrick Isherwood: "Any U.K. dealer who sells these disks or any importer who brings them in will be liable to immediate legal action from record companies, and if contested, the case would be likely to go to the European Court."

Isherwood adds that dealer response has been "helpful," with the offending CDs withdrawn from

sale.

IFPI antipiracy coordinator Peter Crockford is equally emphatic, saying, "These CDs are definitely illegal. We can stop them, and we will."

Both organizations agree that EEC free-trade provisions appear not to apply to product manufactured where copyright protection has expired and which is subsequently sold elsewhere.

"If the EEC legal position is not what we think it to be," warns Isherwood, "the potential consequences would be considerable. There would be nothing to stop anybody going to a territory where copyright protection was short, manufacturing disks, and then selling them without paying any royalty or license fee."

"Recordings of classical works made in the '60s would be an ideal target. Soon the Beatles will be vulnerable, and none of their recordings yet been released on CD. This matter highlights the need for copyright law within the EEC to be standardized."

Assistance on this story provided by Nick Robertshaw in London.

Combo Units To Open In Atlanta, Fort Lauderdale

Sound Warehouse Expands To Southeast

BY EARL PAIGE

LOS ANGELES Sound Warehouse, the Dallas-based retail chain, has expanded into the Southeast with large combo stores opening soon in Atlanta and Fort Lauderdale, Fla.

According to chain chief Terry Worrell, stores will be located in three other Florida cities, among them Orlando. As for Atlanta, "We're looking all through [Atlanta]. We're certainly not going to open up just one store. What happened is we found a location we just couldn't pass up."

The Atlanta store is located between downtown and Lennox Square on Peachtree Boulevard and will be the chain's first in a newly designed series that is on two levels. "We will have a classical annex in the basement," Worrell says, adding that the firm likes to isolate that genre wherever possible. The unit will be a little larger than average, coming in at 18,500 square feet.

Sound Warehouse recently moved into Chicago, its first expansion into a major market with larger stores, averaging 12,000 square feet (Billboard, Aug. 23). Currently operating 10 stores in the city, it plans to have a total of 13 locations there by the end of its fiscal year, May 31.

Since going public in July 1985, Sound Warehouse has expanded steadily. It operates 90 stores in 12 states: Texas, Oklahoma, Louisiana, Colorado, New Mexico, Tennessee, Missouri, Illinois, Kansas, Utah, Georgia, and Florida. By the end of its second fiscal quarter, Nov. 30, 12 more stores will join the chain.

Refusing to disclose future locations, Worrell does say, "We're not going to California. I love the stores out there and what is happening, and we follow it very closely." But, he feels that the state is saturated

with big players like Wherehouse, Musicland, Tower, and in Southern California, Music Plus.

The move into the Southeast will necessitate adding a 10th region to the chain. Worrell says the firm has been able to expand quickly and seize leasehold opportunities in new markets "because we have a lot of good people who have been with us a long time and who are willing to move."

Sound Warehouse's recent expansion has come with basically the same management team in place. Gus White, former director of retail, has left the firm, and John Quinn, a former national sales manager with WEA, is now in that slot. Sound Warehouse employs 2,000 people and has all the room it needs at its headquarters, Worrell says.

Steve La Russo, who has been in Dallas and St. Louis, was moved to

head up the Chicago district. Gerald Smith, another veteran from Dallas, is already in Fort Lauderdale and will move to Atlanta next month. Worrell expects the Fort Lauderdale unit to open in early December and is shooting for the Atlanta store to bow just before Christmas.

Full-line video, the product that characterizes the combo store, continues to work well for Sound Warehouse. Worrell says of the \$131 million net sales for the fiscal year that ended May 31, \$15.6 million, or 11%, were in video rental; \$6.25 million were in video sales.

All of Sound Warehouse's new stores have fully computerized video rental and utilize a new theft-prevention system that allows the actual videocassettes and not just empty boxes to be on open display.

Hackford Highlights Confab

2 Debuts At Billboard Vid Meet

LOS ANGELES A keynote address by film producer/director Taylor Hackford, two debut long-form screenings, six sessions covering pertinent industry topics, and a closing Video Music Awards ceremony—hosted by comedian Paul Rodriguez—are highlights of Billboard's Eighth Annual Video Music Conference, Thursday-Saturday (20-22) at the Sheraton-Premiere Hotel here.

Hackford, whose major film feature credits include "White Nights," "Against All Odds," and "An Officer And A Gentleman," will discuss the relationship among the cinema, video, and mu-

sic arts. He recently lensed "Chuck Berry: Hail! Hail! Rock'n' Roll" for Universal. Hackford begins his talk at 9:30 a.m. on Friday (21).

The two screenings include "KISS eXposed," an original music/comedy/docudrama from PolyGram Music Video U.S., scheduled for Friday evening.

The second debut screening is Van Halen's "Live Without A Net," a longform concert program filmed in New Haven, Conn. The video, produced by Simon Fields of Limelight Productions and directed by Daniel Kleinman, will be released by PolyGram Video U.S. (Continued on page 90)

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Major Labels Release Multialbum Packages Black Blues, R&B Classics Back

BY CHRIS MORRIS

LOS ANGELES Major American labels are bringing classic black blues and r&b recordings back into print with a new wave of reissues.

Following the trend begun by the re-establishment of renowned jazz labels by their parent companies, the majors are turning to the blues and r&b catalogs that they own.

The result is a fresh round of

blues and r&b packages—most of them digitally remastered and authoritatively annotated—directed at an audience of collectors and newly roots-conscious young consumers.

"There's really a movement by a lot of companies in the business, thank God, to reissue important music," says Bob Schnieders, MCA vice president of branch distribution, who is overseeing the development of the Original Chess Masters

series.

The debut 12-title Chess release returned to print classic LPs by such major blues, r&b, and rock'n'-roll figures as Muddy Waters, Howlin' Wolf, Bo Diddley, Memphis Slim. Each remastered release is packaged with original cover art and liner notes, and priced at \$4.98.

The second Chess release is expected in January. That month will also see the release of the first five Chess compact disks. The CDs will feature two albums by an artist for the price of a single CD.

Schnieders says that MCA's expectations for the Chess product are not short-term.

"We're a very big catalog company," he says. "It's a long-term business—a ones and twos kind of business. Nobody's going to order 150 of 'The Best Of Little Walter.' But MCA isn't going to cut these records out if they don't do well enough."

EMI America began reissuing the r&b-rich catalogs of the Aladdin, Imperial, Sue, and Minit labels in September under the Legendary Masters mantle, as part of its mid-line Treasury series.

Legendary Masters started anew with the release of five anthologies devoted to individual indie labels owned by EMI America. Four of the five sets covered r&b recordings; among the artists included are Amos Milburn, Louis Jordan, Fats Domino, Big Joe Turner, Aaron Neville, and Ernie K-Doe.

(Continued on page 90)

Windham Hill, Rabbit Ears Team For Album Product

BY CHRIS MORRIS

LOS ANGELES Windham Hill Records is teaming with producer Mark Sottnick of Rabbit Ears Productions in a new series of children's recordings featuring noted film and stage actors and, in some cases, members of the record label's artist roster.

The first album in the new Rabbit Ears series, "Santabear's First Christmas," was shipped Nov. 4, in advance of the airing of an ABC-TV network special on Saturday (22). Kelly McGillis, who recently appeared in "Top Gun," narrates; guitarist and Windham Hill artist Michael Hedges performs the music.

Future Windham Hill/Rabbit

Ears releases will include "The Elephant's Child," narrated by Jack Nicholson, with music by Bobby McFerrin; "The Ugly Duckling," narrated by Cher, with music by Patrick Ball; and "The Steadfast Tin Soldier," narrated by Jeremy Irons, with music by Windham Hill's Mark Isham.

The new Rabbit Ears series is a spin-off the successful release of "The Velveteen Rabbit" by Windham Hill's Dancing Cat subsidiary in 1985. The album, a follow-up to the animated special produced by Sottnick for PBS, was narrated by Meryl Streep, with music by Windham Hill's George Winston. It was named the best-selling children's album of 1985 by the National

(Continued on page 91)

RIAA's Berman: 'Relocating' Priorities New President Outlines Policy Agenda

BY BILL HOLLAND

WASHINGTON The recent appointment of Jason S. Berman to the presidency of the Recording Industry Assn. of America reflects the trade group's change in focus.

The RIAA wanted a strong lobbyist with close government ties to consolidate the gains made by the industry and to plot out energetic new approaches to concerns that increasingly have multi-industry and international ramifications.

Brooklyn-born Berman, 48, will head the RIAA as it moves its entire organization here from New York when he assumes his duties in January. He has worked in public relations and lobbying and as a Capitol Hill staffer for more than a decade. Berman is vice president of public affairs for Warner Communications Inc., a job that gives him a close-up look at the needs of entertainment-based industries.

The new RIAA president has already set a number of priorities addressing record industry concerns—from in-house institutional programs to trade and copyright protection worldwide, examples of what he calls "the public policy agenda."

He also wants to involve performers more in the issues facing the industry and make them aware that the problems the labels face are their problems, too.

"I'd start out by going to the la-

bels and find out from them who on their roster would be interested, who we would be able to reach," he says.

Berman, who has three teenage daughters, says he considers himself "a rocker," and attends many concert and club dates here. "I've seen local groups nobody's heard about yet," he says, and admits to having recently enjoyed such acts as the Hooters and the BoDeans.

The new RIAA president feels

the "single most important item on my agenda" is moving the headquarters and staff to Washington and finding suitable office space. "We're going to have some trauma moving a large organization [25 staffers and eight field people], but it's my hope we can do that with a minimum of dislocation."

Berman says that he hopes "to bring as many people from New York as I can without missing a

(Continued on page 90)

Japanese Also Due At IFPI Gathering U.S. To Attend DAT Meet

BY IS HOROWITZ

NEW YORK Top executives of U.S. recording companies will join IFPI, the international label trade association, in Canadian meetings with key Japanese audio equipment manufacturers in an attempt to resolve differences over the commercial introduction of digital audiotape (DAT).

The addition of a U.S. contingent to talks between IFPI and the Electronic Industries Assn. of Japan, scheduled to take place in Vancouver, British Columbia, Dec. 11 (Billboard, Oct. 15), highlights the importance given the is-

sue by the international recording community.

Even before that meeting convenes, a delegation representing Japanese record labels will meet in New York with RIAA and CBS Records staffers later this month to witness demonstrations of a device that would prevent dubbing of encoded copyright recordings.

That delegation will be headed by Kazuo Mochizuki, president of Nippon Columbia. It will report back to other Japanese labels and will also make its position known to hardware manufacturers.

Recording spokesmen here and
(Continued on page 90)



UJA Honoree. Columbia recording artist Willie Nelson, second right, displays a special plaque he received during the music industry division of the UJA Federation Campaign's 21st annual dinner-dance in New York. Congratulating him are, from left, CBS/Records Group president Walter Yetnikoff, MC Steve Wynn, and Connie Nelson, the artist's wife.

Executive Turntable

RECORD COMPANIES. Manhattan Records in New York promotes Gerry Griffith to the newly created post of senior vice president of a&r. He was vice president of that area.

Jim Urie is named vice president of national sales and branch distribution for PolyGram Records in New York. He joins from CBS Records, where he served as sales manager for the New York branch. In addition, H. Peter Velsler and Karen Mattson are promoted to director of national accounts and director of national sales development, respectively. Velsler was Minneapolis branch manager. Mattson was director of album sales. The label also expanded the duties of Jeff Brody, who is now vice president of national accounts.

Ria Lewerke is appointed vice president and creative director at RCA



GRIFFITH



URIE



LEWERKE



SMITH

Records-U.S., based in New York. She was head of her own Los Angeles-based design firm, R.I.A. Images.

Richard Smith is named head of Geffen Records' black music department in Los Angeles. He was vice president of r&b promotion for Arista.

Robin Sloane is promoted to vice president of video for Elektra/Asylum Records in New York. She was director of video production.

Atlantic Records in New York promotes Andrea Ganis from director to senior director of national singles promotion. She will be succeeded by Marc Nathan, who was director of national singles promotion for the company's Atco division. Also, Nance Kaplan is named director of video administration and Steve Sussmann becomes copywriter for the label. Both join from RCA/Ariola.

Jean-Pierre Bommel joins Capitol Records in Los Angeles as director of



SLOANE



MISHRA



FURST



BOGAN

marketing and promotion, international. He was international product manager for RCA International.

CBS Records International in New York names Richard Elmore vice president of information resources. He was a consultant for the company.

Jem Records in South Plainfield, N.J., names Joy Edelman secretary to the president. She was with CBS/Fox Video.

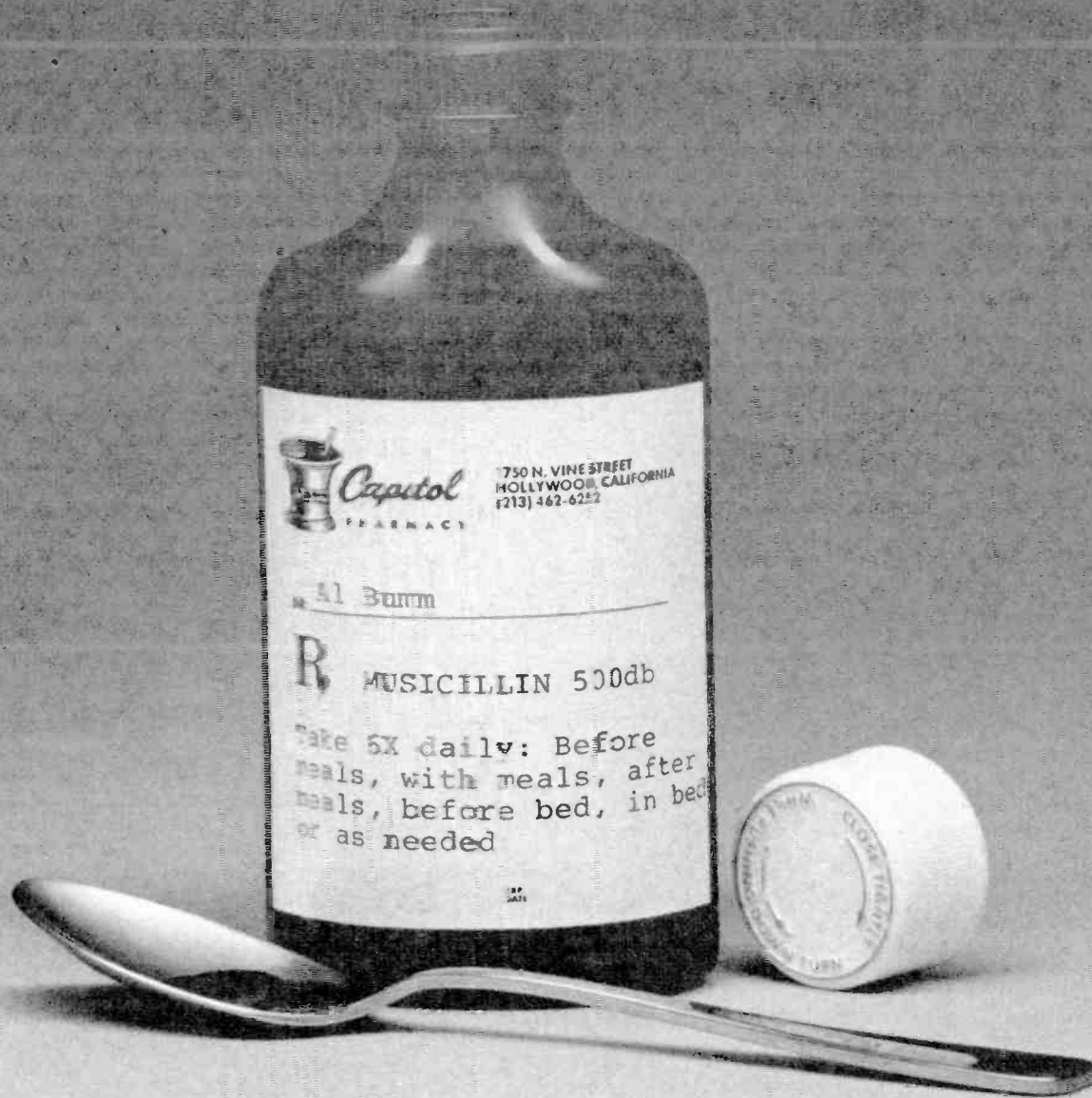
DISTRIBUTION/RETAILING. WEA in Los Angeles promotes Jody Raithe to national director of product development. He was national special projects/singles sales coordinator.

Francis T. Phalen is appointed vice president and chief financial officer of Stars To Go Inc. in Los Angeles. He was vice president of Carter Hawley Hale Stores.

HOME VIDEO. Dave Mishra is appointed president of Creative Video Services, a subsidiary of International Video Entertainment, in Newbury Park, Calif. He was vice president of manufacturing and distribution operations for
(Continued on page 84)

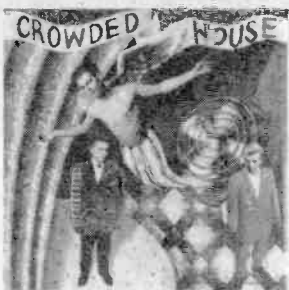
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Copyright Reform Is Canadian Issue

8 Trade Groups Form Lobbying Body

BY KIRK LaPOINTE

TORONTO The Canadian music industry's eight major trade groups, fearful that copyright reform has again been shelved or stalled by the federal government, have stepped up their private and public campaigns to push through revisions to the 1924 Copyright Act, widely regarded as one of the weakest in any Western country.

Leaders of these trade groups have formed the Music Copyright Action Group, a lobbying body that intends to press the government and persuade the public that copyright reform is essential for the protection of the livelihood of Canadian musicians and companies.

Representatives of the groups met Oct. 30 here and agreed to demand a meeting with both Communications Minister Flora MacDonald

and Consumer and Corporate Affairs Minister Harvie Andre.

They hope to put to rest persistent rumors that the Conservative government has opted not to make copyright revisions a priority during the current session of Parliament, even though former Communications Minister Marcel Masse had championed their cause to the point where a new Copyright Act seemed within reach.

Masse shifted portfolios during the summer, as did former Consumer and Corporate Affairs Minister Michel Cote. Earlier this year, the two ministers reached agreement on a white paper outlining government policy and signaled the government's intention to introduce amendments to legislation this year.

"Right now, though, all of us are dumfounded, frustrated, and op-

pressed at the new approach," says Paul Berry, chief of the Canadian Music Publishers Assn. and the Canadian Musical Reproduction Rights Agency Ltd. Those two groups are among eight signatories to a declaration of music industry policy on copyright released earlier this year (Billboard, May 17).

The other groups are the Canadian Recording Industry Assn.; the Canadian Independent Record Production Assn.; the Composers, Authors and Publishers Assn. of Canada; the Performing Rights Organization of Canada; the Society for Reproduction Rights of Authors, (Continued on page 91)



Back On Track. Warner Bros. chairman Mo Ostin recently hosted a luncheon reception at New York's Water Club, during which the Bee Gees inked a deal with the label. Now managed by Ken Kragen, the brothers Gibb are recording an album with producer Arif Mardin. Pictured, from left, are Kragen & Co.'s Ken Yates, Robin Gibb, Kragen, attorney Michael Eaton, Ostin, Kragen & Co.'s Gary Borman and Harriet Sternberg, and Maurice and Barry Gibb.

FBI Raids Sites In L.A., Chicago

'Counterfeit' Goods Seized

NEW YORK Eleven search warrants for allegedly counterfeit recordings and related goods have been executed in Los Angeles and Chicago in what is described as a coordinated effort by the offices of the FBI in both cities.

In the Los Angeles area, search warrants were executed Oct. 28 in nine separate locations; on the same day, search warrants were executed by agents in Chicago at a private residence and also at a warehouse, yielding 36,500 allegedly counterfeit cassettes.

Arrested and held without bail in Burbank, Calif., was Raoul Pacheco Martinez of 304 W. Tajunga. He was charged with trafficking in counterfeit labels. About 500,000 allegedly counterfeit insert cards were seized from two vehicles and Martinez's warehouse, at 11188 Penrose in Sun Valley.

Also in California, manufacturing equipment and approximately 750,000 custom-length or unloaded cassettes were seized from Greg Avakian, owner of Tough Sounds, located at 1458 1/2 Hamlin in Van Nuys. Avakian also allegedly owns Press Masters at 4152 Aetna in Van Nuys, from which 50,000 allegedly

counterfeit cassettes, manufacturing equipment, and 500,000 custom-length or unloaded cassettes were seized.

In Los Angeles, 1,402 cassette master tapes, three mastering units with 15 slaves, 5,000 allegedly counterfeit cassettes, 500,000 allegedly counterfeit labels, color separations, and 5,000 custom-length or unloaded cassettes were seized at a residential property located at 913 W. 73rd St.

Search warrants were served on the home and manufacturing plant of Rosendo Villaseñor Sr. and Jr. of Ontario, Calif. The Villaseñor home, at 1420 N. Hacienda, yielded business records and printing equipment. The manufacturing facility, at 529 E. Park, yielded 2 million allegedly counterfeit labels, 1,600 master cassettes, one master unit with 27 slaves, and 50,000 allegedly counterfeit cassettes.

At Arco Iris Musical, a retail store at 502 S. Sultana in Ontario, about 5,000 allegedly counterfeit cassettes were seized.

In both the Los Angeles-area and Chicago seizures, the Recording Industry Assn. of America assisted the law enforcement authorities.

Two Charged With Pirating

PBS 'Live From The Met' Series

NEW YORK Two men were arrested here Nov. 3 on charges of making illegal videotapes drawn from the Public Broadcasting Service's "Live From The Met" series.

Arrested and charged with copyright infringement and mail fraud were Ralph Ferrandina and Marcello Jara.

Federal law enforcement authorities also seized 6,833 audio master recordings and 859 video master tapes that were allegedly used as part of an illegal manufacturing business operating under the name of Mr. Tape, located here at 155 W. 68th St.

Ferrandina and Jara were charged with manufacturing and

distributing pirate videotapes of copyright PBS broadcasts of "Live From The Met," a series that presents ballet and opera performances at New York's Metropolitan Opera House. Luciano Pavarotti, Placido Domingo, and other classical artists are featured on the tape.

Also seized during execution of a search warrant was duplicating equipment allegedly used to manufacture the pirate videotapes and audiotapes, including 18 VCRs, about 22 reel-to-reel tape recorders, and 10 cassette decks. If convicted, Ferrandina and Jara could receive the maximum penalty of \$250,000 and five years in jail.

CHART BEAT

by Paul Grein

THE TOP STORY of the week is an album that isn't yet on the Top Pop Albums chart: "Bruce Springsteen & the E Street Band Live 1975/1985." Look for the set to debut next week, probably in the top 10.

That would make it only the third album to debut in the top 10 in the past three years, following Springsteen's "Born In The U.S.A." and the "We Are The World" album—which featured a previously unreleased Springsteen track, "Trapped."

Springsteen's highest-debuting album to date was 1980's "The River," which entered the chart at No. 4. "U.S.A." debuted at No. 9—as did the "We Are The World" album.

One indication of the album's strength: The first single, a remake of Edwin Starr's 1970 smash "War," crashes onto the Hot 100 at No. 45.

HUMAN LEAGUE'S "Human" jumps to No. 1 on this week's Hot 100, becoming the second No. 1 hit of the year for writer/producers Jimmy Jam & Terry Lewis. It follows Janet Jackson's "When I Think Of You," which was No. 1 just five weeks ago. Only one other writer/producer team has notched two No. 1 hits this year: Burt Bacharach & Carole Bayer Sager, who did the honors on Dionne & Friends' "That's What Friends Are For," and Patti LaBelle & Michael McDonald's "On My Own."

The Human League hit is on A&M/Virgin; the Jackson hit was on A&M proper, as was a third No. 1 hit this year—Falco's "Rock Me Amadeus." This is the first time in its 24-year history that A&M has earned three No. 1 hits in a calendar year. It came close last year, when it had two, as it did in 1973, 1975, and 1979.

"Human" is the second No. 1 pop hit for Human League, follow-

ing 1982's "Don't You Want Me." Only three other acts in A&M history have earned two or more No. 1 singles. The Carpenters are out front with three; Herb Alpert and Billy Preston have also had two.

For more observations on "Human," let's break out the mailbag. Robert Dolan of Goleta, Calif., notes that "Human" is the seventh No. 1 hit so far this year with a

Bruce's version of 'War' hits the Hot 100 at No. 45

one-word title, following "Kyrie," "Sara," "Kiss," "Sledgehammer," "Venus," and "Amanda." Dolan notes that this beats the old record of six No. 1 hits with one-word titles, which was set in 1982 with "Physical," "Centerfold," "Abracadabra," "Truly," "Mickey," and "Maneater."

And Hooman Hekmat of Chula Vista, Calif., points out that "Human" is the sixth No. 1 hit in the rock era in which a word in the title is also part of the name of the act. It follows the Chipmunks' "The Chipmunk Song," Paul & Paula's "Hey Paula," Sly & the Family Stone's "Family Affair," Love Unlimited Orchestra's "Love's Theme" and Stars On 45's "Stars On 45 Medley."

PAUL SIMON'S "Graceland" jumps four spots to No. 7 on this week's Top Pop Albums chart, nearly 20 years after Simon & Garfunkel first cracked the top 10 with "Parsley, Sage, Rosemary And Thyme."

The success of "Graceland" is especially impressive because Simon's last album, "Hearts And Bones," peaked at a lackluster No. 35 three years ago. It is also striking because the first single from the album, "You Can Call Me Al,"

failed to crack the top 40.

In both respects, "Graceland" is similar to Barbra Streisand's "The Broadway Album," which hit No. 1 earlier this year. "Broadway" also followed a flop album ("Emotion") and featured a single that fell short of the top 40 ("Somewhere"). But both albums sold on the strength of strong word of mouth, glowing reviews, and carefully planned media appearances.

And don't be surprised if both albums wind up with Grammy nominations for album of the year.

FAST FACTS: The Monkees have seven albums on the Top Pop Albums chart again this week—including one, "Changes," that failed to chart when it was first released in the late '60s. Having seven albums on the chart simultaneously is a tremendous achievement, but it's not a record. Led Zeppelin had nine albums on the chart in October and November 1979. And several other acts have had seven albums on the chart at once, including Chicago in 1974, Elvis Presley after his death in 1977, and the Beatles after John Lennon's death in 1980.

Lionel Richie this week earns his 12th consecutive top 10 hit, as "Love Will Conquer All" jumps three notches to No. 10. That puts Richie in a tie with sometime collaborator Michael Jackson for the most consecutive top 10 hits in the '80s. Richie's tally includes a duet with Diana Ross; Jackson's includes two duets with Paul McCartney.

The Communards' "Don't Leave Me This Way" jumps to No. 1 on this week's Hot Dance/Disco Club Play chart, nearly 10 years after Thelma Houston's classic version of the song hit No. 1. Houston's smash topped the dance chart for six weeks in late 1976 and early 1977 and went on to hit No. 1 on the pop and black charts.



Ladies & Gentlemen.....

RAY, GOODMAN & BROWN



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Promoting Fairness & Efficiency

THE CASE FOR A RECORD PRODUCERS GUILD

BY RICHARD N. JOSEPH

Over the last few months, I have represented two record producers in unrelated cases involving the same issue: They produced demo recordings for artists with the understanding that they (the producers) would receive royalties ranging from two to four points if the artists signed record deals based on the demos.

One of the producers had a written agreement drawn up by himself and the artist; the other relied on a verbal contract. In each case the artist secured a record contract, and in each case the artist and producer now dispute the terms of their agreements.

So instead of getting a royalty, each producer has only managed to produce a probable lawsuit.

Just another day at the office? Perhaps. But it seems to me that these problems and others involving record producers on the one hand and artists and record companies on the other could be avoided if the relationships between these groups were governed by uniform agreements.

The time has come for record producers to begin seriously considering forming a guild, just as film directors have done.

Such a guild would advance the practical, educational, and social interests of its membership as well as the industry at large.

The practical component would be the promotion of fairness and efficiency in the producer-artist and producer-record company relationships. The educational component would be the collection and dissemination of information and the sponsorship of forums designed to advance the state of the art of the profession.

The social component would be the opening of doors of the profes-

sion to women and minorities, who today are not among its most prominent members.

Standard-form contracts would obviate, in many instances, the need for a lawyer. This would bring greater efficiency to the marketplace. But, more importantly, standard-form contracts would go a long way in keeping disputes to a minimum.

Finally, form contracts are obviously less costly than the current practice of having lawyers negotiate and then draft individual agree-

Do the big producers have anything to gain? I think they do. For one thing, they will benefit from a more efficient method of contracting. As any producer can tell you, legal fees incurred from the negotiation and drafting of a producer's agreement can be quite substantial.

They will also benefit by a reduction in the tension that can develop in the relationship between the artist and producer over issues like payment of royalties from the first record sold. I have seen artists become very upset when the record

tract, they might as well use a better-known producer with a better track record.

The problem with this argument is that it ignores the fact that the selection of a producer is not usually a function of economics. It is primarily a creative decision.

The big producers can also improve the terms of the basic or standard contract. They just would not be permitted to go below its terms.

Another argument made in opposition to a record producers guild is that unlike in other crafts, record producers have historically been in a position of equal, if not superior, bargaining power. Hence the rationale for such a guild is absent.

However, not all producers have the kind of superior bargaining power this premise implies. Moreover, the objectives of fairness, efficiency, and education that a guild would promote are, or should be, important to every record producer, whether he's coming off a dozen gold albums or just starting out.

Finally, while I don't advocate affirmative action in the field of record production, I often despair at the poor representation of women in the ranks of top producers. They could influence the sound of music in a distinct way, and there's little question that as more women take a seat behind the board we will begin to hear the difference.

A record producers guild could, and should, bring pressure on record companies to hire more female producers. And it should be part of the guild's mandate to implement programs that encourage women to enter the field.

The same rationale for broadening the participation of women in record production applies equally to blacks, Hispanics, and other minorities. A guild could be just as helpful here as well.



'Standard contracts would go a long way in keeping disputes to a minimum.'

Richard Joseph is an attorney specializing in the music/record industry. He is based in Los Angeles.

ments.

But is this notion of efficiency compelling enough to warrant formation of a record producers guild? I'm not sure, but the issue doesn't rest entirely on the idea of efficiency. There is also the need to bring fairness to these relationships—fairness to both parties.

Typically, the idea of fairness is not of major concern to the big producers, because they usually get all they want. But there are a lot of producers out there who don't enjoy such bargaining power and who have made their share of bad deals. A standard-form contract would protect this group.

producer receives royalties while the artist is still waiting for his. If a producer cannot waive this provision in the guild contract, the artist is less likely to feel ripped off and consequently will be more likely to work with that producer in the future.

Uniform agreements also reduce problems associated with contract ambiguities, which can be the cause of contention and bitterness.

Some might argue that a guild would inhibit the entrepreneurial spirit by keeping lesser-known producers out of the studio. It is said that if an artist and record company must enter into this mandatory con-

Letters to the Editor

COLOR CONFUSION

Joe Shamwell raised some valid points in his commentary on black music (Nov. 1). But I don't agree with everything he said.

When you open Billboard you come across a black music chart, and confusion sets in. Does this chart only contain music by black musicians? If so, somebody should tell Stacey Q and Nu Shooz . . . quickly. Or maybe you should be black to listen to this music. Then I'm breaking all kinds of rules.

Recently I did some counting on the Billboard charts. Four of the top 10 records in the Hot 100 were by black artists. Hmmm . . . that's 40%. Five of the top 10 pop albums were by black artists. What? Half? Five of the top 10 dance records were by black artists, and, of course, all the top 10 black albums were by black artists.

So it would seem that black musicians are everywhere, and so is their music.

But black is a color, not a musical description. Let's try to keep color out of music. Remember, it's great

music, not black music.

David A. Knight
Sunset Sound Factory
Hollywood

SOUNDING OUT ON RACE

I disagree with Joe Shamwell's protestations over the use of urban radio as a substitute for black radio. Music, after all, is colorblind. It is a sound, not a race, and this is especially true in 1986.

Black musicians and producers have adopted the hi-tech excitement of the white British sound and have infused it with new passion. As a result, many white acts have been turning to black producers to give their music "life" (the Human League and Madonna are good examples).

Grace Jones, on the other hand, turned to a white producer, Trevor Horn, for production of her latest LP. In Los Angeles, black bands playing rock (Fishbone, Busboys) and white bands playing funk (Red Hot Chili Peppers) are common. New biracial bands have followed in Prince's footsteps, etc.

The shift from the term black to

urban simply reflects how archaic it is to describe music by race when, in fact, music has (thankfully) destroyed such barriers.

There is no place in the modern music business for a racially segregated mentality.

Randal Neal Cohen
Los Angeles

THE REAL THING

Joe Shamwell was so eloquent and succinct in mapping the strategy to maintain and enhance black radio that I've made copies of his commentary to distribute . . . and to save my vocal chords.

Like black radio, Shamwell's article was the "real thing."

Jackie Rhinehart
Hush Productions
New York

TEAM EFFORT

I really got annoyed when speakers at a CMJ Music Marathon a&r seminar in New York laid blame for all that's wrong with the music business today on the shoulders of a few a&r people.

Some of the panelists claimed that one of the difficulties in developing new recording acts is the lack of qualified producers. Maybe so, but perhaps too much emphasis and responsibility has been put on the record producer. It's almost like saying that if you hire a great producer most of your problems are solved.

Actually, a recording act must be coached through all stages of its career. A variety of talented and creative people are involved.

If anything, what's wrong in the business today is the lack of teamwork and way too much individuality.

Matt Suskind
Audio Systems
Forest Hills, N.Y.

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

Sebastian Offers Flat-Fee Service

'EOR' Consultant Vows Confidentiality

NEW YORK John Sebastian adds another innovative consulting project to his track record with the inception of a completely confidential flat-fee service he has launched out of his Scottsdale, Ariz., headquarters.

Earlier this year, Sebastian stopped his "the new AC" consultancy, which began as "EOR" (eclectic-oriented rock). That programming concept was positioned as an upscale, older-demographic

spin-off of the album rock format. Sebastian committed himself to EOR/the new AC for roughly two years; before that he had a successful career as a top album rock consultant with the Burkhart/Abrams firm and on his own.

Sebastian says he already has four clients for his new consulting venture, which he says offers solutions to what he calls the two major reasons stations hesitate to use consultants: "economics and the confidentiality of the relationship."

Sebastian is offering a wide variety of services for a flat fee of \$500 a month; the minimum contract is one year. "Basically, it'll be a clearing-house of information, ideas, and services," he says. "It's a hi-tech consultancy. I will not be traveling or making weekly music calls. I will work strictly for the program director and whoever else he selects, and it will be completely confidential so that the PD gets all

the credit when the station does well."

Sebastian intends to take on album rock; top 40, adult contemporary, EOR, and oldies outlets.

'I'll be working in a plethora of different areas'

"It'll be a true consultancy in the way consultancies originally were," he says.

Sebastian expects his activities to consist of personality critiques of clients and their competitors, advice on specific songs, ratings analyses of a client's station and its competitors, and advice on new formats or format adjustments. "I'll be working in a plethora of different areas, basically as a place to bounce ideas off of."

KIM FREEMAN



WILD Nights. WILD Boston programming assistant Tonya Pendleton, left, poses with Tim Kirkwood, center, winner of the urban station's Halloween costume contest. Kirkwood did some fancy footwork with a fake monkey. Local CBS Records rep Reggie Sullivan also extends congratulations.

LIN Deal Is On Hold Until Rollins Sale

Heritage To Buy 6 Stations

NEW YORK Heritage Communications, based in Des Moines, is preparing to purchase six stations from the LIN Broadcasting Corp. for \$23 million. Those stations are WEMP/WMYX Milwaukee; WBBF/WMJQ Rochester, N.Y.; and WIL-AM-FM St. Louis.

The move follows closely on the heels of Heritage's decision to sell six stations it acquired in the still-pending purchase of Rollins Communication Inc. Those outlets are KDAY Los Angeles; WBEE Chicago; WRAP Norfolk, Va.; WAMS Wilmington, Del.; and WCHS/WBES Charleston, W.Va.

The sale of these stations will not happen until the completion of the Rollins deal—a \$600 million transaction that involved four television stations, an outdoor advertising subsidiary, and cable TV systems. The purchase of the LIN radio properties, in turn, will not happen until the sale of the six Rollins radio properties.

Regarding the sale of the Rollins stations, Heritage Radio president Paul Fiddick says, "While they are a profitable operating group, the Rollins stations do not meet our acquisition criteria for radio properties."

Of the LIN purchases, Fiddick says, "Our strategy is to purchase high-quality, major-market FM stations or AM/FM combinations with above-average growth and development potential. The LIN properties meet these criteria and represent an excellent foundation for our new radio group."

Jazz Panel Grows

NEW YORK The panel of retail stores reporting to Billboard's biweekly Top Jazz Albums chart has been restructured to better reflect the sale of various types of jazz throughout the country. The changes are effective with this week's chart.

The retail panel has grown in size from 56 stores to 92 outlets, and many of the new reporters are smaller, specialty-oriented outlets.

To revise this panel, Billboard went to jazz radio stations, urban outlets regularly broadcasting jazz, and other experts in the genre to find the country's top 35 jazz markets and the stores within each that sell the most albums in all forms of jazz.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

"A truly urban crossover that's kickin' down here," says KMJQ Houston PD Ron Atkins of Robbie Nevil's "C'est La Vie" (Manhattan/EMI). "Because we're the leader, we jumped right out of the box on this one, and it's getting lots of requests and sales." A rap that's ripping things up is Heavy D & the Boys' remake of "Mr. Big Stuff" (MCA), which Atkins watched become a No. 1 request at hot Houston club the Rhinestone Wrangler after just a week on the floor. "Raps are kind of getting negatives now from the older demos, so we're dayparting this when kids are out of school." Another hit-bound record on Atkins' list is Cameo album track "Candy" (Atlanta Artists/PolyGram). "It's an up-tempo track that you just can't sit down to, and it reminds me of the old Ohio Players," Atkins enthuses. Meanwhile, the Beastie Boys are building up a Houston following with the 12-inch "You Gotta Fight For Your Right To Party" b/w "Paul Revere" (Def Jam/Columbia). "We had to dedicate a whole weekend to the Beastie Boys because they're so big down here," the PD explains. Also doing well at KMJQ is Ready For The World's "Love You Down" (MCA).

COUNTRY

Dan Seals' "You Still Move Me" (EMI America) is one of the quickest moving records on WBOS Boston's playlist, says PD Mark Tudor. "There are too many ballads out right now, but this one seems to be doing all right." According to Tudor, station research shows that the single's biggest fan group is older females, and young males rank No. 2, so it's a winner across the board. Lyle Lovett's "Cowboy Man" (MCA/Curb) sounds "traditional one minute and a little jazzy the next," says Tudor, adding that the newcomer's mid- to up-tempo track is earning positive response. Rounding out WBOS' new and strong performers is Keith Whitley's "Homecoming '63" (RCA). KIM FREEMAN

Washington Roundup

BY BILL HOLLAND

THE NEW CHAIRMAN of the Senate Commerce Committee, which deals with broadcasting concerns, will be Sen. Ernest Hollings, D-S.C., according to Capitol Hill observers. Hollings and broadcasters have always enjoyed a good working relationship, except for a few issues, such as the fairness doctrine, which the lawmaker believes in. Hollings may also chair the Telecommunications Subcommittee come January.

THE NAB LIKES HOLLINGS too... One of the broadcasters trade group's political action committees, TARPEC, contributed \$5,000 to his campaign, according to a source. TARPEC is funded by voluntary corporate contributions from broadcast companies.

THE CHAIRMANSHIP of the House Telecommunications Subcommittee, however, is still a mystery—and will be until Congress convenes in January. Departing is just-elected Sen. Tim Wirth, D-Colo., who has not enjoyed a good working relationship with broadcasters. NAB PACs did not contribute to Wirth's campaign.

TAKING THE PULSE... The National Telecommunications and Information Administration (NTIA) is about to make a survey of AM

broadcaster attitudes on AM stereo. The survey will ask whether or not broadcasters have bought a system; if they have, how much it cost; and if not, why not. NTIA hopes to find ways to move around the impediment caused by the competing and incompatible Kahn and Motorola C-Quam systems.

FCC VETERAN Larry Eads, chief of the audio services division, has been picked as the chairman of the FCC's Advisory Committee on Radio Broadcasting, a government/private sector group that examines issues of mutual concern.

RADIO HALL OF FAME nominees are being accepted by the NAB. Ballots have been sent out to members and should be returned, says NAB, by Dec. 31. Nominees should have been "radio-active" for at least 10 years.

TWO YEARS AGO THIS MONTH... WTCO-FM, an Arlington Heights, Ill., station bought by syndicator Darrel Peters, informed the FCC it was changing its call letters to WSEX. The FCC didn't like it but eventually OK'd the sex change.

Arbitron revises its methods for ranking Hispanic stations ... see page 64

...newsline...

PAUL WILENSKY is appointed president/general manager of Viacom's WMZQ-AM-FM Washington, D.C. He moves up from the general sales manager post at the country combo.

WXTR Washington, D.C., has been sold to Broadbased Communications for \$14.5 million. The oldies outlet was sold by the Dalton Group, which had bought WXTR-AM-FM for \$2 million in 1981. Dalton sold the AM (now WCMD) for \$290,000 in May. Based in Rochester, N.Y., Broadbased Communications is run by general partner Vincent Henry, the son of NEWSystems Inc. president and broadcast veteran Ragan Henry.

JIM STANTON is appointed general manager of DKM Broadcasting's KMEZ-AM-FM Dallas. Most recently, Stanton was GM at former DKM outlets WDJO/WUBE Cincinnati.

OSBORN COMMUNICATIONS is preparing to purchase WNDR/WNTQ Syracuse, N.Y., for \$6.5 million. The seller is WN Broadcasting, and the sale brings Osborn's radio count up to nine properties.

TOM KENNEDY adds the vice president title to his post as general manager of Summit Communications' KXXY-AM-FM Oklahoma City.

MICHAEL COHEN, general manager of Gilmore Broadcasting's WIVY-FM Jacksonville, Fla., is appointed vice president of that outlet.

NO MORE THAN HUMAN NO LESS THAN #1.

#1 Billboard Hot 100 Singles

#1 Radio & Records Black/Urban

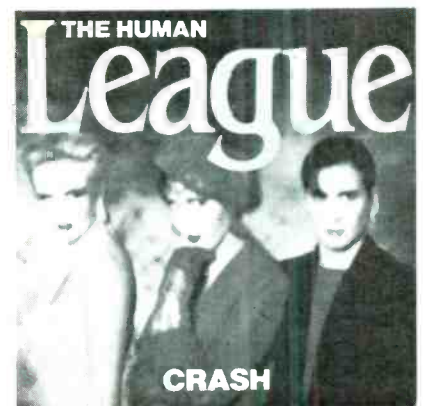
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#1 Radio & Records Adult Contemporary

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World Popular Song Festival in Tokyo '86



From 2,072 entries from 58 countries, 13 artists from 11 countries were chosen to participate in Yamaha's 17th World Popular Song Festival. Of those 13, Stacy Lattisaw, singing her song "Longshot," was judged the performer with the most international musical potential and was awarded the International Grand Prize.

Other award winners included:

Japan Grand Prize

Kenji Ono (Japan)
The Train For Tomorrow

Best Singer

Harvey Malaeholo (Indonesia)
Seandainya Slalu Satu ("If")

Golden Awards

Kate (Norway)
Carneval ("Carnival")
Sasori-za (Japan)
Come To Me, Biancoli!
Sandra Kim (Belgium)
Liberté ("Liberty")
Eros Ramazzotti (Italy)
Emozione Dopo Emozione
("Emotion After Emotion")
Honeymoon Suite (Canada)
Those Were The Days

Audience First Choice Award

Honeymoon Suite (Canada)
Those Were The Days

Kawakami Award

The Fifties (Japan), Party Night

Stacy Lattisaw's "Longshot" — The Winner!



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Tokyo 153, Japan
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CABLE: WORLD FESTIVAL TOKYO
TELEX: 2466571 YAMAHAJ
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 by
Kim
Freeman

RICK GILLETTE is leaving his PD-ship at supersuccessful top 40 **KSFM "FM 102"** Sacramento, Calif., for the same post at Cap Cities/ABC outlet **WHYT** Detroit. Thrilled with his medium-market find, **WHYT** president/GM **John Cravens** says, "Rick is a bright, young, aggressive, enthusiastic broadcaster who wants to do in Detroit what he did in Sacramento—make the station No. 1 and keep it that way." Gillette starts Dec. 1.

It took a month and a half and "a million" interviews to fill the post, says Cravens, whose words of wisdom on seeking a programmer are, "Don't get too caught up in the top 10 markets."

GARRY WALL leaves market-topping top 40 **WTIC** Hartford, Conn., for the PD post at soon-to-be Edens Broadcasting outlet **KLZZ** San Diego (Billboard, Nov. 8). Wall has nothing but superlatives for **WTIC** higher-ups **Tom Barsanti** and **Perry Ury** and his three-plus years at the station. "That just speaks for the magnitude of my desire to work for Edens," Wall says. Wall's arrival early next month at **KLZZ** lends credence to speculation that Edens will make the station a top 40, but he's as mum on the subject as Edens executive VP **Michael Osterhaut** was last week. "You can at least bet it'll be something in a contemporary vein," says Wall.

MIKE PRESTON, PD at leading San Diego top 40 **KSDO-FM**, won't be there to witness Wall's moves. He's accepted the PD post at Nationwide hit outlet **KWSS** San Jose, Calif. Preston starts there on Nov. 24 and cites the chance to work with Nationwide group programmer **Guy Zapoleon** and **KWSS** GM **Jim Smith** and the opportunity to program in his hometown as lures for leaving Gannett's **KSDO**.

Bay-area veteran rocker **Paul "Lobster" Wells** is back at original FM rocker **KSJO** San Jose boiling up the "Lobster Breakfast" morn-

ing menu. "Ten years ago, I had 51% of men 18-24," recalls Wells of one of his **KSJO** stints. "Those guys are the 24- to 35-year-olds of today, which is right where we're targeted." Wells' return came about after he appeared at the station's 18th birthday party last month to a fantastic reception from partygoers. Wells returns af-

PD Gillette roars into WHYT Detroit from Sacramento

ter brief gigs with **KMET** Los Angeles and **KNAC** Long Beach, Calif., and his arrival moves **Laurie Roberts** into **KSJO**'s afternoon shift. Other good news is the imminent relocation of **KSJO**'s 50,000-watt transmitter to higher terrain.

DON DAVIS leaves the PD post at album rocker **WCKG** Chicago. Station VP/GM **Marc Morgan** says he's seeking a veteran rock programmer ready to succeed in a highly competitive marketplace to replace Davis.

KEGL Dallas loses another staffer, and **KHYI** "Y-95" there gains another. That's **Andrea Libely**, who split her traffic reporting post at **KEGL** to assume mid-days at Y-95. Speedy recovery wished to Y-95 VP/programming **Mark Driscoll**, who was recently hospitalized after a car accident.

ROBERT WALKER will indeed be joining **WPOW** "Power 96" Miami as afternoon man (Billboard, Nov. 15), but a noncompete contract with **WHYI** "Y-100" there will keep him from doing anything powerful for at least a while. "The contract is so broad, it would prohibit him from being a janitor here," says the ever-colorful Power 96 PD **Bill Tanner**. Tanner says Walker wasn't aware of the scope of the noncompete when he signed it and adds that Power 96's attorneys recently contested the con-

tract in court. Tanner confirms that Walker will be involved in programming, but says, "We haven't come up with a particular title for him yet."

Also new at Power 96 is consultant and Miami veteran **Jerry Clifton**, who programmed the station in the '60s, when it was still "96X." Finally, Tanner is anxious to clarify the description of Power 96's format. "We're not an urban," he notes. "We're a top 40 for Miami, which is heavily Hispanic. So, really, we're more dance than urban."

IT'S "NO MORE MORNING sickness" at **WNEW-FM** New York, where station veteran **Dave Herman** slid into the morning shift on Nov. 12 after two weeks of banter and brouhaha. Herman, of course, chaired **WNEW**'s morning show from May 1972 to May 1982 and most recently was doing middays for the rocker. Herman's move brings weekender **Ray White** into the full-time midday slot.

One of Herman's first gags was an on-air attempt to telephone **WXRK** "K-Rock" morning star **Howard Stern**. When Stern didn't pick up, Herman dedicated Don Henley's "Dirty Laundry" to the morning leader.

Other changes at **WNEW** include the release of consultants **George Harris** and **Lee Abrams** of **Burkhart/Abrams**. The new adviser? **Jeff Pollack**, whose most recent Gotham client was **WNEW** challenger **WXRK** "K-Rock."

Meanwhile, the latest New York Arbitrends showed some things shaking. **WPLJ** emerged the leader, while **WHTZ** slipped, and **WQHT** logged strong—if not earthshaking—growth. On the rock front, both **WXRK** and **WNEW** logged slight increases, with the latter maintaining its lead. Urban leader **WRKS** stayed steady, and challenger **WBLS** dipped a bit.

In Los Angeles, the Arbitrends had **KPWR** back as the No. 1 music station, while **KIIS** slipped a bit from its summer lead. On the highly competitive rock scene: **KROQ** is back on top of the overall shares, with **KLOS** in second and **KMET** down a bit further. Meanwhile, new classic rock outlet **KLSX** may have taken some fire away from **KLOS** and **KMET**, as it logged a slight gain after changing formats toward the end of the 12-week Arbitrend period.

Sheridan Bargains For Texas Stations

DALLAS Sheridan Broadcasting Network of Pittsburgh, Pa., is negotiating to buy gospel and urban sister stations **KHVN** and **KDLZ**, both licensed to Fort Worth, Texas. The seller is Earl G. Graves, publisher of New York's **Black Enterprise** magazine, and the price is said to be \$15 million.

In the summer Arbitron, **KDLZ** was ranked No. 14 overall in the Metroplex, and the station's general

manager, **Garry Lewis**, predicts a much better showing under the ownership of a broadcaster. Specifically, Lewis says Sheridan's backing will enable **KDLZ** to "knock [**KKDA-FM**] off the dial." Urban-formatted **KKDA** is a consistent top three outlet in Dallas/Fort Worth and topped the market in ratings this summer and last.

KDLZ is currently airing a relatively soft urban format and would

have to make a dent in **KKDA**'s huge teen audience if it is to fulfill Lewis' predictions.

Sheridan is expected to take over **KDLZ** in February, and Lewis says one of the first projects under new ownership is upgrading the outlet's tower. At present, **KDLZ**'s 100,000-watt signal emanates from a 530-foot tower. In the future, it will emanate from a 1,500-foot tower.

CHARLENE ORR

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national album rock radio airplay reports.	
				*** FLASHMAKER ***	
1	1	1	7	THE PRETENDERS SIRE	DON'T GET ME WRONG
2	2	2	8	BILLY IDOL CHRYSALIS	TO BE A LOVER
3	8	14	4	STEVE MILLER CAPITOL	I WANT TO MAKE THE WORLD
4	5	6	7	BOSTON MCA	WE'RE READY
5	7	12	4	DON HENLEY GEPHEN	WHO OWNS THIS PLACE
6	6	7	7	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
7	9	10	6	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
8	3	4	9	JOHN FOGERTY WARNER BROS.	CHANGE IN THE WEATHER
9	4	3	11	BRUCE HORNSBY RCA	THE WAY IT IS
10	13	19	5	BENJAMIN ORR ELEKTRA	STAY THE NIGHT
11	15	20	22	GENESIS ATLANTIC	LAND OF CONFUSION
12	16	16	7	RIC OCASEK GEPHEN	TRUE TO YOU
13	NEW ▶		1	BRUCE SPRINGSTEEN COLUMBIA	WAR
14	26	46	3	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
15	17	23	6	BOSTON MCA	COOL THE ENGINES
16	21	29	5	DAVID & DAVID A&M	SWALLOWED BY THE CRACKS
17	27	33	4	R.E.M. I.R.S.	SUPERMAN
18	28	38	5	EDDIE MONEY COLUMBIA	WE SHOULD BE SLEEPING
19	19	26	6	TALKING HEADS SIRE	PUZZLIN' EVIDENCE
20	11	9	9	TIL TUESDAY EPIC	WHAT ABOUT LOVE
21	22	30	5	THE STABILIZERS COLUMBIA	ONE SIMPLE THING
22	29	42	3	THE PRETENDERS SIRE	MY BABY
23	23	35	4	TRIUMPH MCA	TEARS IN THE RAIN
24	10	11	5	THE POLICE A&M	DON'T STAND SO CLOSE TO ME '86
25	31	43	3	KANSAS MCA	ALL I WANTED
26	14	17	6	PETER GABRIEL GEPHEN	THAT VOICE AGAIN
27	12	5	12	HUEY LEWIS & THE NEWS CHRYSALIS	HIP TO BE SQUARE
28	42	—	2	STEVIE RAY VAUGHAN EPIC	SUPERSTITION
29	37	41	4	BON JOVI MERCURY	WANTED DEAD OR ALIVE
30	30	37	3	SURVIVOR SCOTTI BROS.	IS THIS LOVE
31	41	—	2	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
32	18	8	12	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL
33	45	—	2	BOB GELDOF ATLANTIC	THIS IS THE WORLD CALLING
34	39	—	2	LONE JUSTICE GEPHEN	SHELTER
35	NEW ▶		1	BILLY SQUIER CAPITOL	SHOT O' LOVE
36	24	21	14	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME
37	NEW ▶		1	BAD COMPANY ATLANTIC	FAME AND FORTUNE
38	20	13	9	BOSTON MCA	AMANDA
39	25	25	7	WANG CHUNG GEPHEN	EVERYBODY HAVE FUN TONIGHT
40	46	—	2	PAUL SIMON WARNER BROS.	GRACELAND
41	NEW ▶		1	STEVE WINWOOD ISLAND	BACK IN THE HIGH LIFE AGAIN
42	34	34	7	IGGY POP A&M	CRY FOR LOVE
43	38	28	14	TALKING HEADS SIRE	WILD, WILD LIFE
44	44	32	12	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
45	NEW ▶		1	BRUCE SPRINGSTEEN COLUMBIA	FIRE
46	48	48	3	HOWARD JONES ELEKTRA	YOU KNOW I LOVE YOU DON'T YOU
47	32	15	12	RIC OCASEK GEPHEN	EMOTION IN MOTION
48	33	18	8	TINA TURNER CAPITOL	BACK WHERE YOU STARTED
49	35	24	10	TIMBUK 3 I.R.S.	THE FUTURE'S SO BRIGHT
50	36	36	5	RATT ATLANTIC	DANCE

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

Featured Programming

AIRWAVES RADIO NETWORK of Boston is busy gearing up for its nationally syndicated "Classics 'Til Dawn." The overnight satellite service is slated for a March bow, and ARN is investing in a "total package" approach in order to garner affiliates. Hosted by **Chris Clausen**, the format programs recognizable classical "hits," selections from the light classics repertoire, and such crossover tracks as John Williams' "Star Wars" scores and other film and Broadway hits.

The six-hour, Monday-Saturday package is scheduled for an 11 p.m.-5 a.m. air slot in each U.S. time zone and is available as a fully automated service to stations using subaudio pulses. It will also be available in modular form for localization. For more information on the barter-basis/market-exclusive offering, call 617-592-1150.

WESTWOOD ONE will broadcast the hourlong special "John Lennon In His Own Write" the week of Dec. 8, which is the sixth anniversary of Lennon's assassination. The special has been produced without narration, using recorded interviews with Lennon dating from 1962 until shortly before his death, and, of course, the music he gave us.

Global Satellite Network of Sherman Oaks, Calif., appoints **Sheryl Meshover** to the newly created post of head of station affiliate relations. She will be responsible for expanding the affiliate base for the GSN program "Powercuts," which is a joint offering by GSN and the Album Network. The album rock show is hosted by **KLOS** Los Angeles afternoon driver **Geno Mitchellini**.

WEEDACK CORP. of Hollywood, Calif., offers a completely new "A Weedeck Country Christmas" for this holiday season. **Ron Martin** returns as host of the 12-hour program, a slot he filled for Weedeck

three years ago. Each hour can be programmed separately and contains six two-minute stops for local sale. The show is available on a market-exclusive basis.

Also in the country format for the Christmas weekend, **Mutual Broadcasting** will present "The Judds' Christmas Present." This three-hour music and interview special will set the holiday mood with country-oriented Christmas music and stories about the season by the Judds, Alabama, and the Oak Ridge Boys. **Lee Arnold** of Mutual's "On A Country Road" will co-host with the Judds, and the show is available on disk or via satellite.

PROGRAM HOST Frank Forest is offering two special holiday editions of his show "Musical Starstreams" to nonaffiliates. The "Musical Starstreams Christmas Special" will feature acoustic instrumental Christmas music mixed with his usual offering of new age sounds. "1986 Favorites" will be a review of new age artists and recordings that sparked the greatest listener and critical response during the year. Both shows run two hours and are offered on a market-exclusive barter basis. For information, call 415-383-STAR.

UNITED STATIONS' album rock/top 40 show, "Hot Rocks," has a new host in **Buzz Brindle** of **WYNY** New York. Brindle will be replacing **WQHT** New York's **Rufus** with the show's Nov. 28 installment, "The Genesis Story." Rufus holds down the morning slot at **WQHT**, and his heavy duties with the new **Emmis** outlet were cited as the reason for the replacement.

In addition to his show on **WYNY**, **Ronald E. "Buzz" Brindle** is president of a marketing firm, the **Brindle Co.** His background includes positions at **MTV** and **NBC Radio**, and he's written for several trade publications.

HLC of Hollywood has had a high profile recently with its string of "ad hits" for **Levi's**, **Wheaties**, **Gatorade**, and others. **HLC's** broadcast division and **Riviera**, a hardware leasing company, have teamed up to offer jingle leasing. By leasing with the intent to buy, stations can amortize the expense of a jingle package over three years, and, depending on how the station (and your state tax laws) is set up, the cost could be written off entirely.

It's no secret that an **HLC** package is going to cost you, but if a premium jingle package is a needed tool in your market's ratings war, this may be a way to afford heavier promotional guns without selling out every other item on your budget. The offering is for "in-stock" items on a market-exclusive basis. Of course, if you want original tunes, you'll have to dig deeper into your pockets. **HLC** can be contacted at 213-464-6333. **PETER J. LUDWIG**

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

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

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

Nov. 21-23, **The Crusaders**, **The Jazz Show With David Sanborn**, **NBC Radio**, two hours.

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

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

Nov. 21-23, **Patti LaBelle**, **Jesse Johnson**, **Street Beat**, **Barnett-Robbins**, one hour.

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

Promotions

PUTTS, PUNS & PROMOTIONS

IMAGINE THE AURAL ring of a **Walk-A-Dog-A-Thon**, the creation of **CJBK** London, Canada. Naturally,

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it was a fund-raiser for the the **Humane Society**, during which the station drew 200 participants and their canine best friends and raised close to \$9,000 in pledges.

Continuing the animal-magnetism theme, hit outlet **KSD-FM** St. Louis raised more than \$3,000 in its first **KS94 Cow Patty Golf Tournament**. A benefit for the **Ronald McDonald House**, the good sports event was staged in a local park, where station traffic reporter **Allen Barklage** built an impromptu golf course complete with wooden cows, pigs, and chickens. Marshmallows were used instead of golf balls, and courageous competitors were treated to an awards banquet featuring glamorized cow patty trophies, a rusty 1968 Oldsmobile, and a trip for two to Red Bud, Ill.

WXRK New York had a "bloody" good time promoting its **K-Rock** and **Roll Up You Sleeve Blood Drive** on

(Continued on next page)

FOR WEEK ENDING NOVEMBER 22, 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
87 REPORTERS		
BILLY JOEL THIS IS THE TIME COLUMBIA	19	36
CHICAGO WILL YOU STILL LOVE ME WARNER BROS.	14	23
MIAMI SOUND MACHINE FALLING IN LOVE (UH-OH) EPIC	13	60
TINA TURNER TWO PEOPLE CAPITOL	10	10
BENJAMIN ORR STAY THE NIGHT ELEKTRA	10	49

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard

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HOT ADULT CONTEMPORARY™

				Compiled from a national sample of radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	LOVE WILL CONQUER ALL MOTOWN 1866	1 week at No. One ◆ LIONEL RICHIE
2	1	1	9	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
3	5	5	9	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
4	3	4	9	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
5	6	8	7	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA
6	4	3	12	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
7	11	16	4	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
8	7	6	12	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
9	12	20	6	EMOTION IN MOTION GEPHEN 7-28617/WARNER BROS.	◆ RIC OCASEK
10	8	11	9	CALIFORNIA DREAMIN' CAPITOL 5630	◆ THE BEACH BOYS
11	14	15	7	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
12	9	7	14	THROWING IT ALL AWAY ATLANTIC 7-89372	◆ GENESIS
13	19	28	3	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
14	18	22	5	AMANDA MCA 52756	BOSTON
15	21	29	3	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
16	10	9	18	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
17	17	17	8	THE LADY IN RED A&M 2848	CHRIS DEBURGH
18	13	10	12	TRUE COLORS PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
19	25	31	4	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
20	24	30	4	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
21	15	13	17	STUCK WITH YOU CHRYSLIS 43019	◆ HUEY LEWIS & THE NEWS
22	16	12	11	WHEN I THINK OF YOU A&M 2855	◆ JANET JACKSON
23	30	40	3	HIP TO BE SQUARE CHRYSLIS 43065	◆ HUEY LEWIS & THE NEWS
24	31	—	2	SOMEWHERE OUT THERE MCA 52973	LINDA RONSTADT AND JAMES INGRAM
25	32	—	2	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
26	33	39	3	FOOLISH PRIDE RCA 5038	◆ DARYL HALL
27	NEW	—	1	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
28	20	14	10	I JUST CAN'T LET GO WARNER BROS. 7-28605 DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM	
29	23	24	8	TYPICAL MALE CAPITOL 5615	◆ TINA TURNER
30	27	27	6	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS
31	26	18	19	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
32	29	25	23	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
33	34	38	5	WHERE DID YOUR HEART GO? COLUMBIA 38-06294	◆ WHAM!
34	22	19	10	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
35	NEW	—	1	STAY FOR AWHILE A&M 2864	AMY GRANT
36	NEW	—	1	(FOREVER) LIVE AND DIE VIRGIN 2872/A&M	◆ ORCHESTRAL MANOEUVRES IN THE DARK
37	NEW	—	1	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
38	38	—	2	I'M FOR REAL ELEKTRA 7-69527	◆ HOWARD HEWETT
39	28	23	13	A MATTER OF TRUST COLUMBIA 38-06108	◆ BILLY JOEL
40	36	36	8	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA	◆ GLASS TIGER

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

PROMOTIONS

(Continued from preceding page)

"Sunday Bloody Sunday" Nov. 9, when it encouraged rockers to "Let It Bleed" and give blood for the Greater New York Blood Program. Out to support the effort were Joan Jett, the Burns Sisters, Joey Ramone, John Eddy, and the Washington Squares.

Speaking of K-Rock, here are the feats the five finalists in its \$25,000 Be Outrageous Contest were attempting last week: forming a bee beard built of 60,000 live bees; converting the inside of a car into an aquarium (complete with 92 goldfish); creating the largest pair of women's panties in the world and hanging them from a Manhattan building; drilling the letters K-R-O-C-K into her teeth and filling them with gold; and building an 8- by 20-foot wall covered with Velcro, to which nine people in Velcro suits will affix themselves to spell K-Rock.

T IRED OF PRINT POLLS on your popularity or lack thereof? Try turning the tables on the press and, at the same time, garner some irresistible attention from your local media writers. That's what **WNIC** Detroit morning man **Mike Murphy** is in the process of doing with his listener poll on the area's best newspaper columnists. The votes are still rolling in, and the winning columnists will appear on Murphy's program.

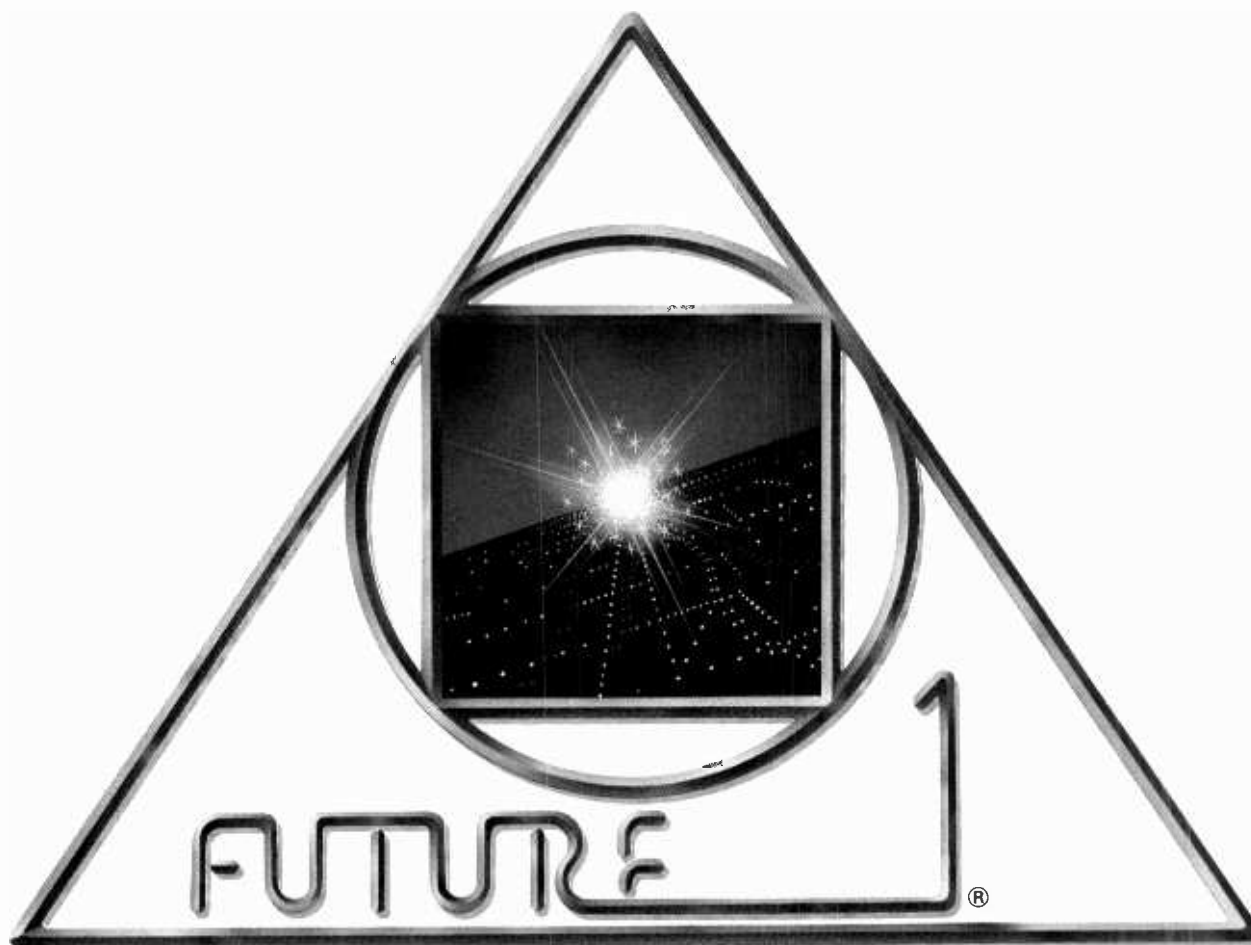
Across town, AC/pop outlet **WDTX** Detroit was busy getting into the hearts, minds, and kitchens of its listeners. That was courtesy of morning man **Jim Harper's Morning Express** week of live broadcasts from the kitchens of five listener families.

According to **WDTX** promotion director **Carolyn Krieger**, the morning crew woke folks up at 5:30 a.m. armed with broadcast gear, eggs, bacon, and orange juice.

W MJI Cleveland has adopted one of our favorite promotion themes—the supermarket singles nights. Billed as the latest edition in **WMJI's Majic After Work Party**, the AC station began singles nights at two Fazio's supermarkets each Thursday. The nights are hosted by a **WMJI** personality, and shopping singles will be treated to contests, prizes, dancing, and, naturally, **WMJI's** music . . . Also going after singles in Cleveland is top 40 outlet **WRQC**, which is presenting Cleveland Lifestyles: Entertainment Fair For Today's Single Adult on Saturday (22). To be held at a local racquet ball club, the fair will display audio/video equipment and fashions and offer financial information. Singles author **Sheri Foxman** will host a "date auction" to benefit the Geauga County Cancer Society.

I N THE "Sorry we missed it" category is **KWAV** Monterey, Calif.'s sixth annual Brussel Sprout Festival. During the event, **KWAV** staffers judged gourmet sprout recipes . . . Finally, it was good to have the **KZEW** Dallas staff in town last week for a live broadcast from the Hard Rock Cafe. That was the kickoff for **KZEW's** weekly "Night Court with **John Dillon**," its overnight show that will henceforth be broadcast live from the just-opened Hard Rock in Dallas.

KIM FREEMAN



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ROCK WATCH

A Countdown to Ecstasy
with Oedipus



NOW ON THE AIR

Kee a close watch on your listeners. They're about to do something extraordinary. They're going to multiply . . . just as soon as you begin airing the new United Stations Programming Network AOR show, **ROCK WATCH**, starring **OEDIPUS**, the reigning monarch of on-air AOR personalities, and **Billboard's 1985 Program Director of the Year**.

Every week, **OEDIPUS** will take listeners on a 3-hour trip to the heart of AOR, via **R&R's Top 30** tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by many of the nation's leading AOR stations.

So don't wait another second to reserve this AOR show in your mar-

ket. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



YesterHits[®]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Tonight's The Night (Gonna Be Alright)**, Rod Stewart, WARNER BROS.
2. **The Wreck Of The Edmund Fitzgerald**, Gordon Lightfoot, REPRISE
3. **Love So Right**, Bee Gees, RSO
4. **Muskrat Love**, Captain & Tennille, A&M
5. **The Rubberband Man**, Spinners, ATLANTIC
6. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
7. **Just To Be Close To You**, Commodores, MOTOWN
8. **Beth**, Kiss, CASABLANCA
9. **More Than A Feeling**, Boston, EPIC
10. **Nadia's Theme (The Young & The Restless)**, Barry De Vorzon & Perry Botkin Jr., A&M

POP SINGLES—20 Years Ago

1. **You Keep Me Hangin' On**, Supremes, MOTOWN
2. **Good Vibrations**, Beach Boys, CAPITOL
3. **Winchester Cathedral**, New Vaudeville Band, FONTANA
4. **Devil With A Blue Dress On/Good Golly Miss Molly**, Mitch Ryder & the Detroit Wheels, NEW VOICE
5. **Poor Side Of Town**, Johnny Rivers, IMPERIAL
6. **I'm Your Puppet**, James & Bobby Purify, BELL
7. **Last Train To Clarksville**, Monkees, COLGEMS
8. **Lady Godiva**, Peter & Gordon, CAPITOL
9. **Mellow Yellow**, Donovan, EPIC
10. **Born Free**, Roger Williams, KAPP

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Supremes A Go-Go**, MOTOWN
4. **The Mamas & the Papas**, DUNHILL
5. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
6. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
7. **And Then . . . Along Comes The Association**, VALIANT
8. **Revolver**, Beatles, CAPITOL
9. **Sergio Mendes & Brazil '66**, A&M
10. **Somewhere My Love**, Ray Coniff & The Singers, COLUMBIA

COUNTRY SINGLES—10 Years Ago

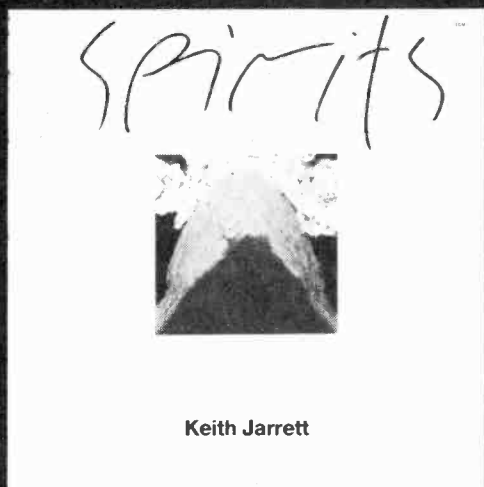
1. **Good Woman Blues**, Mel Tillis, MCA
2. **Somebody Somewhere**, Loretta Lynn, MCA
3. **9,999,999 Tears**, Dickey Lee, RCA
4. **Thinkin' Of A Rendezvous**, Johnny Duncan, COLUMBIA
5. **I'm Gonna Love You**, Dave & Sugar, RCA
6. **Living It Down**, Freddie Fender, ABC/DOT
7. **Hillbilly Heart**, Johnny Rodriguez, MERCURY
8. **She Never Knew Me**, Don Williams, ABC/DOT
9. **Take My Breath Away**, Margo Smith, WARNER BROS.
10. **Lawdy Miss Clawdy**, Mickey Gilley, PLAYBOY

SOUL SINGLES—10 Years Ago

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

ECM

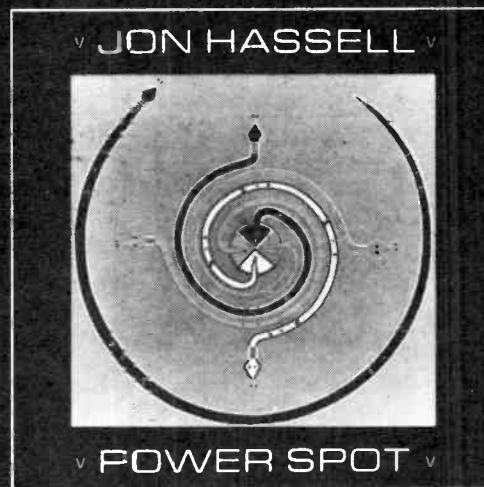
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Keith Jarrett

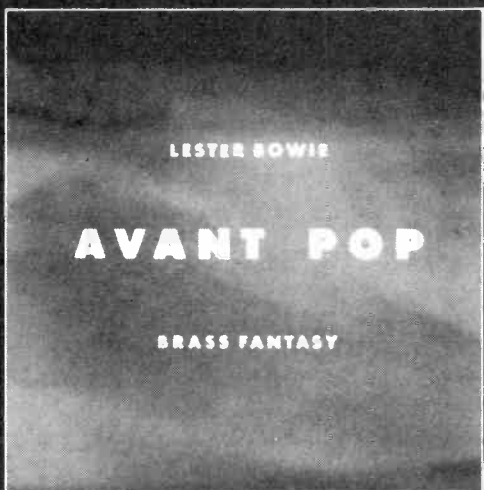
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SPIRITS

829 467
ECM 1333/34



Jon Hassell
POWER SPOT

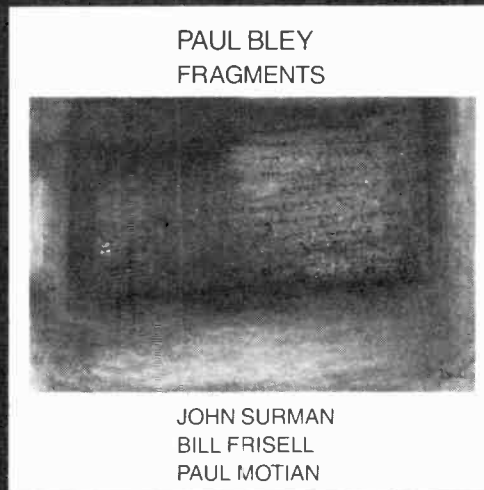
829 466
ECM 1327



Lester Bowie's Brass Fantasy
AVANT POP

829 563
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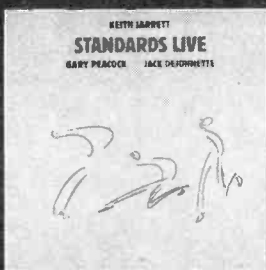
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Paul Bley
FRAGMENTS

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825 471-2 ECM 1131



Pat Metheny Group
TRAVELS
810 622-2 ECM 1252/53



Pat Metheny
REJOICING
817 795-2 ECM 1271



John Abercrombie
CURRENT EVENTS
827 770-2 ECM 1311



Marc Johnson
BASS DESIRES
827 743-2 ECM 1299



Oregon
CROSSING
825 323-2 ECM 1291

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What Goes Around . . . After being thrown out to party all night with WXKS-FM Boston staffers, the group Boomerang comes back for a live interview. Pictured, from left, are Atlantic's Don Maggi; WXKS MD Susan O'Connell; Boomerang's Perri, Cheryl, and Adriana; and assistant MD Jerry McKenna.



Back In The Fold. WKZL Winston-Salem, N.C., morning man Dave Hutcheson is glued to the centerfold as he welcomes back area native Donna Edmondson. Edmondson is Playboy's Miss November, and she stopped by to pay a hometown visit via the WKZL morning show.



The Raitt Staff. Westwood One director of special projects Sam Kopper finds out that rock'n'roll touring takes the right stuff. Bonnie Raitt stopped by the New York Westwood One studio for a live guest appearance on the network's "Line One" show and talked about the rigors of touring and her new Warner Bros. album, "Nine Lives."



In Cheerleader Heaven. KBEQ Kansas City, Mo., afternoon driver Chuck Nasty is up to his pom-poms in cheerleaders. The Blue Springs High School cheerleaders held a pep rally to celebrate their school's win in the KBEQ School Spirit Contest. The school sent in 217,000 postcards to win a concert by the Jets.



Studebathers. WFOX Atlanta, Ga., staffers get wet behind the ears as they take a bath at local oldies nightspot Studebakers. The joint promotion had the WFOX staff lip-synching "Spish Splash, I Was Taking A Bath." From left are WFOX news director/morning air talent Stasia Kelly, sales rep Lavon Lacy, GM Martin Sherry, staffer Laura Hurtt, sales rep Sandra Hall, and community director Carla Hodge.



Ear-ly Checkup. Contest winner Robert Haynes gets "checked" by WJLB Detroit. His ears were working fine when he identified WJLB's Double Play and won \$5,000. Standing, from left, are WJLB afternoon driver Larry Elliot, Haynes, promotions manager Lisa Orlando, and PD James Alexander.



All Set For Saturday Night. WBLZ Cincinnati gets into the party mood with Lauren Grey, whose Dice Records hit, "Saturday Night," has feet moving from coast to coast. Shown, from left, are WBLZ PD Brian Castle, Grey, and station air talent Joe Demma.

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Mr. Russ Hamm

Teldec Schallplatten GmbH
Headquarters
Heussweg 25
2000 Hamburg 20
Telefon: 0 40/49 06 20
Telex: 213 545
Mr. Manfred K. Atzert
Mr. Thomas Stein

Teldec Schallplatten GmbH
Laboratories
Finkensteinallee 38
1000 Berlin 45
Telefon: 0 30/8 30 00 50
Telex: 186 202
Mr. Horst Redlich

Gotham Audio Corporation
1790 Broadway
New York, NY 10019
Telephone: 212/765-3410
Telex: 236779 gothm ur
West Coast Office
Telephone: (818) 785-2211
Mr. Russ Hamm



Midnight Star Shoots For Supergroup Constellation

BY STEVEN IVORY

LOS ANGELES Generally speaking, self-contained bands have fallen upon hard times. Computerized synthesizers and the one-man-band approach popularized by Stevie Wonder and Prince, while cutting production costs, have endangered the conventional rhythm section. Many of the bands on today's charts, such as Cameo, are actually a few group

members assisted by session players. Coinciding with this trend has been the decline of such black supergroups as Earth, Wind & Fire and the Commodores.

The seven-member band Midnight Star is looking to change this trend. Band member Belinda Lipscomb says, "We're seriously interested in becoming the premier pop/r&b self-contained group. Let's face it, there's a void since Earth, Wind & Fire

slowed down. Kool & the Gang are big, but it's funny—they've spent so much time on pop charts, it's hard to think of them as an r&b band. We're interested in reaching out to a new audience, but without forsaking our black base. Every band goes through changes. We've gone through ours, but they haven't affected the group."

Lipscomb is referring to the recent departures of Reggie and Vincent Calloway, who were integral parts of

the Cincinnati-based unit. Vincent was a key songwriter and instrumentalist, while band founder Reggie produced the group's albums. The brothers left Midnight Star to record, perform, and produce as a duo.

Nevertheless, Lipscomb insists that creatively the two won't be missed, and there are no plans to replace them. She points out that on the band's sixth Solar album, the near-platinum "Headlines," the Calloways' songwriting contributions were minimal. "Reggie and Vincent are interested in being producers, and that is essentially why they left. But it is the band that makes the songs happen. Midnight Star's sound belongs to Midnight Star."

Midnight Star's plan is to expand its appeal beyond its largely black audience. The strategy, according to Lipscomb, involves "nurturing the individual talents within the group. Since I'm the group's only female, I'll become the focal point by doing more lead singing with strong on-stage support from [band members] Melvin

Gentry and Bo Watson. We plan on growing musically by writing songs with more depth and as a band [by] taking more control of our recording sessions and videos."

Daniel Markus of Alive Enterprises, who with partner Shep Gordon manages both Midnight Star and the Calloways, shares the band's crossover vision. "In the time we've worked with them, almost a year now, we've always seen them as Earth, Wind & Fire," he says. "There's a lot of personality there locked behind the whole 'faceless band' thing. That's already changing on stage, and it'll change on the records as well."

Markus says Alive's plans have always involved keeping the group's records on the "commercial cutting edge" and developing the unit into a great live attraction. "As it is, you can always tell when Midnight Star has played a particular region. Our record sales in the area usually swell shortly thereafter. Their performance is the best promotion of all."

THE RHYTHM & THE BLUES

by Nelson George



THERE ARE A FEW black music awards programs on television now, but none has garnered wide support or made the kind of impact on audiences equal to the power of the music. Black music creates superstar after superstar, yet never has it had a showcase event reflective of that fact. Perhaps it will have one when the Soul Train Music Awards are inaugurated in April. Through soul, disco, and the age of crossover, Don Cornelius' broadcast has been consistent in its appeal. It has developed an identification with black music that no other regular broadcast show can match.

"I truly feel that there is ample room within a medium such as television, which accommodates awards specials in honor of almost everything, for a major tribute to black music," says Cornelius. "Without disparaging the efforts of existing awards shows to give recognition to the achievements of blacks in music and without intending to promote separatism, we seek only to be specific in organizing our supplemental celebration of one of the world's most important art forms—a celebration to which all are invited regardless of race, color, creed, or country."

Luther Vandross and Dionne Warwick will host, with that hyperactive producer-arranger, George Duke, to act as musical director. Steve Binder, one of the few directors to have any understanding of how to present popular music on TV, is co-producing, and "Soul Train" distributor Tribune Entertainment Co. is handling syndication. Cornelius says the program will be taped March 24 at Hollywood's KTLA TV studios. Program and music directors, retailers who report to the trades, and artists with charted records are among the eligible voters. Ballots are to be tabulated by the accounting firm Price, Waterhouse. Awards will be given in 15 categories, and a pioneering member of the r&b/urban contemporary community will be honored for lifetime achievement.

Considering the ongoing role "Soul Train" plays in exposing black music and Cornelius' commitment to keeping the program on the air through some rough times, one hopes that the Soul Train Awards will receive the enthusiastic response they deserve.

SHORT STUFF: Nona Hendryx is collaborating in New York with choreographer Yoshiko Chuma and painter Yvonne Jacquette on "The Big Picture," a performance piece to debut in January... Former "Hot Tracks" video dance show host Carlos DeJesus begins taping a new syndicated program in December... Tina Turner's new Terry Britten-produced single is "Two People" on Capitol... The Nile Rodgers-produced "I'm Not Perfect (But I'm Perfect For You)" by Grace Jones on Manhattan is his best work since the Madonna album. It is a muscular, early-'70s funk record (aren't those real horns!?) with a very '80s drum-machine pattern. Jones' vocal is perfectly fine, and

Rodgers again shows why he is still one of the best rhythm guitarists ever. Rodgers also handled production on Al Jarreau's "Tell Me What I Gotta Do" on Warner Bros.

The Holland brothers, Eddie and Brian, of Motown fame, have supervised the recording of a promising debut album by Heavy Traffic Starring V (yes, that's the group's name). The featured artist is V, a sultry-voiced female vocalist who sings well on the first single, "Jealousy," and several other cuts on this very commercial record. Though the Hollands will always be remembered for their music during Motown's mag-

ic years, this Atlantic release shows that time has not passed these veterans by. One of the Holland brothers' post-Motown masterpieces, Freda Payne's "Band of Gold," has been covered

by (of all people) Bonnie Tyler, with a remix by Arthur Baker, for Columbia.

Lonnie Simmons' Total Experience has signed pop singer Steven Paul-Perry... The Temptations follow up "Lady Soul" with the title track to the "To Be Continued" album on Motown... Detroit TV host and record producer Jim White has introduced a white r&b singer named Michelle Goulet on Island Records. Her self-titled debut has an intriguing version of Aretha Franklin's standard, "(You Make Me Feel Like) A Natural Woman," and some production work by Dexter Wansell... Smokey Robinson has sung and co-written "Love Will Set You Free," the theme from the film "Solarbabies," a sci-fi movie on Metro-Goldwyn-Mayer.

Aarons Fuchs' oldies and hip-hop operation in Queens, N.Y., has just released a bunch of good records. For fans of beach music there is Maurice Williams & the Zodiacs' "At the Beach (Live in '65)" on Night Train International, which includes covers of the best r&b of the day and the vocal group's classic "Stay." The record was cut live at Myrtle Beach, S.C., back in the days of the frug and the watusi. Fuchs has also put out Funkmaster Wizard Wiz's "Crack It Up" b/w "Can't You Take A Hint." Fuchs says that "Hint" is in "the Wildman Steve tradition," which is one pretty raunchy tradition. Love-rapper Sponnie Gee is back with "That's My Style" b/w "I'll Serve You Right." Gee was one of the great early rappers, and this 12-inch will maintain his underground reputation. Fuchs can be reached at 718-706-1240... Keep David Sanborn. Put away those Kenny G records and Grover Washington, too. Now pull out "Atlantic Honkers," a double album of shouting, honking saxophone instrumentals from the '40s and '50s by noted bar-walking saxmen like Frank Culley, Willis Jackson, Arnette Cobb, and King Curtis. It is another fine package from the Atlantic vaults compiled by Bob Porter.

Here's wishing success to Soul Train Music Awards



Blu Isn't Blue. Peggi Blu is far from blue after signing with Capitol Records. The 1986 "Star Search" grand-prize winner is welcomed to the label by, from left, Capitol president Don Zimmermann; Blu's manager, Mark Alan; Blu; Blu's musical director, Ted Perlman; Capitol senior vice president Don Grierson; and vice president of black a&r Wayne Edwards.

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

		NEW	TOTAL
		ADDS	ON
97 REPORTERS			
ARETHA FRANKLIN	JIMMY LEE ARISTA	34	42
EL DEBARGE	SOMEONE GORDY	19	72
MELBA MOORE	FALLING CAPITOL	18	18
FORCE MD'S	I WANNA KNOW YOUR NAME TOMMY BOY	17	37
O'BRIEN	TENDERONI CAPITOL	16	28

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
125 REPORTERS		
MIKI HOWARD	COME SHARE MY LOVE ATLANTIC	30
VESTA WILLIAMS	ONCE BITTEN TWICE SHY A&M	19
KRYSTOL	PRECIOUS PRECIOUS EPIC	14
LUTHER VANDROSS	STOP TO LOVE EPIC	14
KLYMAXX	SEXY CONSTELLATION	13

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HARD TO RESIST.

SURRENDER

THE NEW ALBUM BY

O'Bryan

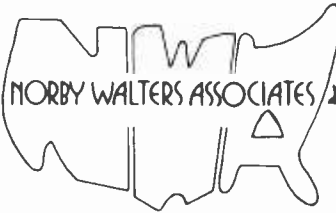
FEATURING THE SINGLE
TENDERONI*

PRODUCED BY
O'BRYAN

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JERRY KNIGHT & AARON ZIGMAN FOR AARON KNIGHT MUSIC COMPANY

Capitol

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200 West 51st St., N.Y., N.Y. 10019 (212) 245-3939

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard.

TOP BLACK ALBUMS™

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Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	9	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM ★ ★ No. 1 ★ ★ 5 weeks at No. One	WORD UP
2	2	3	5	LUTHER VANDROSS EPIC 40415	GIVE ME THE REASON
3	3	2	33	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
4	11	42	3	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
5	6	9	8	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
6	5	4	11	LIONEL RICHIE MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
7	4	6	18	THE TEMPTATIONS GORDY/MOTOWN 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
8	7	5	24	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
9	10	11	39	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
10	9	7	7	TINA TURNER CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
11	8	8	16	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
12	12	10	14	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
13	13	13	9	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
14	15	16	10	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
15	14	12	9	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
16	17	18	11	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
17	23	20	13	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
18	22	27	5	KURTIS BLOW MERCURY/POLYGRAM 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
19	19	22	5	JESSE JOHNSON A&M SP-5122 (8.98)	SHOCKADELICA
20	16	14	27	BILLY OCEAN ▲ JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
21	18	15	27	WHODINI ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
22	38	—	2	ARETHA FRANKLIN ARISTA AL-8442 (8.98)	ARETHA
23	25	25	17	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
24	24	24	6	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
25	20	19	11	KENNY G. ARISTA ALB-8427 (8.98) (CD)	DUOTONES
26	21	17	50	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
27	26	21	10	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
28	27	23	27	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
29	35	37	6	THE HUMAN LEAGUE VIRGIN/A&M SP 5129/A&M (8.98) (CD)	CRASH
30	30	29	17	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
31	32	33	5	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
32	28	28	21	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
33	50	—	2	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
34	34	44	6	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
35	33	32	25	MIDNIGHT STAR ● SOLAR/ELEKTRA 60454/ELEKTRA (8.98) (CD)	HEADLINES
36	36	43	6	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
37	54	—	2	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
38	29	26	17	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	35	15	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
40	40	47	4	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
41	43	39	20	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
42	31	30	10	FIVE STAR RCA AFL1-9501 (8.98)	SILK & STEEL
43	37	31	6	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
44	42	34	11	GWEN GUTHRIE MERCURY/POLYGRAM 829-532/POLYGRAM	GOOD TO GO LOVER
45	48	51	4	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
46	46	48	5	JAMES BROWN SCOTTI BROS./EPIC FZ 40380/EPIC	GRAVITY
47	41	36	74	RENE & ANGELA ● MERCURY/POLYGRAM 824607-1M1/POLYGRAM (CD)	STREET CALLED DESIRE
48	74	—	2	ONE WAY MCA 5823 (8.98)	ONE WAY XI
49	51	53	7	FATBURGER GOLDEN BOY/OPTIMISM 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
50	44	38	86	WHITNEY HOUSTON ▲ ⁶ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
51	49	40	21	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
52	69	—	16	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!
53	45	46	21	JERMAINE STEWART 10/ARISTA ALB-8395/ARISTA (8.98) (CD)	FRANTIC ROMANTIC
54	59	55	10	JAMES INGRAM QWEST/WARNER BROS. 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
55	63	—	2	GENERAL KANE GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL
56	47	49	24	EL DEBARGE ● GORDY/MOTOWN 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
57	52	41	18	PIECES OF A DREAM MANHATTAN ST-53023 (8.98)	JOYRIDE
58	72	—	2	JEFF LORBER WARNER BROS. 1-25492 (8.98)	PRIVATE PASSION
59	57	57	17	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
60	62	59	9	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
61	61	61	9	GEORGE DUKE ELEKTRA 960480-1 (8.98)	GEORGE DUKE
62	53	52	41	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
63	60	60	13	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
64	NEW ▶	—	1	BOB JAMES WARNER BROS. 25495 (8.98) (CD)	OBSESSION
65	55	45	13	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF THE WEST COAST
66	58	50	28	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
67	NEW ▶	—	1	JUST-ICE FRESH LP RE-1/SLEEPING BAG (8.98)	BACK TO THE OLD SCHOOL
68	64	54	5	REBBIE JACKSON COLUMBIA BFC 40364	REACTION
69	56	56	7	BEAU WILLIAMS CAPITOL ST-12486 (9.98)	NO MORE TEARS
70	NEW ▶	—	1	MILES DAVIS WARNER BROS. 25490 (8.98) (CD)	TUTU
71	NEW ▶	—	1	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
72	67	67	6	STACEY Q ATLANTIC 81676 (8.98)	BETTER THAN HEAVEN
73	65	62	10	MADONNA ▲ ² SIRE 1-25442/WARNER BROS. (8.98) (CD)	TRUE BLUE
74	73	66	12	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
75	70	71	11	EARL KLUGH WARNER BROS. 25478 (8.98)	LIFE STORIES

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

DANCE TRAX



by Brian Chin

DANCE MUSIC strays from pop to radical whatever and makes stops at every combination in between this week... **Tashan's** "Chasin' A Dream" is a typically unusual Def Jam production, perching traditional r&b vocals on a big, swaying drumbeat. The flip is a nice ballad, "Got The Right Attitude," showing off some very smooth singing from Tashan and Alyson Williams, who will soon have her own record out on the label.

C-Bank's "I Won't Stop Loving You" (Next Plateau) represents another change of producer, artist, and style for this studio "group": This cut is breakdance music with a heavy Latin influence (a winning combination these days, to be sure)... In a similar vein, **TKA's** "Come Get My Love" (Tommy Boy), noted here some weeks ago, is released this week in a very handsome sleeve slightly remixed from its early testing stage.

Chip E.'s "If You Only Knew" (DJ International) is the first truly different record to come out of Chicago in some time: The house bass drum plays a brittle rock rhythm, and there's actual instrumentation and vocals here... **Duke Bootee's** "Broadway" (Beauty and the Beat) is a witty and perfectly edited rap tribute to the Wilson Pickett classic "Funky Broadway," updated to reflect the even tougher street life of today.

Brenda K. Starr's "What You See Is What You Get" (MCA), remixed by **Jellybean**, is good generic pop-dance of the sort that would be

called Madonna-clone if it weren't for Starr's more full-bodied voice... **Gary L.'s** "Time (To Party)" (Sensations, 201-642-9527) clones the Colonel Abrams sound astoundingly close to a Chicago-style bass drumbeat; **Timmy Regisford & Boyd Jarvix** mixed.

RAPS: First on the list, certainly, is **Heavy D. & the Boyz'** rap reworking of Jean Knight's "Mr. Big Stuff" (MCA), produced by **Andre**

Club sounds run the gamut from pop to whatever

"Dr. Jeckyll" Harrell: Just one of those great ideas that turned out to be a terrific record... Incidentally, **Wardell Quezergue**, the original arranger of that record, has produced "Dumb Man" by the **Awesome MCs** (RIA Records, 305-759-2792), a rockish, Run-D.M.C.-style track... **Boogie Boys'** "Run It" remix (Capitol) is also getting some good street attention for its simple but good execution; it's actually the bonus cut to the pop "Share My World" song/rap... Similarly catchy: "(Nana Nana) She's My Baby" by **Rock-Gee-Jazzy** (Direct Records, 201-963-1560), which has a cute plot twist and sing-along chorus.

Joeski Love's double-sided "Hey Joe" (Vintertainment/Elektra) is clangorous electro/go-go; the accompanying cut, "My Girl," an orig-

inal song with an adaptation of the bass hook from the Temptations' classic, represents—finally!—a non-dising rap about a girl!... **Salt-n-Pepa's** "Beauty And The Beast" (Next Plateau) follows the sleeper "I'll Take Your Man"; it is routine rap but has a good early following.

REMIXES: **Jeff Lorber's** "Facts Of Love" (Warner Bros. promo) has added production in a Flores remix version that brings it in line with Janet Jackson's stuff: Everybody, please note that this belongs on the pop chart... **Loose Ends'** "Slow Down" (MCA), already an import noisemaker, is now the domestic single; the song is revisited in a skeletal, slower version on the B side.

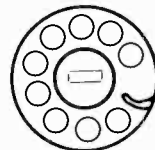
Skipworth & Turner's "Won't Get No Better" (Warner Bros.) is very '70s orchestral soul/disco given pleasing sparkle and flow in **Paul Simpson's** remix and pounding Moog-bass dub. **Bacho Mangual's** mix of the instrumental "Nepenthe" appears on the flip... Speaking of revivalist sounds, **Bohannon** is back on Mercury with "Jammin' In The Streets," which is just what you expect/remember... **Al Jarreau's** "Tell Me What I Gotta Do" (Warner Bros. promo) has a relaxed, vaguely go-go rhythm, remixed by **John Luongo**.

BRIEFLY: **Oran "Juice" Jones'** "Curiosity" (Def Jam) offers more abuse and domination and also his Kendrick-like high tenor... **Tia's** "Boy Toy" (RCA) is disco-rock, ready-made for "power" formats... **Cleavage's** "Barah" (Studio) is a soul instrumental groove based on the Cymande proto-disco "Bra"; there's a smooth "D-Cup" mix, a sampled vocal version, and a zipper, percussive house mix. Produced and mixed by **Archie Lucas** and **Washington DJ Tyrone "Tito" Robinson**.

NOTES: Atlantic debuts a series of Dance Classics reissued this week with **Clubhouse's** "Billie Jean/Do It Again" medley, from 1982. The original is supplemented with a new remix and dub by New Yorker **Fredie Bastone**. No specific releases have yet been scheduled, but clearances are being researched for oldies ranging from the Tramps to Klein & M.B.O., we're told. You'll recall that in 1982, Clubhouse's record was kept off the dance chart entirely by a Detroit sound-alike of the Italian sound-alike (Slingshot, on Quality).

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Love In Siberia—Laban
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If You Only Knew—Chip E
The Path—Fingers Inc.
Oh La La—Princess Day
Shattered—Stimulation
The Calling—Ten Heaven
One Of Those Days—Jazzy J

Beat Of The Drum—Wired
Mind Games—Culture Vibe
Breathless—Gina Desire
Let's Have Some Fun—Merge
Whisper To A Scream (Rmx)—Bobby O
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Movement—Movement

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Fancy LP (NEW)
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Wanna Hear—Bad Boys Blue
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Like A Rock'n'Roller, Seger Storms The U.S.

BY GARY GRAFF

DETROIT Upon returning to the concert scene this summer, Bob Seger has broken sales and attendance records throughout the South, the East, and the Midwest, enjoying sold-out multnight stands at venues like New York's Madison Square Garden and the Pine Knob Music Theatre, which is outside his hometown of Detroit. The Seger tour is set to continue storming across America through March, and there's even talk of some international dates.

Seger's latest Capitol album, "Like A Rock," released in April, quickly became his seventh consecutive million-seller, and it is likely to get a boost from the new single, "Miami." The previous singles from the album, "American Storm," the title track, and "It's You," only added to his cache of hits.

The 41-year-old Seger has been on a roll, but he claims to be surprised—and relieved—by his current spate of success. "I never take any of this for granted," he says. "It was three years [since the 'Distance' album and its accompanying tour], and, knock on wood, it's like we never left.

"I always forget how strong we are as album sellers. I read in Billboard that our last four records had been in the top 10 the second week they came out, which I never realized. I think there's a serious core of about 2 million fans of ours out there.

When we get an album out, they just buy it. When it goes up to 3 or 4 million, that's sort of the icing on the cake."

The three-year gap between "The Distance" and "Like A Rock" was a particularly difficult period for Seger, however. The veteran superstar suffered the end of two personal relationships, including one that had lasted 11 years. Additionally, he and manager/co-producer Ed "Punch" Andrews spent what seemed like an eternity trying to equal the sonically superb production Jimmy Iovine and engineer Shelly Yakus had achieved on "The Distance." Seger and Andrews changed studios, reworked material, and did everything possible until they were completely satisfied with the finished product.

Meanwhile, artists like John Cougar Mellencamp and Bruce Springsteen—who, like Seger, sings about life in the heartland, about the hopes, dreams, and pitfalls of the common man—came to greater prominence. There was a threat that they might replace Seger in an area where he had been a leader during his 20-year-plus career.

"I think there's a lot of room for all of us," says Seger. "I was real happy for Bruce, and I always thought John had it. I've inspired them down through the years. I know I inspire Bruce a little bit. I see [Mellencamp] on stage, and I see a lot of stuff I do. But they inspire me, too."

Canadian's Overjoyed At U.S. Success Hart Is Beside Himself

BY LINDA MOLESKI

NEW YORK After scoring an instant Hot 100 hit with "Sunglasses At Night" from his 1984 debut EMI America album, "First Offense," Canadian singer/songwriter Corey Hart proved he was more than just a one-hit wonder with last year's successful follow-up album, "Boy In The Box."

That his second album produced another U.S. hit single in "Never Surrender"—and sold more than a million copies in his native Canada alone—was particularly gratifying, says Hart. "I really think it's difficult breaking into America regardless of where you're from. I don't think it's any more difficult for a Canadian act than for a band from Oklahoma."

Eager to win even greater international recognition with his third album, the recently released "Fields Of Fire," Hart is in the midst of a monthlong European promotional visit. Meanwhile, his version of the Elvis Presley hit "I Can't Help Falling In Love With You" has just been issued here as the follow-up single to "I Am By Your Side," which reached No. 18 on the Hot 100.

The "Fields Of Fire" album was co-produced by Hart and Phil Chapman, who was also behind the board for Hart's first two albums. "It's just been an incredible collaboration from the start," says Hart. "I look to Phil as a teacher, and I feel very fortunate that I've been schooled by

him. He's not only incredibly efficient technically, he is a true song man. He knows the musical aspects of songs."

Though Hart and Chapman did most of the studio work on the album, it also features contributions by bassist Russell Boswell, keyboardist Gary Breit, saxophonist Andy Hamilton, guitarist Michael Hehir, and drummer Bruce Moffet, who collectively serve as Hart's touring band.

Hart is slated to embark on an extensive North American tour in January. "There's no question that touring is very important for Corey because he's an outstanding live performer," says Colin Stewart, EMI America's vice president of marketing and sales. "The fact that he's in Europe at the moment will obviously help broaden his international base, and it's important that he gets credibility on a worldwide level."

Plans call for Hart to headline dates in New York and Los Angeles on his upcoming tour, two major markets that were overlooked last time out.

"A lot of people think I wasn't touring behind 'Boy In The Box' because I didn't play New York or L.A.," says Hart. "Because of routing, we played a lot of those small towns rather than the big ones. Not to say that I don't want to play them—I believe in playing both. But it was a management decision to wait until the next tour to play those two centers."

If the response to the "American Storm" tour is any indication, Seger is still hitting that universal nerve in his fans' emotions. And he's hitting it well, with a revamped 11-piece Silver Bullet Band. The entourage has been rocking audiences with two-hour shows that skip some of Seger's biggest hits—such as "Against The Wind," "Fire Lake," "Understanding," and "Still The Same"—and older standards like "Ramblin' Gamblin' Man" and "Heavy Music" in favor of upbeat album tracks ("Come To Popa," "Boomtown Blues," "The After-

math") and even an unreleased song, "Yesterday Rules," which was written for the "Back To The Future" soundtrack.

Seger is out there doing what he wants, primarily because this may be his last tour. The man who has said that rock'n'roll never forgets hopes to be able to forget about that most laborious part of his career.

"I have a cabin up north [in Michigan] that I see 10 days a year—maybe," he says. "If I'm not doing an album for 10 straight months, I'm on the road for eight straight. There's

just not time for any life.

"I have to reassess what I want. I'm going to finish this tour and then try to do what I've wanted to for years—try to make an album faster, liver, and with less headaches. If I can do that, I might consider another tour. But if it takes another two or three years between albums... well, that's getting a little ridiculous. Something's wrong somewhere, and I have to find out what it is."

Michael's Cohorts: Streisand, Scorsese? Mick Takes A Shine To Keith Diamond

by Steve Gett

NEW YORK It may be glory days for the Boss right now, but the Thriller Kid is gonna be startin' something when his new album hits the stores. Epic has **Michael Jackson's** eagerly anticipated follow-up to the megaplatinum "Thriller" album scheduled for release in the second week of February, but rumors abound that it may actually come out in January.

On The Beat has heard whispers that a duet with **Barbra Streisand** will be featured on the **Quincy Jones**-produced album and that Jackson will be shooting a number of videos with top movie director **Martin Scorsese**. At presstime, Jackson and Scorsese were reportedly in New York secretly collaborating on a videoclip for an anti-crack song the superstar plans to issue as a single.

START HIM UP: The tape is finally rolling for **Mick Jagger's** second Columbia solo album. After auditioning a number of possible producers, Jagger has recruited **Keith Diamond**. Sessions are underway at New York's Right Track studios.

Initial plans called for the project to be recorded in Holland, and it's still uncertain whether the whole album will be cut in the Big Apple. Jagger may decide to stay put, however, if he can't quit his addiction to one of the video games at Right Track. Making sure that Mick doesn't spend all his quarters is **Jeff Beck**, who is playing guitar on the album.

SHORT TAKES I: **Tonio K.** is due to make his first live appearance in five years on Dec. 12 at L.A.'s Roxy club. He'll be promoting his latest What?/A&M album and single, "Perfect World"... Following a three-year recording hiatus, the **Outlaws** have returned with a new Epic/Pasha album, "Soldiers Of Fortune." Produced by **Randy Bishop** and **Spencer Proffer**, the album marks the reunion of original band members **Hughie Thomasson** and **Henry Paul**... **Doc Roc** is a new outfit helmed by a renowned eye/brain surgeon, **Dr.**

Greg Krohel, and features members of **Joe Jackson's** touring band. The group is playing live dates in support of its self-titled debut indie album, which has begun to show significant sales and airplay action... **Chris Lendt** of the Gotham-based Glickman-Marks management organization, which represents **Kiss**, reports that the band's complete back catalog will be issued on compact disk in early 1987... **David + David** have just kicked off a series of North American club dates to support their A&M debut album, "Boomtown"... The **Smiths** were forced to cut short a couple of

remanded on bail by a London magistrate after being charged with possession of cocaine.

EASTERN DELIGHT: Check out "Media Bahn Live," the new live album by Japanese keyboardist-composer **Ryuichi Sakamoto**. Recorded in June during a series of concerts in Tokyo, the double album (the CD is a killer) boasts a splendid selection of vocal and instrumental tracks.

Currently available as a Japanese import on the Midi label, "Media Bahn Live" features performances by a number of New York session musicians, including ex-**Herbie Hancock** singer **Bernard Fowler** and percussionist **David Van Tieghem**. Sakamoto, you may recall, was a member of the **Yellow Magic Orchestra** and starred with **David Bowie** in the movie "Merry Christmas, Mr. Lawrence." In recent years, he has recorded a series of excellent solo albums.

ON THE BEAT

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

dates on their recent sellout British tour because of violent crowd behavior. Lead singer **Morrissey** was reportedly injured by a missile thrown on stage at one show... **Billy Bragg** was one of 500 people arrested during an antinuke demonstration in Britain... **Status Quo** guitarist **Francis Rossi** was rushed to a hospital in Switzerland after collapsing at the end of a show. A spokesman said Rossi was suffering from "the sheer heat of the place [the venue, not the country] and exhaustion" and that he has since regrouped with the veteran British boogie band on its European tour.

THE LEGAL CLUB: New York attorney **Harry Lipsig** is said to have filed a \$44 million lawsuit against **Boy George** on behalf of **Edwin and Sally Rudetsky**, whose son **Michael** died in August at the London home of the British rock star. The suit reportedly charges that the Boy "actively participated" in the injection of a fatal dose of heroin into Rudetsky, with whom he had been collaborating on his next musical project.

Meanwhile, reports in the British press say that **Culture Club** drummer **Jon Moss** was recently

SHORT TAKES II: **Metallica** recently played two surprise L.A. gigs, opening for **Metal Church**, to introduce new bassist **Jason Newsted**, the replacement for **Cliff Burton**, who was killed in a bus accident recently in Sweden. Band manager **Cliff Burnstein** says Metallica will resume its "Master Of Puppets" tour Nov. 26 to fulfill all postponed U.S. and European bookings... **Cyndi Lauper** filmed a videoclip for the song "Change Of Heart" in London... The **Fountainhead**—the Dublin-based duo of **Pat O'Donnell** and **Steve Belton**—is playing its first U.S. club dates through Dec. 9. The released its debut China/Chrysalis album, "The Burning Touch," last year... **Marillion** is still busy recording its next Capitol album in Britain... **Scorpions'** "Worldwide Live" album has been certified platinum, the first million-selling live set since **Pat Benatar's** 1983 "Live From Earth"... On a final Boss note, one of the Sam Goody record stores in Manhattan apparently nixed **Madonna's** request to film there. Why? Because she wanted the cameras to roll Nov. 10, the same day the **Springsteen** live album went on sale.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Joe Louis Arena Detroit, Mich.	Nov. 7-8	\$665,368 \$17.50	38,021 sellout	The Building Group
LIZA MINELLI CORBETT MONICA	Chicago Theatre Chicago, Ill.	Nov. 3-10	\$628,890 \$9.90/\$29.90	23,948 24,500 sellout	in-house/Shepardson
LIONEL RICHIE SHEILA E.	Joe Louis Arena Detroit, Mich.	Nov. 1-2	\$563,500 \$17.50	32,200 sellout	The Building Group
ALICE COOPER VINNIE VINCENT INVASION	Joe Louis Arena Detroit, Mich.	Oct. 30-31	\$531,936 \$16	33,246 sellout	Brass Ring Prods.
LIONEL RICHIE SHEILA E.	Dean E. Smith Center Univ. of North Carolina Chapel Hill, N.C.	Nov. 8	\$284,944 \$16	19,184 sellout	Conert/Southern Promotions Dimensions Unlimited
FATS DOMINO LITTLE ANTHONY LESLY GORE THE DRIFTERS FRANKIE FORD	Chicago Theatre Chicago, Ill.	Oct. 28-Nov. 2	\$278,594 \$24.90/\$4.90	21,014 28,000	in-house/Shepardson
JOURNEY GLASS TIGER	Hampton Coliseum Hampton, Va.	Nov. 6	\$215,792 \$16	13,487 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Charleston Civic Center Charleston, W.Va.	Nov. 8	\$200,128 \$16	12,508 sellout	Beaver Prods.
KENNY ROGERS DOLLY PARTON T. GRAHAM BROWN	Birmingham-Jefferson Civic Center Coliseum Birmingham, Ala.	Oct. 31	\$187,195 \$17.50/\$15.50	11,100 18,903	North American Tours
ANNE MURRAY	Fox Theatre St. Louis, Mo.	Oct. 25-26	\$175,508 \$27.50/\$22.50/\$19.50/\$18	8,447 9,330	in-house David Fay
GALLAGHER	Royal Oak Music Theatre Royal Oak, Mich.	Nov. 3-9	\$170,250 \$15.25	11,350 11,350 sellout	Brass Ring Prods.
DAVID LEE ROTH CINDERELLA	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Nov. 8	\$169,747 \$14.50	11,436 12,000	Beaver Prods.
LIONEL RICHIE SHEILA E.	Evans Auditorium-Charlotte Coliseum Charlotte, N.C.	Nov. 7	\$168,633 \$16.50	10,222 sellout	Concert/Southern Promotions Kaleidoscope Prods.
KENNY ROGERS DOLLY PARTON T. GRAHAM BROWN	Mid-South Coliseum Memphis, Tenn.	Oct. 30	\$168,063 \$17.50/\$15.50	9,960 12,219	North American Tours
CAMEO MIDNIGHT STAR	Fox Theatre Atlanta, Ga.	Oct. 31	\$158,671 \$17.75/\$15.75	9,078 9,356	First Class PACE Concerts
PETER GABRIEL YOUSSEF N' DOUR	Rochester War Memorial Rochester, N.Y.	Nov. 7	\$158,287 \$15.50/\$14.50	11,000 sellout	Monarch Entertainment Bureau John Scher Presents
KENNY ROGERS DOLLY PARTON T. GRAHAM BROWN	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Nov. 1	\$157,457 \$17.50/\$15.50	10,324 12,390	North American Tours
FREDDIE JACKSON MELI'SA MORGAN LEVERT	Masonic Auditorium Detroit, Mich.	Nov. 11	\$140,039 \$18.50/\$16.50	7,798 sellout	First Class PACE Concerts William Garrison
NEIL YOUNG	Milwaukee Exposition & Convention Center Arena Milwaukee, Wis.	Oct. 12	\$124,889 \$16.50	7,866 9,000	Stardate Concerts Inc.
ALABAMA WAYLON JENNINGS RANDY TRAVIS	Charleston Civic Center Charleston, W.Va.	Nov. 2	\$124,759 \$15.50	8,454 13,202	Fowler Promotions
TRIUMPH WHITE LION	Providence Civic Center Providence, R.I.	Nov. 6	\$120,132 \$14.50/\$13.50	8,818 9,784	Frank J. Russo
AN EVENING WITH CHICAGO	Mid-South Coliseum Memphis, Tenn.	Nov. 9	\$109,395 \$15	7,293 10,000	Mid-South Concerts
ALICE COOPER VINNIE VINCENT INVASIONS	Saginaw Civic Center Saginaw, Mich.	Oct. 29	\$105,570 \$15	7,038 sellout	Brass Ring Prods.
AN EVENING WITH CHICAGO	Stokley Athletic Center Univ. of Tennessee, Knoxville Knoxville, Tenn.	Nov. 5	\$105,225 \$15	7,015 10,000	Mid-South Concerts
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Hirsch Memorial Coliseum Shreveport, La.	Oct. 29	\$101,862 \$16.50/\$13.50	6,551 10,295	North American Tours
PETER GABRIEL YOUSSEF N' DOUR	Onondaga County War Memorial Syracuse, N.Y.	Nov. 9	\$100,994 \$13.50	7,684 sellout	Monarch Entertainment Bureau John Scher Presents
ALICE COOPER VINNIE VINCENT INVASION	Toledo Sports Arena Toledo, Ohio	Nov. 1	\$95,880 \$14.50/\$13.50	6,800 sellout	Brass Ring Prods.
STEVE WINWOOD LEVEL 42	Rutgers Univ. Piscataway, N.J.	Nov. 10	\$94,152 \$15.50/\$14.50	6,344 8,032	Monarch Entertainment Bureau John Scher Presents
FREDDIE JACKSON MELI'SA MORGAN	Valley Forge Music Fair Devon, Pa.	Nov. 7	\$94,109 \$18.50	5,716 sellout	in-house
FELA KUTI & HIS AFRO-BEAT ORCHESTRA	The Felt Forum New York, N.Y.	Nov. 8	\$90,088 \$22.50/\$20/\$17.50	4,643 sellout	Monarch Entertainment Bureau John Scher Presents
ALICE COOPER VINNIE VINCENT INVASION	Wings Stadium Kalamazoo, Mich.	Nov. 2	\$84,015 \$14	5,600 sellout	Brass Ring Prods.
R.E.M. THE FEELIES	The Spectrum Philadelphia, Pa.	Nov. 9	\$83,307 \$14.50/\$12.50	6,018 7,191	Electric Factory Concerts
FREDDIE JACKSON MELI'SA MORGAN LEVERT	Arie Crown Theatre Chicago, Ill.	Nov. 2	\$75,739 \$18.50	4,094 sellout	First Class PACE Concerts William Garrison
STEVE WINWOOD	Milwaukee Exposition & Convention Center & Arena Milwaukee, Wis.	Nov. 2	\$74,403 \$16.50	4,909 9,000	Stardate Concerts Inc.
STEVE WINWOOD LEVEL 42	Met Center Bloomington, Minn.	Nov. 5	\$69,660 \$15	6,927 7,500	Jam Prods. Company 7
FRESH AIRE BY MANHEIM STEAMROLLER	Warfield Theatre San Francisco, Calif.	Nov. 6-9	\$65,065 \$18.50/\$17.50	3,780 5,000	Bill Graham Presents
FREDDIE JACKSON MELI'SA MORGAN LEVERT	Saginaw Civic Center Saginaw, Mich.	Oct. 30	\$62,887 \$14.50	4,337 5,000	First Class PACE Concerts William Garrison
JIMMY BUFFET & THE CORAL REEFER BAND	Manatee Civic Center Palmetto, Fla.	Nov. 5	\$59,300 \$16	3,920 sellout	American Concerts
38 SPECIAL BAD COMPANY	University Activity Center Arizona State Univ. Tempe, Ariz.	Nov. 10	\$59,122 \$14	4,223 7,539	Evening Star Prods.

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

Talent in Action

RICHARD THOMPSON
ELIZA GILKYSON

The Palace, Hollywood, Calif.
Tickets: \$13.50

PERHAPS IT'S TIME that the critics and fans who have championed Richard Thompson for years resign themselves to the fact that despite their best efforts, he will likely remain something of a cult artist. If the rest of the world chooses to ignore the English musician's thrilling magic, displayed in its finest form at this recent concert, so be it.

It's not that Thompson lacks the wherewithal for larger success—his latest PolyGram album, "Daring Adventures," offers two wry, upbeat possibilities for singles in "Nearly Love" and "Valerie"—but he just doesn't seem to be able to garner any airplay. So here he was, playing to an audience largely composed of loyal followers, not even filling the 1,200-capacity room.

What those on hand got, however, was a consummate and unique performer at his best: moving songs of sorrow and regret balanced by understated humor; a crack five-piece band that included superb button accordionist John Kirkpatrick, making his first U.S. tour with Thompson; and, of course, Thompson's own incomparable playing, which had guitar enthusiasts in the crowd craning their necks to see every subtle, yet seemingly impossible, lick. Extra treats came when Thompson graciously handed over the spotlight to singer Christine Collister and singer/guitarist Clive Gregson.

Opening act Eliza Gilkyson seems a good bet for commercial success and has reportedly drawn the interest of several major labels. Hailing from Austin, she and her band alternated between interesting, guitar-based mainstream material with a country tinge and less interesting arena rock.

ALICE COOPER
VINNIE VINCENT INVASION
Joe Louis Arena, Detroit
Tickets: \$16

YOU COULDN'T ask for a more perfect match than Alice Cooper and Halloween night—plenty of tricks for a treat of a show. That the almost 16,700-seat arena in the hard rock singer's birthplace sold out in a matter of hours may have had something to do with the holiday connection, but he also enjoyed a sellout date here the night before.

With a new band, led by muscular guitarist Kane Roberts, who makes Rambo look like a shrimp, Cooper ran through metalized versions of such

hit anthems as "Eighteen," "Billion Dollar Babies," and "School's Out" as well as more obscure favorites like "The Ballad Of Dwight Frye" and "Cold Ethyl." During the 80-minute show, he also offered three songs from his debut MCA album, "Constrictor."

On the theatrical side, this year's tour lives up to the standards of previous outings, which inspired many of today's heavy metal acts. Some old traditions have returned, such as Cooper cavorting with a boa constrictor and sticking his head in a guillotine, but the new tricks he has incorporated into the show—particularly a monster-building illusion during "Teenage Frankenstein"—were just as entertaining and proved that Cooper's wild imagination is still intact.

The Vinnie Vincent Invasion opened the evening with a half-hour set featuring speed-metal versions of songs from the group's self-titled Chrysalis debut album. Any subtleties of the album versions of those tunes were lost, but the quartet proved to be a more than adequate rable-rouser to warm up the crowd for Cooper.

CHICAGO

Spectrum, Philadelphia
Tickets: \$17.50, \$10

KICKING OFF WITH solid power and flashing lights to introduce what has almost become its theme, "25 Or 6 To 4," Chicago was upbeat all the way at this recent performance.

In addition to giving a youthful dimension to the band, bassist/singer Jason Scheff (who has taken over lead vocal chores from Peter Dinklage) provides a tenor voice that rings out sweetly and sincerely. His harmonies blend in well with keyboardist/vocalist Robert Lamm and keyboardist/guitarist Bill Champlin.

It's basically the same Chicago as always but with a more driving beat, generated by the outstanding hammering at the drums of Danny Seraphine. His solo efforts highlighted the performance. Instrumentation still includes the powerhouse blowing of trombonist James Pankow, trumpeter Lee Loughane, and Walt Parazaider, whose solo flashes on sax and flute shined through.

Musical selections were the Chicago hits of yesterday and today—many from last year's "Chicago 17" and the current chart-climbing "Chicago 18." That the attendance fell short of the venue's capacity was due largely to the fact that the concert was postponed at the last minute from Saturday to Monday because

(Continued on next page)

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Superstar Pianist Focuses On Older Listeners Clayderman Targets North America

BY JIM BESSMAN

MIAMI BEACH With more than 44 million records sold worldwide, Richard Clayderman is now focusing on the two countries that have thus far eluded him—the U.S. and Canada. The French pop/classical pianist's latest Columbia album, "Love Songs Of The World," is his fourth for the label, which signed him in 1982.

"[Columbia was] looking for an MOR act," says Peter Brown, who handles Clayderman's U.S. business affairs. "They felt that there were a lot of people out there who were a strong market in the '50s and early '60s but had stopped buying records. So they geared for this market, and their research came up with Richard, who had achieved major success throughout Europe, Japan, South America, and everywhere but the U.S. and Canada."

The successful test-marketing of Clayderman's "Music Of Love," a direct-response/mail-order album released through Suffolk

Marketing in 1984—which sold 400,000 copies in five months, according to Brown—prompted Columbia to commence releasing the artist's product.

"The American market is the most difficult for an overseas artist," says Brown. He adds, however, that Clayderman has accepted the fact that the U.S. and Canada

'The U.S. market is the hardest for an overseas artist'

require extra promotion. The pianist recently concluded a national concert tour.

Of his latest album, Clayderman says he and his management team—which also includes international manager and producer Olivieri Toussaint—chose the material specifically for the U.S. market.

"We picked big European hits that were also big in the U.S. during the '50s and '60s, like 'Volare'

and 'Love Is Blue,'" says Clayderman, who is also represented by concept albums being released this month in the U.K. ("Hollywood And Broadway"), Germany ("Dream Gala"), and Italy ("Romantic"). All of these recordings, Clayderman adds, deliver the romantic music for which he is known, both in terms of material and his soft classical playing style. He notes, however, that in concert he also plays up-tempo pieces and jazz improvisations.

Brown says promotion for the international and domestic markets relies heavily on television ad campaigns as well as local and national talk show appearances. According to Brown, Columbia is backing "Love Songs Of The World" with a national TV ad campaign and is servicing radio with a one-hour interview program. In addition, the label is preparing heavy media promotion for last year's "Romantic Christmas" album because it was released too late in the season for TV exploitation.

TALENT IN ACTION

(Continued from preceding page)

Scheff's wife was having a baby.

Incidentally, the Spectrum's introduction of ArenaVision—a six-sided, center-hung video screen—added a new dimension, giving fans, particularly those in the high seats, the opportunity to see close-up shots of the players on stage.

MAURIE H. ORODENKER

HUNTERS & COLLECTORS CONCRETE BLONDE

The Roxy, Hollywood, Calif.
Tickets: \$13.50

I.R.S. RECORDS showed off two recent additions to its roster here last



Shock Rockers. Martin Degville of Sique Sique Sputnik sported an appropriately outrageous look as the Manhattan recording act made its debut U.S. concert appearance Oct. 27 at the Palace in Los Angeles. The Sputniks also played a Halloween night show at New York's Palladium. (Photo: Dave Plastik)

month with generally encouraging results.

Australia's Hunters & Collectors are making yet another attempt at cracking the U.S. market, with their third American label in five years (A&M and Slash were the first two). For the first half of this 75-minute set, the sextet presented the same intriguing variety that can be found on its recent "Human Frailty" album. Songs built around the dense rhythms of bassist John Archer and drummer Doug Falconer and the anguished drama of singer Mark Seymour were balanced with more melodic songs, such as the warm "Throw Your Arms Around Me." Much of the material received vivid coloration from the band's three-man horn section.

The rest of the Hunters & Collectors' show, however, was monotonous for its emphasis on Gang of Four-like rhythms. "This song's about frustration, like most of our songs," said Seymour of one number. He might also have been talking about the feeling of the audience, looking in vain for an opening in the music's hard façade.

L.A. trio Concrete Blonde (formerly Dream 6) presented a consistently interesting set of melodic, driving material that often called to mind early Pretenders, with a touch of the Jimi Hendrix Experience. The first comparison stems largely from the strong material and Chrissie Hyndelike vocals and presence of singer/bassist/songwriter Johnette Napolitano. With an album due for release in early 1987, Concrete Blonde is a band to watch.

STEVE HOCHMAN

THE LOUNGE LIZARDS

The Bottom Line, New York
Tickets: \$10

WITH THE RECENT release of their debut Island album, "Live In Tokyo—Big Heart," together with John Lurie's acting exposure via the movie "Down By Law," the Lounge Lizards are enjoying a re-emergence on the scene. Casual group behavior at this recent set nicely balanced its otherwise gripping jazz instrumental tension, with band members stepping back off the stage for a swig or a smoke, to watch others solo, or to exchange playing tips and inside jokes.

One of the set's song titles, "I'm Afraid To Leave My Apartment," perfectly illustrated the nervous anxiety always present in the Lizards' material, which was largely built on heavy repetition of basic passages started first by Lurie's alto sax, then picked up by the two other horns before dissolving into an anarchy that nevertheless stayed rhythmic and retained a certain melodic logic.

But the structured free-for-all nature of the proceedings was misleading, as the Lizards were quite capable of stopping on a dime, even if in doing so they had to laugh out of their own surprise. Lurie's eccentric comments were also engaging, especially his explanation that "something in the atmosphere" had made it a "bad week for reeds." For his part, brother Evan Lurie was himself a sight hunching over the piano and angrily pecking chords in between pushing back his unruly mop of hair.

JIM BESSMAN

Smith Steps Ahead After Leaving Journey

BY STEVE GETT

NEW YORK Now that he is a member of the jazz group Steps Ahead in addition to helping his own outfit, Vital Information, Steve Smith is quite happy that he's no longer playing drums with Journey. But he readily admits that being asked to leave the San Francisco rockers in the summer of 1985—midway through studio sessions for the "Raised On Radio" album—left him in a temporary state of "shock and depression."

"When it first happened, I stayed at home, didn't do anything for a while, and just had to do a lot of thinking," says Smith. "Even though I had a lot of experience playing with people outside the band, when it got right down to it, I had become really involved during the seven years I was with Journey. It was my life."

Though he refuses to engage in what he terms "unnecessary press feuds" with his former band mates, Smith says of his departure from Journey, "In a way, I was relieved because the pressure of making the record was really bad. There was a lot of pressure to do it the way [Journey vocalist] Steve Perry wanted, which I had a lot of problems with because I felt it should be a group record, like all the other records. But that wasn't the case."

Smith says Perry finally "retired" him and bassist Ross Valory. Following a brief hiatus, Smith returned to the drumkit for various projects, including albums by guitarist Tony McAlpine and bassist Jeff Berlin.

"I got offers to play in a number of major rock groups, but I decided I didn't want to do that at that point," says Smith. He also involved himself in drum clinics, which ultimately led to the gig in Steps Ahead. "Last April, I was doing a clinic in Philadelphia with Lenny White [of Chick Corea/Return To Forever], and he'd gotten a call to do Steps Ahead. He was too busy so he recommended me."

After a phone call from Steps Ahead leader Michael Brecker, Smith joined the band, which also features Mike Mainieri, Darryl Jones, and Mike Stern. "They're brilliant musicians," says Smith. "I'm real happy that I've been accepted into the ranks of players of that stature."

With the members of Steps Ahead involved in a number of outside projects, plans call for the outfit to work on an "on-and-off" basis throughout 1987, says Smith. Meanwhile, the drummer will forge ahead with Vital Information, which has just released a new Columbia album, "Global Beat."

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Pink Floyd is breaking up ... see page 70

Warner Bros. Reports Biggest Nashville Year Ever

BY GERRY WOOD

NASHVILLE Buoyed by the recent No. 1 album and No. 1 single by newcomer Randy Travis, Warner Bros. Records officials credit the company's "banner year in Nashville" to several key factors. These include a more aggressive market stance, improved promotional techniques, higher visibility in radio and retail, and a balance of traditional and "new traditional" acts.

"Four acts we signed last year give us a whole new perspective in recording country music," com-

ments Vic Faraci, Los Angeles-based senior vice president of marketing and sales for Warner/Nashville. Those acts—Travis, Dwight Yoakam, Southern Pacific, and the Forester Sisters—made strong appearances on the Billboard country charts, with some spillover onto the pop charts.

Faraci points to more in-store activity, including visits by stars, and more national and local promotions as reasons for higher visibility. Successful video parties for radio and consumers have been staged at such stations as KLAC-AM and

KZLA-FM Los Angeles.

Warner Bros. artists have visited accounts' warehouses, staging mini-concerts for the warehouse employees, and are encouraged to visit all radio stations, says Faraci. "We set out last year to let people know that country music is not dead, and what we needed was a fresh new infusion of music." Faraci says he hasn't seen this much excitement at the retail level in years. He applauds the "great cooperation" from radio, typified by a KSON San Diego live broadcast from a K mart featuring the Nitty Gritty Dirt Band.

The label is wrapping up a successful Country Music Month promotion and is setting its promo guns on the Christmas market. A new Crystal Gayle album is pegged for holiday buyers.

Faraci says, "We're continuing the biggest year in Warner Bros./Nashville history." He points to the sales of several releases as evidence: "Storms Of Life," the debut Travis album, sold more than 634,000; Yoakam's "Guitars, Cadillacs, Etc., Etc." sold 360,000, according to Nick Hunter, senior vice president of sales and promotion, Warner Bros./Nashville; and "Montana Cafe" by Hank Williams Jr. is nearing gold. In addition, the Nitty Gritty Dirt Band is experiencing a resurgence, and many other hot acts are emerging. The company's success, including hits by John Anderson, Michael Martin Murphey, and Gary Morris, was accomplished through the release of only 17 LPs this year. "That's a hell of a shot," says Faraci.

Hunter predicts the Travis LP has a "good shot" at going platinum

and adds, "We're looking at a trend of new artists having greater success quicker than before. We've taken three artists who were totally unknown [Travis, Yoakam, the Foresters] and now, to a large degree, they're considered stars."

Jim Ed Norman, executive vice president, Warner Bros./Nashville, heads the label's creative thrust,

'We ushered in the next generation of artists'

producing several of the acts and guiding the roster decisions. He admits the label needed to overcome its negative reputation of failing to break new acts. "The last two years we've tried to address the issue of breaking new acts," Norman says. "There was a point of view that Warner Bros. hadn't done that. So we signed new talents and ushered in the next generation of country

(Continued on page 40)

NASHVILLE SCENE

by Gerry Wood



ONE OF THE MOST successful business side ventures initiated by a recording artist is thriving in the 48 contiguous states' southernmost city, Key West, Fla.

That's where Jimmy Buffett lives when he's not slumming at his other pads in Aspen, Colo.; Mobile, Ala.; and the isle of St. Bart in the Caribbean. (It's a tough job, but *someone* has to live in those places.) And Key West is where Buffett's Margaritaville Store has been doing business in Buffett memorabilia and trivia.

Known for his relaxed musical flavorings, Buffett takes advantage of the image by offering tropical clothing and gift items for sale at the store or through his monthly newsletter, the Coconut Telegraph. The Telegraph is distributed through subscription sales and as a free advertising tool at the Margaritaville Store. Its 9,000 subscribers include Buffett fans in the U.S., Canada, Taiwan, Israel, England, Germany, and Australia.

Besides cataloging items available for mail-order sale, the newsletter, effectively edited by Carol Shaughnessy, focuses on the Margaritaville lifestyle as exemplified by Buffett. Recent features have included Captain Tony Tarracino's campaign for Key West mayor, tour stories by Buffett band member Fingers Taylor, and an interview with Buffett's mother concerning the influences the ocean has exerted on her son's life and music. Buffett's tour schedule is also an important part of the publication—and the package ties together neatly in boosting Buffett and his business. Other artists and executives would do well to grab some copies of the Coconut Telegraph and see how effective this tool can be in raising awareness and money.

The Telegraph's mail-order service offers such Buffett-slanted products as the MCA artist's home video releases and silk-screened T-shirts from his Caribbean Soul line (designs are based on such songs as "Cheeseburger In Paradise," "Son Of A Son Of A Sailor" and, of course, "Margaritaville"). Classic margarita glasses, cassettes, compact disks, pink flamingos, funky island jewelry, and nautical charts are also offered.

"The Coconut Telegraph brings a little taste of the islands to its readers, no matter where they are," says editor Shaughnessy. To facilitate orders, an 800 number (800-COCOTEL) has been established.

The newsletter is the Buffett bible for his fans, and the Margaritaville Store is their mecca. It's a bold business move that's paying off creatively and commercially.

NEWSNOTES: Remember those buzzers that were triggered when you shook hands with somebody?

Well, the joke items are back in a CBS Records promotion. Attached to the hand buzzer is a card reading, "Buzz Words . . . The O'Kanes, 'Oh, Darlin' The Single, 'The O'Kanes' The Album, The Cassette on Columbia Records." The new group already has many fans buzzing . . . EMI America singer Tom Wopat has accepted a starring role in the New York Broadway production of "Olympus On My Mind." His latest single was produced by Jerry Crutchfield . . . Set to serve as guest host for the Dec. 22 "Nashville Now" show on The Nashville Network, Jerry Clower has picked some of his close friends to appear with him.

Among those sharing the camera will be Jim Ed Brown, Jeannie C. Riley, the Tennessee River Boys, and Bill Mack.

Gary Morris ran and won his first race at Churchill Downs in Lou-

isville, Ky., recently. No, not the Warner Bros. singer, but a Kentucky colt named after him . . . Riders In The Sky will be riding the sky to Europe and the Wembley Festival next spring . . . Linked to a radio and retail promotion campaign with RCA Records, Bobby Roberts Entertainment has booked a 16-date tour for Pake McEntire in key Southeast markets.

Dayspring artist Cynthia Clawson is slated to appear on the annual Lou Rawls "Parade Of Stars" telethon next month. It benefits the United Negro College Fund. Alabama will also perform on the show . . . Blossom Gap Records label president Lou Miller announces that the company has relocated its headquarters to Suite 500-A, United Artist Tower, 50 Music Square W., Nashville, Tenn. 37203 . . . Tammy Wynette has been chosen a board member of the American Liver Foundation, a health agency for the prevention and cure of liver diseases.

Our favorite author and memo writer, Walter Wager, reports from the Big Apple that the long-awaited Dell paperback edition of the Mel Tillis autobiography is now in the stores. "Stutterin' Boy" is co-written by the singer-songwriter and the eminent (self-described) author-publicist Wager. The witty novelist is finishing a new book for Macmillan . . . The True Value Country Showdown enjoyed a sold-out show at the regional contest held recently at Caesars Palace in Atlantic City, N.J. The winner of the Northeast regional competition was the band Runner, representing WFMA radio in Rocky Mountain, N.C. The show is sponsored by True Value Hardware Stores . . . Country Music Television celebrated its debut launch in the Nashville cable market by hosting a party for entertainers, music business execs, and politicians.

RCA artist Louise Mandrell and her songwriter husband R.C. Bannon are the proud parents of a newly adopted 2-year-old girl named Nicole.

Buffet makes bucks with Margaritaville mart

W. Va. Venue Mixes Old And New Jamboree Draws 100,000

BY EDWARD MORRIS

NASHVILLE Jamboree U.S.A., a weekly radio and stage show produced in Wheeling, W.Va., has racked up ticket sales of nearly 100,000 this year, according to J. Ross Felton, vice president and general manager of the operation.

Although it has never had the fame of the Grand Ole Opry, the 53-year-old Jamboree continues to nurture new country talent and serve as a refuge for traditional acts. And it remains one of the most reliable and lucrative venues for country performers of all sorts.

By the end of this year, the Jam-

boree will have spent more than \$600,000 on its in-house and imported talent.

Unlike the Opry, which builds its shows around its cast members, the Jamboree features a nationally famous country act each week and uses its own cast in supporting roles. The Jamboree stages two shows every Saturday night, except for the period from mid-December-February, when there is only one weekly performance. Tickets are \$8 each during the winter segment and \$10 and \$12 each the rest of the year.

Jamboree U.S.A. is produced in the Capitol Music Hall, which

(Continued on page 41)

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

141 REPORTERS				NEW	TOTAL
				ADDS	ON
RONNIE MILSAP	HOW DO I TURN YOU ON	RCA		56	57
CRYSTAL GAYLE	STRAIGHT TO THE HEART	WARNER BROS		49	56
NITTY GRITTY DIRT BAND	FIRE IN THE SKY	WARNER BROS		40	89
EDDY RAVEN	RIGHT HAND MAN	RCA		34	79
DWIGHT YOAKAM	IT WON'T HURT	REPRISE		27	70

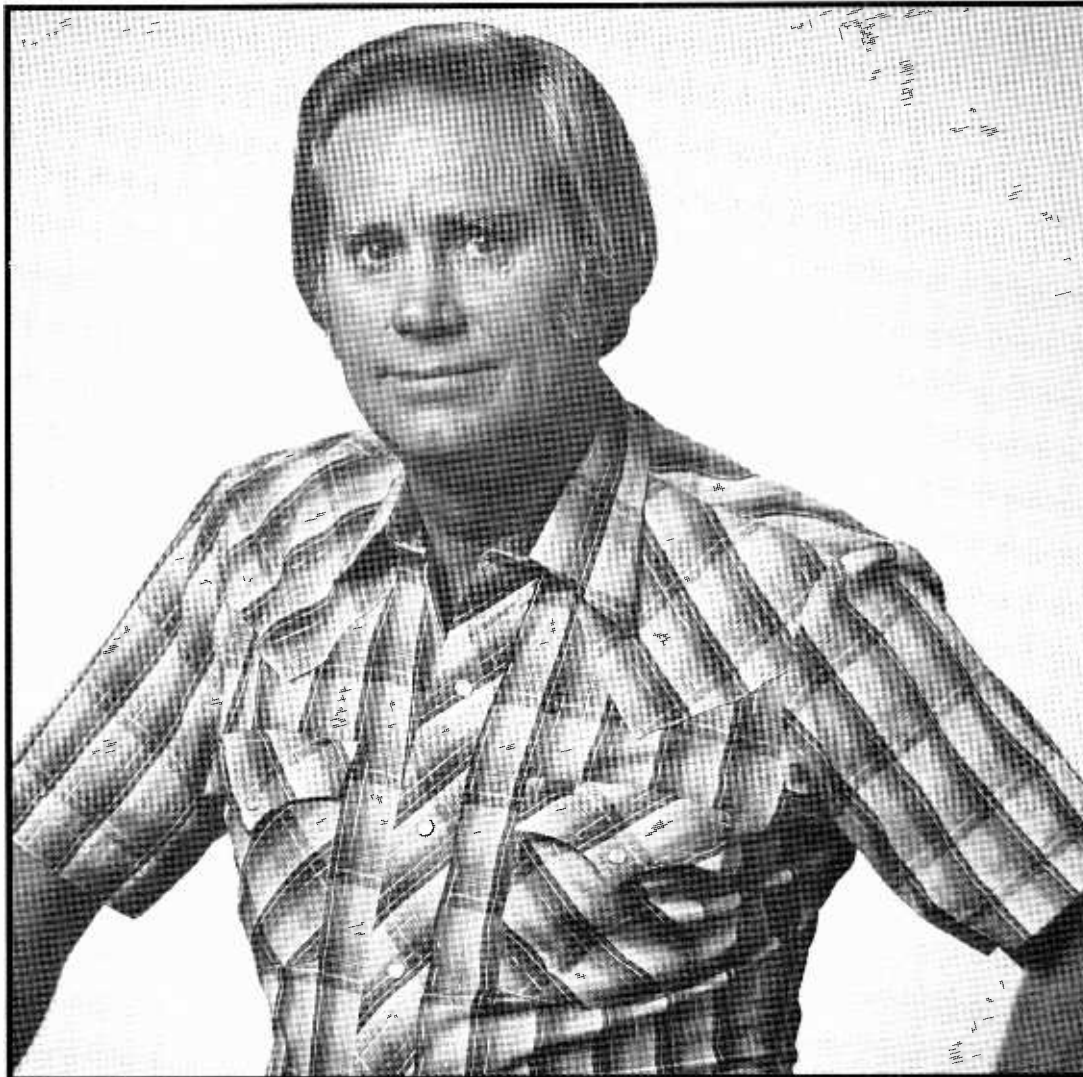
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and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

RETAIL BREAKOUTS

43 REPORTERS				NUMBER
				REPORTING
CONWAY TWITTY	FALLIN' FOR YOU FOR YEARS	WARNER BROS		17
THE JUDDS	CRY MYSELF TO SLEEP	RCA/CURB		15
REBA MCENTIRE	WHAT AM I GONNA DO ABOUT YOU	MCA		14
WAYLON JENNINGS	WHAT YOU'LL DO WHEN I'M GONE	MCA		9
RICKY SKAGGS	LOVE'S GONNA GET YOU SOMEDAY	EPIC		6

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The Days Of Wine Colored Roses



Wine Colored Roses is George Jones' hit follow up to last year's highly successful *Who's Gonna Fill Their Shoes* album. *Wine Colored Roses* is also George's hit single currently playing at radio all across America.

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Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	SALES		HOT CTRY POSITION
		TITLE	ARTIST	
1	2	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	1
2	3	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	3
3	4	TOUCH ME WHEN WE'RE DANCING	ALABAMA	2
4	7	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	4
5	6	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	5
6	9	DADDY'S HANDS	HOLLY DUNN	8
7	13	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	7
8	10	WINE COLORED ROSES	GEORGE JONES	11
9	11	I MISS YOU ALREADY	BILLY JOE ROYAL	14
10	12	GIVE ME WINGS	MICHAEL JOHNSON	10
11	14	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	9
12	15	HELL AND HIGH WATER	T GRAHAM BROWN	6
13	18	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	12
14	21	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	13
15	19	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	22
16	16	DIGGIN' UP BONES	RANDY TRAVIS	23
17	24	CRY MYSELF TO SLEEP	THE JUDDS	18
18	23	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	16
19	1	THAT ROCK WON'T ROLL	RESTLESS HEART	15
20	8	NO ONE MENDES A BROKEN HEART LIKE YOU	BARBARA MANDRELL	19
21	26	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	17
22	20	CHEAP LOVE	JUICE NEWTON	35
23	29	BAD LOVE	PAKE MCENTIRE	26
24	5	HONKY TONK CROWD	JOHN ANDERSON	34
25	22	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	42
26	17	STARTING OVER AGAIN	STEVE WARINER	30
27	30	STAND ON IT	MEL MCDANIEL	21
28	—	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	25
29	—	OH DARLIN'	THE O'KANES	28
30	—	THEN IT'S LOVE	DON WILLIAMS	20

THIS WEEK	LAST WEEK	AIRPLAY		HOT CTRY POSITION
		TITLE	ARTIST	
1	2	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	1
2	4	TOUCH ME WHEN WE'RE DANCING	ALABAMA	2
3	3	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	3
4	5	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	4
5	6	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	5
6	8	HELL AND HIGH WATER	T GRAHAM BROWN	6
7	9	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	7
8	12	DADDY'S HANDS	HOLLY DUNN	8
9	14	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	9
10	15	GIVE ME WINGS	MICHAEL JOHNSON	10
11	16	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	13
12	1	THAT ROCK WON'T ROLL	RESTLESS HEART	15
13	19	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	12
14	18	WINE COLORED ROSES	GEORGE JONES	11
15	17	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	16
16	22	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	17
17	20	I MISS YOU ALREADY	BILLY JOE ROYAL	14
18	23	CRY MYSELF TO SLEEP	THE JUDDS	18
19	7	NO ONE MENDES A BROKEN HEART LIKE YOU	BARBARA MANDRELL	19
20	24	THEN IT'S LOVE	DON WILLIAMS	20
21	25	STAND ON IT	MEL MCDANIEL	21
22	10	DIGGIN' UP BONES	RANDY TRAVIS	23
23	26	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	22
24	27	HALF PAST FOREVER	T.G. SHEPPARD	24
25	28	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	25
26	29	BAD LOVE	PAKE MCENTIRE	26
27	—	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	27
28	30	OH DARLIN'	THE O'KANES	28
29	—	YOU STILL MOVE ME	DAN SEALS	29
30	13	STARTING OVER AGAIN	STEVE WARINER	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	17
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (8)	15
MTM (5)	
Capitol/Curb (2)	
WARNER BROS. (11)	14
Reprise (2)	
Warner/Curb (1)	
COLUMBIA	12
EPIC	7
POLYGRAM	7
Mercury (7)	
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
NSD	2
Avista (1)	
LUV (1)	
API	1
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
CHARTA	1
ORLANDO	1
REVOLVER	1
TKM	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
96 ALWAYS HAVE ALWAYS WILL (Texican, ASCAP/Cavesson, ASCAP) CPP	(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL
5 AT THE SOUND OF THE TONE (WB, ASCAP/Two Sons, ASCAP)	25 FALLIN' FOR YOU FOR YEARS (WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP
39 BABY I WANT IT (Uncle Artie, ASCAP)	98 FIDDLIN' MAN (Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) HL
26 BAD LOVE (Dennis Linde, BMI)	44 FIRE IN THE SKY (Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP) CPP
89 BOTH TO EACH OTHER (FRIENDS & LOVERS) (Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)	70 FROM WHERE I STAND (Sweet Angel, ASCAP/Michael H. Goldsen, ASCAP/Writers Group, BMI/Bethlehem, BMI) HL
32 THE CARPENTER (April, ASCAP/GSC, ASCAP) CPP/ABP	86 A GIRL LIKE EMMYLOU (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)
35 CHEAP LOVE (Shidel, BMI/Bug, BMI) HL	10 GIVE ME WINGS (Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schiltz, ASCAP) CPP/ALM/HL
37 COWBOY MAN (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	36 GOTTA HAVE YOU (Briarpatch, BMI/Englishtown, BMI)
61 CRY (Shapiro Bernstein & Co., ASCAP)	94 GUITARS, CADILLACS (Coal Dust West, BMI)
84 CRY BABY (Tree, BMI/Cross Keys, ASCAP)	24 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) (Rick Hall, ASCAP)
18 CRY MYSELF TO SLEEP (Irving, BMI) CPP/ALM	41 HEART TO HEART (Lilly Bily/Lucrative/BMI)
8 DADDY'S HANDS (Blackwood, BMI) CPP/ABP	6 HELL AND HIGH WATER (April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP
97 DARK EYED LADY (Prairie Fire, SESAC/tzabitch, ASCAP)	43 HOMECOMING '63 (Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP)
74 DIDN'T WE (Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM	34 HONKY TONK CROWD (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL
23 DIGGIN' UP BONES (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) CPP/HL	53 HOW DO I TURN YOU ON (Lodge Hall, ASCAP/Rick Hall, ASCAP)
88 DIXIE MOON (WB, ASCAP/Two Sons, ASCAP/Warner-Tamertane, BMI)	81 I DON'T LOVE HER ANYMORE (Uncle Artie, ASCAP)
73 DO YOU MIND IF I STEP INTO YOUR DREAMS (Hall-Clement, BMI/Yellow Jacket, BMI/AI Gallico, BMI)	68 I DON'T MEAN MAYBE (Desert Sands, BMI/Uncle Artie, ASCAP)
76 DO YOU REALLY WANT MY LOVIN' (Big Ears, ASCAP/Red Pajamas, ASCAP/Hank's Cadillac, BMI)	14 I MISS YOU ALREADY (Tree, BMI) HL
57 DON'T BURY ME 'TIL I'M READY (Songmedia, BMI/Bugshot, BMI)	40 I'LL COME BACK AS ANOTHER WOMAN (Let There Be Music, ASCAP/Irving, BMI)
80 DOO-WAH DAYS (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP	92 I'M NOT TRYING TO FORGET YOU (Willie Nelson, BMI) CPP
83 EASY DOES IT (Life Of The Record, ASCAP/Malchak, ASCAP/Deborah Stern, ASCAP/Caloosa, ASCAP)	4 IT AIN'T COOL TO BE CRAZY ABOUT YOU (Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP
47 EVERYTHING I USED TO DO	50 IT SHOULD HAVE BEEN EASY (Jack & Bill, ASCAP)
	49 IT WON'T HURT (Coal Dust West, BMI)
	51 IT'LL BE ME (Tree, BMI/Pacific Island, BMI) CPP/HL
	77 JUST ANOTHER LOVE (Web IV, BMI)
	33 LEAVE ME LONELY (WB, ASCAP/Gary Morris, ASCAP)
	85 LONELY ALONE (MCA, ASCAP/Alabama Band, ASCAP) HL
	90 LOOKING FOR SUZANNE (Irving, BMI) CPP/ALM
	12 LOVE'S GONNA GET YOU SOMEDAY (Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL
	58 ME AND YOU (Prima-Donna, BMI)
	9 MIND YOUR OWN BUSINESS (Acuff-Rose Opryland, BMI/Rightson, BMI/Hiram, BMI) HL
	91 MY LIFE'S A DANCE (Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP
	19 NO ONE MENDES A BROKEN HEART LIKE YOU (Collins Court, ASCAP) CPP
	28 OH DARLIN' (Cross Keys, ASCAP) HL
	66 OLE ROCK & ROLLER (WITH A COUNTRY HEART) (Tom Collins, BMI/April, ASCAP/Keith Stegall, ASCAP)
	64 ONE MAN BAND (Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP)
	56 ONLY YOU (Hollis, BMI)
	31 OUT AMONG THE STARS (Warner-Tamertane, BMI/Ten Speed, BMI)
	13 OUT GOIN' CATTIN' (Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)
	99 QUITTIN' TIME (Tree, BMI/Cross Keys, ASCAP) HL
	45 RIGHT HAND MAN (Earthly Delights, BMI)
	59 ROMANCE (Screen Gems-EMI, BMI)
	87 SECOND TO NO ONE (Chelcit, BMI/Atlantic, BMI)
	27 SHE THINKS THAT SHE'LL MARRY (Uncle Artie, ASCAP/Sabal, ASCAP) HL
	3 SHE USED TO BE SOMEBODY'S BABY (Larry Gatlin, BMI)
	52 SHE'S THE TRIP THAT I'VE BEEN ON (Acuff-Rose Opryland, BMI)
	62 SINCE I FOUND YOU (Lawyers Daughter, BMI/Uncle Artie, ASCAP)
	38 SOMEDAY (Goldline, ASCAP) HL
	72 SOUTHERN AIR (Eagles Path, ASCAP)
	21 STAND ON IT (Bruce Springsteen, ASCAP)
	75 STANDING TOO CLOSE TO THE MOON (17th Ave., ASCAP/ETG, ASCAP)
	30 STARTING OVER AGAIN (Forrest Hills, BMI/Write Road, BMI)
	65 STILL IN THE PICTURE (Southern Grand Alliance, ASCAP/Hossier, ASCAP)
	55 STRAIGHT TO THE HEART (Rondor, BMI/Chappell, ASCAP)
	79 SWEET TIME (Minisa, ASCAP/Warner-Refuge, ASCAP/Somebody's, SESAC/Flying Cloud, BMI)
	82 TEN FEET AWAY (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
	15 THAT ROCK WON'T ROLL (Combine, BMI)
	78 THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) (Hall-Clement, BMI/Maplehill, BMI/Cross Keys, ASCAP/Jack & Bill, ASCAP/Ranger Bob, ASCAP) HL
	20 THEN IT'S LOVE (Dennis Linde, BMI)
	63 THEY DON'T MAKE THEM LIKE THEY USED TO (New Hidden Valley, ASCAP/Walt Disney, ASCAP/CBS, BMI/Wonderland, BMI) CPP/ABP/HL
	42 TOO MANY TIMES (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
	7 TOO MUCH IS NOT ENOUGH (Bellamy Bros., ASCAP)
	2 TOUCH ME WHEN WE'RE DANCING (Hall-Clement, BMI) HL
	22 WALK THE WAY THE WIND BLOWS (Colgems-EMI, ASCAP/White Sheep, ASCAP)
	54 WE BELONG TOGETHER (Paukie, BMI)
	95 WE HAD IT ALL

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.

WARNER BROS. REPORTS BIGGEST NASHVILLE YEAR

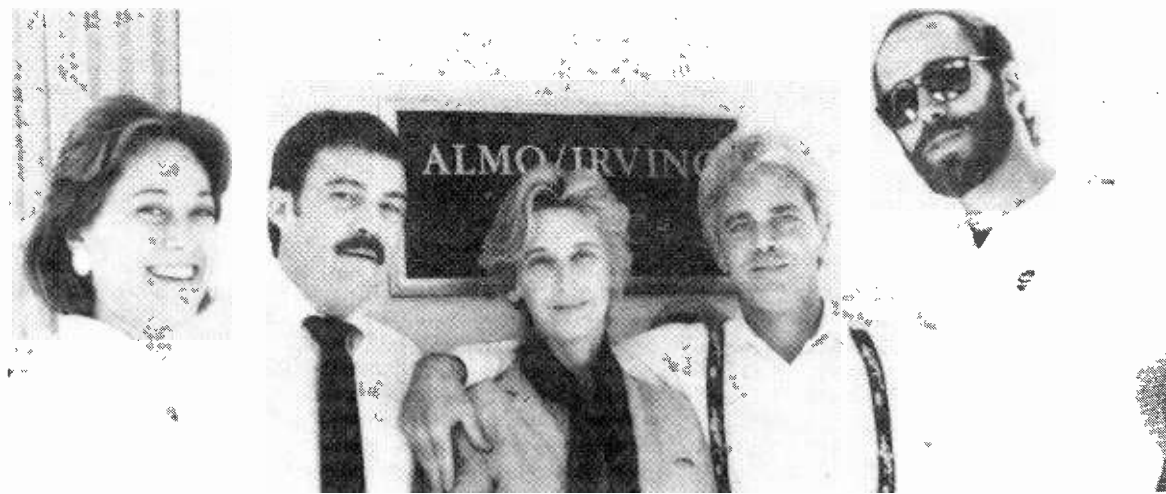
(Continued from page 36)

music artists."

The label will continue signing new acts, but will be shifting some of its priorities in "continuing the development" of its new breakthrough acts, says Norman. He feels more exploration is needed in the international arena, but the most important project is "to try to make country music available and acceptable for those people who view music as one of the most important parts of their lives. We're trying to attract younger demographics and let people know there are important things happening in country music."

Norman says the country music industry wandered astray from a successful pattern during the late '70s, or urban cowboy period. "We got away from that, and it resulted in the dwindling of sales and the whole process we went through after the urban cowboy experience."

Aiming for the audience that considers music "a viable and important part of their life" as opposed to those people "who let music take a back seat," Norman hopes to expand upon what he calls "the biggest success in the history of our company in terms of substantial growth and sales."



Hall Publishing. John and Johanna Hall are pictured with Almo/Irving Music executives following the signing of their co-publishing contract with the company. Present at the signing were, from left, Almo/Irving general manager Mary Del Frank, Almo/Irving vice president David Conrad, Johanna Hall, Almo/Irving president Lance Freed, and John Hall, who is a member of the MCA group Orleans.

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	2	5	ALABAMA RCA 5649-1-R 2 weeks at No. One	THE TOUCH
2	2	3	22	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	4	5	32	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	3	1	29	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
5	5	7	4	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
6	8	8	5	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
7	6	4	18	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
8	7	6	24	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
9	10	14	5	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT IT
10	13	22	3	GEORGE JONES EPIC 40413	WINE COLORED ROSES
11	9	9	9	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
12	16	18	5	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
13	14	15	53	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
14	11	11	11	RAY STEVENS MCA 5789	SURELY YOU JOUST
15	17	19	5	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
16	12	10	12	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
17	22	16	39	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
18	20	17	11	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
19	26	30	3	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
20	25	37	3	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
21	15	13	17	EXILE EPIC FE 40401	GREATEST HITS
22	21	23	22	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
23	19	21	9	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
24	28	29	24	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
25	27	31	26	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
26	37	—	2	THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
27	33	33	3	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
28	29	26	33	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
29	36	39	3	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
30	34	35	5	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
31	31	25	12	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
32	32	44	56	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
33	23	20	17	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
34	24	28	38	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
35	35	40	87	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	39	51	4	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
37	18	12	24	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
38	30	27	14	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	24	105	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
40	40	59	37	JOHN CONLEE COLUMBIA FC-40257	HARMONY
41	60	50	270	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
42	57	71	80	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
43	46	58	16	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
44	44	53	19	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
45	41	34	7	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
46	NEW ▶	—	1	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
47	45	48	79	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
48	48	67	33	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
49	51	56	12	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
50	52	57	92	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
51	55	—	2	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
52	38	38	34	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
53	RE-ENTRY	—	—	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
54	58	62	446	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
55	64	—	6	MICHAEL JOHNSON RCA AEL1-9501	WINGS
56	56	61	4	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
57	42	42	18	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
58	68	75	18	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
59	49	52	136	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
60	67	72	37	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM	BORN YESTERDAY
61	54	55	79	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
62	50	46	34	JUDY RODMAN MTM 71050 (8.98)	JUDY
63	63	41	29	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
64	47	47	60	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
65	65	—	32	PATSY CLINE MCA 6149	SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE
66	62	65	21	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
67	74	74	19	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
68	73	60	23	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM	CLASS OF '55
69	71	45	23	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
70	69	64	245	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	61	63	244	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
72	72	70	132	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)	ATLANTA BLUE
73	53	54	51	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
74	75	73	8	BARBARA MANDRELL MCA 5769	MOMENTS
75	66	66	3	NEW GRASS REVIVAL EMI-AMERICA ST 17216	NEW GRASS REVIVAL

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

TNN To Air Specials, Expand Quiz Show Focus

NASHVILLE Upcoming changes and additions for The Nashville Network include two Loretta Lynn specials, a Christmas special featuring the Shotgun Red puppet, and a new look for the "Fandango" quiz show.

The Lynn programs will be shot during her November and December tours of military bases in South Korea and the Philippines and with units of the Seventh Fleet on the Indian Ocean. "Loretta Lynn's Christmas Card 1986," the first of the two specials, is set to debut Dec. 20 and will be rebroadcast on Dec. 24 and 25.

The second program will be aired during April.

"Shotgun Red's Christmas Surprise," a 30-minute segment featuring Tom T. Hall, Little Jimmy Dickens, Riders In The Sky, Bobby Bare, and Ralph Emery, is slotted for Dec. 20, 24, and 25. "Let's Spend Christmas At My House," a new song by Hall, will be introduced as part of the program.

In the coming season, "Fandango" spotlights a new set, a new hostess, and a broader musical focus. Model Blake Pickett will star with Bill Anderson, host of the show. For the first time, pop music trivia will be mixed with country music questions.

JAMBOREE U.S.A.

(Continued from page 36)

seats 2,500. It is broadcast in its entirety over WWVA-AM. The 50,000-watt station's signal reaches 18 states and six Canadian provinces.

Most of the tickets are sold to individuals. Tour-service buys account for the next biggest share. The Jamboree operates its own tour service, which has brought in more than 900 busloads of ticket-buyers so far this year.

Jamboree U.S.A. has approximately 50 acts on its membership roster. These acts are paid union-rate minimums for their performances. Next year, the legendary Doc Williams will celebrate his 50th anniversary with the Jamboree with a special three-hour concert on May 17.

Kathy Oliver, who is in charge of publicity for the Jamboree, says the show is promoted with quarterly mailings to fans; weekly, nationally distributed news releases to newspapers and trade publications; tour-service brochures; and radio spots. Each quarter, according to Oliver, the Jamboree mails or otherwise distributes 60,000 promotional pieces.

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



Now She's In Paris

BY DAVE HOLLADAY



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CMJ Panel Predicts A Bright Future For Clips

BY JIM BESSMAN

NEW YORK An upbeat panel, "The Video Medium," at the CMJ Music Marathon here Nov. 1 contended that music video is alive and well and that venues—both on and off television—still exist for exposing even unsigned video artists. (More on CMJ, see page 45.)

But some panelists complained

'Kids are starved to see videos'

that independent labels are not thoroughly exploring all the outlets open to their artists.

Claiming that the reported downturn in the industry has "reversed itself," moderator George Aposporos of Vusic Express, an independent video distribution service, said that many unsigned bands who submit clips to Vusic are now on their second and third entries.

Scott Gordon, who programs the "New Grooves" progressive video program operated by Campus Network, agreed, saying he is receiving an increasing number of clips

each week—as many as 50. He said that these tapes continue to exhibit better production values.

Gordon noted, however, that independent labels "could do a better job" of servicing their videos to his and other alternative video outlets. "The bottom line is that they go to MTV and the other big boys, not us," he said.

Curiously, said Gordon, many major labels take advantage of the exposure primarily intended for their indie counterparts. "If the indies don't want to give me their product, I don't care, because the majors will give me product by Iggy Pop and New Order," he said.

Doug Cerrone, MCA's music video coordinator, said his label is committed to using video at the grassroots level to break new acts. He said video clubs are frequently used "testing grounds" for his new artists.

"If it works there, I know it can work on a larger scale," he said, pointing to a recent 18-club promotion for MCA act the Communards. Such promotional schemes "hit the active record buyer, who's in tune with what's going on, and that's where we start building a base," said Cerrone.

'Least Expensive Way To Get Maximum Exposure' Panel Pushes Clip Use For Indie Acts

NEW YORK Several participants in the "Independent Record Labels" panel at the Oct. 31-Nov. 1 CMJ Music Marathon here said they would like to see the use of videos to promote indie label artists—on television, in clubs, and on videocassette—stepped up in a big way.

"Video is the least expensive way for indies to get the maximum exposure," said Fran Duffy, who runs an independent video promotion firm here. "There are 200 TV stations in the U.S. using video," he added. "Closed-circuit video exposure

reaches hundreds of thousands of people a month, and any good indie clip can get on Campus Network."

Curtis, who heads the Auburndale, Mass.-based Taang! Records, said that his label is releasing its first videocassette, featuring a compilation of clips by such indie acts as Gangrene, Oysters, Kilslug, Last Stand, Negative Effects, and Stranglehold.

"It won't be important in the business sense, because a Taang! video won't get played on MTV," he said. "But it will appeal to the people who

buy our records."

Curtis said his as-yet-unpriced compilation will be available from the label via mail-order sheets included in all album product, although he hopes eventually to bring it to retailers through his record distributors. He said he will also service it to "cool" clubs for play.

But panel moderator Howard Wuelfing of Jem Records cautioned indie label artists not to expect their labels to pay for videos. "It just ain't gonna happen," he said.

JIM BESSMAN

Karen Glauber, A&M's director of special projects, also spoke of the importance of video club promotion, especially at small campus pubs, where label acts often won't appear live.

"We service free video compilations on artists and do tie-ins with college radio giveaways," she said, noting that some of these "video parties" pull 600 attendees. "Kids

are so starved to see some of these videos," she added.

But Glauber said that A&M is experiencing great difficulty getting its "baby acts" exposure on traditional broadcast outlets. This problem, she said, is hampering production of videos for such acts.

The oft-spoken premise that big bucks need not be spent on great video art was reiterated by tip

sheet CVC Report publisher Mitch Rowen. "Colleges have film departments that would kill to do a video," Rowen said, noting that such productions would probably cost the artist little, if anything.

But Campus Network's Gordon said that artists don't necessarily have to have a video to get exposure on his outlet.



Nu Shooz Debut. Atlantic act Nu Shooz made its live television debut this month on the syndicated newsmagazine program "Rock'n'Roll Evening News." The band performed two of its singles, "I Can't Wait" and "Point Of No Return." Shown are lead singer Valerie Day and "Rock'n'Roll Evening News" anchorman Steve Kmetko.

VAI Readies Jazz Line For January Debut

Ongoing Series Features Genre's Greats

CHICAGO Home video manufacturer Video Arts International (VAI) is bringing to market a line of jazz product, with debut releases "The Coltrane Legacy" and "The Trumpet Kings" set to hit stores Jan. 22.

According to Mark Jacoby, director of consumer marketing for the RCA-distributed, New York-based VAI, each title in the Jazz Video Collection is priced at \$39.95 and runs approximately one hour. A third title in the series, "The Piano Greats," is due in early spring.

"The producers have an endless collection," Jacoby says. "If all goes well, we will have 10 releases out in the next year and a half."

The titles in the jazz series are produced by David Chertok and Burrill Crohn of Jazz Images Inc. Chertok, a jazz historian and archivist, and partner Crohn originally produced the cassettes for home video in Japan.

The pair was contacted by VAI, which had no jazz product in its 35-title catalog of classical, opera, and ballet.

"There isn't much difference between jazz and classical listeners as far as depth of interest and musical knowledge," says Jacoby. "But there is a difference in background and income," he adds. Thus, the jazz line is priced lower than VAI's classical line.

The VAI Jazz Video Collection is being marketed in the same way the firm pushes its classical titles—specialized print ads in Downbeat, Musician, Jazz Times, and Jazz Is magazines. For direct-mail purposes, Jacoby says, VAI has purchased lists of jazz collectors, clubs, retail stores, and edu-

cational institutions.

The cassettes feature rare footage culled from Chertok's collection. Included in "The Coltrane Legacy" is film of saxophone great Eric Dolphy, McCoy Tyner, Reggie Workman, Jimmy Garrison, Elvin Jones, and Jimmy Cobb.

Featured on "The Trumpet Kings," which is hosted by Wynton Marsalis, are Bunny Berrigan, Dizzy Gillespie, Louis Armstrong,

Roy Eldridge, and others. The tape also includes a "battle of the horns" between Armstrong and Gillespie.

"The Piano Greats" features footage of Fats Waller, Jelly Roll Morton, Count Basie, Duke Ellington, McCoy Tyner, Art Tatum, Cecil Taylor, Bill Evans, Earl "Fatha" Hines, Oscar Peterson, Bud Powell, and Errol Garner.

MOIRA McCORMICK

Video Track

NEW YORK

MANHATTAN'S POPULAR underground rock club CBGB was the setting for "Good Music," the latest video by Joan Jett. Sylvia Miles makes a guest appearance in the performance piece, which was directed by Jim Hershleder. Karen Bellone and Lauren Chelec produced for Bell One Productions. The video supports the title track off Jett's new Blackheart/CBS Associated album.

Jive recording act Whodini recently completed a video for "Growing Up," a single off its "Back In Black" album. It was created as part of an anticrack media campaign, funded by the New York Division of Substance Abuse. Lensed in Manhattan's East Village, the project focuses on the problems of crack in urban high schools and features cameo appearances by actors Larry Fishburne ("Cotton Club," "Apocalypse Now"), Giancarlo Esposito ("Taps," "Miami Vice"), and Carl Payne ("The Bill Cosby

Show"). Charlie Rice directed. Peter Bunche and Ricardo Siciliano produced for Furiousfilms.

LOS ANGELES

FORMER KISS GUITARIST Vinnie Vincent debuts his new band, Vinnie Vincent Invasion, with a video for "Boyz Are Gonna Rock." The piece, which is said to employ the greatest number of pyrotechnic effects ever used in a rock video, required five Compton, Calif.-based fire marshalls to monitor the blazing event. The clip supports the first single off the group's self-titled Chrysalis album.

Norwegian group a-ha has followed its award-winning debut clip, "Take On Me," with "I've Been Losing You." Like its predecessor, the video blends live-action footage with unusual graphic effects that were created by director Bill Pope and noted fashion photographer Knut Bry. Postproduction work was performed at Editel/L.A.

(Continued on page 44)

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Accidents Will Happen. Yes, that's Sly Stone checking out that Lincoln Continental's damaged chrome, and with him is A&M's Jesse Johnson. They are pictured with director Dominic Sena on the Chaplin Soundstage in Los Angeles for the shooting of Johnson's video for "Crazy." The tune is the debut single from "Shockedelica."

New Videoclips

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

MATT BIANCO
More Than I Can Bear
Matt Bianco/Atlantic
Front Row Films
Peter Cornish

BIG AUDIO DYNAMITE
C'mon Every Beat Box
No. 10 Upping St./Columbia
Gary Kurfirst/Red Eye Records
Kevin Hewitt

CHEAP TRICK
It's Only Love
The Doctor/Epic
T'bo Dalton, John Diaz/Calhoun Productions
Andy Morahan

DURAN DURAN
Notorious
Notorious/Capitol
Peter Kagan, Paula Greif
Nile Rodgers

FASTWAY
After Midnight
Trick Or Treat (Soundtrack)/Columbia
Russell King, Gary Leach

PHIL FEARON
I Can Prove It
Chrysalis
Danny Nissim/Chrysalis
Jeff Baynes

FISHBONE
When Problems Arise
In Your Face/Columbia
Mark Burg
Gary Weis

BOB GELDOF
This Is The World Calling
Deep In The Heart Of Nowhere/Atlantic
Ruth Orme/Awgo
Nigel Dick

JOAN JETT & THE BLACKHEARTS
Good Music
Good Music/CBS Associated/Blackheart

Karen Bellone/Bell One Productions
Jim Hershleder

KRYSTOL
Precious, Precious
Passion From A Woman/Epic
Tony Hendrix
De'Anne Millwood

LEVERT
Let's Go Out Tonight
Bloodline/Atlantic
Julie Pantelich/Soffer-Pantelich Productions
Simean Soffer

HUEY LEWIS & THE NEWS
Hip To Be Square
Fore/Chrysalis
Lexi Godfrey/Medialab
Godley & Creme

VIDEO TRACK (Continued from page 42)

OTHER CITIES

MGMM PRODUCTIONS just wrapped clips for "Some People" and "Why Does A Man Have To Be Strong," two cuts off Paul Young's new Columbia album, "Between Two Fires." The videos were shot on location in Como and Milan, Italy, with director Nick Morris. Fiona O'Mahoney produced. Adrian Wilde served as director of photography. Other projects recently completed by the production company include clips for Aretha Franklin's "Jimmy Lee" and Billy Brannigan's "Maybe Tonight."

Carol Scott Davis, former vice president of the American Gramophone label, has formed **Wallpaper Video**, a music video production company based in Omaha, Neb. The company's debut project is "Hypnotic Places, Exotic Spaces," a 30-minute clip that features the music of Vangelis; Mannheim Steamroller with the London Symphony and the Cambridge Singers; Checkfield; and guitarist Ron Cooley. It is available on VHS, Beta, and 8mm formats. Edited by LINDA MOLESKI

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



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	SNEAK PREVIEW VIDEOS	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
CAMEO WORD UP PolyGram CHEAP TRICK IT'S ONLY LOVE Epic ERIC CLAPTON IT'S IN THE WAY YOU USE IT Warner Bros. THE ROBERT CRAY BAND SMOKING GUN PolyGram DEPECHE MODE BUT NOT TONIGHT Warner Bros. FASTWAY AFTER MIDNIGHT Columbia JOHN FOGERTY CHANGE IN THE WEATHER Warner Bros. HUNTERS & COLLECTORS IS THERE ANYBODY IN THERE I.R.S. JANET JACKSON CONTROL A&M JOAN JETT & THE BLACKHEARTS GOOD MUSIC Epic MARTI JONES CHANCE IN A LIFETIME A&M MADONNA OPEN YOUR HEART Sire/Warner Bros. GEORGE THOROGOOD NIGHT TIME EMI WOODENTOPS GIVE IT TIME Columbia NEIL YOUNG PEOPLE ON THE STREET Geffen	DURAN DURAN NOTORIOUS Capitol BOB GELDOF THIS IS THE WORLD CALLING Atlantic DARYL HALL FOOLISH PRIDE RCA ELTON JOHN HEARTACHE ALL OVER Geffen HUEY LEWIS & THE NEWS HIP TO BE SQUARE Chrysalis HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra MONKEES DAYDREAM BELIEVER Arista BEN ORR STAY THE NIGHT Elektra RATT DANCE Atlantic ROD STEWART EVERY BEAT OF MY HEART Warner Bros. TINA TURNER TWO PEOPLE Capitol	*BANGLES WALK LIKE AN EGYPTIAN Columbia BON JOVI YOU GIVE LOVE A BAD NAME PolyGram PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros. CINDERELLA NOBODY'S FOOL PolyGram GENESIS THROWING IT ALL AWAY Atlantic *COREY HART I AM BY YOUR SIDE EMI BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA HUMAN LEAGUE HUMAN A&M *BILLY IDOL TO BE A LOVER Chrysalis *JOURNEY GIRL CAN'T HELP IT Columbia BEN E. KING STAND BY ME Atlantic MADONNA TRUE BLUE Warner Bros. POLICE DON'T STAND SO CLOSE TO ME '86 A&M *DAVID LEE ROTH GOIN' CRAZY/LOCO DEL CALOR Warner Bros. *TALKING HEADS WILD WILD LIFE Warner Bros. *TIL TUESDAY WHAT ABOUT LOVE Epic TOTO I'LL BE OVER YOU Columbia TRIUMPH SOMEBODY'S OUT THERE MCA *WANG CHUNG EVERYBODY HAVE FUN Geffen *STEVE WINWOOD FREEDOM OVERSPILL Island	BERLIN LIKE FLAMES Geffen DAVID + DAVID WELCOME TO THE BOOMTOWN A&M EURYTHMICS THORN IN MY SIDE RCA GEORGIA SATELITES KEEP YOUR HANDS TO YOURSELF Elektra GLASS TIGER SOMEDAY EMI ROBBIE NEVIL C'EST LA VIE EMI *RIC OCASEK EMOTION IN MOTION Geffen OMD (FOREVER) LIVE AND DIE A&M THE OUTFIELD EVERYTIME YOU CRY Columbia PRETENDERS DON'T GET ME WRONG Warner Bros. SMITHEREENS BEHIND THE WALL OF SLEEP Enigma SURVIVOR IS THIS LOVE Scotti Bros./CBS Associated ANDY TAYLOR WHEN THE RAIN COMES DOWN MCA TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. WHAM! WHERE DID YOUR HEART GO? Columbia	CHICAGO WILL YOU STILL LOVE ME Warner Bros. THE COMMUNARDS DON'T LEAVE ME THIS WAY MCA GENE LOVES JEZEBEL DESIRE Geffen MICHAEL McDONALD OUR LOVE Warner Bros. THE RAINMAKERS DOWNSTREAM Mercury/PolyGram LOU REED & SAM MOORE SOUL MAN A&M LIONEL RICHIE LOVE WILL CONQUER ALL Motown WORLD PARTY PRIVATE REVOLUTION Chrysalis *WEIRD AL YANKOVIC LIVING WITH A HERNIA CBS	BIG AUDIO DYNAMITE C'MON EVERY BEATBOX Columbia DEAD OR ALIVE BRAND NEW LOVER Epic EUROPE THE FINAL COUNTDOWN Epic FINE YOUNG CANNIBALS EVER FALLEN IN LOVE MCA GENERAL PUBLIC TOO MUCH OR NOTHING I.R.S. HOUSEMARTINS HAPPY HOUR Elektra ISLE OF MAN DESPERATE SURRENDER CBS ROB JUNGKLAS MEMPHIS THING EMI LOVE & ROCKETS ALL IN MY MIND Big Time M+M SONG IN MY HEAD RCA MODELS EVOLUTION Geffen MOODY BLUES RUNNING OUT OF LOVE Polydor/PolyGram NEW ORDER BIZARRE LOVE TRIANGLE Warner Bros. PET SHOP BOYS SUBURBIA EMI LOU REED THE ORIGINAL WRAPPER RCA SIMPLY RED COME TO MY AID Elektra BRIAN SPENCE HEAR IT FROM THE HEART PolyGram JOE STRUMMER LOVE KILLS MCA PETE TOWNSHEND BAREFOOTIN' Atco VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis	B-52'S THE GIRL FROM IPANEMA GOES TO GREENLAND Warner Bros. BELLE STARS WORLD DOMINATION MCA CACTUS WORLD NEWS WORLDS APART MCA BILLY CHINNOCK SOMEWHERE IN THE NIGHT CBS DEGARMO & KEY EVERY MOMENT Power Discs DOCTOR & THE MEDICS BURN I.R.S. GRAPES OF WRATH MISUNDERSTANDING Capitol KROKUS SCREAMING IN THE NIGHT Arista ONE TO ONE THERE WAS A TIME Warner Bros. SCREAMING BLUE MESSIAHS TWIN CADILLAC VALENTINE Elektra MATTHEW SWEET SAVE TIME FOR ME Columbia THEY MIGHT BE GIANTS PUT YOUR HAND INSIDE THE PUPPET'S HEAD Bar None	AGENT ORANGE FIRE IN THE RAIN Enigma BOLSHOI A WAY I.R.S. THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia FISHBONE WHEN PROBLEMS ARISE Columbia KRAFTWERK MUSIQUE NON-STOP Warner Bros.

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

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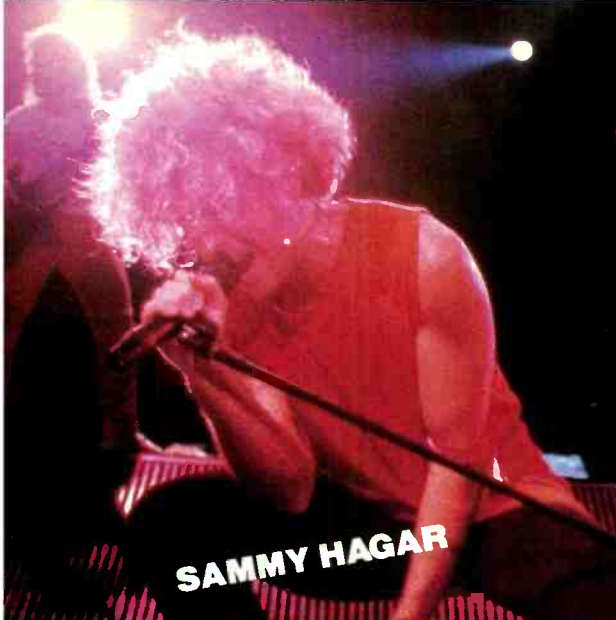
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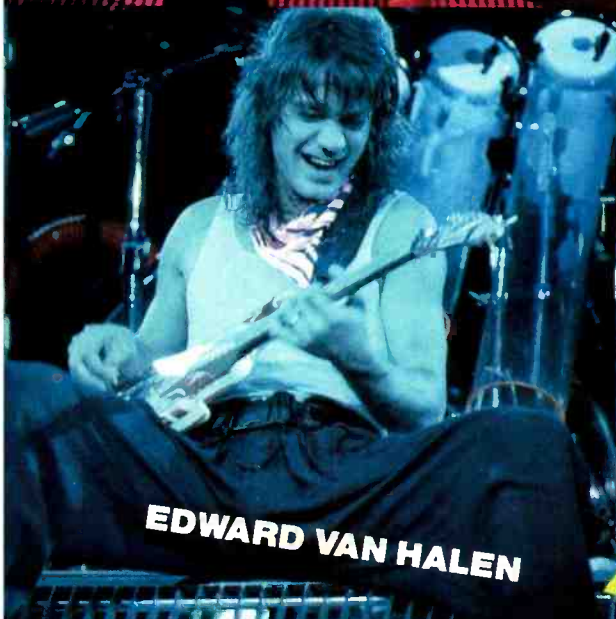
VAN HALEN

LIVE WITHOUT A NET

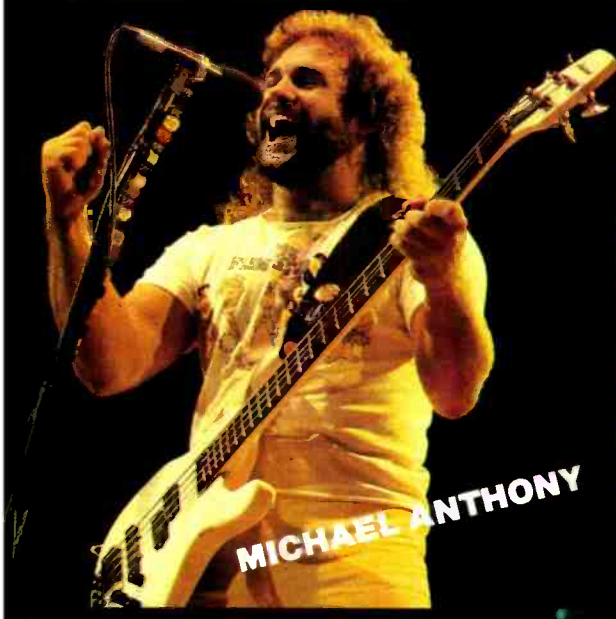
3-38129



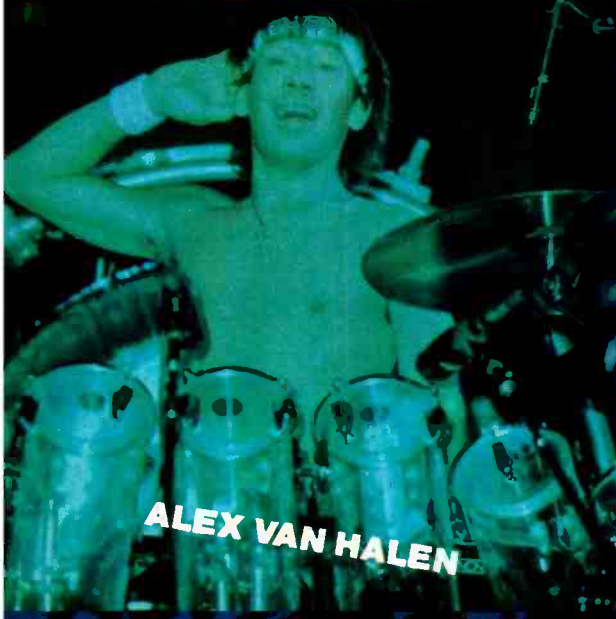
SAMMY HAGAR



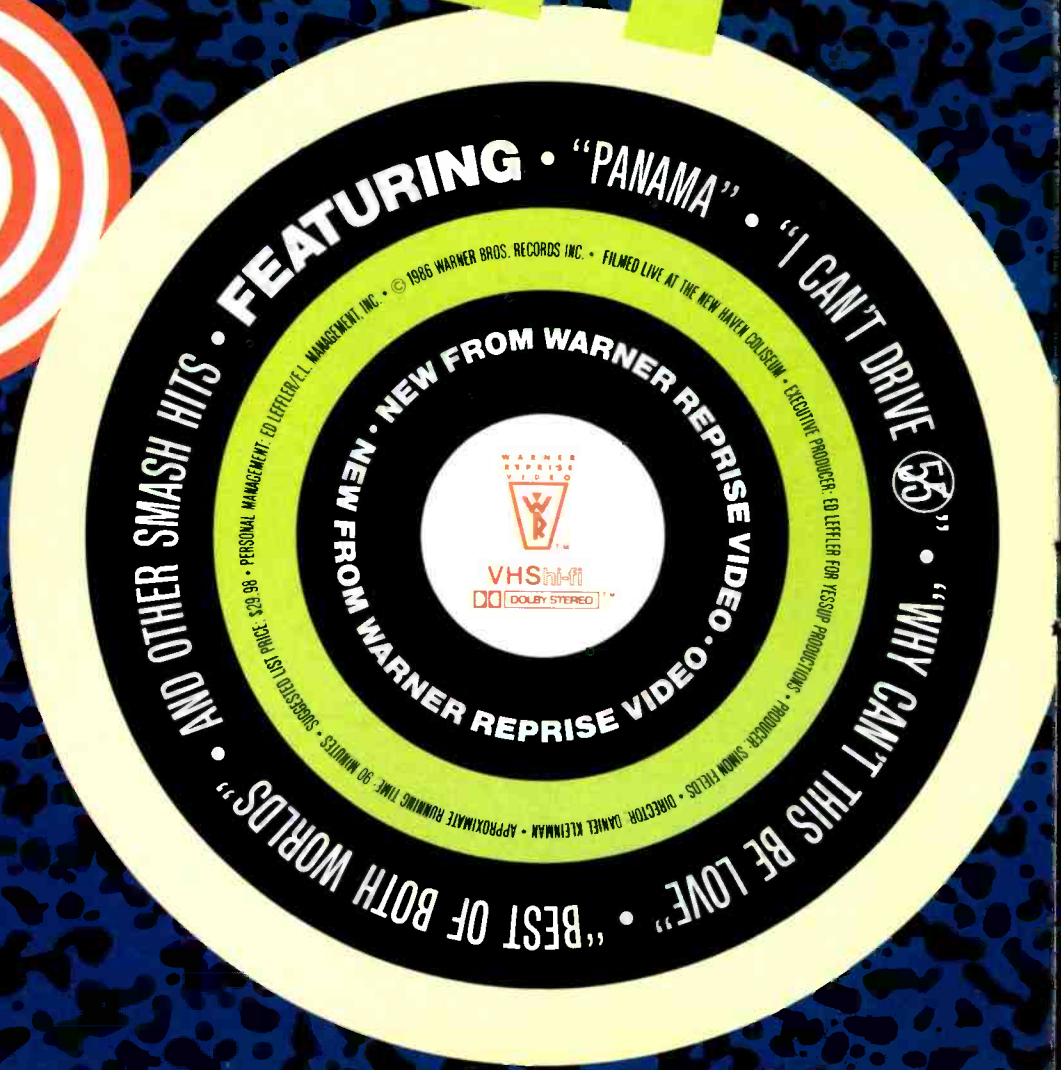
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MICHAEL ANTHONY



ALEX VAN HALEN



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VIDEO

DECISIONS AT THE CROSSROADS—WHICH WAY VIDEO MUSIC?

The Power of Video Has Run Ahead of the Industry's Ability to Regulate Video Music's Wild Surges, Successes and Excesses—Blowing a Fuse on the Highway to Film Fame, Casting a Shadow on Future Production Patterns, and Leaving Creators Grasping for Solid Ground

By STEVEN DUPLER

Shakeout and consolidation have been key words in 1986, as the still young and volatile music video industry continues to undergo growing pains.

But despite some statements to the contrary during the year, most record companies continue to rely on video clips as necessary means for exposing new talent and helping sell product.

The consolidation taking place has been largely in the creative and production ends of the business. Most of the popular and successful music video producers and directors are now represented by just a handful of firms. Among these are companies whose sheer volume of work has made them the "giants" of the industry—N. Lee Lacy/Associates, Screen Link, and Limelight, which all rep "stables" of name direc-

Below left: Stewart Copeland, left, and Adam Ant, on set of "Out Of Bounds" movie music video. **Below right:** from left: Columbia Pictures' Scott Holtzman; Copeland; director Dan Kleinman; Ant; Columbia's Tom Andrews; and manager Derek Power.



Right: Yngwie Malmsteen points out John House of Razor Productions, who produced and directed "You Don't Remember, I'll Never Forget" clip.



tors, such as Tim Pope, Steve Barron, and the team of Kevin Godley & Lol Creme.

Other directors, frustrated by the creative constrictions and relative unprofitability of working in the music video field, have vacated the premises for greener pastures. Ken Walz, pioneering director of clips for Cyndi Lauper ("Girls Just Wanna Have Fun" and "Time After Time"), as well as videos for the Oak Ridge Boys and others, now works almost exclusively in commercials and industrial video.

Other directors, such as Russell Mulcahy, continue to do some work in music video, but have branched into feature films. And Tim Pope, noted for his work with Bryan Ferry and Neil Young, recently directed his first television commercial, one sign of a reversal of the trend that saw directors who originated in the commercial field (Bob Giraldi, for instance) tapped to make video clips in the early years of the industry.

On the broadcast and cable side, local music channels—touted by many as the "future of the business" just a couple of years ago—have greatly dwindled in number. Two well-known outlets—Boston's V-66 and New York area station U68—were recently purchased by Home Shopping Network, and neither is now programming music video.

Smaller outlets throughout the country have disappeared as well. Some said they simply couldn't come up with the fees most major labels now charge for the use of their video output. Others said they could not compete with MTV, and their lack of advertising support—even local spots—reflected that fact.

"There has definitely been a shakeout going on, and it's going to continue," says Les Garland, MTV senior vice president of programming. "Local channels are having a difficult time surviving. Why? They have little audience, and no advertising support. We have said in the past that, at this stage of the game, music cannot compete with music on TV."

The fate of U68 and V-66 "didn't surprise me one bit," Garland continues. "Simply being local doesn't make you a winner."

No full-time music video outlet has so far been able to compete on the same national scale as MTV. Some say part of the reason for this is MTV's video exclusivity window agreements, which the channel has held with most major labels. MTV says it is confident about extending these agreements well beyond 1987.

These pacts inspired two anti-trust and "unfair competition" lawsuits brought against the music video leviathan by separate national music channels—Discovery Music Net-



Split Screen producers/directors Fisher & Preachman lend a hand to George Clinton during filming of his "Do Fries Go With The Shake" clip.

work and Hit Video USA.

Discovery's suit has since been settled months ago out of court, and the music network never materialized. The Hit Video USA action, brought by Denver-based owner Wodlinger Broadcasting Co., has yet to reach trial, but the plaintiffs say they will not settle out of court.

Meanwhile, MTV dealt with some shakeups and shakeouts of its own in 1986. After watching its ratings steadily decline to their lowest point ever, the 24-hour music channel became embroiled in a dispute over sampling methodology with audience research giant A.C. Nielsen. That dispute continues, and MTV has said it will be monitored by a different research agency by mid-1987—AGB, which uses its own electronic research technology called the PeopleMeter.

"Under Nielsen's current methodology, less than 10 homes across America determine MTV's ratings out of an audience of 30 million homes," says Les Garland. "That's what I call a ratings problem."

Garland says MTV was never completely satisfied with Nielsen's ability to rate a service of its type, even when the channel's ratings were strong. "We never believed our 1.2 rating [when the channel was at its peak on the Nielsen meter in 1983]. Our target at that point was a 2.0. How can you believe a 0.8 or 0.7 rating, when you run a contest and get 500,000 entries?" he says.

MTV Networks was bought by Viacom International this year, and several months ago, Bob Pittman, president and CEO of the network, as well as a founding father of MTV, said he would leave his post with the company sometime next year. Recently, MTV has been divided into two separate divisions—MTV Networks Entertainment and MTV Networks Operations, with Tom Freston and Bob Roganti appointed co-presidents of the respective left-brain/right-brain company arms.

On the overall issue of music video's continuing viability as marketing tool, TV programmers and labels continue to debate whether or not clips actually help product sales. Still, most seem to agree that a video is a necessary marketing tool to expose new and breaking acts. While some labels, particularly CBS, have cut back on the number of clips they make, videos for key acts are not being ignored. A recent clip acquisition meeting at MTV saw clips added to the channel from bands such as A=440, Two Minds Crack, It Bites, and the Venetians—none of whom are exactly household words.

MTV now says it plans to add more rock music (letting VH-1 program all AC clips), and vows that new music will

(Continued on page VM-9)

Right: From left, John Deacon, Freddie Mercury, director Russell Mulcahy, Roger Taylor, and Brian May of Queen on set of "A Kind Of Magic" clip. (Photo: Peter Hince)



Left: The upcoming film "Chuck Berry Hail! Hail! Rock'n'Roll" unites director Taylor Hackford, Keith Richards and Chuck Berry.



Above: "Jimmy Buffett—Live By The Bay" on MCA Home Video.



Prince starred in and directed "Under The Cherry Moon" on Warner Home Video.

Below: "Wham In China—Foreign Skies" on CBS-Fox



"Hard To Handle: Bob Dylan, Tom Petty & the Heartbreakers" on CBS-Fox

Billy Joel and Ray Charles in "Billy Joel—The Video Album, Vol. 2" on CBS-Fox

A Billboard Spotlight

Top Product Survey VIDEOLABELS PLAY MUSICAL CHAIRS IN PURSUIT OF BLOCKBUSTERS THAT WILL SHAKE, RATTLE & ROLL THE MARKET

By CHRIS MCGOWAN

In the 1985 Billboard year-end videocassette sales chart, videoclip compilations, longforms and concert tapes accounted for four of the top 13 positions, and 13 of the top 50 spots. Add musicals—which grabbed four more places on the year-end chart—and it is clear that music-oriented video product is generating large revenues for many labels. In 1986, even though RIAA certifications are running more slowly, the new (non-theatrical) music video category pulled in 18 gold and 6 platinum awards in the first three quarters.

The following is a look at most of the major manufacturers of music-centered product (vidclip compilations, longforms, concerts and musicals): past hits (especially in '85), current chart-climbers and coming releases.

A&M VIDEO: "Rock Me Falco," "Find A Way" and "Age To Age" by Amy Grant, "Synchronicity Concert" (The Police), "The Big World Sessions" (Joe Jackson), "Canyon Consort" (Paul Winter Consort) and some 11 others. **Nov.:** "Every Breath You Take—The Videos" (The Police/\$19.95). This vidclip compilation will be tied to a single/album/CD Police release "Every Breath You Take—The Singles"; "Control—The Videos" (Janet Jackson/\$12.95).

ATLANTIC VIDEO: Catalog hits include gold "Ratt: The Video" and "No Jacket Required" (Phil Collins) as well as two versions of "Pete Townshend's Deep End" (\$19.98 mini concert and \$29.98 longer version). Currently on the charts: "Genesis Live: The Mama Tour." **Oct.:** "Soul To Soul" (a 1971 concert in Ghana featuring many of America's top soul artists/\$24.98), "Who Made Who" (AC/DC/\$19.98), "What You Need" (INXS/\$16.98) and "Vocalese Live 1986" (Manhattan Transfer/\$24.98).

AUDIOFIDELITY ENTERPRISES: This fall saw the release of 11 titles in the Audiofidelity "Jazz Classics" line, with each video retailing for \$19.95. Cab Calloway, Duke Ellington, Louis Armstrong, Billie Holiday, Nat King Cole

and Bessie Smith are among the legendary performers spotlighted. More "Jazz Classics" titles are set to come in early 1987.

CBS-FOX VIDEO: Current product includes the long-form Mick Jagger video "Running Out Of Luck," which is priced as a theatrical product (\$79.98) and was introduced with a one-time only midnight premiere screening on Sept. 25 in eight cities, tied in to radio promotions in each locale. The video, which was shot in Rio de Janeiro and stars Jagger, Jerry Hall, Rae Dawn Chong, and Dennis Hopper, bowed Oct. 2.

CBS-Fox has some 30 music videos in its catalog, as well as a number of musicals. Gold longforms and concert hits include: "Wham! The Video," "Willie Nelson And Family In Concert," "The Who Rocks America," "Billy Joel Live From Long Island" and "Culture Club: A Kiss From Across The Ocean." Platinum musicals include "The Sound Of Music" and "West Side Story." Gold: "Cabaret," "Fiddler On The Roof," "My Fair Lady," "The Rose" and "Oklahoma!"

Current hits: "The Video Album, Vol. 1" (Billy Joel), "Wham! In China—Under Foreign Skies," "The Ultimate Ozzy," "Fuel For Life" (Judas Priest) and "Hard To Handle" (Bob Dylan and Tom Petty). **Nov.:** "Til Tuesday" (\$19.98), "Billy Joel Live II" (\$19.98) and "South Pacific: The London Sessions" (\$19.98, with Sarah Vaughan and the London Philharmonic), and two Barbra Streisand 1960s TV specials, "My Name Is Barbra" and "Color Me Barbra" (\$29.98 each; available together in a \$49.98 gift set through December).

DOUGLAS VIDEO CORP.: Distributed through Sony, Douglas currently offers: "Jimi Hendrix: Johnny B. Goode" and "George Clinton And Parliament Funkadelic: The Mothership Connection, Live From Houston." Coming: a tape featuring excerpts from Alice Cooper's "Welcome To My Nightmare" and a new Hendrix video.

EMBASSY HOME ENTERTAINMENT: Some 20 music-oriented titles, including "The Cotton Club" (#16 in

'85 rentals), "Rod Stewart: Tonight He's Yours," "The Rolling Stones: Let's Spend The Night Together" and "Elton John: Visions." Also available are three "Jazz In America" tapes with Dizzy Gillespie, Max Roach and Gerry Mulligan. Dec: nothing yet set.

ENIGMA MUSIC VIDEO: "Live In Japan" (Stryper).

HBO/CANNON VIDEO: Hits include "Duran Duran Sings Blue Silver" (#43 on '85 year-end sales chart) and "Arena" (Duran Duran). Dec: nothing yet set.

(Continued on page VM-5)

How to Increase Sales & Rental A RETAILER'S GUIDE TO BREAKING MUSIC VIDEO

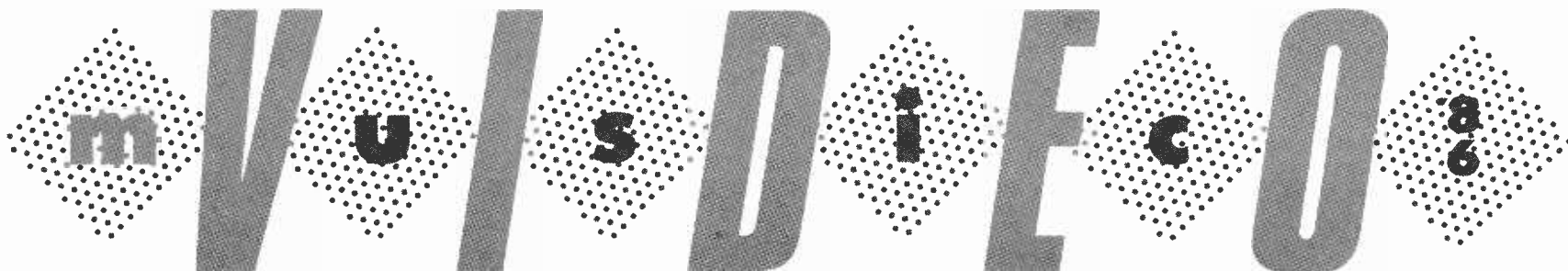
By KEN JOY

A dramatic increase in sales is expected in the music video genre this year as retailers on a national level take the product more seriously, realizing there are substantial profits to be had from its sell-through potential.

The expanded awareness of music videos appears to be occurring primarily among the retailers who are record accounts, as they have aggressively set themselves to pursue the music video business, and sell the product in the same manner as albums. Most retailers agree that music videos are an essential product now, and have moved out of the promotion-only category that was the norm for the genre just two short years ago and have become a viable product for the video-only store as well.

One boost to the music video market has been the narrowing of the gap from the time an artist's album is released and the time the video is available, although a simultaneous release of product is still rare. "The primary importance is placed on the preparation of the audio product [album] and the artist doesn't have time to prepare a professional video while trying to finish his basic tracks," says Dan Davis, vice president of Video Distribution & Sales for Capitol Records

(Continued on page VM-7)



VIDEOLABELS

(Continued from opposite page)

IVE/USA HOME VIDEO/MONTEREY HOME VIDEO: "The Grateful Dead Movie," "Abba," "The Tubes Live At The Greek," "Gospel" and several others on Monterey Home Video; "Patti LaBelle: Look To The Rainbow," "Pavarotti" and others on USA Home Video. Dec: nothing yet set.

KARL LORIMAR HOME VIDEO: "Bring On The Night" (Sting), "From Mao To Mozart" (Issac Stern in China), "Sun City: Artists United Against Apartheid" (with Bob Dylan, Jackson Browne, Bruce Springsteen, Pete Townshend and others), "Deja View" (songs from the '60s) and "The Rod Stewart Concert Video." Musicals include "Sunday In The Park With George" and "That's Singing." **Nov.:** "The Making Of: Dancing On The Ceiling" (Lionel Richie/\$14.95).

KULTUR VIDEO: Kultur Video has 35 ballet and 24 classical music/opera titles in its catalog, including "Requiem" (Andrew Lloyd Webber's work, featuring Placido Domingo, the choirs of Winchester Cathedral and St. Thomas' Church, and the orchestra of St. Luke's conducted by Lorin Maazel) and "Concert Aid" (a benefit concert featuring Sir Georg Solti and the BBC Symphony Orchestra playing Beethoven's Symphony No. 5; all proceeds go to Oxfam Emergency Relief for Ethiopia and Sudan). **Dec.:** "Boris Godunov" (\$69.95), the Mussorgsky opera starring Yevgeni Nesterenko. "Wagner: The Complete Epic" (four tapes for \$249.95), a look at the great composer's life, starring Richard Burton (as Wagner), Vanessa Redgrave, Laurence Olivier, Ralph Richardson, and John Gielgud. Excerpts from Wagner's works are performed by Sir Georg Solti with three different orchestras.

MCA HOME VIDEO: MCA has some 30 performance videos and 20 musicals, including: "The Doors Dance On Fire" (#36 on '85 year-end chart), "The Blues Brothers" (platinum), "Belinda Carlisle," "Blue Suede Shoes" (with Carl Perkins), "Motown: The Last Radio Station," "Crosby, Stills & Nash: Daylight Again," "Olivia In Concert," "Hard To Hold," "The Wiz," "Jesus Christ Superstar" and "The Pi-

rates Of Penzance." Dec: nothing yet set.

MGM/UA HOME VIDEO: MGM/UA has over 100 music-related titles, including performance videos, ballets and musicals. Hits include: "Singin' In The Rain" (#17 in '85 sales), platinum "The Wizard Of Oz," "The Compleat Beatles," "Fame" and "Motown 25: Yesterday, Today, Forever," and gold "Portrait Of An Album" (Frank Sinatra), "Pink Floyd The Wall" and "That's Entertainment." Also: "Girl Groups: The Story Of A Sound," "Elvis On Tour," "On The Town," "Meet Me In St. Louis," "An American In Paris," "Jailhouse Rock" and many others. **Nov.:** \$19.95 promotion on select music titles, including several of the above. Also: "Horowitz In Moscow" (\$39.95) will get a heavy Christmas season promotional push. Dec: no new releases yet set.

MEDIA HOME ENTERTAINMENT: The Media Music line carries over 20 titles, including: "David Bowie: Serious Moonlight," "The ARMS Concert" (Vols. I and II), "Elvis '68 Comeback Special," "Elvis Aloha From Hawaii," "A Tribute To Billie Holiday," "Magical Mystery Tour" (the Beatles), "Alchemy: Dire Straits Live" and others. The Nostalgia Merchant line has "Rock! Rock! Rock!" and six Fred Astaire/Ginger Rogers movies. Dec: nothing yet set.

MUSICVISION: MusicVision has some 100 music titles, including platinum "The #1 Video Hits" (Whitney Houston), "We Are The World—The Video Event" and "All Night Long" (Lionel Richie); "Animalize Live Uncensored" (#47 on the '85 sales chart); "I Can't Wait" (Stevie Nicks); "U2 Live At Red Rocks"; "Video Hoopla" (Starship); "Riptide" (Robert Palmer); "Videos From The Real World" (Mr. Mister); "Grace Under Pressure Tour" (Rush); "So Excited" (Pointer Sisters); and, many others. **Oct.:** "Digging Your Video" (The Blow Monkeys/\$14.95), "The Fabulous Thunderbirds: Live From London" (\$29.95), "Waylon Jennings' America" (\$19.95), "The Luxury Of Life" (\$19.95) and two Monkees tapes (from the TV series; \$19.95 each). Also, the "Music In Motion" promotion has dropped the price on 21 titles from \$29.95 to \$19.95, through the end of the year. Dec: no new releases yet set.

PACIFIC ARTS VIDEO: Pacific Arts has some 20

music-oriented titles, including "Koyaanisquatsi" (Philip Glass soundtrack), "Say Amen, Somebody," (documentary on gospel music), "The Huberman Festival" (a five-tape classical music series featuring Issac Stern, Itzhak Perlman, Pinchas Zukerman and others), "The Best Of Blondie" and others. Dec: no new releases yet set.

PARAMOUNT HOME VIDEO: Musical and long-form hits include "Footloose" (#41 in '85 sales, #50 in rentals), "Flashdance" (#33 in '85 sales), "Saturday Night Fever," "Staying Alive," "Funny Face" (with Fred Astaire), "The Jazz Singer" (with Neil Diamond), "Lady Sings The Blues," "Breaking Glass," "Don't Look Back" (Bob Dylan), an 18-volume Metropolitan Opera series, "The Magic Flute" (Ingmar Bergman's version of the Mozart opera), "Takanaka World" (Masayoshi Takanaka) and many others.

Current: Four Windham Hill/Paramount videos ("Water's Path," "Western Light," "Autumn Portrait" and "Winter") are available in a four-volume gift box for \$99.95 through December.

PASSPORT MUSIC VIDEO: Over 20 titles, including "Art Blakey: Live At Ronnie Scott's," "Marc Bolan: On Video," "King Crimson: The Noise," "Meatloaf: Live At Wembley," "Nina Simone: Live At Ronnie Scott's," "Utopia: A Retrospective: 1977-84" and "Ten Years After: Goin' Home." Dec: nothing yet set.

PRISM HOME ENTERTAINMENT: "Sheena Easton: Act I," "Dionne Warwick Live," "Johnny Mathis: Greatest Hits," "Crystal Gayle Live," "Glen Campbell: Live In London" and "Frankie Valli: Hits From The '50s and '60s." Dec: nothing yet set.

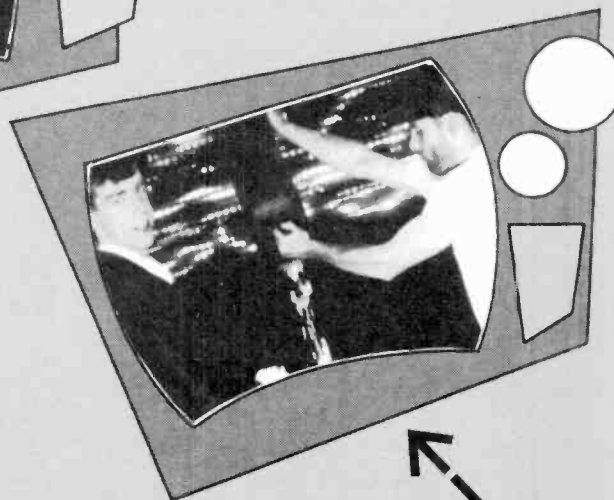
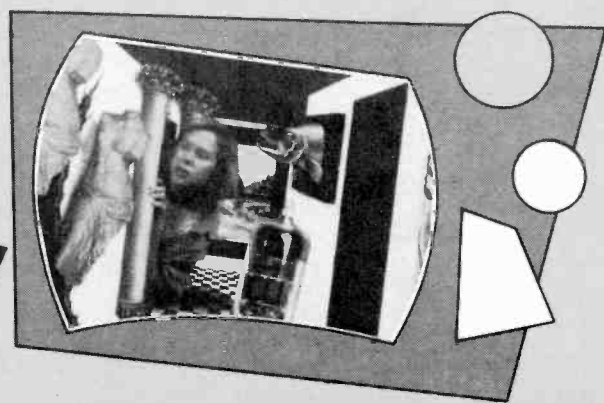
SONY VIDEO SOFTWARE: "Tina Turner Private Dancer" (#13 on '85 sales chart); "Duran Duran Dancing On The Valentine" (#27), "Tina Live Private Dancer Tour" (#49); "Imagine" (John Lennon); gold "John Lennon Live In New York," "Live After Death" (Iron Maiden) and "The Beatles Live: Ready Steady Go!"; "Hear N' Aid, The Sessions"; and, "Video Aid" (21 videos including David Bowie, Mick Jagger, Duran Duran, Peter Gabriel and Bob Geldof—profits to hunger relief in Africa). **Oct.:** "Kerrang!"

(Continued on page VM-9)

A Billboard Spotlight



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Survival and Recognition in '86

DIRECTORS ON VIDEO: THE DIFFICULT ART OF PULLING TOGETHER SONG, PERFORMER, CONCEPT

By STEVE GETT

For every act that wants its MTV, finding the right video director is crucial in order to maximize the effect of working in the medium. Five years after MTV led the music industry into the video age, directors understandably are adamant that their work provides invaluable promotional tools for many artists.

"When you sit down and analyze the whole video situation, it's absolutely clear, beyond a shadow of doubt, that they break new acts and they break big acts," says Jeff Stein, director of award-winning videos for the Cars ("You Might Think") and Tom Petty & the Heartbreakers ("Don't Come Around Here No More.")

It is no secret, however, that the key to making a good video is not simply to select a director and leave everything in his hands. According to Stein, also known for his work with Billy Idol, Heart, and Hall & Oates, "The three most important elements are the song, the performer, and the concept."

Stein and other top video directors say they like the challenge of coming up with new ideas, but stress the importance of artists being comfortable with concepts. Some groups are eager to go for innovative videoclips, but others find live performance pieces to be more effective.

After garnering a good deal of attention by eschewing conceptual videos to support its latest Columbia album, "Raised On Radio," Journey returned to the video scene with a clip for the single "Girl Can't Help It," filmed at an outdoor festival.

British singer-keyboardist Howard Jones has a completely different outlook and says he much prefers conceptual clips. "There's often the case where a song, lyrically, has no direction, so you can't put visuals to it—they're just not suited. But seeing these endless performance videos, with swirling cameras and whatever, just becomes a real bore."

According to London-based director Andy Morahan, "Some people turn their noses up at performance videos but, to me, videos are videos. If an artist wants to do something a bit more conventional, it's still challenging and I think there's a lot one can do with performance videos that has never been done before."

Morahan cites his work with Wham! and George Michael, which has often featured live concert footage and in black and white, as examples of videoclips that have worked on a more simplistic level.

"When we did the video for 'Everything She Wants' in black and white, it did something for Wham! at a time when they were in danger of becoming just another pop band," says Morahan. "It kind of brought them back in the credibility stakes. George is one of the world's greatest performers, so we were able to utilize that strength."

In addition to working with Michael and Wham!, Morahan's recent credits include the Blow Monkeys ("Digging Your Scene"), Human League ("Human"), all three Pet Shop Boys videos, and Arcadia's "Say The Word."

"Pet Shop Boys and Arcadia both wanted to do something completely different, so I really enjoyed doing those," says Morahan. "But, then again, every artist is individual, every record is individual, so therefore the challenge is making an original video, whether it's live footage or something



The Jets' Leroy Wolfgramm awaits "take two" for "Crush On You" video shot by Minneapolis-based Moving Images Inc.

Michael Des Barres and Melanie Griffith face to face in "Money Don't Come Easy" clip.



Marilyn Martin on the set of her Jim Yukich-directed "Move Closer" video.



Directors John Carpenter, center, Nick Castle and Tommy Lee Wallace, right, rock out on "Big Trouble" movie video.

Jim Yukich, right, with Al Kooper, left, and Cheech Marin in Jeff Beck's "Ambitious" clip.



more complex."

The booming soundtrack business has seen a growing number of videos that contain movie footage. Despite the additional cashflow into the video world, most directors say they prefer not to work in this manner.

"I don't think any director likes to have a lot of extra footage suddenly thrown into his work," says Gotham-based director Peter Israelson. "It can be okay, but most of us like videos to stand on their own merits."

Israelson has directed videos for a number of black artists, including Anita Baker, Whitney Houston, and Freddie Jackson. Asked whether the lack of exposure for black videos can become frustrating, Israelson says, "Obviously there aren't as many outlets and I'm not sure that'll ever change. But I think talented black artists do find their way through. I don't necessarily do a video because a lot of people are going to see it, sometimes you do it purely for the artistic side of working on a project."

The ongoing use of video has precipitated the emergence of countless directors and, like record producers, those with a proven track record tend to attract the most work.

"I don't think there are quite as many directors out there than there might have been a couple of years ago," says Stein. "I also think that people are no longer willing to take as much of a shot with a new director."

"It's easier having established some kind of a track record when you're getting new work," says Israelson. "Labels are often insecure about going with new guys and will tend to go back to directors who've proved themselves with artists."

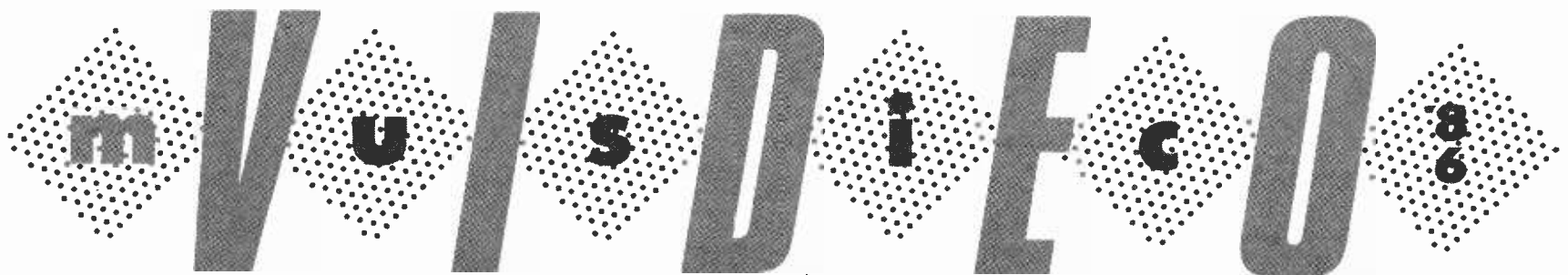
Like other directors, Stein says he has become more open to working with acts that do not have excessively high video budgets. "I used to be a bit snooty and say I'd only do a video for this amount of money, or for these acts," says Stein. "But I just think that was narrow-mindedness on my part. I've really enjoyed being opened up to some of the newer acts and the less expensive videos. They can be fun and prove a point, too."

That superstars will still go for high-price videos is understandable, says Stein. "There are always going to be people who will spend lots of money on their videos—those who are more image conscious—and sometimes I think you get what you pay for. But I don't always believe a good video music video relies on how much you spend. It's the idea, but certain ideas cost certain amounts of money."

In recent years, there has been a growing number of companies that represent a stable of directors. Screen Link, for example, handles several New York- and Los Angeles-based directors, and also looks after the U.S. interests of Britain's MGMM organization.

Screen Link's vice president of marketing/project development (and a former MTV staffer), Gale Sparrow, says, "A company like Screen Link will get heavily involved in finding out what new product is coming out in the near future and the kind of videos that will be produced, as well as suggesting directors to people at the various labels and helping them make their decisions in terms of concept and budget."

Analyzing the video directors' scene, Sparrow says, "What they're facing these days is a combination of keeping the budgets in line and coming up with new ideas. Directors know they have to be innovative if they're going to stick around."



RETAILER'S GUIDE

(Continued from page VM-4)

Groups Services Distribution. "When a new album is released the artists are generally committed to concert dates to promote the album, and it makes it very difficult to make a video of any length to release concurrently with the album."

When videos are released it is usually just the record/video stores that market the product which Davis feels is a mistake: "We haven't been addressing the video-only account base for that very reason, because they tend to ignore the product anyway. But by ignoring the product they are also ignoring profits that could be had by tying a music video together with a motion picture that has a hit soundtrack. Music videos aren't necessarily just for record stores."

The basic problem echoed by most industry analysts is that video stores and record/video stores tend to mark themselves as an outlet for one particular type of product, when home video is a much broader category. "Our basic tenant at Capitol," says Davis, "is it's not really the record or the video business—it's the pre-recorded home entertainment business."

While that is true, retailers still face the problem of promoting pre-recorded home entertainment product as a broad category to customers who enter a video store just to rent the hottest new movie.

While some envision the music video overtaking the album as the popular form for listening to pre-recorded music, the fact still remains that music videos need the success of an album to create the viability of the video. Until that changes, the major market for music videos will be those tied to the release of motion pictures and top-selling LPs which could be sold not only in the highly visible record/video store but even in the "mom and pop" video-only store.

For record/video stores and video-only stores which are already, or intending on, taking music videos seriously, a cross section of music video program suppliers, distributors and music video retailers has offered to Billboard their suggestions on successfully selling and renting music videocassettes:

CROSS REFERENCE: Promote the availability of music videos that accompany albums and movies with signs that tell customers which section of the store the music videos are located in and how to find the title they are looking for. For record/video stores, do not hesitate to promote all of an artist's available videos: each time that artist releases a new album, prior videos tend to begin selling again and you can increase those sales through addition-

(Continued on page VM-8)

"HYPNOTIC PLACES, EXOTIC SPACES"

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By Carol Davis



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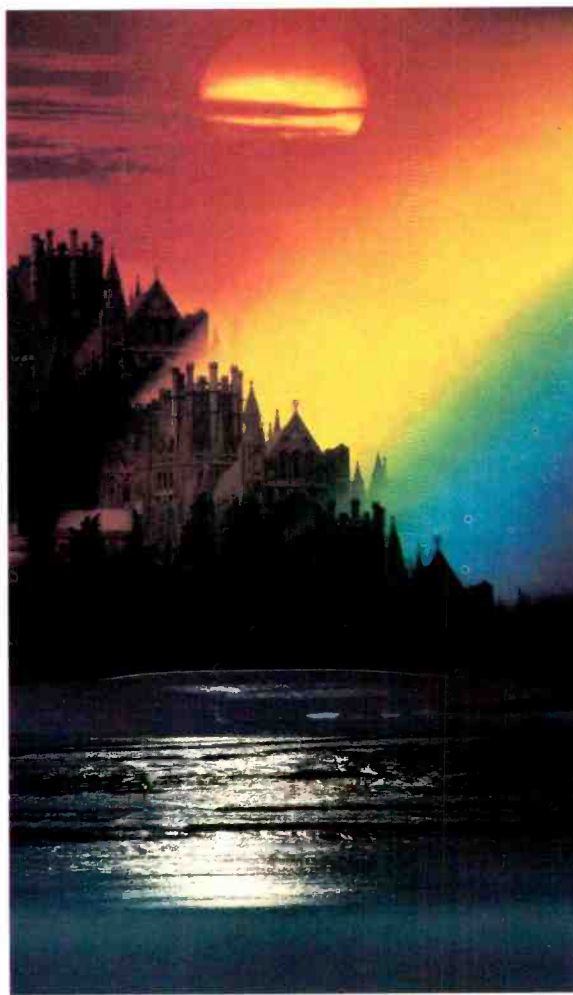
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'Two' MuchMusic CARVING A QUICK NICHE, REAPING QUICK REWARDS

By KIRK LaPOINTE

I thought a station such as yours existed only in my wildest dreams," writes Ray Newman. "There just aren't enough words to express how much I enjoy MuchMusic."

Typical fan mail? Not exactly. Newman lives in Baltimore and has access on cable to music video services. Instead, he prefers to lift the two-year-old Canadian channel off the satellite. "I honestly feel this [satellite dish] investment was worth it, if only just to watch this phenomenal station," he adds. It is a nice irony for a country whose broadcast system is under siege from foreign

competition, and it is the sort of letter that puts a smile on the face of a MuchMusic Network executive.

Not that the current scene has been anything to frown about. With its eclectic mixture of hits, new music and the offbeat, the Toronto-based network has carved a quick niche and reaped some quick rewards. In its first year, it turned a profit. In its second year, it remained "marginally profitable," says vice president and general manager, Dennis Fitz-Gerald. As of Aug. 31, the network had 826,573 subscribers on Canadian cable, triple the expectations of only two years ago.

Depending on who you talk to, MuchMusic's impact will be de-

scribed as anything from significant to pivotal for the Canadian music industry. Independent label executives say the station provides a much-needed boost for emerging Canadian artists and saves them a lot of legwork and dollars in promotion. Major labels say it can generate record sales; although, massive MuchMusic exposure can quickly burn out a single. And video producers say its presence has been a big help in two ways: it broadcasts their work and it helps pay some of their bills.

The latter video function is conducted through the Video Foundation to Assist Canadian Talent (VideoFACT), established as a condition-of-license for MuchMusic by the federal broadcast regulator. The network has to set aside 2.4% of its gross revenues or \$100,000, whichever is greater, to help finance Canadian videos. VideoFACT's board disburses funds to a wide range of artists, not all of whom are bound to receive airplay. The maximum grant is \$10,000, but even that amount is often the difference in a project.

"We don't help people as much as we'd like, but it's free money," says VideoFACT chairman Bernie Finkelstein. In September, the federal government augmented the fund with \$300,000 a year for the next five years as part of an assistance package for the Canadian-owned element of the business.

But the behind-the-scenes work, spearheaded by MuchMusic president Moses Znaimer, Fitz-Gerald and music programming director John Martin, means nothing if the on-screen product is a turn-off. And, judging by the baskets of viewer mail and the immense popularity of the VJs when they tour the country to promote the network, there are still love-ins in the 1980s.

Four VJs anchor the network—veterans J.D. Roberts and Christopher Ward and relative newcomers Michael Williams and Erica Ehm. A Rock Flash news service was introduced last year and has been upgraded this year with the addition of Kim Chamniss and Michael Rhodes to provide up-to-date artist information.

MuchMusic operates on an eight-hour programming day, with the package repeated twice to form a 24-hour service. Hour-long block programs include light-rock Mondays, older videos Tuesdays, new videos Wednesdays, heavy metal Thursdays, a chart countdown Fridays, a request show Saturdays and avant-garde videos Sundays.

There are daily artist spotlights and a Saturday night "Big Ticket" concert presentation. Martin says programs scheduled for imminent addition include a black music program Saturday nights and, possibly, a country or new age program. MuchMusic also has a reciprocal programming arrangement with The Sky Channel that sees each service specially prepare programs for

the other.

A key to the success of the CHUM Ltd.-owned network has been executive experience. Znaimer and Martin have been pioneers of music video programming whose work has drawn acclaim internation-

ally for nearly a decade.

"We make a few changes here and there," says Martin. "But we've been at it long enough to know when to leave things alone."



MuchMusic VJs J.D. Roberts, left, & Michael Williams with Corey Hart, center.

RETAILER'S GUIDE

(Continued from page VM-7)
al promotion.

USE THE MUSIC VIDEO AS AN ELECTRONIC P-O-P:

Play newly released music videos over monitors in the store which are strategically placed where customers either stand in line or browse through floor merchandisers to maximize their exposure. Some dealers feel a music video viewing room, providing there is available space, increases the interest in the videos and could increase store traffic during off hours for customers who want to take a break from work or shopping and spend a few minutes watching a video.

USE STANDARD P-O-P:

Distributors and suppliers unanimously agree that retailers do not use p-o-p displays effectively, and some do not use them at all. "If you're going to carry a title," asks one distributor, "why not promote it with as much material as possible and increase your sales?"

CARRY AS LARGE A VARIETY OF MUSIC VIDEOS AS POSSIBLE: "There are legitimate markets for even the most obscure

music videos," says Joe Medwick of Tower Records. "Country, blues, bluegrass, classical and folk have their fans just like rock. You don't have to have five of every title, but if you carry even one it lets your customers know that you're aware of the genre." Most distributors agree saying that "mom and pops" which carry a good selection of music videos have a good chance of keeping their customers from going to the major chains and losing them forever.

KEEP A GOOD INVENTORY OF NEW RELEASES:

The first week in the life of a music video is the most critical as the exposure on MTV, VH-1 and other broadcast venues is the most intense during the first seven days of release. "Being out of the video is almost more serious than being out of the record," says Tower's Medwick. Stores should rally behind new releases to inform customers of new product by an artist they may not be aware is available.

TIE IN TO AN ARTIST'S LOCAL APPEARANCE OR CABLE SPECIAL: Pay attention

(Continued on opposite page)

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VIDEOLABELS

(Continued from page VM-5)

(Iron Maiden, Queensryche, Bon Jovi), "Metal Mania" (Nazareth, UFO, Uriah Heep) and "Black Wax" (Gil Scott-Heron). **Nov.:** "Women In Rock" (\$19.95), "Guitar Men" (\$19.95), "Punk Special" (\$19.95) and Scrooge's Rock'N'Roll Christmas" (\$14.95).

VESTRON VIDEO: Vestron has some 30 music-related videos, including gold "Dick Clark's Best Of Bandstand," "Video Rewind: The Rolling Stones Great Video Hits" (No. 38 in '85 sales), "Making Michael Jackson's Thriller" (No. 49 in '85), "Do They Know It's Christmas" (the video—and song—that created a heightened level of public consciousness about the famine in Ethiopia, and a behind-the-scenes look at how it all came together), "Jimi Plays Berkeley" (Jimi Hendrix), "White City" (Pete Townshend), "Rust Never Sleeps" (Neil Young), "Pink Floyd At Pompeii" and "Elton John: Breaking Hearts Tour." **Oct.:** "Neil Diamond: I'm Glad You're Here With Me Tonight" (\$29.95) and "MTV Closet Classics" (\$29.95). **Nov.:** "Elvis: Memories" (\$29.95). **Dec.:** "Tammy

Wynette Live" and "Willie Nelson In Concert" (both \$29.95).

VIDEO ARTS INTERNATIONAL: VAI currently has 34 ballet/opera/classical music videos. **Oct.:** "The New Bom King" (a collection of hymns and carols taped in London's Westminster Cathedral/\$39.95), "Amahl And The Night Visitors" (the Metropolitan Opera performing the popular Gian Carlo Menotti work/\$39.95) and "Sherrill Milnes: An All-Star Gala" (the famed baritone sings selections from Mozart, Verdi and Brahms with Placido Domingo, Julia Migenes-Johnson and others/\$49.95).

1987: The VAI Jazz Video Collection will bow, with "The Coltrane Legacy" (\$39.95) and "The Trumpet Kings" (Wynton Marsalis hosts; Louis Armstrong, Dizzy Gillespie, Roy Eldridge, Marsalis and others perform/\$39.95). Eight more titles will follow in 1987-88.

WALT DISNEY HOME VIDEO: Walt Disney has a number of musicals (live or animated), including "Mary Poppins" as well as such fare as the five-tape "DTV" series (which includes "DTV—Rock, Rhythm & Blues."

Nov-Dec: "Disney's Sing-Along

Songs: Zip-A-Dee-Doo-Dah" (\$14.95), "A Walt Disney Christmas" (\$19.95) and "A Disney Christmas Gift" (\$14.95).

WARNER HOME/WARNER MUSIC/WARNER REPRIS VIDEO/ELEKTRA ENTERTAINMENT: Warner Home Video: "Purple Rain" (No. 4 in '85 sales), "The Song Remains The Same" (Led Zeppelin/No. 34 in '85), "A Star Is Born" and many others.

Warner Music Video: "Prince And The Revolution Live" (No. 22 in '85), "Madonna" (No. 28 in '85), gold "The Virgin Tour: Madonna Live," "Gospel At Colonus" and "Depeche Mode: Some Great Videos." **Nov.:** "Sacred Heart—The Video (Ronnie Dio/\$24.98), "Chaka Khan Live" (\$24.98) and "David Lee Roth" (\$19.98).

Warner Reprise: "Brothers In Arms" (Dire Straits) and others. Elektra Entertainment: "Staring At The Sea" (the Cure).

DECISIONS

(Continued from page VM-3)

be programmed into higher rotation categories more quickly. These actions, say high ranking MTV programming executives, are being taken to please the channel's audience.

Alternative video clip marketing strategies have continued to grow this year, albeit slowly. Music Motions Inc., which places clips in movie houses had some success with a 1,000 theater run for Cyndi Lauper's "True Colors" video. Kodak was tapped to sponsor the video, and hinged its own thirty-second spot (shown immediately after the video) on the title of the song. And, the "video tour" has done well for College Satellite Network, which uses satellite-carried video concerts to bring crowds to nightclubs.

On the home video front, though, music video continues to fight a battle against consumer apathy, high

priced-product, and retailer confusion. Only major acts such as Madonna and Whitney Houston can really pull the sales numbers, it seems, and most product still suffers from a lack of creativity (lots of dull concert videos and uninspired clip compilations out there) and prices that are considerably more than the \$10 or so most consumers would like to pay for music videos.

Some retailers (and labels) have begun to pay more attention to cross-merchandising album and video product, with some flagging the video in the album bin, and vice-versa. A good example of savvy marketing recently was seen when Atco/Atlantic quickly released an unplanned Pete Townshend album, and began to cross-promote it with an existing longform concert video.

CREDITS: Special Issues Editor, Ed Ochs; Ass't. Ed. Robyn Wells; Design, Stephen Stewart; Cover, Douglas Brian Martin.

RETAILER'S GUIDE

(Continued from opposite page)

to the record market. Contact the record companies to tie in with their record promotions, say several retailers. They are always looking for ways to gain additional exposure. Contact radio stations to be a part of a video giveaway when an artist comes to town for a concert. The repeated mention of your store's name during the concert promos will bring you additional exposure for your other video business.

CROSS-MERCHANDISE WITH WINDOW DISPLAYS: Use window space to promote every product an artist has available: movie soundtracks, hit singles, music videos, local concert dates or cable specials. Tie everything together with one theme and indicate that all of the audio/video product that an artist has to offer is available for rent/sale inside. Or, designate a month as "Action/Adventure Month" and use the window to cross merchandise all of the action/adventure movies with the corre-


sponding music videos that have been released from the film's soundtrack, along with other music videos by those same artists.

TALK TO THE CUSTOMER: Nearly every supplier and distributor feel retailers could gain tremendous ground if they would simply communicate with their customers, finding out their likes and dislikes and asking them simple questions when they approach the counter with a music video in hand, like "Do you want to rent or buy this video?" "Did you know that this artist also has two other music videos that we carry?" "I see you like country. Is there a particular video that you want that we could order for you?" Communication is the key in meeting the market's needs. Ask questions of customers as well as suppliers. Stay in touch with the market—both feature film video and music videos. Read the record charts and plan sales strategies accordingly. Work with as wide a variety of media as possible—from radio stations to concert venues—to gain the maximum in exposure for the product.

Top Music Videocassettes Review

Following is a recap chart of the best-selling music videocassettes during the eligibility period of Oct. 24, 1985 to Oct. 25, 1986.

1. THE VIRGIN TOUR—MADONNA LIVE (Warner Video)
2. MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA)
3. NO JACKET REQUIRED (Atlantic Video)
4. JOHN LENNON LIVE IN NEW YORK (Sony Video)
5. PRINCE & THE REVOLUTION LIVE (Warner Music Video)
6. THE #1 VIDEO HITS (MusicVision)
7. WHAM! THE VIDEO (CBS-Fox Video)
8. THE BEATLES LIVE—READY STEADY GO! (Sony Video)
9. I CAN'T WAIT (MusicVision)
10. LIVE AFTER DEATH (Sony Video Software)



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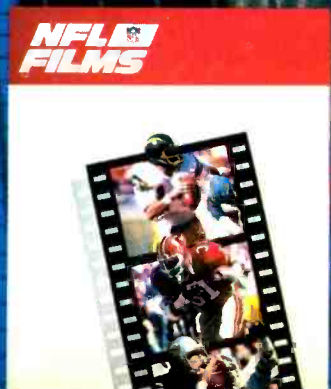
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CMJ Panel: New Artists Need Retail Exposure

BY JEAN ROSENBLUTH

NEW YORK The importance of retailing in breaking records by new artists is greatly underestimated, concluded the members of a panel at the sixth annual CMJ Music Marathon, which drew some 2,000 participants to New York Oct. 30-Nov. 1. The point was driven home by the sparse attendance—about 20 people—of the panel, “The Retail Connection.”

Moderated by Cathy Lincoln, who is an alternative marketing field rep for Warner Bros. Records in Los Angeles, the panel included a comprehensive cross-section of people involved in retailing, primarily at the indie level. Representing marketing concerns were Scott Martin of Los Angeles-based SRO Marketing, which handles such superstar acts as Genesis and Toto as well as developing groups, and Jim Bradt of New York’s Concrete Management & Marketing. On hand from various labels were Blake Gumprecht, who handles retail promotion for Twin/Tone Records of Minneapolis; Pat Hall, director of marketing for Los Angeles-based Slash Records; and Graham Hatch, promotion director of Frontier Records, also based in the Los Angeles area. Rounding out the group was David Giles, who is the owner of Ruthless Records, a retail outlet in Athens, Ga.

The panelists were in agreement

that college and alternative radio receive a disproportionate share of the attention from indie labels and majors trying to break new artists. “You can be a No. 1 college record, but if people can’t find it in the stores, it doesn’t do you any good,” said Gumprecht. Martin added that such an occurrence is rare anyway because “if radio finds out there’s no support for a record at retail, they’ll drop it.”

Everyone stressed, however, that radio must be an integral part of any marketing plan, at least in its latter stages. “There is a way to break records without airplay,” said Martin, “and we do it almost every day.” SRO accomplishes this, he said, by “doing massive promos—getting merchandise placed in the front of the store, getting in-store play, getting displays up.” Added Lincoln: “The last thing that happens with most of the records we work is radio. The first thing with pop releases is radio.”

“In many markets there’s not a good alternative radio scene; it’s pretty much up to the local press and retail,” said Gumprecht. “But you can’t do one without the other.” Martin said that his company chooses stores to target based on radio in the market. “It doesn’t really matter how small the market is, just how radio is tied to retail.”

Bradt brought up the issue of in-store play, which he suggested can play a larger role in breaking a rec-

ord than radio. Concurred Martin: “Every time you play a record in a store, you get at least two or three people asking about—or buying—it.” Consequently, familiarizing sales staff with releases is essential. “Nobody is going to buy a record the salesman doesn’t know much about,” said Bradt.

Giles complained that there is often no follow-up on the press material he receives at his store, and that each packet is usually so voluminous that he just doesn’t read any of it. Lincoln advised limiting press

releases to one page and making sure that they are “pretty.”

The panelists had another suggestion for young bands: Forget about 7-inches. “The market on the single is really bad,” said Hatch. “Albums make more money, and CDs are taking up more and more space in stores. The 7-inch is the first thing to go.” Avoidance of the format doesn’t mean that bands with only enough money to put out one or two songs are left out in the cold, said Lincoln: The 12-inch is a viable alternative for more than just

dance/disco releases.

The issue of payola was brought up in response to a question from the audience. “The stores we’re dealing with are, by and large, run by people who love the music,” said Hall. “They wouldn’t falsely report to the charts.”

In conclusion, Lincoln reiterated her feeling that an effective retailing strategy is the most important part of breaking a new act. Summed up Martin: “Often, we’re the ones to show the majors that a record is happening before they’ll get behind it.”

Vendors Discuss Bar Coding Of Singles Seminar: 45s, LPs Are Still Viable

BY EARL PAIGE

SCOTTSDALE, Ariz. At a time when new configurations like the compact disk and digital audiotape (DAT) make a lot of news, standby configurations like the 45 single and LP are still viable.

This was indicated by a vendor panel addressing rackjobbers and reviewing all configurations during the fifth National Assn. of Recording Merchandisers Wholesalers Conference here Oct. 28-Nov. 1.

Moderator Bill Hall, president of rack firm Sight & Sound Distributing, was joined by six vendor panelists: John Burns, senior vice president sales, MCA Distributing; Henry Droz, president, WEA; Harry Anger, vice president marketing and sales, PolyGram Records; Sal Licata, president RCA/A&M/Arista Distributing; Paul Smith, senior vice president and general manager of marketing, CBS; and Dennis White, executive vice president, Capitol.

Many references were made to the keynote address by Bob Sherwood, senior vice president of marketing, CBS, who kicked off the weeklong event with stirring defense for both the 7-inch and 12-inch single (Billboard, Nov. 8).

Speaking of the 7-inch configuration, Burns said, “We can’t sit around and see it go down the tubes. It is extremely important in

driving the LP, cassette, and CD.” Droz paid tribute to the Sherwood’s points about the single as the vehicle for developing artists. “You have to move carefully [in eliminating singles], since many of your outlets are the only show in town.”

Vendors compared notes on the bar coding of 7- and 12-inch singles. It is an area where much disparity exists and is an important consideration for retailers, one-stops, and rackjobbers who have incorporated automated systems to receive product (Billboard, Oct. 25).

Smith said all CBS singles are

bar coded. Licata said A&M singles will all be bar coded by year’s end.

Droz said WEA has begun bar coding of custom 12-inch titles that are not jacketed as “generic product.” It was reported that MCA has bar coded the majority of its 12-inches. Capitol is just looking at 7-inch bar coding, while all 12-inches are so marked, said White.

PolyGram’s Anger spoke of singles’ merchandising impact. “Don’t forget that 85% of 45s are in the picture bags. This is very important. These items give us great point-of-purchase excitement.”

(Continued on page 47)

New Releases

ALBUMS

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

POP/ROCK

BING CROSBY
The Radio Years Vol. IV
LP GNP Crescendo GNP 9048/\$8.98
CA GNP 9048/no list

JACKY & THE CHEAP CHECKERS
Rollin’ Dice
LP Mac 011/no list

THE LIMELITERS
Alive!
LP GNP Crescendo GNPS 2188/\$8.98
CA GNPS 2188/no list

HELEN MERRILL
The Rodgers & Hammerstein Album
LP DRG SL 5204/\$8.98
CA SLC 5204/\$8.98

THE MUSIC EXPLOSION
Little Bit O’ Soul—The Very Best Of The Music Explosion
LP Performance 384/\$8.98

MICO
(Live) Heroes
EP Performance 385/\$7.98

NIGHT ARK
Picture
LP Novus 3002-1-N9/RCA/\$9.98
CA 3002-4-N9/\$9.98

EDDIE RAVEN
Right Hand Man
LP RCA 5728-1-R8/\$8.98
CA 5728-4-R8/\$8.98

ROBIN TROWER
Passion
LP GNP Crescendo GNPS 2187/\$8.98
CA GNPS 2187/no list

VARIOUS ARTISTS
Oh No! Not Another Midnight X-Mass Again!
LP Midnight MIRLP 135/Jem East & West/\$8.98

BLACK

ETHIOPIAN & GLADIATORS
Dread Prophecy
LP Nighthawk NHM-7492/\$6.98
CA NHC-7492/\$6.98

CAST RECORDING

VARIOUS ARTISTS
Nunsense
LP DRG SBL 12589/\$9.98
CA SBL 12589/\$9.98

CLASSICAL

J.S. BACH
Tocatta, Adagio And Fugue
Marie-Claire Alain
LP Erato NUM-75294/RCA/\$10.98
CA MCE-75294/\$10.98

▲ **GULLIVER**
Sir John Gielgud, Patrick Williams, The Royal Philharmonic Orchestra
LP Soundwings SW-2101/\$9.98
CA SW-2101/\$9.98
CD SW-2101/\$14.98

HANDEL
Tamerlano—Opera In Three Acts
John Eliot Gardiner, English Baroque Soloists
LP Erato NUM-75278/RCA/\$32.98
CA MCA-75278/\$32.98

ROUSSEL
Symphony No. 1, Op. 7 “Forest Poem”;
Symphony No. 3, Op. 42
Charles Dutoit, National Orchestra Of France
LP Erato NUM-75283/RCA/\$10.98
CA MCE-75283/\$10.98

TCHAIKOVSKY
Symphony No. 6 “Pathétique”
Seiji Ozawa, Boston Symphony Orchestra
LP Erato NUM-75303/RCA/\$10.98
CA MCE-75303/\$10.98

TCHAIKOVSKY
Serenade For Strings, Op. 48; String

(Continued on page 49)



Screaming For Laughs. Sam Kinison, the comedian whose debut album was recently released by Warner Bros., made a personal appearance at a Sound Video Unlimited open house for employees and retailers at the distributor’s Niles, Ill., warehouse. From left are Steve Harkins, audio sales manager, Sound Video; Kinison; and Stan Meyers, vice president, Sound Video.

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ON TARGET

by Mike Shalett

IN THE WEEK BEFORE the official street date for "Bruce Springsteen & The E Street Band Live/1975-85," we asked retailers how much they expected to charge for the package. Those who would talk to us (some were fearful that the information would get to competitors) told us they would charge anywhere from \$19.99 to \$50. Many were taking a wait-and-see attitude, holding off until their competitors had tipped their hands. If sold for \$24, gross profit on the package would be approximately \$5.50. If a chain sold say, 50,000 units at that price, it would show a gross profit of \$275,000.

When we discussed this point with several retail executives, they told us that although they wanted to sell the product for a slightly higher price, say, \$29.99, they were afraid of the effect that would have on consumers' future perception. Have we read consumer reaction correctly? Is price the driving factor?

What is the difference between the consumer who chooses to shop at your location for selection as opposed to the one who chooses to shop by price? Our surveys indi-

cate that more consumers shop at a particular record store for selection than do for price. Younger consumers are the most price-conscious of all record-buying customers. There is a steady decline of price as a factor among consumers over the age of 18 until they reach 35.

Males are much less cost-conscious than females. They are much more interested in selection and the availability of the product. The older the male consumer becomes, the more selection becomes an obsession.

Retailers spend a considerable amount of time, effort, and money on location and the feel of their stores. Most also spend all of the above on the training of their employees. Does this enter into the customer's decision to shop at a particular account? You bet it does!

In our most recent surveys, price wasn't even the second most important reason for shopping at a particular location. Location was. In many areas there are multiple stores to choose from. Distance from home does enter into the choice as does the convenience of getting there. Price was tied with

the comfortability of the shopping experience for a third of those surveyed. Customers do take into account the decor and the helpfulness of an employee to guide them or to answer questions about product.

In a piece done by CBS News on New York's Tower Records on the first day of release, customers were asked how much they had spent on the product. None even knew! Those who thought they knew how much they had paid were incorrect. Customers who thought the package was selling for \$29.99 were startled to find it selling for \$19.99. They said they would have been willing to pay as much as necessary to secure "Bruce juice."

At Record Theatre in Cleveland, the account opened its doors the day of release to more than 25 waiting customers. A local competitor had advertised a coupon in the newspaper, good for five days, offering the record or tape package for \$19.99. Record Theatre accepted its competitor's coupon. It was sold out in hours.

In a follow-up survey we did, we asked retailers if in fact customers
(Continued on next page)

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Volume I



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SEMINAR: LPS STILL VIABLE

(Continued from page 45)

As for the LP's status, CBS' Smith cautioned that although the company's Pitman, N.J., plant has been converted to CD, it "shifted half of the LP production to Carrollton [Ga.], so we have really not done away with that capacity.

"We were frankly surprised at the LP ratio on Springsteen," said Smith, offering that with five LPs in the boxed set, 600,000 units will amount to 3 million vinyl disks.

In a departure from recent panel discussions on the LP, three of the speakers questioned the comparison of the LP with the long-obsolete prerecorded 8-track. Licata noted recent Recording Industry Assn. of America figures on LP decline and asked if too many people equate the situation to the 8-track era.

Smith said, "We forget where 8-track came from. It was never popular in Europe. It was a feature in the U.S. relating to auto safety. Cassette at the time had no automatic reverse and required the eye be taken off the road for an inordinate amount of time. You might drive up a telephone pole. Also, 8-track never had a huge home unit sale. It's not analogous," said Smith.

PolyGram's Anger said, "We do a terrible disservice to ourselves with this comparison. The LP and 8-track cannot be mentioned in the same breath."

Droz pushed for the LP "espe-

cially upon release. Yes, tape does kick in tremendously around the fourth, fifth, sixth month."

Nearly all discussion on CD centered on production. Burns said MCA "is over the hump. We will have all the production necessary for 1987."

Droz said WEA's "hump has yet to be mounted. We have had a rather difficult time this year because we have not had any domestic supply. However, we have a domestic plant up and running as of the end of September and more so in October. We do feel we will be close to current somewhere around Pearl Harbor Day. That means we will not have everything in stock at all times because of the

logistics of manufacturing and turnaround time."

Anger said PolyGram's status was "very fortunate" and told of a new plant in Kings Mountain, N.C., part of a joint venture with Phillips and Dupont "that will be operating by the end of the year and up to speed by the end of first quarter 1987."

Licata said that in 1987 RCA label fill "will be super."

Smith touted CBS' fill from Terre Haute and said the Pitman plant is expected to be in full production by early 1988. Another optimistic report was from Capitol. White said, "We have three plants operating," with the Jacksonville, Ill., now in production.

ON TARGET

(Continued from preceding page)

had been coming in and purchasing other product along with the Springsteen package. Almost all told us that the Springsteen purchase was an exclusive one.

Is price the factor we think it is? Does traffic on an item such as this once-in-a-lifetime set translate into additional sales? Do we damage the consumers' perception of our everyday product when we sell such a special item at a greatly discounted price? If price is not the factor we assume it is, then we are doing our business great damage. This point

demands examination.

"On Target" is a biweekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president.

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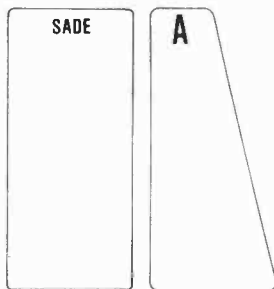
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FOR WEEK ENDING NOVEMBER 22, 1986

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	3	BOSTON MCA MCAD 6188	★★ NO. 1 ★★ 2 weeks at No. One THIRD STAGE
2	3	4	10	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
3	2	1	15	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
4	6	7	6	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
5	7	14	3	BOSTON EPIC EK 34188	BOSTON
6	4	2	7	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
7	5	3	11	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
8	8	6	19	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	9	8	21	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
10	11	9	9	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
11	10	12	4	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
12	13	13	14	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
13	12	19	8	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
14	14	16	3	CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS
15	15	10	17	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
16	16	11	6	TINA TURNER CAPITOL CDP 46323	BREAK EVERY RULE
17	19	15	29	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
18	18	18	78	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
19	17	17	15	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
20	24	28	7	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
21	20	20	65	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
22	NEW			THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
23	22	27	77	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
24	NEW		1	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN
25	NEW		1	BOSTON EPIC EK 35050	DON'T LOOK BACK
26	21	24	25	STEELY DAN MCA MCAD 5570	DECADE
27	29	—	2	CHICAGO COLUMBIA CK 33900	GREATEST HITS
28	25	30	17	EURYTHMICS RCA PCD 1-5847	REVENGE
29	27	23	3	EDDIE MONEY COLUMBIA CK 40096	NO CONTROL
30	26	29	12	ANITA BAKER ELEKTRA 60444-2	RAPTURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	13	DOWN TO THE MOON CBS MK-42255	★★ NO. 1 ★★ 7 weeks at No. One ANDREAS VOLLENWEIDER
2	2	2	42	BACHBUSTERS TELARC 80123	DON DORSEY
3	3	3	16	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
4	4	4	35	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	23	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
6	10	12	3	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
7	6	6	11	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	12	—	2	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
9	7	7	78	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
10	8	10	8	HOLST: THE PLANETS TELARC CD-80133	ROYAL PHILHARMONIC ORCHESTRA
11	9	9	9	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
12	11	8	78	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
13	13	11	78	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
14	22	—	2	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
15	14	13	33	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
16	16	16	43	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
17	15	14	78	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
18	17	15	22	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
19	19	19	31	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
20	18	18	7	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
21	20	17	12	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963	TE KANAWA, CARRERAS (BERNSTEIN)
22	21	20	30	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
23	23	23	67	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
24	24	21	10	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
25	25	22	24	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
26	NEW		1	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
27	27	25	26	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
28	28	26	4	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215	CLAUDIO ARRAU
29	29	27	78	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
30	30	28	78	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS

NEW RELEASES

(Continued from page 45)

Sextet "Souvenir Of Florence," Op. 70
Thomas Fieri, Camerata Bern
CA Erato MCE-75295/RCA/\$10.98

COMPACT DISK

DOUBLE FANTASY
Universal Ave.
CD Innovative Communication KSCD 80 054/Suite Beat/no list

THE RARE EARTH
Get Ready
Ecology
CD Motown 8033MD/MCA/no list

DIANA ROSS
Touch Me In The Morning
Baby It's Me
CD Motown 8026MD/MCA/no list

DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS
Diana Ross & The Supremes Join The Temptations Together
CD Motown 8038MD/MCA/no list

PETER SELLER
Flying Frames
CD Innovative Communication KSCD 80.057/Suite Beat/no list

SOFTWARE
Chip Meditation
CD Innovative Communication KSCD 80.050/Suite Beat/no list

VARIOUS ARTISTS
Greatest Science Fiction Hits—Vol. I
CD GNP Crescendo GNPD 2128/\$14.95

VARIOUS ARTISTS
Greatest Science Fiction Hits—Vol. II
CD GNP Crescendo GNPD 2133/\$14.95

VARIOUS ARTISTS
Greatest Science Fiction Hits—Vol. III
CD GNP Crescendo GNPD 2163/\$14.95

VARIOUS ARTISTS
Secret Agent File
CD GNP Crescendo GNPD 2166/\$14.95

WANG CHUNG
Mosaic
CD Geffen 2-24115/\$15.98

JAZZ

ERNE KRIVDA
Tough Tenor Red Hot
LP Cadence Jazz CJR 1028/no list

ADAM MAKOWICZ
Moonray
LP Novus 3003-1-N9/RCA/\$9.88
CA 3003-4-N9/\$9.98

JAMES MOODY
Something Special
LP Novus 3004-1-N9/RCA/\$9.98
CA 3004-4-N9/\$9.98

ALPHONSE MOUZON
Love, Fantasy
LP MPC 6001/Optimism/\$8.98
CA MPC 6001/\$8.98

NANETTE NATAL
Hi Fi Baby
LP Benyo 3335/\$8.98

PAULA OWEN & THE RON ENYARD QUARTET
Red, Green And Blues In Living Black & White
LP Cadence Jazz CJR 1031/no list

THORGEIR STUBO
Rhythm-A-Ning
LP Cadence Jazz CJR 1030/no list

SOUNDTRACK

VARIOUS ARTISTS
Little Shop Of Horrors
LP Geffen GHS 24125/WEA/\$9.98
CA M5G 24125/\$9.98

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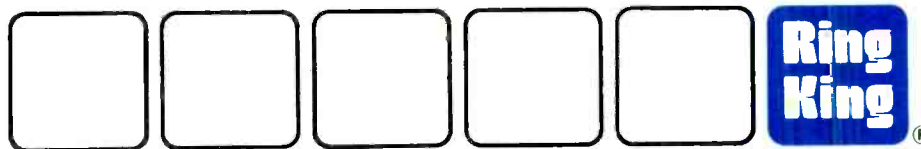
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Philly-Based West Coast Web Heads West, Finally

BY CHRIS MORRIS

LOS ANGELES West Coast Video has finally made it to the West Coast.

On Nov. 1, the 3-year-old, Philadelphia-based franchise chain opened its first California location—

'We give them the best computer system'

a 1,400-square-foot store in a strip center at the corner of Santa Monica Boulevard and 26th Street in the oceanside community of Santa Monica.

According to West Coast Video franchise director John Barry, the Los Angeles-area store is the first shot in the company's aggressive

expansion of its Western operations.

"I'd be conservative if I said [we'll be opening] 200 [outlets] in the state of California, probably in about two years, maybe less," Barry says.

Barry says that immediate plans in California call for a 3,000-square-foot store in the Ocean Park area of Santa Monica as well as locations south of San Francisco, in Orange County, in Ventura County, and another store in West Los Angeles.

Regarding further Western growth, Barry says, "The markets we're defining right now are San Francisco, Phoenix, Denver and Salt Lake. I know there are some heavy numbers in Phoenix and the major markets in New Mexico."

To better service the Western region, Barry himself will be relocating to Los Angeles. The company intends to hire eight to 10 franchise

salesmen for the region; West Coast also will open a training facility in Ocean Park.

Barry says that the new salesmen, armed with the company's 40-minute videotape presentation, will work markets throughout the region.

"We're putting people in Denver; we're putting people in Phoenix; we're putting people in Salt Lake," he says. "They will be trained under my supervision in our regional office."

At present, West Coast's operations are centered in the East,

Southeast, and Midwest, with franchise outlets in Philadelphia; Boston; Atlanta; Tampa, Fla.; Chicago; and Columbus, Ohio.

Barry estimates West Coast's current store count at approximately 135, with 60 company-owned locations, 30 operating franchises, and 45 signed franchisees.

West Coast's growth will extend beyond the domestic front into the international marketplace, Barry says.

"We're putting Canada on the map, with a group of attorneys up there," he says. "Internationally,

Great Britain and also another country that I can't mention right now. But our primary thrust of concentration is going to be here in the U.S."

Barry points to his company's extensive cross-promotions, well-subscribed membership program (99% of West Coast's customers participate) and the Movie Access Rental System, West Coast's chainwide computer linkup, as the elements that will support the chain's projected rapid growth.

"[Support is] our premise," Barry (Continued on next page)

Outlet Stands Out In Crowd Imaginative Promos In San Diego

BY EARL PAIGE

SAN DIEGO Here in one of the country's most competitive markets, crowded with 350-plus home video stores, Howard Bregstein dreams up a steady schedule of promotions to make his 1-year-old Video Cafe stand out.

Located in a strip center in the inland community of La Mesa, Video Cafe is expanding its promotions to include neighboring businesses. A tie-in with Great Escape Travel involves a Hawaiian vacation sweepstakes for rental club membership renewals.

"For Christmas, we're going to lower the temperature down to 60 degrees and bring in snow to promote winter travel. I'm going to stock travel tapes now, too," says Bregstein.

His store is working with next-door neighbor Pizza Construction

Co. to provide a pizza-and-movie delivery service. "I haven't even worked out the fine details yet," says the former advertising agency executive, who once owned a chain of camera stores.

Many promotions are ongoing. "Little League sponsorship is the best promotion you can do. For a \$125 sponsorship these kids are wearing your logo all over the place, and you're doing something in the community."

Another new service will offer VCR cleaning and repairs. "This is \$15 in my pocket on a \$39.95 cleaning fee. On repair, my end is \$25."

Competition in this market goes beyond independent stores. Publicly owned Video Library has 28 units locally. Combos operated by Warehouse, Tower, and Licorice Pizza are all in video.

To create his own identity, Breg-

(Continued on next page)

FOR WEEK ENDING NOVEMBER 22, 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	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	3	60	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	2	23	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	4	32	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	79.98
5	5	60	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	6	55	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	10	51	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
8	11	22	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
9	7	18	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
10	25	2	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
11	8	23	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
12	12	22	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
13	9	23	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
14	17	56	BUGS BUNNY'S WACKY ADVENTURES ♦	Warner Bros. Inc. Warner Home Video 11504	1985	17.98
15	NEW ▶		A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
16	15	32	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
17	NEW ▶		PORKY PIG CARTOON FESTIVAL FEATURING TOM TURK AND DAFFY	United Artists Television, Inc. MGM/UA Home Video 200991	1986	14.95
18	18	24	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
19	16	18	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
20	21	23	THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
21	20	9	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
22	13	60	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
23	19	2	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
24	RE-ENTRY		HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
25	14	35	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95

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

Rotating Sections Give Store Fresh Look 'Cafe' Changes Menu Frequently

SAN DIEGO Video Cafe here can rotate the genre sections on its walls with great rapidity.

According to owner Howard Bregstein, this flexibility gives the store a fresh look and the opportunity to shift promotions regularly. Snap-in shelf fixturing allows for the flexible layout. The custom shelves pop into the grooves of 4-by-8-foot sections of slat-wall.

The shelves slant out at an angle, allowing Bregstein to utilize display space down to the floor level "and up to 8 feet if I want, because the slat-wall comes both ways," he says. The cost for each 4-by-8-foot sheet is \$33.

Bregstein acknowledges that slat-wall has become standard for many record/tape stores, but says, "Video stores have not started to use it. Ours is the only one

I've seen around here."

The metal shelves hold videocassettes so that they face out and have a depth allowing for as many as three tapes per title. The shelves are made in Los Angeles at \$9.80 each. "We tried to have them done locally but the cost was \$22."

Every 10 to 14 days, Video Cafe gets a new look as genre sections are moved around and arranged in different combinations. "Lots of customers come in and go to the same spot each time."

The store will soon begin utilizing open space down the middle of the 1,200-square-foot unit by sandwich-boarding slat-wall to make floor displays.

EARL PAIGE

New Releases

HOME VIDEO

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

ACROSS A CROWDED ROOM
Richard Thompson
♣ Pioneer 21845/IDC America/\$29.95

ANDROMEDA
Conceptual
♣♥ Gem Graphics 940633/\$39.95

THE BLACK WINDMILL
Michael Caine, Donald Pleasence, Delphine Seyrig
♣♥ MCA Home Video/\$59.95

BORIS GODUNOV
Yevgeni Nesterenko
♣♥ Kultur 1138/\$69.95

BUNNETICS: THE BUTTOCKS WORKOUT
Cal Del Pozo
♣♥ Parade VID28/\$19.95

CALLANETICS
Callan Pinckney
♣♥ MCA Home Video/\$24.95

CAR CRASH
Joey Travolta
♣♥ Sony 0506/\$69.95

DEFENDERS OF THE EARTH: VOLUME 2
Animated
♣♥ Family Home Entertainment F1-211/VE/\$14.95

DUCK SOUP
The Marx Brothers, Margaret Dumont
♣ MCA Home Video/\$29.98

FIREBACK
Richard Harrison, Bruce Baron, Gwendolyn Hung
♣♥ Adventure Video 213-1079/VE/\$39.95

FROM HELL TO BORNEO
George Montgomery, Torin Thatcher, Julie Gregg
♣♥ Monterey Home Video 135-1076/VE/\$59.95

THE GODS MUST BE CRAZY
Marius Weyers, Sandra Prinsloo, Louw Verwey
♣♥ Playhouse/\$79.98

GOING MY WAY
Bing Crosby, Barry Fitzgerald
♣ MCA Home Video/\$39.98

GRAY LADY DOWN
Charlton Heston, David Carradine, Stacy Keach
♣♥ MCA Home Video/\$59.95

GUITAR MEN
John Martyn, Snowy White, Steve Marriott
♣♥ Sony 0473/\$19.95

THE HONEYMOONERS HIDDEN EPISODES VOLUMES 11-15
Jackie Gleason, Art Carney, Audrey Meadows
♣♥ MPI 1236-40/no list

BILLY JOEL: THE VIDEO ALBUM VOL. 1
Billy Joel
♣ CBS/Fox 21835/IDC America/\$29.98

LEGEND
Tom Cruise, Mia Sara, Tim Curry
♣♥ MCA Home Video/\$79.95

LIVE WITHOUT A NET
Van Halen
♣♥ Warner Reprise 3-38129/WEA/\$29.98

THE MEANEST MEN IN THE WEST
Charles Bronson, Lee Marvin, Lee J. Cobb
♣♥ MCA Home Video/\$79.95

THE MONEY PIT
Tom Hanks, Shelley Long
♣ MCA Home Video/\$34.98

NINJA WARRIORS
Ron Marchini, Paul Vance, Ken Watanabe
♣♥ Adventure 215-1066/VE/\$59.95

PLAYBOX 2
Animated
♣♥ Family Home Entertainment F1-210/VE/\$14.95

(Continued on page 54)



Although its Video Copyguard Killer was only recently introduced, DT Electronics International has already spruced up the unit with three additional features.

Video Plus

BY EDWARD MORRIS

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

DT ELECTRONICS International (212-529-2781) has put an updated model of its Video Copyguard Killer on the market. The device is designed to remove all jittering, blanking-out, and color-muting from "Copyguraded" videotapes. Features on the new unit include an RF modulator with selectable channel 3 or 4 output, vertical stabilizer circuitry to eliminate rolling and bending of

picture, and a hi-tech-look black metal cabinet.

Suggested retail price for the Video Copyguard Killer is \$230.

From **Jasco Products** (405-752-0710) comes the HE+ cable signal convertor. The unit converts incoming TV VHF signals to UHF, which enables users to add a second TV to their cable systems without the need for an additional cable box. It

also enables viewers to watch one channel while recording another on the VCR.

Included in the kit are a convertor box, two three-foot Redicables with push-on F plugs at each end, and two video cable matching transformers. The Model HE 8260 retails for \$49.99.

Bush Industries (800-228-2874; in (Continued on page 54)

SAN DIEGO OUTLET STANDS OUT IN CROWD

(Continued from preceding page)

stein illustrated Video Cafe's logo with a silhouette of a waiter in a tuxedo, promoting the business from a restaurant angle.

Posters of coming attractions adorn the windows, and inside he uses a restaurant-style menu board behind the main counter. "I can't tell you how many people come in and walk right up to the counter to see what's new."

Bregstein requires that the store is cleanly maintained. "It drives me crazy to have a sign or other item off-kilter," he says, straightening some autographed photos he brought back from the August Video Software Dealers Assn. Convention in Las Vegas.

Enthusiastic about VSDA and a director of the local chapter here, Bregstein credits trade groups for some of his ideas. "At VSDA we deliberately mixed with people from all over the country. I came up with the discovery I could sell my quarterly catalog instead of giving it away. Now the entire cost is covered."

Bregstein emphasizes preselling, usually at \$39.95. A schedule is maintained, "depending on how hot a title is and where the holidays fall. We'll turn around after presell and get four to six weeks' worth of rental use out of it and sell it for \$39. That's where the money is." New movies are sold on a preorder, \$10-off incentive basis at \$69.95.

Two merchandise areas adding promotional pizzazz are candy and popcorn. "You have to offer them something they can't get at 7-Eleven," he says of his candy selection. "Everything is jumbo size—theater packs. I probably put \$200 to \$400 in my pocket every month on candy alone.

"As for popcorn, you can't believe how it sells. Talk about profitability. Plain popcorn—my cost, 14 cents per bag. It sells for 35 cents. Cheese costs me 16 cents, but we sell it for 50 cents."

Utilizing his experience as a cam-

era dealer, Bregstein stresses the value of add-on sales like accessories and food in his video store. "We carried all the name brands—Nikon, Canon—5% over cost because you had to be competitive. But you'd make 60%-100% on your filters, 60% on your camera bag—it's the accessories.

"Same thing with VCRs. We do VCR almost at break even, but we add in the membership so we're making it there. We make it back on dust covers at \$9.98—cost \$3." On the other hand, he says he is careful of loading in too many accessories, and he has never sold Beta.

Memberships are also sold because "I want a tight, elite group of people. Everyone can go to Warehouse. That's why we do so many promotions—dollar night on Monday for members. A lot of members don't have a VCR. We give them a VCR every night of the week for \$5."

Carrying through with the restaurant motif of the store, memberships are offered in terms of appetizer, entree, main course, and buffet. These are, respectively, \$25 annually, with one free tape a month; \$50 annually, with two free tapes per month and two bonus rentals; \$100 annually, with four free rentals monthly and four bonus rentals; and \$50 for 25 one-day rentals, with a limit of three at a time.

Membership privileges include free tape rental on birthdays, 25% off on rentals, phone reservations, no deposits after joining, and 10% off on most items for sale.

Bregstein has yet to computerize formally. A Commodore unit is being used to maintain back-room records; customer and movie files are maintained on cards.

Bregstein still considers his wife Leila's bank supervisor position and his chemical salesman job to be hedges. A beeper keeps him in constant touch with the store, which is open Monday-Friday, 11 a.m.-9 p.m., and on Sunday, noon-8 p.m.

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WARNING: This video will be profitable to your business.

HBO/CANNON VIDEO presents John Lithgow in the acclaimed thriller about a whiz kid who builds an atomic bomb. Will it blow up? Arm yourself!

“One of the most intelligent and gripping thrillers of recent years.”

TIME MAGAZINE



**THE
MANHATTAN
PROJECT**

THE DEADLY GAME

GLADDEN ENTERTAINMENT PRESENTS A MARSHALL BRICKMAN FILM THE MANHATTAN PROJECT JOHN LITHGOW CHRISTOPHER COLLETT CYNTHIA NIXON

Music by PHILIPPE SARDE Photography by BILLY WILLIAMS, B.S.C. Production Design by PHILIP ROSENBERG

Produced by JENNIFER OGDELL/MARSHALL BRICKMAN Written by MARSHALL BRICKMAN/THOMAS BAUM Directed by MARSHALL BRICKMAN



© HBO/Cannon Video 1986

NEW RELEASES

(Continued from page 52)

PUNK SPECIAL
King Kurt, Lords Of The New Church,
Husker Du
◆♥ Sony 0478/\$19.95

RAMBO: THE RESCUE
Animated
◆♥ Family Home Entertainment F4-215/IVE/\$39.95

SCROOGE'S ROCK AND ROLL CHRISTMAS
Paul Revere & The Raiders, Three Dog
Night, The Association
◆♥ Sony 0048/\$14.95

SHATTERED ... IF YOUR KID'S ON DRUGS
Burt Reynolds, Judd Nelson
◆♥ MCA Home Video/\$24.95

SLAUGHTER OF THE VAMPIRES
Walter Brandy, Dieter Eppler, Graziella
Granta
◆♥ Monterey Home Video 133-1078/IVE/\$39.95

STUTTGART BALLET—THE MIRACLE

LIVES
Marcia Haydee
◆♥ Sony 0379/\$69.95

SYLVIA ANDERSON'S THE ANIMATES
Animated
◆♥ Family Home Entertainment F1-123/IVE/\$14.95

TRANSFORMERS: VOLUME 12
Animated
◆♥ Family Home Entertainment F3-214/IVE/\$24.95

TROPIC OF DESIRE
Matt Collins, Eartha Kitt
◆♥ Sony 0502/\$69.95

WAGNER: THE COMPLETE EPIC
Richard Burton, Vanessa Redgrave, Sir
Lawrence Olivier
◆♥ Kultur 1140/\$249.95

WHERE THE HOT WIND BLOWS
Gina Lollobrigida, Marcello Mastroianni,
Yves Montand
◆♥ Monterey Home Video 133-1077/IVE/\$39.95

WEST COAST WEB HEADS WEST

(Continued from page 51)

says. "Our premise is not to make it on the front end, but make it on the back end. Since we control the stores, we lock the stores in, because we know every movie they rent, every nickel that comes in. We support them, train them, we give them the best computer system."

According to Barry, a 5½-year veteran of the Video Connection and Video Biz chains, support ultimately pays off in royalty dividends.

"The royalties [West Coast franchisees] are paying now are three to four times the royalties paid to Video Connection," Barry says. "And

we have operational now only about 30 franchises. They're paying more than the 300-store chain did.

"I can't see any of the existing companies, regardless of the financial infusion that they may get, being around, because they did it on one basis and one basis alone, and that is to sell," he says. "Sell and burn your bridges and forget about it. I'm gonna make my money on the front end, and hey, if you're stupid enough to pay me a royalty, I'll make it on the back end, too." But they never did anything, and they're not doing anything now."

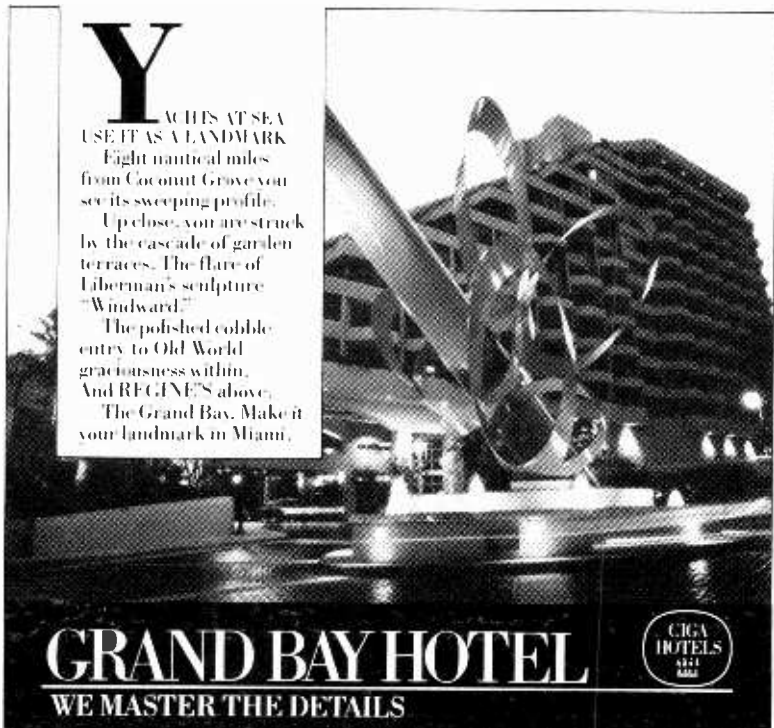
VIDEO PLUS

(Continued from page 52)

New York, 800-248-2874) has unveiled a new video cabinet. It can accommodate most 19-inch TVs and 25- and 26-inch monitors/receivers in its television compartment. Above the compartment is an adjustable shelf for a VCR and a selection of videotapes. Below is an enclosed storage area with an adjust-

able shelf for other components, accessories, or videocassettes.

The Model V1336 also has cabinet portholes for "side-firing" speakers. There is a silk screen pattern on the cabinet's glass doors. The oak frame and door handles are lacquered. There are hidden casters to make the unit move easily.



YACHES AT SEA USEFF AS A LANDMARK
Eight nautical miles from Coconut Grove you see its sweeping profile.
Up close, you are struck by the cascade of garden terraces. The flare of Liberman's sculpture "Windward."
The polished cobble entry to Old World graciousness within.
And REGINE'S above.
The Grand Bay. Make it your landmark in Miami.

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FOR WEEK ENDING NOVEMBER 22, 1986

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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
			★ ★ NO. 1 ★ ★					
1	1	7	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	
2	2	9	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	
3	NEW ▶		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	
4	3	5	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13	
5	5	4	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	
6	4	7	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	
7	6	4	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	
8	12	3	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	
9	33	2	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R	
10	8	6	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R	
11	7	8	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13	
12	9	6	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	
13	NEW ▶		AT CLOSE RANGE	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R	
14	11	8	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13	
15	15	24	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	
16	25	2	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R	
17	10	7	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R	
18	13	5	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R	
19	21	14	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	
20	18	2	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG	
21	17	15	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	
22	19	4	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R	
23	14	5	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13	
24	NEW ▶		LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13	
25	16	7	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13	
26	NEW ▶		POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG	
27	22	18	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	
28	20	15	THE HITCHER ▲	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	
29	30	28	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	
30	32	30	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	
31	29	22	JAGGED EDGE ▲◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	
32	24	16	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	
33	26	11	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG	
34	28	12	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R	
35	40	19	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R	
36	31	2	BAND OF THE HAND	Tri-Star Pictures RCA/Columbia Home Video 6-20709	James Remar John Cameron Mitchell	1986	R	
37	37	3	NOMADS	Paramount Pictures Paramount Home Video 12513	Pierce Brosnan	1986	R	
38	23	10	THE CLAN OF THE CAVE BEAR ▲	CBS-Fox Video 6795	Daryl Hannah	1986	R	
39	39	18	WHITE NIGHTS ▲◆	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	
40	38	6	RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1986	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 nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Fast Forward

BY KEN JOY

(Second of a two-part series on the state of the VCR market.)

VCR MANUFACTURERS ARE hoping hi-tech widgets will make machines stand out in a marketplace crowded with over 150 different models. What the reality may be, say retailers, is increasing consumer and hardware store confusion.

This kind of market, however, offers great opportunities to the savvy retailer, however. And these opportunities will most likely be realized by stores that adopt the computer-industry technique of "adding value" to their product, thus becoming "value-added resellers" (VAR). The value is often added simply by telling consumers which gadget does what and how well.

Video retailers who adopt this tactic and see themselves as VARs may very well have found a niche in a highly competitive marketplace that will take their hardware profits into the black.

For those who are willing to make the effort, the rewards are great. This new product season offers some of the most exciting technology ever seen in the home video market. For retailers who play the market correctly, there are healthy margins to be had in spite of stiff competition and price wars. The features, and the opportunities they offer, are many and varied. So, in many ways, will be the risks.

The ability to program the VCR's function by using the unit's remote box rather than the tiny buttons on the front of the machine will be one of the more potent selling points

this year. The date, time, and channel selection information is superimposed on the television screen and is remembered by the VCR's computer for future reference. And instead of just a few models, a broad spectrum of machines will have this feature this year.

Along with this advance in programming method comes an expansion in programming itself, with more and more new models offering the ability to preset recording instructions up to a year in advance.

Hi-fi stereo will pretty much be a standard feature on VCRs this year save for a relatively few bargain-basement models. This opens a whole new use for the VCR—audio-only recording. Manufacturers are producing decks with both linear and hi-fi stereo systems in order to play back in stereo those tapes that were recorded (before 1984) in the linear format.

Adding even more ammunition to the VCR as audio recorder is the inclusion by some manufacturers (Sony and Akai) of an on-board audio amplifier that eliminates the need for the VCR to be routed through a stereo system and enables it to act as a self-contained unit to which a monitor and speakers can be attached.

These machines have on-board amplifiers that can power speakers with up to 20 watts per channel without the need for additional boosters. They will probably be big sellers with people who want to add a second or third VCR for the bedroom or den without buying a new stereo system or running wires all over their house to their existing one.

One of the more controversial add-ons may prove to be HQ, or

(Continued on page 59)

Fox Hills, ScanLine Ink Agreement Offbeat Product To Be Mass-Marketed

BY CHRIS MCGOWAN

LOS ANGELES Thirty-minute videos aimed at the mass merchant market are the focus of a long-term agreement between Fox Hills Video, the newly formed sell-through division of Heron Communications, and ScanLine Video, a new division of Scanline Communications. The videos will explore such subjects as offbeat sports and contemporary relationships as well as offer comic-book-style adventures.

"These are concepts that haven't been tried before," comments Jack Bernstein, president of Culver City-based Fox Hills. "This isn't just your run-of-the-mill how-to. It's more entertainment- than information-oriented."

Four original programs are in production by ScanLine Video for release by Fox Hills in the first quarter of 1987.

In addition, Fox Hills will also be

marketing the 100-plus titles of the Nostalgia Merchant line of film classics, which it picked up in October from another Heron subsidiary, Media Home Entertainment. Fox Hills was formed by Heron as an independent supplier of low-priced product to the mass merchant marketplace.

"Our goal is to establish ourselves in the growing sell-through market," comments Bernstein. "We will mainly have videos priced under \$20, with original programming in various genres as well as the Nostalgia Merchant line—which we'll be adding to."

Ten new Nostalgia titles will bow in December, and in 1987 Fox Hills will release eight to 10 titles of Nostalgia and/or ScanLine product per month, according to Bernstein.

"We expect a lot of business with the mass merchants, but we're also planning on selling a lot through traditional video distribu-

tion channels," says Bernstein.

He adds, "In this instance, we have quite a bit of input based on our marketing viewpoint as to what this original programming should be, and we'll be working closely with ScanLine. We decided to go with them because of their expertise in designing original home video programming."

"We'll take a high-visibility approach in promotion. We'll use television where it fits, and we will try to develop programs with corporate sponsors. We'll cross-market with them."

"We're going to exploit it in a lot of ways other than just running consumer ads. We're very cognizant of the value of packaging with this kind of product, and we're taking great pains with the point-of-purchase and display boxes. Everything will be tailor-made to fit the product from a marketing and promotion standpoint."

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	21	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	4	5	WHAM! IN CHINA—FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98
3	2	5	MTV CLOSET CLASSICS	Vestron Music Video 1043	Various Artists	1986	LF	29.95
4	3	21	DICK CLARK'S BEST OF BANDSTAND ●	dick clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
5	5	9	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
6	NEW▶		THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
7	13	3	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
8	8	63	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
9	NEW▶		MY NAME IS BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
10	6	17	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
11	10	5	HARD TO HANDLE	CBS Video Music Enterprises CBS-Fox Music Video 3502	Bob Dylan Tom Petty	1986	C	29.98
12	14	51	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
13	16	5	THE VIDEO ALBUM, VOLUME I ●	CBS Video Music Enterprises CBS-Fox Music Video 6198	Billy Joel	1986	LF	19.98
14	17	13	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
15	NEW▶		MAX HEADROOM	Karl Lorimar Home Video 367	Max Headroom	1986	D	39.95
16	11	23	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
17	9	19	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
18	7	17	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
19	NEW▶		LIVE IN HAMBURG	Sire Records Warner Reprise Video 38107-3	Depeche Mode	1985	C	29.98
20	12	3	SOME GREAT VIDEOS	Sire Records Warner Reprise Video 3-38124	Depeche Mode	1986	LF	24.98

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

Premiere Entertainment Launches Five New Labels

LOS ANGELES Former record label executives dominate the roster of the Premiere Entertainment Group, a company that has just entered the home video marketplace with an array of five new labels.

Under the company's umbrella are Main Event Video, Cobra Video, Premiere Video, Club House Video, and Vintage Video.

"We will be releasing some six to eight pieces of product per month after January. The majority will be comprised of feature films and children's video, and then we'll also have special events and how-tos," says Nancy Sain, vice president of marketing and sales. Sain is a former national promotion director for United Artists Records and Casablanca Records as well as former executive vice president for Butterfly/MCA.

"Foxy Boxing," which bowed in October on Main Event, was the first release of Premiere product. "A Gathering Of Heroes" and "Ghost Of The Ninja" (both on Cobra) are set for November release.

All three titles retail for \$39.95.

Main Event Video will concentrate on special events and how-to product. Cobra will release ninja and kung fu features. Premiere will focus on musical specials, how-to product, and both domestic and foreign features. Club House will release children's and educational programming. Vintage will present classic films.

The Premiere group will be helmed by Jeffrey Cheen, former head of Tetragrammaton Records, West Coast Mercury Records, and Capitol's rock a&r department.

Another key executive is Barry Oslander, vice president of acquisition and development. Oslander was previously general manager of 20th Century Fox Publishing and Jobette Music and was also RCA's West Coast a&r vice president. Krishna Mahadoo is also an executive with the company and will act as vice president, international.

CHRIS MCGOWAN

New Morris Subsidiary Bows With Scuba Tape

BY MOIRA McCORMICK

CHICAGO Major how-to distributor Morris Video of Hermosa Beach, Calif., has bowed a new subsidiary label featuring original made-for-home-video product in the entertainment field. Titled More Entertainment, the label has slated its initial release for Dec. 1, with two more titles scheduled to be out within the next 18 months.

According to vice president George Morris, More Entertainment's first title is "Scuba Run," a 50-minute, \$49.95 cassette described as an action/adventure program. It stars diver Tulla Cove, who was Daryl Hannah's stand-in in "Splash," and Eric Davis, recently seen in Michael Mann's film "Band Of The Hand."

"Scuba Run" was licensed from Miami-based production company Photon Video Co., which has worked on "Miami Vice." Says Morris, "The best way to get into entertainment video was to release an already-existing program." More Entertainment will function as executive producer on its next two titles, however, along with future releases.

More Entertainment is offering "Scuba Run" to dealers at an introductory price of \$24.95. "We'll be shortening the discount in the future, and the dealer net price will return to normal Dec. 1," says Morris. The \$49.95 suggested retail tag is steeper than Morris' how-to price points, which are either \$19.95 or \$24.95. "Since entertainment tapes are perceived as more rental than

sell-through, it carries a higher price," he says. More Entertainment's next two titles have not yet been determined, but Morris says they will be similar in length and price point.

The company is using "Scuba Run" trade advertisements as well as a direct-mail campaign aimed at dealers to help pull through sales, says Morris. "The biggest challenge to anyone who's not a major studio with a presold title is to get dealers to sell your product," he adds. "They don't have to sell 'Indiana Jones.'"

Morris Video's how-to and alternative video product encompasses some 400-plus releases, with another 800 titles in the can. Most are licensed from other sources, "but on some we're the executive producer," says Morris. "By the middle of next year, we expect to have an ambitious production schedule."

The 2½-year-old company releases 20-30 titles a month, a number that varies seasonally, according to Morris. Morris Video utilizes independent distributors, including Commtron, Ingram Video, Nor/Star, and Baker & Taylor. It also sells directly to such major chains as Wherehouse, Adventureland, and Waldenbooks.

Morris Video's two most popular titles are "Golf Like A Pro" (\$24.95), featuring Billy Casper, and "Golf The Miller Way" (\$29.95), with Johnny Miller and Sean Connery. "When you look at how-to, 80% of the business is done by 20% of the titles," notes Morris. "In our case, it's probably 90%-10%."

Breene Kerr's VSI Succeeds Co. Fuels Classic-Car Awareness

CHICAGO Two years ago, founder and president Breene M. Kerr of film/video production company Breene Kerr Productions parlayed a lifelong interest in auto racing into a subsidiary video line called Video Sports International (VSI), which specializes in classic-racing-car films.

Today, VSI encompasses eight titles, and more are expected to be released, according to Kerr's wife, Christine Cacciari-Kerr, Breene Kerr Productions' vice president. She says, "We're hoping to expand by going to Europe to get more titles." Many of VSI's existing titles were licensed from European companies, including the U.K.'s Castrol Films; others were produced by Shell Oil Co.

Breene Kerr founded VSI three years after he formed Palo Alto, Calif.-based Breene Kerr Productions, which itself offers film and videotape production and postproduction services.

"He has been racing cars himself on and off for 10 years," says Cacciari-Kerr. "His father had a classic-car museum in Oklahoma City; he's been surrounded by classic cars all his life."

Kerr, a Ferrari enthusiast, produced and directed "Quest For The

Best—Ferrari," one of the titles offered by VSI, going to the Ferrari factory in Modena, Italy, for the shoot.

VSI's other titles center on classic cars and include "Monaco Grand Prix 1957," "If You're Not Winning, You're Not Trying," "Mountain Legend," "Nurburgring 100 Kms 1956," and "Triumph At Sebring." All titles are approximately 30 minutes in length and retail for \$49.95, plus \$5 for shipping and handling.

The videocassettes are available through direct mail and are marketed via advertisements in such racing magazines as Road & Track, Vintage Racing, The Robb Report, and Cavalino, which is a magazine for Ferrari fans. VSI also sends out a quarterly mailing to the 1,000 people on its list, and VSI product is spotlighted in Breene Kerr Productions' monthly newsletter.

In addition, VSI staffers sell their product at booths set up at major racing events around the country.

At present, VSI does not have much competition in the classic-car video field, according to Cacciari-Kerr. "There are a lot of car tapes, but the classic-car phenomenon is [just beginning to] grow," she says.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
				★ ★ NO. 1 ★ ★				
1	1	3	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
2	9	2	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
3	2	55	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	3	5	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	4	69	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
6	8	68	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
7	5	66	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
8	6	3	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1966	NR	29.95
9	7	7	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
10	17	53	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
11	12	7	PLAYBOY VIDEO CENTERFOLD # 3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
12	RE-ENTRY		WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
13	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
14	23	3	MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
15	13	103	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	16	22	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
17	RE-ENTRY		STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	18	3	FORBIDDEN PLANET	MGM/UA Home Video 600041	Leslie Nielsen Anne Francis	1956	G	19.95
19	21	8	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
20	14	50	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
21	38	2	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R	79.95
22	10	39	AMADEUS ▲ ◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
23	15	40	ALIEN ▲ ◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
24	27	32	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
25	29	2	LET'S GO METS	Vestron 1201	New York Mets	1986	NR	19.95
26	39	24	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
27	RE-ENTRY		NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
28	19	236	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
29	33	51	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	24	33	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
31	37	6	THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	29.95
32	RE-ENTRY		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
33	11	4	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	79.95
34	22	47	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
35	26	6	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	79.95
36	20	3	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	79.95
37	25	11	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY ●	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
38	32	23	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
39	31	2	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG	79.95
40	35	2	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95

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

IRS Tape Taxes Manufacturers' Patience

BY CHRIS MCGOWAN

LOS ANGELES Taxpayer anxiety may be alleviated somewhat by an instructional video produced by the Internal Revenue Service: "Tax Forms 86—The IRS Year-Round Tax Guide." Video manufacturers' anxiety may rise as a result, however.

The tape, which was produced and released by the government, is in the public domain. So far four video companies are selling it, and more may get on the bandwagon soon.

"Tax Forms 86" is a 120-minute self-help video that takes viewers line by line through forms 1040, 1040A, and 1040EZ. Helpful hints are offered on bookkeeping, and an overview of the new tax legislation is included for those who want to plan ahead for 1987's taxes.

An instructional tax video has been produced by the IRS each year since 1978 and was distributed to libraries. Independent commercial distributors began marketing the public domain product in 1984, when RKO Home Video picked up the tape. There is no copyright on "Tax Forms 86," and manufacturers need pay no residual fees.

Norstar Video and Entertainment Merchandising marketed the tape in 1985 and will also sell it this year. Other companies that will be peddling "Tax Forms 86" include Child's Play Video, Stars To Go, and Increase Video.

ITA Sets Third Update Seminar

NEW YORK The International/Tape Disc Assn. (ITA) has scheduled its third annual update seminar for Tuesday (18) at the Essex House hotel here.

The seminar will open with a half-hour general membership meeting at 9:30 a.m. and will run through 4 p.m. Its official title is "Current Status And Future Trends In The Audio/Video/Data Industry."

Topics and speakers scheduled so far include prerecorded video, with Len White, president of distribution for CBS/Fox Video; video hardware, with Steve Isaacson, national sales and marketing manager, consumer products, for JVC Co. Of America; video duplication, with Larry Bennett, president of Premiere Video Inc.; base film, with Dick Stofan, vice president and general manager of the American Hoechst Corp.; and the Canadian market, with Junior Ali, general manager of Sony of Canada.

Nonvideo topics include compact disks, with Cal Roberts, vice president of operations and marketing for CBS Records; floppy disks and computer tape, with Art Anderson, marketing manager for Memorex Corp.; and audio duplication—music, with Sandy Richman, marketing manager, XDR and custom manufacturing, for Capitol Records.

More topics and additional speakers will be announced shortly.

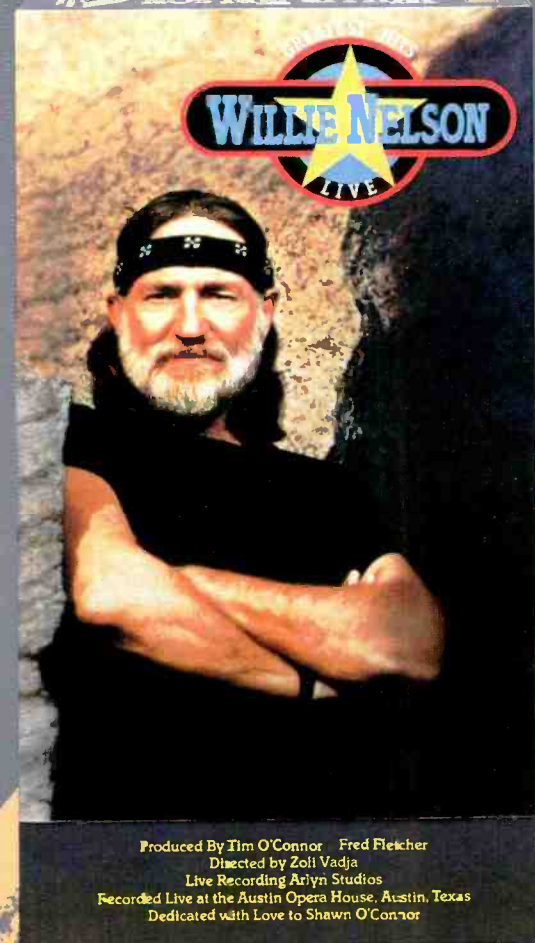
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December 17, 1986

VHS: MA1059; Beta: MB1059; 60 Minutes.



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Directed by Zoli Vadjia
Live Recording Arlyn Studios
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**Redneck Comic
Joe Bob Briggs
Rides Again**

BY MOIRA McCORMICK

CHICAGO Redneck columnist turned standup comic Joe Bob Briggs is the star of a new made-for video produced by United Entertainment Inc. of Tulsa, Okla. Called "Joe Bob Briggs Dead In Concert," the 65-minute, \$39.95 cassette will be available Dec. 3.

According to United Entertainment assistant vice president Karen Machande, "Dead In Concert" was filmed in 1985 at various nightclubs. The program features Briggs performing his most popular routines, including "Drive-In Oath," "The Baptist," "Looking For A Wife," and "We Are The Weird." Machande says Briggs' material spares no offense against women, minorities, the church, and many other targets. "For Joe Bob, nothing is sacred," she says.

Joe Bob is the creation of author and journalist John Bloom, who gave his offensive character life in the pages of the Dallas Times Herald. In his Joe Bob persona Bloom wrote a weekly satirical column for three years, in which he regularly enraged readers with such subjects as his fictitious organization, Drunks Against Mad Mothers (DAMM). The column was dropped, according to Machande, in April 1985, at which point Joe Bob/Bloom hit the comedy nightclub circuit. "Dead In Concert" is his first video release.

Science fiction and horror titles make up the bulk of United Entertainment's 210-title catalog, says Machande. The company, which was formed in 1974 under the name Video Communications, also produces a religious/inspirational label called Vanguard Video. "Joe Bob Briggs Dead In Concert" is one of four titles United Entertainment is releasing simultaneously in what it calls the Killer Bs (as in B movie) series. Video specialty stores are being targeted by the national network of independent distributors that handle United Entertainment product. The stores will receive accompanying point-of-purchase materials.

"We have a flier," says Machande, "in which National Enquirer-style headlines say, 'Video Store Owners Saved By Killer Bs—Their Agonizing Battles With Major Studios Revealed.' Then there is the logo, which is a statue of the Oscar trying to run off its pedestal as it's being attacked by a bee."

In addition to the Joe Bob video, the other three releases in the Killer Bs series are "Bonnie And Clyde: Myth Or Madness?" (\$49.95), "Beyond Belief" (\$59.95), which examines psychic experiences, and "Deadly Kick" (\$59.95), a martial arts title.

**The tape levy
is erased in U.K.
... see page 70**

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FAST FORWARD

(Continued from page 55)

High Quality VHS VCRs. A major blow has been dealt to HQ's credibility because of slipshod labeling of the technology. There are four basic circuits that make a machine HQ. Not all VCRs that carry the HQ label have all four circuits; most carry just two.

Manufacturers neglect to tell buyers which machines have two circuits and which have four, which means some purchasers may feel they have paid top prices for midline or lower machines. Consumers can tell the difference just by looking, the manufacturers say, ignoring such niceties as the wide variety of conditions to be found in the average showroom and the untrained eye of the average customer.

More complete labeling and the inclusion of all four circuits in almost all machines may clear up this problem next year, however.

Digital video, which is accomplished by the addition of random access memory chips, promises a lot of sizzle but a little steak. While there is no arguing the drastic improvement to slow-motion and still-frame effects (absolutely jitter-free), the ability to freeze a frame from live broadcast television seems relatively unimportant when you consider the fact that you have no advance warning of what it is you want to freeze. And while the picture is frozen, you don't know what you're missing.

Future VCRs will, no doubt, be able to freeze two pictures at once, or freeze one picture in a reduced size in the corner of the screen while the original broadcast picture carries on. Maybe those VCRs will come with instructions that will explain why you would want to do that.

For the more adventurous video retailer Beta VCRs still hold amazing promise. That promise is rather dimmed by the fact that Beta units are outsold 9-1 by VHS machines and by the fact that retailers are pulling Beta videocassettes (blank and prerecorded) off their shelves.

In order to combat the format's swift-eroding market share, Beta machine manufacturers are offering the most sophisticated VCRs on the market in the hope of snaring the consumers who want the best home video has to offer. The ploy just might work, and Beta could make a comeback as the elite system to own.

That aside, the Beta machine offers more features than any VHS or 8mm deck combined and may, in fact, be on its way to setting a standard for the home video enthusiast who borders on the professional.

Sony is offering features on its two top models that previously were only available in professional industrial models: jog wheels and shuttle dials that produce "glitch-free" special effects and edits.

These models offer the ability to assemble videos or insert edits that closely resembles those accomplished on studio models costing many thousands of dollars more. Clearly Sony feels the Beta market is not dead. It is counting on consumers growing bored with VCRs that only record and play back and who are looking toward VCRs that can be used as tools for business.



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PG PARENTAL GUIDANCE SUGGESTED
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Simitar Sets
Its Sights On
Budget Line

BY MOIRA McCORMICK

CHICAGO Simitar Entertainment of Minneapolis is concentrating its marketing efforts on a new budget-price line consisting of automotive, instructive, and game titles.

The line includes Simitar's best-selling title, "Monster Madness," which was released last spring and has been certified gold. "Monster Madness" (\$19.95) sets tractor pulls and monster-truck exhibitions to a rock music score. "We had been releasing movie titles at a higher price," says Bill Smith, Simitar's assistant director of marketing. "Then 'Monster Madness' came out at \$19.95. Our newer titles are \$14.95, and we have a line coming out before Christmas priced at \$11.95." Simitar plans to continue releasing movie titles, but for now, "we're concentrating on the discount stuff."

Simitar is introducing its discount line to 300 mass merchants previously unfamiliar with the company via a series of product-introduction letters, each of which includes a flavored-tea bag, coffee, or a hot-chocolate packet. "For 'Monster Madness,' for instance, we sent a coffee packet with the headline, 'Take a coffee break,'" says Smith. "It's an attention-getter. When you send out mailings, 90% of it usually gets thrown away. Yet with this campaign, we're getting a high percentage of people who remember us. Initial orders are usually cautious, but we're selling to people we haven't sold to before."

In addition to "Monster Madness," the first in Simitar's Motorock series, the budget line includes the second Motorock title, "Superstars Of Motocross" (\$19.95); "BMX Freestyle" (\$19.95), with a score by Michael Sembello; "William Alexander's Video Painting Techniques" (\$19.95); "The Basics Of Hitting" and "The Basics Of Pitching" (both \$19.95), featuring instructors from the New York Mets; "Karate Master" (\$14.95), an instructional tape aimed at kids ages 7-14; "Carol Lawrence's Broadway Body Workout" (\$14.95), which Smith describes as "a workout tape aimed at teaching basic self-defense skills"; "How To Plan Your Wedding" (\$14.95); "Stretch For Life," with Doreen Rivera, who choreographed the stretching segments of "Jane Fonda's Workout"; and "Skydiving: The Ultimate Thrill" (\$14.95).

Also included in Simitar's budget line are four editions of "Cinema Classics Challenge" (\$14.95), a trivia game made up of three-minute film clips and questions. The four categories are comedies, mysteries, Westerns, and movie queens.

Simitar's \$11.95 line is due out before Christmas and consists primarily of 30-minute videocassettes. The first title, released in mid-October, is "Cruisin' Through The '50s: The Time Capsule," which will be followed by "Cruisin' Through The '50s: The Car Of Your Dreams." A third "Cruisin'" volume is in the works. Also due out in the \$11.95 line are "Walter Cronkite Narrates Life, Vols. I and II" and a number of sports, automotive, and miscellaneous titles.



Enterprising Crew. Director Leonard Nimoy, center, aka Dr. Spock, listens to a playback during the scoring of the upcoming Paramount Pictures release "Star Trek IV: The Voyage Home." Also pictured at the Record Plant in Los Angeles are master scoring mixer Dan Wallin, left, and composer Leonard Rosenman.

Multitalented Froom Is An Innovator Has Worked With Costello, Thompson

BY PAULA PARISI

NEW YORK Mitchell Froom, the producer/keyboardist, has been steadily but quietly building a reputation as a versatile, up-and-coming innovator.

Best known for his production work with Richard Thompson, Crowded House, and the Del Fuegos and his musicianship on the Bangles' "Different Light" and Elvis Costello's "King Of America," the 33-year-old musician has played on virtually every album he has produced.

As a result of his work with Costello on the "King Of America" sessions, Froom joined the artist on his six-city tour as keyboardist for the Confederates, an alternate backup band that included guitarist James Burton, bassist Jerry Scheff, and Jim Kelter on drums.

Froom worked the dates into his hectic schedule because "it was simply too good an offer to pass up. The

combination of my respect for Elvis as an artist and that band being the greatest group of musicians that I know of made it impossible to say no."

Jetting back to L.A. after each performance with the Confederates, Froom rehearsed the Del Fuegos for their third album, now in progress at Sunset Sound Factory.

Simultaneously, Froom was putting the finishing touches on Geffen artist Tim Scott's new album, due out in March, and working on a soundtrack for the film "Slam Dance," an Island Pictures release starring Tom Hulse, Harry Dean Stanton, Adam Ant, and X's Jon Doe.

Froom describes the score, which will commence recording in January, as "Prokofiev meets James Brown." Every track except one, a collaboration with guitarist Stan Ridgeway, will be instrumental.

Coincidentally, it was through soundtrack work—scoring the film "Cafe Flesh"—that Froom got his first big break as a producer in 1982. "I did the whole score for about \$2,000 on a little 8-track machine—just me and a drummer. It took maybe seven, eight days," he says.

Two years later, Slash's Bob Biggs heard the music and decided

to release it as an album "on a very modest scale," Froom says. Six months later, Biggs contacted him about a band from Boston, the Del Fuegos.

"He was trying to figure out just what to do with them. They had some arrangement problems, and he was a little unsure about bringing them into the studio. Initially, he said, 'You're really adept at 8-track recording, why don't you do a demo with them, and if that's good we'll do a record.'"

The album was made, and Froom went on to produce two more Del Fuegos albums, "The Longest Day" and "Boston, Mass." It was after hearing Froom play with the Del Fuegos that T-Bone Burnett, then producing Los Lobos' "How Will The Wolf Survive?" asked him to play on that album.

That association has proved to be one of Froom's most fruitful, leading first to work on the "King Of America" session, which Burnett produced, and later, collaboration on the critically acclaimed Peter Case album, on which he played keyboards and co-produced four songs with Burnett.

One touch that appears on all the Del Fuegos records as well as on one "King Of America" track,

(Continued on next page)

Audio Track

NEW YORK

PRODUCER JOE MARDIN is wrapping up a project for **Just Four** at **Greene Street Studios**. At the board is **Rod Hui**. Joe's dad, **Arif**, is executive producer for **Deniz Productions**.

At **Unique Recording**, **Nona Hendryx** just finished mixing her new album for **EMI**. **Dan Hartman** produced, with **Chris Lord Alge** at the console, assisted by **Steve Antebbi**. Also there, **Jermaine Jackson** has been tracking in **MIDI City** with **Boys Next Door** for **A&M**. **Denzil Miller** is producing, with **Roey Shamir** at the board. Assisting is **Angela Piva**. Finally, **Stephanie Mills** has been recording her latest for **MCA** with producers **Wayne Brathwaite** and **Barry Eastmond**. **Steve Peck** and **Acar Key** are at the board.

LOS ANGELES

PRINCE IS IN at **Sunset Sound** tracking and mixing his new **Warner Bros.** album. **Coke Johnson** and **Susan Rogers** are at the controls; **Jim Preziosi** is assisting. **Prince** is producing. Also there, **CBS** artist **Dan Fogelberg** is working on his latest album. **Fogelberg** is co-producing with **Russ Kunkel**. **Niko Bolas** is engineering, with **David Glover** assisting.

The **Del Fuegos** are in at **Sunset Sound Factory** working on their latest for **Slash/Warner Bros.** **Mitchell Froom** is producing, with **Tchad Blake** engineering. **Dave Knight** assisted. Also there—wearing his production cap—was **T-Bone Burnett**, working on overdubs with **Word Records** artist **Leslie Phillips**. **Larry Hirsch** was at the board.

Hank Ballard was in at **Cherokee Recording Studios** with his backup band, the **Midnighters**, cutting the antidiet "Keep The Fat

Right Where It's At" single. **Ballard** is producing, with **Dee Robb** at the knobs. Also in at **Cherokee**, cutting tracks for her latest **Columbia** album, was **Darlene Love**. **Tom Kelly** and **Bill Steinburg** produced, and **George Tutko** was at the board. Finally, **George Clinton** was in laying tracks for his latest album, which he is also producing.

At **Burbank's Master Control**, **Chrysalis** artist **Holly Knight** was in with her band, **Device**. At the console was **Dave Leonard**, with assistance from **Dan Nebenzal**.

The **Le Mobile** truck has been busy with remotes in the **Los Angeles** area, including tapings of **Elton John** at the **Universal Amphitheater**, **Genesis** at the **Los Angeles Forum**, and **Eddie Money** at the **Wiltern Theater**.

OTHER CITIES

JAMES TAYLOR WAS in at **Chicago's Paragon Recording Studios** working on "I Fooled You" and "Magically In Love," with **Ivan Dupree** at the console. Also there, **Atlantic** artist **Sandy Torano** was working on his latest projects, "Solitaire" and "I Need To Know." At the console was **George Warner**, with **Torano** producing. Finally, **Danny Wilson** has just finished his latest for **D.J. International**, "Communicate" and "Here We Go Again." Producing was **D.J. president Rocky Jones**, with **Bob Kearney** at the board.

Also in the **Windy City**, **Marc Warling & Picture This** were in mixing at **Seagrape**. The EP, on **Pudzone**, was mastered by **Bernie Grundman**, with **Steve Carter** engineering.

In nearby **Detroit**, **Arnetia Walker**, fresh from the play "Dream Girls," was in at **Sound Suite** cutting tracks for her upcoming release. **Jeff Conrad** served as producer. Also there,

Sweetpea Atkinson, vocalist for **Was/Not Was**, was working on his latest. **Mike Brown** was at the board, with **David McMurray** producing.

ERC rap group **Everready Crew** was working on a 12-inch at **Studio A**. The project was produced by the group. **John Jaszcz** engineered. **Jim Grant** assisted.

Jay King was in at **Starlight Studio** in **Richmond** with **Club Nouveau** cutting "Jealousy," the follow-up to **Timex Social Club's** "Rumors."

Deep in the heart of **Texas**—**Dallas**, to be exact—local group **Rod & Chris** has been cutting rap tracks for a new 12-inch for **Def Jam Productions**. **Paul Roberts** produced.

In **Houston** and **Dallas**, **Reel-sound's** remote unit was on location for **Judas Priest's** live album recording. **Tom Allom** produced, with **Malcolm Harper**, **Mason Harlow**, and **Gordon Garrison** at the boards. The truck's services were also booked by **Stevie Ray Vaughan** for his latest **CBS** project, a live album. **Ron Cote** was at the console, assisted by **Harper**, **Harlow**, and **Garrison**.

Omega Audio recently provided remote services at a **Houston** venue for **Roy Orbison's** upcoming special. **Pam Irwin**, **Paul Christensen**, **Ken Pelic**, and **Kevin Hart** engineered. **Omega's** remote equipment was also on hand in **Kansas City** and **Minneapolis** to record **Neil Young's** "garage band" tour. Producer was **David Briggs**. **Christensen**, **Irwin**, **Pelic**, **Hart**, and **Pat Holloway** engineered.

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

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Sound Investment

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

GETTING REEL GRAPHIC: The newest addition to the broadcast-quality computer graphics/animation scene in Florida is **Not Reel**, based in Fort Lauderdale. Originally a division of **Complete Micro Cadd**, the largest computer graphics systems sales center in the Southeast, Not Reel was spun off as a separate firm to meet the rising demand for its services by the advertising and video production communities. Its facilities include "everything from solids modeling and animation systems to digital video effects, switchers, digital audio effects, and a totally automat-

ed MIDI audio studio," according to firm president **Paul Chadwick**.

A MORE POWERFUL ECLIPSE: Owners of the Audio Kinetics Ltd. Eclipse audio editor can increase the power and flexibility of the system with the addition of new software. Among the enhancements provided by the new package are the inclusion of an on-line loop editing mode, which allows the editor to select, display, and edit any of the Eclipse's 100 "loop" memories as well as display the contents of the "event" memories; reconfigured menus; and improved user programmability of the Q. Keys. Audio Kinetics is based in Borehamwood, Hertfordshire, in the U.K. Telephone: 01-953-8118.

YANKEE LOGIC: Solid State Logic arrives in New England, as Warren, R.I.-based **Normandy Sound** installs the firm's ubiquitous SL 4000 E Series 48-channel console with total recall. According to Ogden Fell, Normandy's general manager, the upgrade was

essential. The Boston and New England record companies, producers, and artists, Fell says, "are now seeking out the ability to record and mix on the sophisticated, computerized consoles. We have to move with the times; it's like swimming out of the bay and into the ocean."

AND A CONTINENT away, San Francisco's **Russian Hill Recording** has also gone the SSL route, with its installation of a SL 4000 E. The Hill's console, however, is said to be equipped with a number of special modifications cooked up by technicians from SSL, Lucasfilm, and the studio itself. These have been implemented in order to allow the board to easily shift back and forth from film to album work, the studio says.

RH is also adding a new studio/synthesizer/media room, with a 16-track recorder, Macintosh computer, and MIDI keyboards. The room is intended mainly for clients doing off-line audio production to picture but will also be used for everything from sound-effects editing to music projects.

NEW LANDSCAPE at soundscapes: Manhattan-based **Soundscape** is a combination rehearsal

hall/party zone/eight-track MIDI studio. It's also just completed a renovation aimed at making the facility more comfortable. A wood-paneled lounge has been added,

and new lighting and appointments have been installed in the studio room.

Edited by STEVEN DUPLER



Man At Work. Colin Hay, right, puts the finishing touches on his debut CBS solo album, "Looking For Jack," scheduled for release in early 1987. Pictured in a London studio with Hay is producer Robin Millar, noted for his production work with Sade.

A CMJ panel predicts bright future for clips ... see page 42

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MITCHELL FROMM IS AN INNOVATOR

(Continued from preceding page)

"Sleep Of The Just," is a piano wined through a Leslie amp.

Favoring natural sounds over sampled and synthesized ones, Froom and guitarist Thompson brought in medieval English instruments like shawms and hurdy-gurdies to work on Thompson's "Daring Adventures" sessions, in addition to utilizing more traditional folk instruments like accordians and fiddles.

"We used five tracks of different-size shawms to get that strange sound in 'Bone Through Her Nose,'" Froom says. "And on one song, 'Al Bowly's In Heaven,' we brought in what's known as a silver band for the horn section. In northern England all the factories have bands, so we brought one to London and wrote out a chart for them."

"Mitchell approaches things from a musician's point of view," Thompson says. "So he contributes enormously to the arrangements and was instrumental in selecting the musicians."

Despite such experimentation, "Daring Adventures" took only 21

days to record. Generally speaking, Froom says he clocks in at two months in the studio per group. The sophisticated pop sounds of Crowded House took three months to capture, with extra time spent perfecting arrangements for songwriter

'Mitchell has a musician's point of view'

Neil Finn's complex melodies.

Though Froom himself played synthesizer on the album, he stresses that "the attempt was not to make it a synthesizer record. For example, we used a toy piano on 'Hole In The River.' We looked within the realm of natural instruments and used them as much as possible. In general, I'm tending toward a more natural sound, avoiding drum machines and things like that."

Froom also played electric piano and Hammond organ on the album—the latter instrument, some-

thing of a trademark, used to astonishingly contemporary effect. "People were tired of hearing that sound because it was so overused in the early '70s," he states simply. "Then, all of a sudden, because of its absence, it's become a fresh sound again. There's a lot of expression to be had out of the B-3, and with a little knowledge of synthesizers you can get even more out of it."

Gear Froom finds himself using most often in the studio includes Calrec Soundfield four-capsule microphones ("They eliminate phase cancellation when you're doing stereo recording and give a very true sound"), AMS and Lexicon 224 digital reverbs, and the Publison Infernal Machine, which he claims "has everything—the equivalent of a harmonizer setting, a number of delays, digital reverb, and pitch transposition."

With his reputation as a producer established, does Froom find it difficult to say he thinks a song needs him on keyboards?

"Most of what I do in terms of music is atmospheric and subtle," he says modestly. "I don't come in with a musician's ego, saying 'Boy, would I love to play on that track.' It's more like there's a job to be done, and it's a lot simpler if I do it than to bring in another personality. [It is] generally pretty smooth, like on the Richard Thompson record, where we just basically set up a four-piece group and recorded live. Later, we overdubbed certain things, but all the guitar solos were done in one take. The 'King Of America' record, which I didn't produce, was done the same way. Ninety-nine percent of the time, what we heard after the first take was what appeared on the album."

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	4	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	1 week at No. One VLADIMIR HOROWITZ
2	1	14	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	2	40	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
4	3	16	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	9	6	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
6	6	8	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
7	5	24	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
8	8	36	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
9	7	12	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
10	10	6	PUCCINI: TOSCA LONDON 414-597 (CD)	KIRI TE KANAWA
11	11	106	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
12	12	34	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
13	16	6	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
14	NEW▶		VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
15	13	22	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
16	15	24	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
17	NEW▶		BEETHOVEN: SYMPHONY NO. 3 LONDON 417-235 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	14	16	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
19	19	4	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
20	18	74	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
21	23	4	BEL CANTO ARIAS LONDON 417-253 (CD)	JOAN SUTHERLAND
22	17	32	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
23	21	26	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
24	24	172	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	25	362	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	4 weeks at No. One TE KANAWA, CARRERAS
2	2	14	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
3	3	14	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
4	5	14	SONGS FROM LIQUID OAYS CBS FM-39564 (CD)	PHILIP GLASS
5	4	14	BEAUTIFUL OREAMER LONDON 417-242 (CD)	MARILYN HORNE
6	6	14	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
7	7	14	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
8	10	10	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
9	NEW▶		A CHRISTMAS CELEBRATION ANGEL DS-37363 (CD)	KATHLEEN BATTLE
10	12	4	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
11	8	14	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
12	9	14	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
13	NEW▶		CHRISTMAS WITH KIRI LONDON 414-632 (CD)	KIRI TE KANAWA
14	11	14	ECHOES OF LONOON CBS FM-42119	JOHN WILLIAMS
15	13	14	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)

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

CLASSICAL KEEPING SCORE
by Is Horowitz



PUBLIC RADIO STATIONS may not live or die by the ratings, but they are still very much concerned about the size of their audiences. It remains the best way to know if the people out there like what they hear.

It's no wonder then that audience building was the topic that surfaced most often at the recent annual conference of the **Assn. of Music Personnel in Public Radio (AMPPR)** in New Orleans. Basic interest of the association is classical music, although in recent years it has broadened in scope to include jazz, folk, and other special-interest music.

It was evident at the meeting, held Oct. 22-26, that public stations are looking with more attention at techniques used by their commercial counterparts to see what is adaptable to their own use. Less talk, shorter selections, no vocals too early in the morning, and less time devoted to "difficult" music were among the topics that engaged the attention of representatives of about 75 stations across the country that attended the event.

As **John Fischer** of KSUI Iowa City, Iowa, newly elected president of AMPPR, puts it: "The problem revolves around the old questions of form and content." The trick, he and others believe, is to adopt some of the ploys of successful commercial radio without sacrificing too much traditional content.

Fischer notes a fear among many public radio programmers that stress on changing the form may bring with it a dilution of content and, ultimately, a kind of top 40 or "classical Muzak" approach.

Still, sound radio principles are just as suitable for public radio stations as for their commercial cousins. Public stations are finding that their listeners are not

as special as they think and will respond to many of the techniques used with profit elsewhere.

But Fischer acknowledges that not all stations face the same situations and that demographic patterns and competition affect local decisions.

Record company participation at the conclave was

Public stations can learn from commercial cousins

marginal this year. Recent shifts in the board makeup were blamed for poor advance contact with labels. Among those that did attend were reps from Harmonia Mundi, Qualiton, and Telarc.

Elected as vice president of AMPPR was **Jon Solins** of WGBH Boston. Named as treasurer was **Peter Goldsmith** of WNEB Buffalo, N.Y. Members of the new board include **John McGrody**, WOSU Columbus, Ohio; **Joe Lowery**, WHRO Norfolk, Va.; **John Montanari**, WSCR Amherst, Mass.; **Bill Shedd**, KGCS Phoenix, Ariz.; **Ruth Dreier**, WNYC New York; and **Jon Tuska**, KOAP Portland, Ore.

Next year's meeting of AMPPR will be held in Boston.

THE TWO LISZT ALBUMS performed by **Andre Watts** on Angel have won the Grand Prix du Disque Liszt from the Liszt Society of Budapest... **Jesus Lopez-Cobos**, music director of the Cincinnati Symphony, will make his recording debut with the orchestra in a De Falla album for Telarc. Sessions are scheduled for early next year.

GRASS ROUTE
by Linda Moleski



MACOLA RECORDS of Los Angeles is fast becoming a major force on the independent music scene. Home of the **Timex Social Club's** hit 12-inch, "Rumors," the production company is now having success with **Bobby Jimmy & the Critters'** 12-inch lampoon, "Roaches," and the group's album, "Roaches In The Beginning," which reportedly sold 185,000 and 90,000 copies, respectively. Other releases that have just en-

Macola makes itself heard on the indie scene

tered the charts are **Latimore's** "Sunshine Lady" single and **Kopper's** 12-inch, "Second To None."

According to president **Don MacMillan**, Macola has been successful because "we're putting out product that is wanted. We're the only one with a record plant, so that's our major edge. We can press 100,000 records per week, and there's no stock on the floor."

Because Macola operates its own pressing facility, production costs are low. "Our break-even point is 1,000 units, whereas a major is 100,000," he says. "So if we only sell 1,500 pieces, we're making a profit."

Also low is the company's return rate, which is about 8%. "Distributors buy what they need," says MacMillan. "There's no reason to stock up because our turnaround time is fast."

Macola, which primarily puts out black street product, moved some 35 million units last year, according to MacMillan. This year the company is looking at a gross profit of \$1.5 million, he says.

Though Macola is not a record label, "we're like one in many respects," says MacMillan. The way the com-

pany operates is that for \$1,000, it will press 500 copies of a customer's record. MacMillan says he then sends copies to a network of radio programmers, promotion people, and distributors for feedback.

"If it's negative we drop it," he says. "But if they like it, we'll get behind the record with marketing and promotion."

Under this system, artists have a chance to make "twice as much money with us," says MacMillan. "It's their record. We just collect a percentage off the top for service charges."

At present, Macola's catalog is 375 titles and growing. "We press 18-20 records per month," says MacMillan. Among the most recent artists seeking the logo's services are **Latoya Jackson** and former **Fifth Dimension** member **Billy Davis Jr.**

Macola Records is located at 6209 Santa Monica Blvd., Hollywood, Calif. 90038; 213-469-5821.

SEEDS & SPROUTS: **Fever/Sutra Records** has just released **Nayobe's** new self-titled album. Included in the project is "Please Don't Go," the 18-year-old singer's debut 12-inch, which scored big on the club level last year, as well as a hot ballad, "The More That I Need (The Less That I Have)." The album is currently being supported by the single "Good Things Come To Those Who Wait." Another 12-inch of interest is the rap-meets-rock remake of the **Led Zepplin** number "Whole Lotta Love" by the **Vicious Rumor Club**. It can be found on Sutra's **Sunnyview** label... **Roy Rogers'** debut album, "Chops Not Chaps," has been nominated for a W.C. Handy Award for traditional blues album of the year. The winner of the international title will be announced at the seventh annual Blues Awards Show in Memphis on Sunday (16).

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	5	4	6	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
2	1	2	8	FRANCO PEERLESS	TODA LA VIDA
3	7	11	5	DANIOLA ROMO ODEON	DE MI ENAMORATE
4	4	5	8	PANDORA EMI	SOLO EL Y YO
5	2	1	8	EMMANUEL RCA	TODA LA VIDA
6	3	3	8	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
7	6	6	8	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
8	8	10	8	LOS YONICS PROFONO	CORAZON VACIO
9	9	13	8	LISSETTE CBS	EVA
10	10	8	8	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
11	11	7	8	BEATRIZ ADRIANA MELODY	HASTA CUANDO
12	14	12	6	PRISMA PEERLESS	DE COLOR DE ROSA
13	12	9	8	ROCIO DURCAL ARIOLA	LA GUIRNALDA
14	13	15	8	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
15	15	14	8	NICOLA DI BARI CBS	ROSA
16	20	21	6	JOHNNY VENTURA CBS	EL LUNAR
17	17	20	8	EL GRAN COMBO COMBO	GARANTIA
18	18	16	7	CARMIN A&M	OTRA SEMANA
19	19	17	7	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
20	21	18	8	EDDIE SANTIAGO TH	TU ME QUEMAS
★★★ POWER PICK ★★★					
21	26	44	3	BASILIO BMS	VIVIR LO NUESTRO
22	24	22	8	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
23	23	27	5	LUCERITO MUSART	ERA LA PRIMERA VEZ
24	22	24	8	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
25	27	36	3	FLANS PROFONO	TIMIDO
26	28	29	4	VALERIA LYNCH RCA	FUERA DE MI VIDA
27	25	35	3	EDNITA NAZARIO MELODY	TU SIN MI
28	29	23	8	BONNY CEPEDA RCA	ASESINA
29	30	49	4	MILLIE Y LOS VECINOS RCA	NO SE MUERA NA
30	31	—	2	MARISELA CBS	TU DAMA DE HIERRO
31	16	19	8	FRESAS PHILIPS	COMO NO QUERERTE A TI
32	32	28	8	THE NEW YORK BAND KAREN	COLE
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	1	1	JOSE MEDINA RINGO	Y ME DECIDI
34	41	—	2	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
35	35	26	8	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
36	37	43	6	LUNNA TELE	NI PRINCESA NI ESCLAVA
37	NEW ▶	1	1	BRAULIO CBS	JUGUETE DE NADIE
38	38	46	4	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
39	NEW ▶	1	1	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
40	44	47	3	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
41	34	25	8	JORGE RIGO RODVEN	NO RENUNCIARE
42	40	41	8	SANDY REYES SR	ENAMORAR
43	36	—	5	NELSON NED EMI	FIERA
44	50	—	2	WILFRIDO VARGAS KAREN	PARA QUE NO ME OLVIDES
45	45	45	7	SOPHY VELVET	SOLA
46	NEW ▶	1	1	CONJUNTO CHANEY PDC	CADA COSA EN SU LUGAR
47	42	48	3	DYANGO Y BORDON EMI/ODEON	LA NORIA DEL AMOR
48	NEW ▶	1	1	ANA GABRIEL CBS	MALVADO
49	RE-ENTRY	—	—	GRUPO EL TIEMPO ROCIO	TU EX-AMOR
50	47	37	8	LUIS ANGEL A&M	TU ME QUEMAS

○ Products with the greatest airplay gains this week.

LATIN NOTAS

This week's column was written by Carlos Agudelo.

ARBITRON IS modifying the procedures used to measure ratings for Hispanic radio stations.

The new methodology includes the question: "Is your household of Spanish or Hispanic origin or descent?" According to Nan Myers, spokeswoman for Arbitron, the question asked previously—"How do you describe yourself: white, black, or Hispanic?"—did not accurately gauge the composition of house-

Arbitron revises its methods for rating Hispanic stations

holds. "Many Hispanics considered themselves white," Myers says.

Arbitron has also changed the criteria by which Hispanic survey areas are chosen. Under the new rules, a metro area will qualify if blacks or Hispanics total at least 150,000 or make up 10 percent or more of the population. Previously, a metro area had to have a Hispanic population of at least 20 percent aged 12 years or older, or a 10 percent black or Hispanic population with one ethnic radio station. An area also qualified if it had 150,000 or more blacks or Hispanics and an ethnic radio station.

The changes, which go into effect with the fall survey, will add eight Hispanic markets and bring the total surveyed to 33.

The move comes in the wake of efforts by the newly formed Spanish Rating Advisory Council to set up an independent rating system for Hispanic markets across the country.

According to Eduardo Caballero, president of Ca-

ballero Spanish Radio Network, Arbitron ratings have failed to reflect the composition of Hispanic audiences. "Arbitron doesn't make specific studies for the Hispanic market," Caballero says. "They measure Hispanic audiences almost by accident."

The council has commissioned a pilot study by Information and Analysis in Chicago; initial results should be ready early next year.

THE THIRD Festival de las Superestrellas will take place Nov. 30 in Houston's Astrodome. The event, sponsored in part by radio station KLAT "La Tremenda," will feature 18 acts, mostly from Mexico. Among them are Beatriz Adriana, Yuri, Chelo, Lisa Lopez, Marivel Guardia, Los Plebeyos, Los Diablos, Franco, El Tiempo, Rafael Buendia, and the comedians Piporro and Los Polivoces.

Previous festivals draw audiences of about 40,000 to the Astrodome. Part of the proceeds of the concert will go to buy toys as part of Operacion Juguetes, a benefit coordinated by several organizations in Houston. The event will also serve to celebrate the seventh anniversary of La Tremenda.

IN PUERTO RICO, the network Estereotempo is trying to attract listeners with a card called Estereocall. They can use the card for free admission to gala showings of movies being presented in Puerto Rico for the first time.

The network also promotes its own concerts. The Estrellas Del Amor concerts have featured Lolita at Manati and San Juan and Jose Luis Rodriguez in San Juan, among others. The network includes WIOA-FM in Santurce (San Juan), WIOB-FM in Mayaguez, and WIOC-FM in Ponce.

NEW MEXICO may have its own all-day FM radio station in Spanish as early as Jan. 1. The new outlet, KBOM-FM, will be broadcasting for the Santa Fe area. General manager Lance Armer says the station is awaiting a permit to build its transmission tower in nearby Los Alamos.

THE BRITISH pop band Siouxsie & the Banshees will undertake its first South American tour at the end of November. The tour will include two shows in Rio de Janeiro, three in Sao Paulo, and one in Buenos Aires.

Emmanuel Is One Of A Kind Superstar Boasts A Blend Of Influences

BY LUIS VEGA

LOS ANGELES Emmanuel, whose international career began only five years ago, is one of today's top Latin record sellers. With his visual style, rock-influenced music, youthful good looks, and elaborate stage productions, Emmanuel is positioning himself as the Latin balladeer of the MTV generation.

His current RCA album, "Toda La Vida Y Otros Grandes Exitos," is No. 1 on the Top Latin Albums chart. It was preceded by the hugely successful "Pobre Diablo" album, also on RCA, which was produced by Manuel Alejandro, the Spanish Quincy Jones.

Further, "Toda La Vida," his current single, went to No. 1 on the Hot Latin 50 airplay chart; this week it is at No. 5, trailing Franco's version of the same song.

"Emmanuel is the Mexican star with the biggest influence on the international Latin scene in the last 10 years. He raises the quality, creating new standards," says Tomas Fundora, editor of 23 Millones, the influential Spanish-language magazine covering the music industry in Miami.

"He is the most sophisticated product Mexico has to offer. All the other Latin singers are busy trying to become the next Sinatra; Emmanuel sings some of Sting's songs. As Ruben Blades shows Latinos can think, Emmanuel proves we are contempo-

rary," says Luis Lim, UPI's entertainment editor in Mexico City.

"He dresses like a hip youth of America and like them, projects an attitude," says Lim. "While Jose Jose sings about not always getting the girl, Emmanuel blames her for being cold. He is different."

"Nowadays, image is very important," agrees Emmanuel. "An international figure has to be advanced. Music videos are an important vehicle. I produce my own in Spain to capture a sense of European style."

"Once you have successfully marketed your talent and personality, the crossover attempt must be made protecting the original persona. It has to be an extension of it."

The work of facilitating Emmanuel's entrance to the mainstream American market is being divided among RCA, Rogers & Cowan (the public relations firm that orchestrated Julio Iglesias' media blitz), the William Morris Agency, and Emmanuel's manager-father, Raul Acha.

"The American market is very important, like a different dimension," says Emmanuel. "When an American singer has a hit, his success is respected all over the world. Immediately, he becomes an international figure. Look at Whitney Houston. The ideal situation would be that the same was true for Spanish-language music. It isn't so. To create the same impact we would have to record in many different languages, like Igle-

sias still does.

"The task is to learn to balance the needs of both audiences without losing credibility. I don't want to lose my Latin base. Consequently, I would have to produce two different records, one in English, the other in Spanish. There are very few songs that don't lose their essence in translation."

His recent two-week run with magician David Copperfield at Caesar's Palace in Las Vegas was well-received by a mostly Anglo audience even though Emmanuel's repertoire included only two English songs.

All this attention in the U.S. makes Emmanuel an even bigger star in the Latin market because Latin youth have always looked to the U.S. for their music idols. In Emmanuel, they find somebody they can identify with who is current, young, and communicates their concerns in their own language.

"For many, Emmanuel represents the future and survival of the Spanish-language balladeer. As the U.S. keeps becoming a more important market for Latin performers, they now have to compete with tougher opponents. David Lee Roth, Madonna, Michael Jackson, and Tina Turner are not easy to beat," says Javier Santiago, music critic for Puerto Rico's El Nuevo Dia. "Emmanuel still is a Latin romantic but is more in touch with the times."

RADIO ESPAÑOL PRESENTS

An Exclusive Interview with



Radio Español salutes the young Cuban sensation, Franco, in an exclusive interview special on the Westwood One Radio Networks during the week of November 17-23.

Franco's appearance on *Radio Español* comes on the heels of his recent #1 hit in the U.S. and Mexico, "Toda La Vida," for which he recently received a Gold Record.

Franco considers himself to be "trapped" between the Cuban Guaracha sound and modern American rock. He shares exclusive details about his life and rapidly exploding musical career in this one-hour *Radio Español* broadcast. 44 top Spanish-language radio affiliates throughout the U.S., including KLVE-FM in Los Angeles, WJIT-AM in New York, WQBA-FM in Miami, WTAQ-AM in Chicago, and KXET-AM in San Antonio will bring Franco to his adoring fans during the week of November 17-23.

Radio Español is produced for the Westwood One Radio Networks by Hispanic Entertainment Specialists. For more information contact Penny Yamron in Los Angeles at (213) 204-5000.



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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	12	5	MILES DAVIS WARNER BROS. 25490 (CD)	★ ★ NO. 1 ★ ★ 1 week at No. One TUTU
2	1	15	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
3	5	23	BOB JAMES/DAVID SANBORN WARNER BROS 25393 (CD)	DOUBLE VISION
4	7	7	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
5	3	17	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
6	6	13	KENNY G. ARISTA AL8 8427 (CD)	DUOTONES
7	2	21	SPYRO GYRA MCA 5853 (CD)	BREAKOUT
8	11	9	GEORGE BENSON WARNER BROS WB 1-25475	WHILE THE CITY SLEEPS ...
9	9	17	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
10	10	9	LEE RITENOUR GRP 1021 (CD)	EARTH RUN
11	14	7	AL JARREAU WARNER BROS 25477-1 (CD)	L IS FOR LOVER
12	20	7	SOUNDTRACK COLUMBIA SC 40464	ROUND MIDNIGHT
13	8	21	YELLOWJACKETS MCA 5752 (CD)	SHADES
14	21	5	KEVIN EUBANKS GRP 1029	FACE TO FACE
15	4	19	LESLIE DRAYTON & FUN ESOTERIC/OPTIMISM ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
16	38	5	STANLEY CLARKE EPIC FE 40275	HIDEAWAY
17	29	5	DIANE SCHUUR GRP A-1030	TIMELESS
18	18	9	MIKE METHENY IMPULSE/MCA 5755/MCA (CD)	DAY IN, NIGHT OUT
19	19	11	EARL KLUGH WARNER BROS. 25478	LIFE STORIES
20	13	15	FATBURGER GOLDEN BOY/OPTIMISM GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
21	15	33	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
22	23	5	JOHN MCLAUGHLIN & MAHAVISHNU RELATIVITY/IMPORTANT 88561-8081-1	ADVENTURES IN RADRADIOLAND
23	30	3	BRANFORD MARSALIS COLUMBIA FC 40363	ROYAL GARDEN BLUES
24	NEW		ANITA BAKER ▲ ELEKTRA 60444 (CD)	RAPTURE
25	25	7	HENRY BUTLER IMPULSE/MCA 5707/MCA (CD)	FIVIN' AROUND
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27	NEW		THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMR 331 1	THE TONIGHT SHOW BAND
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31	31	7	OUT OF THE BLUE BLUE NOTE BT 85128/MANHATTAN	INSIDE TRACK
32	34	7	MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD) MEL TORME/ROB MCCONNELL AND THE BOSS BRASS	
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Alboms with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

JAZZ BLUE NOTES

by Peter Keepnews



WITH THE EXCEPTION of the many gatherings that have been organized over the years by the very active **Duke Ellington Society**, we had never heard of an entire convention devoted to a single jazz musician—until we learned about an upcoming event dedicated to the memory of **Stan Kenton**.

In the course of his lengthy career, Kenton inspired a mixture of adulation from his followers and derision from his critics that is unparalleled in jazz history. His

Stan Kenton's fans plan an unconventional tribute

followers will have their say next spring in England at what's being billed as the world's first Kenton convention.

The event, set for April 30-May 3 at the Birch Hall Hotel in Oldham, is being organized by **Arnie Chadwick** and other Kenton enthusiasts. Among the activities set for the mass homage to the late bandleader are films, panel discussions, clinics, and a performance of vintage Kenton charts by an orchestra under the direction of **Ernie Eyes**.

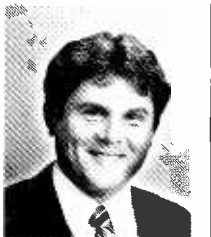
We learned about the convention from a mimeographed newsletter put out by **The Kenton Network**, which appears to be kind of a cross between a fan club and a religious cult. **Anthony J. Agostinelli**, the man behind the newsletter, is currently working hard to see that Dec. 15, the 75th anniversary of Kenton's birth, is observed in proper style. Among his sugges-

tions is that both **Capitol Records** and the bandleader's own **Creative World** label undertake extensive re-issue programs—as well as making their previously unreleased Kenton material available—"in CD, record, and tape." He's also calling for a few words of tribute to be read into the Congressional Record.

ALSO NOTED: A New Jersey company has announced plans for a national jazz magazine to be given away at concerts and clubs, in the tradition of **Playbill** and **Rockbill**. According to the company, **Third Earth Publishing**, the magazine, set for a January launch, will go by the appropriate, if unimaginative, name of **Jazzbill**. . . Also in New Jersey, the **Institute of Jazz Studies** has become the world's primary repository of jazz periodicals. The Newark-based institute, affiliated with **Rutgers Univ.**, recently acquired an extensive collection of memorabilia, including records and books as well as periodicals, belonging to jazz researcher **Harold Flasker**. The collection represents more than 45 years of work on Flasker's part. . . In an inspired union of youth and experience, jazz veteran **Svend Asmussen** has joined the **David Grisman Quintet**. The 70-year-old Danish violinist has performed with the likes of **Duke Ellington**, **Fats Waller**, and **Benny Goodman**. None of those musicians ever played "dawg music," as mandolinist Grisman terms his unique mix of jazz, bluegrass, and sundry other influences, but Asmussen's lighthearted, gently swinging approach should fit comfortably into Grisman's group. Grisman records for the **Zebra Acoustic** label, distributed by **MCA**.

GOSPEL LECTERN

by Bob Darden



ROSEY GRIER is only the latest in a long line of performers from the various facets of entertainment who are interested in religious music. The difference is that Grier is a former football player and sometime actor, a talented knitter, and now an inspirational singer.

His first contemporary Christian music album is titled "Committed" for **Word Records**. And while it isn't going to make anybody forget **Philip Bailey** or **Larnelle Harris**, it isn't a joke, either. Grier actually sounds pretty good on the r&b numbers and on a couple of tunes by the brilliant songwriter **Morris Chapman**.

But Grier says folks who aren't taking his new career seriously have forgotten that he once sang professionally—on national television, no less.

"Hey, I've been singing since I was 5," Grier says. "I had a singing group in high school and college with my brothers. We started out doing spirituals and gospel songs. Even then, I was serious about it. When one of the guys started drinking during rehearsals, that's when I quit."

"After I got into pro football, I started singing r&b. I toured with Jerry Butler, Curtis Mayfield, Ernie K-Doe, the Coasters, Gladys Knight & the Pips, Chuck Berry—lots of people. I didn't know that nearly all of them had strong gospel roots. It was at a time when I was looking for some answers in my life, and I didn't know where to find them."

In time, Grier appeared on TV shows like "Shindig," singing songs like "By The Time I Get To Phoenix," "Get Ready," "Stand By Me," and others.

"I had a couple of tunes that were written specifically for me that I didn't record—or wasn't allowed to record—that went on to be hits for other people," Grier says. "I was upset back then. Now I realize that it wasn't my time, that I wasn't ready for success."

Suppose I had had a hit then, then I wouldn't be doing what I'm doing for the Lord today.

"Besides, I wasn't really free about singing back then. It wasn't what I wanted to do. It is now."

More than a decade elapsed before Grier began singing extensively again. Eventually, he ended up with two of **Word's** Nashville-based producers, **Neal**

After many careers, Grier is now an inspirational singer

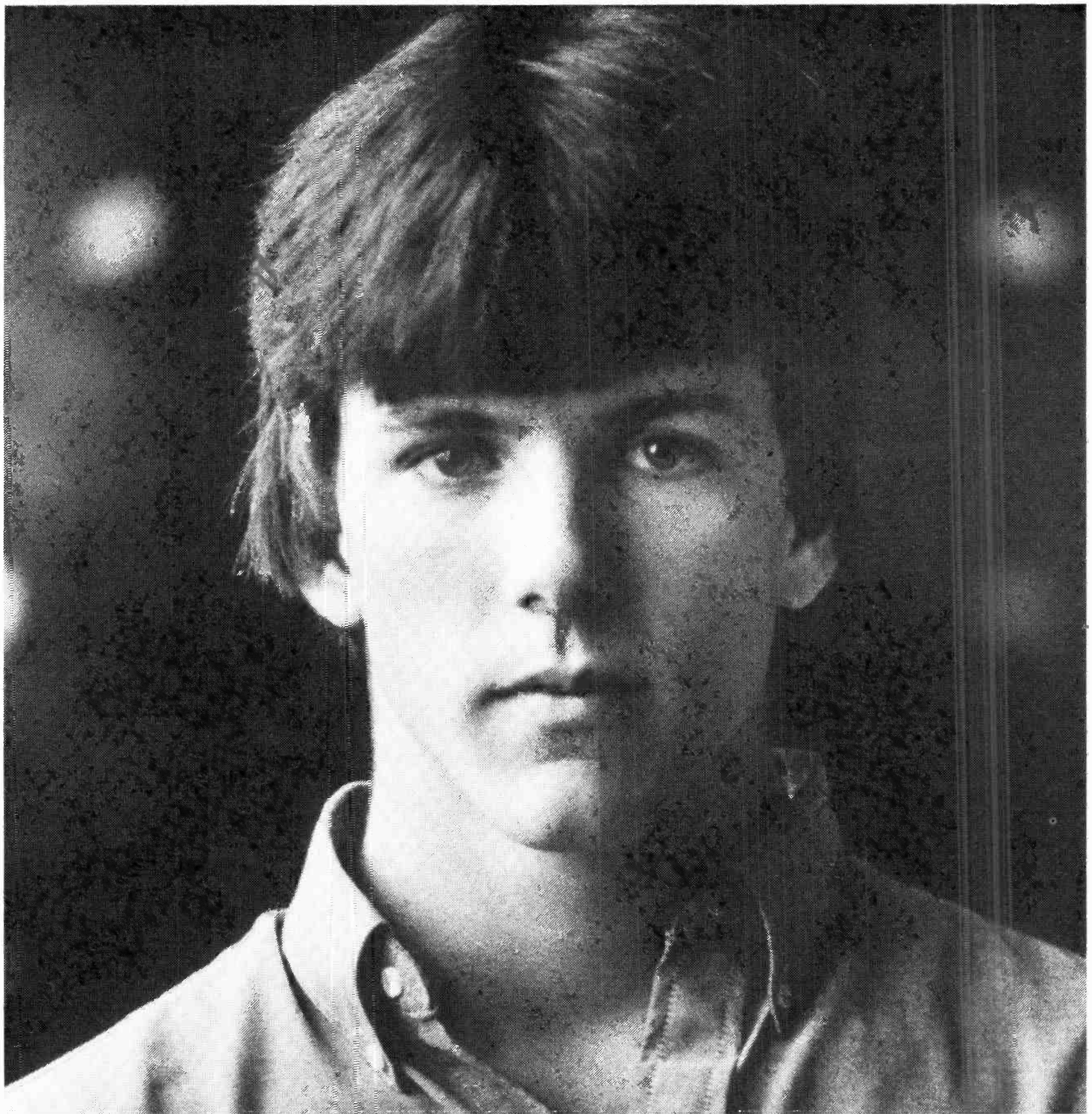
Joseph and **Dick Tunney**. Tunney produced "Committed."

"Both of those guys got a lot out of me," he says. "They wouldn't let something slide. They'd say, 'That was good Rosey, but . . .' Dick pulled it out; Neal drove it out. What was amazing was that each song we eventually recorded—I could see me in it, a spot in the song for me, not just for my voice on top of the music."

Grier says the three went through hundreds of songs, marking the best ones "interesting" and "very interesting." Once they got down to the final 20, Grier says, he couldn't cut any more. "I loved them all. It was a struggle. Each tune had its own merits."

The best moments on "Committed" come on the two Chapman tunes. Grier says he didn't like Chapman's simple, profoundly moving ballad "Lately" at first because it was so laid-back on the demo.

"Finally, one day I was coming home, listening to it again and again. I listened to it all night. I knew I didn't have to sing it. It's all there for you. The struggle is not to overdo it, to keep from oversinging it."



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U.K. Parliament Erases Tape Levy BPI Is Outraged, Receives ASA Support

BY NICK ROBERTSHAW

LONDON As expected, the British government has dropped plans to introduce a home taping levy in the next parliamentary session, despite strong representation from music industry and copyright bodies here (Billboard, Nov. 8).

The British Phonographic Industry (BPI) says it is "horror-struck" by the omission of the proposed copyright bill from the 1986-87 legislative agenda set out in the queen's speech on Nov. 12. The decision coincides with an Advertising Standards Authority (ASA) judgment upholding BPI complaints about an antilevy press campaign mounted earlier this year by the Tape Manufacturers' Group (TMG).

The BPI argued that the campaign, which ran in Britain's most authoritative national newspaper, The Times, was defamatory, untrue, and attempted to prejudice the public. It rejected the TMG claim that a levy might violate European Economic Community (EEC) law, penalize innocent groups such as the blind, and raise \$18 million annually. It also said that record sales, despite home taping, were at their highest level "since the glory days of the Beatles."

All these complaints are upheld in the ASA judgment. Nevertheless, the same newspaper recently carried an editorial feature repeat-

ing in almost unchanged terms the substance of the original TMG case under the heading, "Wipe this tape injustice clean away." The article describes the record industry as "one of the richest, and certainly the greediest, of businesses," and characterizes the levy as "rob-

'For 10 years, we have explained our case'

bery."

It repeats the TMG estimate that such a levy would raise \$18 million, an estimate far higher than either the BPI or government figures, and claims wrongly that no one will be exempt from the charge.

A similar article in the Daily Telegraph by Alan Haselhurst, a Conservative member of Parliament, argues the same case and says that in the U.K. total LP and cassette sales "have jumped from nearly 440 million in 1980 to an estimated 665 million this year—an annual increase of about 20%."

In fact, says the BPI, 1980 LP and tape deliveries totaled 92.6 million units. In 1985, they were 108.4 million. Annual increases have been in the 1%-9% range, and the total increase over the period is less than 20%. Blank tape sales, which Haselhurst claims have re-

mained "more or less constant," have increased by 47% over the same period, the BPI says.

BPI director general John Deacon comments: "In over 10 years of working toward reform of outdated copyright law, the BPI has commissioned eight major surveys and published the results. We have willingly explained our case to anyone interested through meetings, seminars, and other briefings. It is disheartening in the extreme that after all this a British member of Parliament can write such an article."

Observers here believe that while it may continue to express indignation at the government's reluctance to implement a levy in line with those in force in other European countries, the BPI is now looking toward the CBS-developed copy-code spoiler as the most viable long-term solution to the problem of home taping.

Demonstrations of the device have been held for the Patent Office and Department of Trade & Industry officials here, and IFPI is arranging similar demonstrations for EEC personnel. The EEC Commission is being urged to make the inclusion of copy-code chips in DAT hardware a legal requirement, and there are indications that Japanese electronics manufacturers may now be prepared to countenance such a proposal.



Getting Carried Away. CBS recording act Europe celebrates its last European show of the year at a postconcert party in Munich, Germany, which was attended by some 250 friends and media representatives. The group was on tour promoting its latest release, "The Final Countdown." Pictured are, from left, group members John Leven, Ian Haugland, Joey Tempest, Mic Michaeli, and John Norum. Enjoying the band's company is German television personality Stefanie Tucking.

Conference Addresses Long-Term Plans Bertelsmann Meets Press

GUTERSLOH, West Germany Following completion of the purchase of RCA's music interests, Bertelsmann, the West German multimedia conglomerate, plans a three- to four-year period of consolidation before re-embarking on its strategy of major expansion in the U.S.

Addressing a press conference here Nov. 4, Dr. Mark Woessner, chief executive officer of Bertelsmann, revealed that the RCA acquisition and the takeover of U.S. publishing firm Doubleday represent investments of about \$300 million and \$500 million, respectively.

Assimilation of RCA and Double-day into the Bertelsmann empire would bring the group's turnover for 1986-87 to \$5.1 billion, compared with the 1985-86 level of \$3.8 billion.

However, Woessner expects net profits to fall from \$162.5 million for the year that ended June 1986 to \$92.6 million in 1986-87 and \$75 million the following year, due to depreciation, interest payments, and increased administration expenditures.

Woessner said the RCA and Doubleday acquisitions are being fi-

(Continued on page 73)

It's The Final Cut: Pink Floyd To Split Officially

BY PETER JONES

LONDON Pink Floyd is almost certain to split up following a High Court application made here by co-founder Roger Waters to dissolve the three-man partnership.

Waters says he believes that Pink Floyd has become a spent force creatively, noting that "this should be recognized in order to maintain the integrity and reputation of the group name."

Proceedings have been issued by the Chancery Division of the High Court and subsequently served on the other group members, Dave Gilmour and Nick Mason.

Through his lawyers, Waters says the group has reached the stage where it is realistic to admit that it has, in practical terms, disbanded. Pink Floyd should be "allowed to retire gracefully from the music scene with its integrity and reputation intact, and the members should pursue some other musical direction individually."

A spokesman for Waters explains further: "If the group just splits up, there's always a question of who retains rights to the name. This formal action will avoid any misunderstanding because the band Pink Floyd will then not exist."

In fact, the three members of

the band have not been able to work properly together since 1983. Instead, each has concentrated on solo work. The music and lyrics on the last two albums under the Pink Floyd logo ("The Wall" and "The Final Cut") were almost entirely written by Waters.

He has recently completed writing and performing original soundtrack music for the feature film "When The Wind Blows," based on the best-selling book by Raymond Briggs. Virgin Records here is releasing the album this month. A new Waters album is in the pipe-

line for release in mid-1987 and will be linked with a world tour.

At this stage it is not clear whether the other two members will eventually contest the dissolution bid.

Pink Floyd was formed in London in 1965, when the lineup comprised singer/guitarist Syd Barrett, keyboardist Richard Wright, bassist Waters, and drummer Nick Mason. Dave Gilmour was enlisted in 1968. The group's name was derived from a favorite blues record by Pink Anderson and Floyd Council.

Japan's Rebecca Is Not Just Another Pretty Face

BY SHIG FUJITA

TOKYO Breaking the long-standing Japanese pattern of so-called "idol singers"—attractive young girls who are turned into pop stars with publicity blitzes—a rock group called Rebecca is rewriting sales and attendance records in Japan.

Led by energetic front woman Nokko, the group released its fourth album, "Rebecca IV," Nov. 1, 1985, and hit the top of the LP chart 10 days later. In the year since then the record has sold 483,000 LP units, 383,000 cassettes, and 189,000 com-

compact disks, topping the 1 million domestic sales mark in a country where sales of 100,000 are regarded as very good.

A live video of the band, released in March this year on VHS and Beta videocassette and laserdisk and VHD videodisk, sold 65,000 units.

Rebecca's new album, "Rebecca Time," had an initial pressing of 650,000 units when it was released Oct. 25.

All nine songs on the album were composed by synthesizer player Akio Dobashi, and the lyrics to eight songs were written by singer Nokko. The

other members of the record-setting group are Noriyuki Takahashi (bass), Yutaka Odawara (drums), and tour-support musician Shoichi Tomomori (guitar).

Tickets were sold out in advance for the group's 15-date national tour, which started Oct. 16 with five shows in Tokyo. Eleven additional concerts will start Dec. 12. For the dates in Yokohama City and Tokyo, 120,000 tickets were snapped up in less than 36 hours. Seven dates were added, with tickets going on sale Nov. 30.

Rebecca performed in the May International Festival Week in Mem-

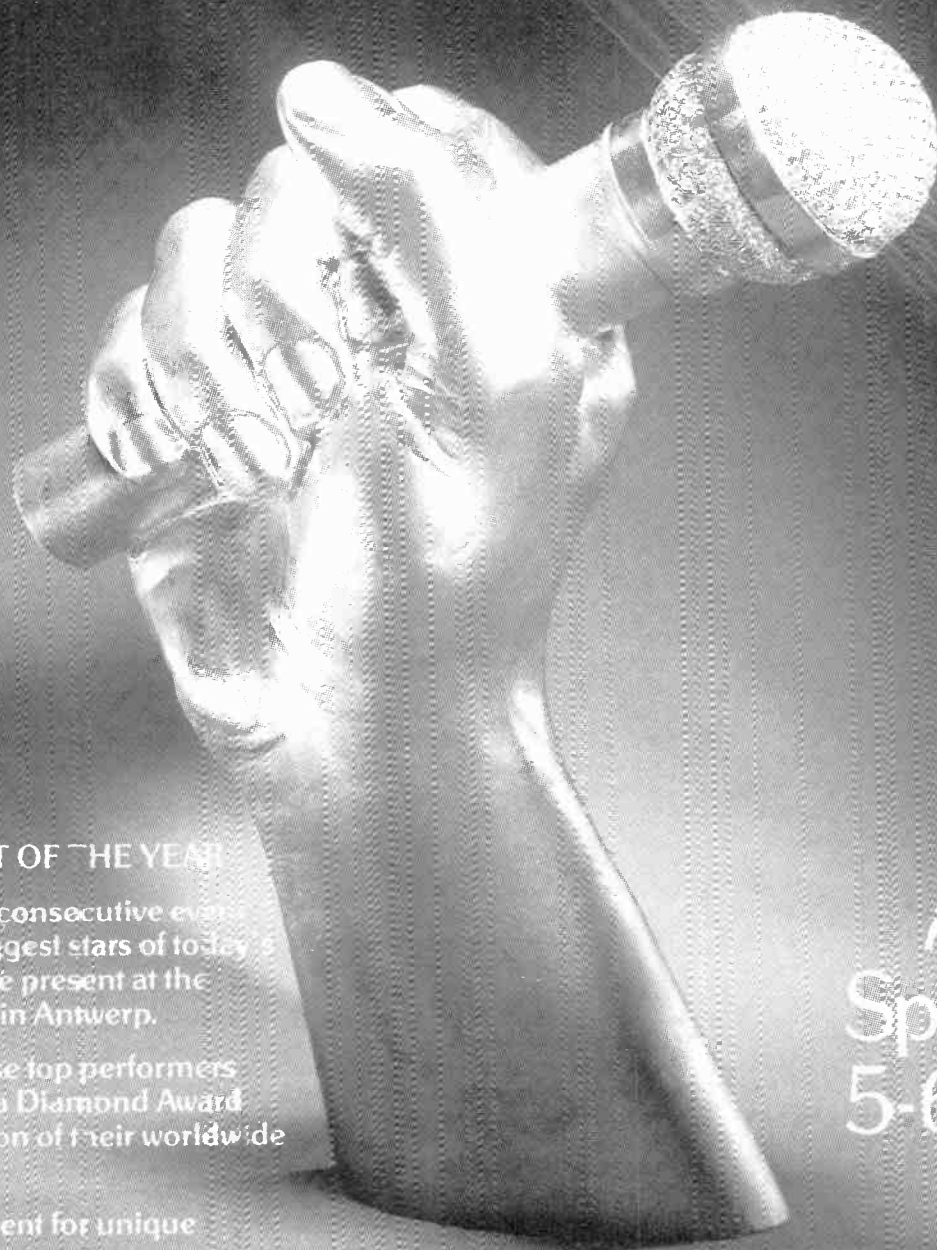
phis this year; one reviewer wrote that "Nokko's energy, charm, and tough-little-girl singing style earned her what some might call the questionable honor of being Japan's Madonna."

Nokko says the group aims to ensure that "Japanese rock'n'roll will be accepted inside and outside Japan."

Research shows that 41% of those who buy Rebecca records are in the 16-18 age group, with 25% in the 19-22 group and 22% in the 13-15 sector. Of concertgoers, 42% are aged 18-19, 16.7% are 17, and 12.7% are 20.

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Motown Artist Wins First Prize In Japan Song Contest

TOKYO The U.S. entry, "Longshot," performed by Motown artist Stacy Lattisaw, won the grand prize for international artists in the 17th Popular Song Festival here Oct. 26 in the 10,000-seat Nippon Budokan Hall. The prize was \$10,000.

The song was written and composed by Alan Scott and Gary Pickus and arranged by Scott with Adrian T. Tapia.

The top prize, also \$10,000, for Japanese artists went to Kenji Ono, 22, who wrote, composed, and performed "The Train For Tomorrow." A \$3,000 prize for best singer went to Harvey Malaeholo, of Indonesia, who performed "Seandainya Slalu Satu."

The Kawakami Prize, donated by Genichi Kawakami, president of the Yamama Music Foundation, the event's sponsor, was given to the Fifties, a Japanese doo-wop group,

which performed "Party Night" by Hiroaki Kumagawa.

Five songs were selected for Golden Awards of \$3,000 each: "Carnaval," written by Ivar Dyrhaug, composed by Rolf Loevland, and sung by the Norwegian group Kate; "Come To Me, Blancoli," by Kana Sugiyama, sung by Sarori-Za of Japan; "Liberte," written by Marino Atria & Jean-Paul Furnemont and sung by Sandra Kim of Belgium; "Emozione Dopo Emozione," by Eros Ramazzotti, Adelio Cogliati & Piero Cassano, and sung by Ramazzotti; and "Those Were The Days," by Ray Coborn, sung by Honeymoon Suite of Canada.

BERTELSMANN

(Continued from page 70)

nanced by bank loans (\$300 million) and a recent Eurobond issue (\$200 million), with the balance coming from the group's liquid asset resources of about \$400 million.

It is the aim of Bertelsmann, Woessner said, to raise the profitability of RCA to the level of its larger rivals, CBS and WEA.

Woessner noted that the RCA Ariola operations in Germany, Austria, and Switzerland had achieved remarkably good results in the last financial year, with a total turnover of \$205 million. Altogether, Bertelsmann's book and record divisions had a global consolidated turnover of \$975 million, a much better result than had been anticipated, Woessner said. WOLFGANG SPAHR

Certs Sport Multiplatinum Winners Richie, Van Halen Lead Way In October

BY KIRK LaPOINTE

TORONTO It may be called "Dancing On The Ceiling," but Lionel Richie's new album has shot through the roof. Richie's release and Van Halen's latest, "5150," tore up the Canadian market in October, rocketing beyond triple platinum.

The Canadian Recording Industry Assn. (CRIA) certifications for October featured two megahits. Whitney Houston's self-titled debut, already RCA Canada's strongest album in recent memory, moved past the eight-times-platinum mark in the month and closed in on Cyndi Lauper's "She's So Unusual" as the best-selling album ever by a female artist in Canada. Meanwhile, Billy Idol's "Rebel Yell" went five-times platinum in October, signifying sales of 500,000 in the market.

Unlike the flat August and September certifications, October featured several multiplatinum achievers. In addition to those already mentioned, the "Top Gun" soundtrack also moved past triple platinum. Berlin's "Take My Breath Away," featured on the soundtrack, was certified gold as a single.

Richie and Van Halen went gold, platinum, and double and triple platinum in October, according to CRIA. Also registering two certifications was "Into The Light" by Chris De Burgh, which went gold and platinum in the month and reaffirmed the singer-songwriter's status as a favorite of Canadians.

Also going platinum in October were "True Confessions" by Bananarama and "Alabama's Greatest Hits." "Venus," from the Bananarama release, was certified plati-

num as a single.

Richie, De Burgh, and Van Halen checked in with gold albums, as did Patrick Norman for "Quand On Est En Amour," Art of Noise for "In Visible Silence," Daryl Hall for "Three Hearts In The Happy Ending Machine," "Tribute To Christmas" by various artists, "The Sport Of Kings" by Triumph, and "Raising Hell" by Run-D.M.C.

Run-D.M.C.'s "Walk This Way" was certified gold as a single. Both certifications for the group were major breakthroughs in a market that had often shunned rap.

Gold singles in the month also included "Vive Dans La Nuit" by Nuance, "St. Elmo's Fire (Man In Motion)" by John Parr, "Spirit In The Sky" by Doctor & the Medics, and "I Can't Wait" by Nu School.

Billboard compiles an unofficial list of certifications according to distributing company on a monthly and year-to-date basis. The October totals: MCA, 7; WEA Music, 6; PolyGram, 5; CBS and RCA, 3; A&M, 2.

Year-to-date totals: CBS, 54; Capitol-EMI, 31; RCA and PolyGram, 27; MCA, 26; A&M, 19; WEA, 13; Distributions Select, 3.

Maple Briefs

DAVID FOSTER and John Parr were among the notables attending a \$200-a-plate dinner Nov. 6 in Toronto for wheelchair athlete Rick Hansen of Canada, who has been wheeling around the world in the last two years to raise money for spinal cord research and is now on the home stretch of his "Man In Motion" tour. Foster penned "St. Elmo's Fire (Man In Motion)" as a tribute to Hansen and Parr sang it. The dinner raised more than a quarter-million dollars.

CBS is estimating a ship-out value of \$1.5 million on the five-album Bruce Springsteen live box set. That would be an industry record.

CAROL WRIGHT has been upped at Island Records Canada Ltd. to national promotions manager. That goes along with her previous title of national publicity manager. She fills

in the job left vacant when Lee Silversides moved up to the company's presidency.

K.D. LANG, due out early in 1987 with her first international release on Sire Records (produced by Dave Edmunds), swept three awards at the recent Alberta Recording Industry Assn. convention. She was given the best female recording artist, performer of the year, and country album awards. Tim Feehan, recently signed to Scotti Bros. in the U.S., won for best rock album and male recording artist. Song of the year was Jim Foster's "X-Ray Eyes."

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
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Famous Writer. Famous Music vice president Alan Melina, left, congratulates songwriter Jack Conrad on his recent signing of a long-term, exclusive publishing agreement with the company. Conrad's songs have been recorded by such artists as Three Dog Night, the Babys, Heart, the Doors, Yvonne Elliman, and John Denver.



Slippery Talent. CBS Songs executives meet with Desmond Child to ink an exclusive worldwide publishing contract. The songwriter co-wrote four songs on Bon Jovi's current hit album, "Slippery When Wet." Pictured in New York's Central Park are, standing from left, Child's manager, Winston Simone; CBS Songs executive vice president Harvey Shapiro; CBS Songs International director of creative operations Nancy Brennan; Child; and CBS Songs director of business affairs Jamie Lightstone and director of creative operations Deirdre O'Hara. Seated is CBS Songs director of talent acquisition and development Danny Keaton.



Got A Hold On You. Christine McVie of Fleetwood Mac celebrates the new music publishing deal between her publishing companies, Alimony Music and Matterhorn-Rosti Music, and the Arista Music Publishing Group at a reception in her Beverly Hills, Calif., home. Shown, from left, are Arista Music's John Baldi and Ron Handler; McVie's manager, John Courage; McVie; and Arista's John Young, president Billy Meshel, Judy Hicks, Chris Mancini, and Frank Petrone.



The Masters Of The Works. CBS Masterworks executives honor the Juilliard String Quartet for its "40 years of music making" at a recent luncheon in New York. Gathered, from left, are CBS Records senior group vice president Seymour Gartenberg, quartet members Joel Krosnick and Samuel Rhodes, Colbert Artists Management's Agnes Eisenberger, quartet members Joel Smirnoff and Robert Mann, and CBS Masterworks vice president and general manager Joseph F. Dash.



Wealthy Winners. BMI executives honor songwriters during the company's recent Million-Air luncheon at New York's Plaza Hotel. Top: BMI president Francis Preston, left, presents a 2 million performance award for the song "Stand By Me," written by Ben E. King. Accepting, from left, are Trio Music Co.'s Randy Poe; Unichappell Music's Johnny Bienstock; Peter Stoller, son of writer Mike Stoller; Unichappell Music's Marcy Drexler; Betty King and Ben E. King Jr., wife and son of Ben E. King; and BMI's Stan Catron. Second from top: BMI's Stan Catron congratulates Million-Air writers. From left are Teddy Randazzo, Toots Thielemans, Catron, and Bernie Wayne. Third from top: Million-Air honorees congratulate each other. From left are Burton Cummings, Mrs. Cummings, Yoko Ono (accepting for John Lennon), and Janna Allen. Bottom: BMI president Francis Preston, left, presents a 1 million performance award for the song "These Eyes" to Randy Bachman and Burton Cummings. Accepting, from left, are Bachman; Unichappell Music's Johnny Bienstock; Cummings; Unichappell Music's Marcy Drexler; and BMI's Stan Catron.





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NEW YORK-BASED talent agency and management company Josephson International Inc. (NASDAQ/JSON) had a significant rise in earnings for its first quarter, which ended Sept. 30. The additional income was largely a result of the company disposing of its last six radio stations. Earnings were \$21.9 million, or \$4.45 per share, on revenues of \$59.2 million. During the first quarter of the last fiscal year, Josephson posted earnings of \$15.8 million, or \$3.28 per share, on revenues of \$58.1 million. After-tax income from continuing operations was 9 cents per share, compared with 10 cents per share in the same quarter of last year. Josephson earned nearly \$21 million from discontinued operations, primarily as a result of recording the gain on the completion of the sale of its remaining radio outlets and \$581,000 from utilizing a net operating loss carryforward.

CANADIAN MUSIC SOFTWARE MANUFACTURER Cinram Ltd., trading on the Toronto and Montreal stock exchanges, reported third-quarter net earnings up 138%, with sales up 35%. Unaudited results showed earnings of \$915,000 on sales of \$7.1 million, compared with last year's same-quarter earnings of \$384,000 on sales of \$5.27 million. Cinram, which increased its number of outstanding shares by approximately 60% in the last year, said its earnings for the quarter translate into 31 cents per share, compared with last year's mark of 27 cents per share. The company, based in Scarborough, Ontario, expects to begin manufacturing compact disks early next year.

STARS TO GO (NASDAQ/STG), the California-based company that operates videocassette rental outlets in convenience stores, continued to lose money in the third quarter, posting losses of \$994,000, or 12 cents per share, on revenues of \$7.2 million. The company, which currently has more than 2,000 video centers in operation, completed its initial public offering in the quarter, raising approximately \$17 million. Jerry Welch, president and CEO of the chain, says the company is now "properly positioned to take full advantage of the growing video rental boom in convenience stores and secure our leadership role in this emerging industry."

CRAZY EDDIE HONCHO EDDIE ANTAR last week reduced his personal stake in the company when he sold 1.5 million shares of its common stock (NASDAQ/CRZY). It was the second block sale of shares by Antar this year, who now holds 3.4 million shares, or just under 11% of the company's 31.3 million shares outstanding. The stock closed at 14½, down 1.

Memphis Seminars Bring Groups Together Bankers, Musicians Cement Ties

BY SARAH SCOTT

MEMPHIS, Tenn. An unusual two-part seminar sought to bridge the gap between the financial and music communities here by shedding light on the business needs and practices of the two groups.

Dubbed "Music, Money, and You" and held Oct. 25 and Nov. 7, the event was sponsored by the Memphis chapter of NARAS and the Memphis and Shelby County Film, Tape, and Music Commission.

The Oct. 25 meeting, held at Memphis State Univ., had the music community as its audience, with financial and legal representatives as well as established mu-

Although more questions were raised than answered about the Tax Reform Act of 1986, Brown noted that this is a good time to seek investors in music because investments in real estate will be less lucrative in 1987. She warned, however, that "most investors are not looking for just a write-off. They want income."

Those investors probably don't understand the music business, Russ Miller, former senior vice president of a&r for Elektra Records, told the group. And if you can't explain it yourself, he said, take someone with you who can. "You have to approach the development of your ideas as a salesperson," advised Miller.

After good sales comes good management, said Tim Goodwin, co-owner and general manager of Memphis Sound Productions. "It's very simple when your money starts flowing positively to buy a new Volvo and take a trip to the Caribbean." But Goodwin pointed out the early obsolescence of equipment and the need to put profits back into the company.

"You deal in dreams. You deal in magic," Miller told the music makers. "And that can get people fired up. But when the magic begins to wear down, investors want to know what's going on financially."

The practical side of music, rather than its magic, was the focus of the Nov. 7 session at the Radisson Hotel, with an audience of bankers and others from the financial community.

As with the first meeting, many of the advisers were pulled from the Nashville music industry. Wesley Rose, president of Acuff-Rose-Opryland Music Inc., a director of First American Bank of Nashville, and founder of the Country Music Assn., opened the session by talking about the cooperation needed among all elements in the music business in order to strengthen Memphis' market position. Rose added that publishing was a critical factor in Nashville's success.

In investments, the stable money is in publishing, said Harry Warner, director of writer administration for BMI's Nashville office. The quick money, he added, is with the entertainers.

Several of the speakers noted that investors should realize cash flows are different for different aspects of the music industry. And a financial person who doesn't understand the music business can unknowingly set someone up for failure.

"We are as responsible for people going out of business as they are themselves," said Charles Bryan, a senior vice president of Nashville City Bank whose expertise is in music finance. "We have so many people in our industry who are not loan officers. They are order takers." As a result, said Bryan, projects get underfinanced and cash-flow problems are created.

Warner said: "When you look at a songwriter or publisher who's had one hit or has a catalog, you cannot look at [his fund request]

as a 90-day note." Not only do BMI and ASCAP pay quarterly, said Warner, but a record on the charts today won't garner royalty money for nine months, or two years if it is overseas.

Just as the musicians were told there is money to be obtained, the financial group was told there is big money to be made. And, if the conditions are right, it can be made more quickly than in conventional industries.

"I've had an entertainer who had a negative net worth of \$800,000 and ended up with a positive net worth of \$2 million in three months," said Bryan.

BMI's Warner agreed, noting that for a No. 1 record by a major act on a major label, the songwriter and publisher could each get \$40,000-\$50,000 in the year that it is a hit, then have continued earnings through radio and airline airplay, club performances, and other forums.

Compact disks were singled out as a new and lucrative profit area by Eddie Reeves, general manager of Warner Bros. Records in Nashville. For a recording company with past masters sitting on a shelf, putting those songs out on CD can yield substantial income with little added investment.

At the session's conclusion Harold Shedd, owner of Music Mill Recording Studio and producer of Alabama and Mel Tillis, offered tips he had shared with his banker. "I invited my banker to come spend a day with me so he wouldn't have to ask me what I did, so I could show

'When the magic begins to wear down, investors want to know what's going on'

him that I did work, that I had a regular job."

Getting that banker involved, said Shedd, meant he no longer had to go through the bank's board of directors every time he needed \$10,000-\$20,000 quickly to accomplish something.

Sponsors of the seminar were pleased with what they saw as the first step in creating a well-financed music industry in Memphis. "I think this is going to be one of the most important things our organization has done in the last five years," said Deborah Camp, executive director of the NARAS Memphis chapter. She added that participants in both sessions would be given each other's names, and those from the financial community would be added to the NARAS mailing list.

Camp expects a follow-up seminar next year.

Sarah Scott is a Memphis, Tenn.-based free-lance journalist specializing in financial news.

'A lot of music industry people look at banks as venture capitalists'

Music industry figures as the advisers. Two weeks later the situation was reversed, with music industry representatives explaining their business to participants from the banking and investment arena. Music participants were encouraged to begin financial planning in the 14-day interim. The two groups then joined for a mixer at the close of the Nov. 7 session. Each session brought in 35-40 participants.

The message voiced repeatedly Oct. 25 was that funding is available, but the musician must have his act together *as a business* in order to get it. A musician should create his own management team, advisers suggested, composed of an accountant, an attorney, and a banker.

There are more sources than ever before for financial backing, noted Wayne Smotherman, vice president of First American Trust Co., Nashville, and a songwriter and publisher. He pointed out that deregulation of the banking industry has opened up such alternative sources of financing as leasing companies and savings and loan institutions.

Know where to look for the type of funding needed, cautioned Smotherman. "A lot of music industry people look at banks as venture capitalists, although commercial banks generally are not in the business to fund a start-up." Banks are short-term lenders "looking for liquid fund situations."

Financial guidelines for starting one's own business were given by Pamela Brown, an entertainment lawyer with the Nashville firm of Ludwick & Lowell. While stressing the similarities in the ways venture capitalists evaluate projects, both large and small, she noted that "each investor is looking for something different."

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 11/4	Close 11/10	Change
NEW YORK STOCK EXCHANGE				
American Can	658.9	88 3/4	88 1/2	-1/4
John Blair & Co.	89.1	15	15 1/2	+1/2
CBS Inc.	737.5	132 3/4	136 1/4	+3 3/4
Cannon Group	123.7	31 1/2	27	-3 1/2
Capital Cities Communications	162.5	27 1/4	27 1/4	+1/4
Coca Cola	2754.5	37 1/4	36 3/4	-1/2
Walt Disney	1669.7	43 3/4	44 1/4	+1/4
Eastman Kodak	5607.7	64	62 1/4	-1 1/4
General Electric	3556.6	77 3/4	78 1/4	+1/4
Gulf & Western	487.1	66 1/2	65 1/4	-1 1/4
Handleman	106.1	30 1/2	29 1/4	-1/4
MCA Inc.	1387.6	42 1/4	43 3/4	+1 1/2
MGM/UA	60.6	10 1/4	10 1/4	-1/4
Orion Pictures Corp.	779	13 3/4	14 1/4	+1 1/4
Sony Corp.	304.8	22 1/4	20 1/2	-1 3/4
Taft Broadcasting	70.1	116 1/2	118 1/4	+1 1/2
Vestron Inc.	124.8	5 1/2	5 1/4	-1/4
Viacom	1169.4	43 3/4	43 3/4	+1/4
Warner Communications Inc.	2577	24 1/4	24 1/4	.....
Westinghouse	1497.6	57 1/4	57 3/4	.....
AMERICAN STOCK EXCHANGE				
Commtron	26	9 1/4	9	-1/4
Lorimar/Telepictures	1634.4	19 1/4	21 1/2	+2 1/4
New World Pictures	73	14 1/2	14 3/4	+1/4
Price Communications	104.6	10 1/4	10 1/4	-1/4
Turner Broadcasting System	29.6	15 1/4	15 1/4	-1/4
Unitel Video	11.5	9 3/4	9 3/4	-1/4
Warehouse Entertainment	40.8	20 1/4	20	-1/4
OVER THE COUNTER				
Company	Open	Close	Change	
Crazy Eddie	15 1/2	14 1/2	-1	
Infinity Broadcasting	12	12	.....
Josephson Inc.	11 1/4	11 1/4	.....
LIN Broadcasting	52	52	.....
Lieberman Enterprises	17 1/2	17 1/2	.....
Malrite Communications Group	12	12	.....
Prism Entertainment Corp.	5 1/4	5 1/4	.....
Recoton Corporation	8	7 3/4	-1/4	
Reeves Communications	9	8 1/4	-1/4	
Satellite Music Network, Inc.	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	80	80	.....
Sound Warehouse	21 1/2	21 1/2	.....
Specs Music	8 1/4	8 1/4	.....
Trans World Music Corp.	18 1/4	17 1/4	-1/4	
Tri-Star Pictures	12 1/4	12 1/4	.....
Wall To Wall Sound & Video Inc.	5 1/4	5 1/4	.....
Westwood One	29 1/4	29	-1/4	

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

or Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

STEVIE RAY VAUGHAN & DOUBLE TROUBLE Live Alive
PRODUCERS: Stevie Ray Vaughan & Double Trouble
Epic E2 40511

Just what you would expect: a two-record collection of extended jams by the guitar hero of the '80s and his trio of smokin' longhorns. Blues shuffles, instrumentals, and Hendrix-style virtuoso pieces abound; Vaughan is joined on four tracks by older brother Jimmie of the Fabulous Thunderbirds. Stevie Ray's formidable rep as a nonpareil axman will spur hot sales.

DEBBIE HARRY
Rockbird
PRODUCER: Seth Justman
Geffen GHS 24123

Ex-Blondie songbird's second solo flight avoids the pitfalls of the disappointing "KooKoo." Justman, on leave from J. Geils, uses a large palette of instrumental colors to back Harry's breathy style. Heavy-breathing single "French Kissing" might turn the trick for this lively outing.

CREEDENCE CLEARWATER REVIVAL
Chronicle Volume Two
PRODUCER: John Fogerty
Fantasy CCR3

Second two-record compilation of CCR sides includes lesser-known but still potent album tracks and obscure nonhit singles. Package will capitalize on Fogerty's current solo U.S. tour—a fact that should irk the ex-Creedence leader no end.

RECOMMENDED

LOVE TRACTOR
This Ain't No Outerspace Ship
PRODUCER: Pat Irwin
Big Time 6015-1-B

Georgia quartet plays to the same off-center audience as cross-state pals R.E.M. Skewed tunes and guitar-based bizarritude will play on college and alternative radio, where band's indie releases have established a following.

EIGHT SECONDS
Almacantar
PRODUCER: Rupert Hine
Polydor/PolyGram 831 119-1 Y-1

Canadian quintet's major label debut features the production wizardry of Rupert Hine. Album is chock-full of strong cuts catering to the pop/rock market, which may be enough to keep it from getting lost in the season shuffle. First single, "Kiss You (When It's Dangerous)," is already generating album rock and college radio response.

GENE TAYLOR
Handmade
PRODUCER: Bill Bentley
Spindletop SPT 111

Former Blasters keyboard master puts together a delightful recital of funky blues and boogie woogie, reminiscent of Dr. John at his liveliest. Contact: 1500 Summit St., Austin, Texas 78741.

BRIAN SPENCE
Brothers
PRODUCERS: Ed Stasium & Brian Spence
Polydor 829 842-1

Pop rocker's debut album will draw comparisons to Don Johnson's current offerings in both its style and moods. Results are even and Spence shows talent, but hooks aren't particularly memorable.

JERRY GOODMAN
Ariel
PRODUCER: Jerry Goodman
Private Music/RCA 2013

Fusion violinist (ex-Mahavishnu, Flock) goes the new age route with interesting results. Playing is uniformly superior, although album's compositions are marred by overly dramatic arrangements.

BILLY VERA & THE BEATERS
By Request
PRODUCERS: Jeff Baxter, Jerry Wexler & Jimmy Johnson
Rhino RNLP 70858

Compilation offers tracks by early '80s L.A. club band originally recorded for the now-defunct Alfa label. Vera, who enjoyed pop hits in the early '60s as a vocalist, proved an able front man for this r&b-inflected horn band.

BLACK

PICKS

ROSE ROYCE
Fresh Cut
PRODUCERS: Various
Omni/Atlantic 90577

Revamped version of group that scored several big singles and albums in the '70s but hasn't been heard from in several years. Producers helming the project include Nick Martinelli and Arthur Baker, and the crew sounds best on "If Walls Could Talk" and "Doesn't Have To Be This Way."

VESTA WILLIAMS
Vesta
PRODUCERS: Bryan Loren, Billy Valentine & David Crawford
A&M SP-5118

Powerhouse vocalist's first album is an auspicious debut. Production and songwriting team of Bryan Loren & Billy Valentine provides much of the material, but Williams provides the punch.

LOOSE ENDS
Zagora
PRODUCER: Nick Martinelli
MCA-5745

Free-flowing Eurofunk from tasty new group may not be tight enough to tantalize radio. But "Slow Down" and "I Can't Wait" may pick up the slack left by shortfall of "Stay A Little While, Child." Strong production and touches of rhythm exotica.

SPOTLIGHTS



BRUCE SPRINGSTEEN & THE E STREET BAND Live/1975-85
PRODUCERS: Bruce Springsteen, Jon Landau & Chuck Plotkin
Columbia CSX 40558

The big one for Christmas, and rightfully so. Only a popular artist of Springsteen's stature could assemble 10 exciting, listenable sides of live performances. This career retrospective charts the Boss' progress from the ebullient urban romanticism of "Rosalita" to the furious social commentary of "Born In The U.S.A." and the biting new "Seeds." Superior in every respect and a commercial KO to boot.



PAUL YOUNG
Between Two Fires
PRODUCERS: Hugh Padgham, Paul Young & Ian Kewley
Columbia FC 40543

Soulful English vocalist's sequel to his platinum 1985 success, "The Secret Of Association," breaks no new turf but should go down easy with the fans. Young's gutsy yet restrained singing remains as effective as ever. Playful funk of "Some People" leads as the single; other potential chart-toppers include "Wasting My Time," "A Certain Passion," and title track. An extra plus is the helping hand of Genesis producer Padgham.



POINTER SISTERS
Hot Together
PRODUCER: Richard Perry
RCA 5609-1-R

Perry's hit-making formula for the sisters remains in place and will likely result in platinum alchemy. Alternately prancing and sensuous, the Pointers do their customary crossover-oriented job on custom-cut material. Initial single, "Goldmine," sounds like a click; title track, "My Life," and simmering "Sexual Power" could also track to the bank.

GEORGE CLINTON
The Best Of George Clinton
PRODUCER: George Clinton
Capitol ST-12534

Funkateer Clinton has a long history of hitting the funny bone and the charts with wildly imaginative forays on the lighter side. Hits collected here remind us of his idiosyncratic genius for any detail and propulsive command of dance.

RECOMMENDED

HEAVY TRAFFIC STARRING V
PRODUCERS: Brian Holland, Harold Beatty & Norman Whitfield
Legacy/Atlantic 81682

Motown songwriting and production vets helm studio project featuring vocalist V. Results are mixed, but "Jealousy" and "The Fire Is Gone" stand out.

THE SNAPP
PRODUCERS: Ray Miles & the Snapp
Blue Heron/Aspen BLU 704

Bay-area funk aggregate handles a broad range of styles, from current Minneapolis sound to more traditional, Southern-influenced soul fare. Results are mixed, but "I Just Want To Dance With You" and "I Treat My Baby Right" are on the money.

COUNTRY

PICKS

THE BELLAMY BROTHERS
Greatest Hits, Volume Two
PRODUCERS: Various
MCA 5812

The Bellamy Brothers' trademarks, consistent grooves and smooth vocal harmonies, are here in force in "Feelin' The Feelin'," "When I'm Away From You," and "I Need More Of You." "Old Hippie" and "Lie To You For Your Love" provide enough lyrical wit to keep the consistency and smoothness from becoming monotonous.

RECOMMENDED

SCHUYLER, KNOBOCH & OVERSTREET
S.K.O.
PRODUCER: James Stroud
MTM ST-71058

Three of country's premier singer-songwriters combine their talents in this strong collection of guitar-based ballads. Love, as in the top 10 "You Can't Stop Love," dominates the lyrics.

JAZZ

RECOMMENDED

AHMAD JAMAL
Live At The Montreal Jazz Festival 1985
PRODUCERS: Ahmad Jamal & Laura Hess-Hay
Atlantic 81699

Double live set captures the legendary jazz pianist with his quintet. Set is split between originals and standards.

WINDOWS
Is It Safe
PRODUCER: Skipper Wise
Intima/Enigma SJ-73218

Polished, upbeat fusion unit showcases the superb abilities of its members, including saxophonist Michael Acosta, keyboardist Ed Cohen, and bassist Skipper Wise.

NEW AND NOTEWORTHY

DUKE ELLINGTON
The Blanton-Webster Band
REISSUE PRODUCER: Bob Porter
Bluebird 5659-1-RB

An appropriately elegant collation of classic, domestically scarce 1940-42 recordings by what was arguably the Duke's greatest band. Bassist Jimmy Blanton and tenor saxophonist Ben Webster are featured in this well-annotated four-record box, which contains such Ellington treasures as "Take The A Train," "Ko-Ko," "Warm Valley," and "Concerto For Cootie." A perfect Yule treat for the jazzhound.

RICHARD ELLIOT
Trolltown
PRODUCER: Richard Elliot
Intima/Enigma SJ-73233

Saxophonist/lyricist player demonstrates an insistent yet relaxed approach. Album is well-crafted and deftly executed but somewhat predictable.

CLASSICAL

RECOMMENDED

BARTOK: MUSIC FOR STRINGS, PERCUSSION & CELESTA/SCHOENBERG: TRANSFIGURED NIGHT/BARBER: ADAGIO FOR STRINGS
Leopold Stokowski & His Symphony Orchestra
Angel COC-7 47521

These vintage Stokowski performances have been remastered with the care their stature deserves. One need listen to no more than the Barber to succumb to the magic the maestro, at his best, exercised as no other. The Schoenberg, too, is a score he directed with unmatched color and mystery.

SCHUBERT: DIE SCHÖNE MÜLLERIN
Hermann Prey, Philippe Bianconi
Denon CO-1072 (CO only)

The song cycle has long been a Prey specialty, and he projects the varying moods of the songs with a conviction few others can sustain. Young Bianconi is an able collaborator. The CD medium, of course, is ideal for conveniently sampling or reordering sequences according to listener moods.

THE HEROIC MR. HANDEL
Edward Carroll, Anthony Newman, New York Trumpet Ensemble
Vox Prima MWCO 7100 (CO only)

Bright, first-class, digital recordings that compare more than favorably with many higher-priced CDs. Excerpts from "Royal Fireworks," "Water Music," are highlights of a varied and entertaining program. CD is held in Moss Music's all-cardboard "wallet" pack.

MOZART: PIANO WORKS
Daniel Barenboim
Angel CDC 7 47384 (CO only)

An unusual collection of pieces that range from some of Mozart's more profound late solo keyboard works back to infant efforts (at age 7), played here with equal "respect" and communicative skill. Fourteen selections in all.

BACH: PRELUDES & FUGUES, VOL. 1
Anthony Newman, Organ
Newport Classic NC 60001

The big pieces here are six title works, including the demanding "Wedge" (S. 548), separated by shorter chorales in a programming move that provides a welcome emotional change of pace. Newman is a skilled performer, and the full range of the Rieger organ used is captured.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE HUMAN LEAGUE rides a gain in sales points to No. 1 with "Human" (A&M) as Boston's "Amanda" (MCA) loses points and slips to No. 2. "True Blue" by Madonna (Sire) is No. 3 and, despite losing its bullet, is still a contender for No. 1 because the top four records are so close in total points. The No. 4 record, Bon Jovi's "You Give Love A Bad Name" (Mercury), from the group's double-platinum album, "Slippery When Wet," is No. 2 in sales and could make it to No. 1 if airplay points increase significantly.

THE BIG STORY ON the chart is the No. 45 debut of Bruce Springsteen's remake of "War" (Columbia). It's the third-highest debut of the year, with adds from 75% of the pop radio panel. It's already No. 10 at WYDD Pittsburgh and No. 23 at KLUC Las Vegas. When this one starts to accumulate sales points, it could really fly up the chart.

SEVERAL UNUSUAL CHART moves merit a closer look. "To Be A Lover" by Billy Idol (Chrysalis) has an outstanding week at radio and in the stores, with large point gains, but moves up only one place—to No. 15—because of the intense competition this week. Similarly, the 30s hold many bulleted records jockeying for position, so Billy Ocean's "Love Is Forever" (Jive) is only able to move two places, to No. 36—despite strong point growth in sales and airplay. By contrast, the Police move up five places, to No. 48, with "Don't Stand So Close To Me '86" (A&M), but their point gain was insufficient for a bullet.

NEW ARTIST GREGORY ABBOTT is making impressive moves up the chart, and this week his "Shake You Down" (Columbia) is the Power Pick/Airplay, which virtually guarantees that he will hit the top 10. The record is already top five at eight pop reporting stations, including No. 1 at WSSX Charleston, S.C.; No. 2 at WQUE New Orleans; and No. 3 at Z-100 New York, WROQ Charlotte, N.C., and Y-100 Miami.

OTHER NEW ARTISTS are also showing impressive strength on the Hot 100 this week. Robbie Nevil's "C'est La Vie" continues Manhattan Records' streak of breaking new talent this year as it moves from 35 to 27 nationally. It's top 15 at 10 reporting stations, including WAPE Jacksonville, Fla., (18-15) and KKYK Little Rock (21-15). David & David move up to No. 39 with "Welcome To The Boomtown" (A&M), already a top 10 record in Cleveland and Akron, Ohio, and No. 12 at WLS Chicago. Timbuk 3 enters the top 40 with "The Future's So Bright, I Gotta Wear Shades" (I.R.S.). The Texas group is showing early radio strength in Houston (No. 12 at KRBE) and San Jose (No. 15 at KATD). PD Bob Harlow at KATD added the record off requests from college radio in the area and says "the response has been fantastic. The last four weeks it's been in our top 10 requests from the over-20 age group, and it's selling strongly." Two other new artists moving nicely are Chico DeBarge (Motown), up to 64 from 74, and Nancy Martinez (Atlantic), up to 52 from 60.

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

			NEW ADDS	TOTAL ON
BRUCE SPRINGSTEEN & THE E STREET BAND	WAR	COLUMBIA	167	167
TINA TURNER	TWO PEOPLE	CAPITOL	73	74
GREGORY ABBOTT	SHAKE YOU DOWN	COLUMBIA	32	157
BILLY JOEL	THIS IS THE TIME	COLUMBIA	32	76
ROD STEWART	EVERY BEAT OF MY HEART	WARNER BROS	24	24

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

RETAIL BREAKOUTS

172 REPORTERS

			NUMBER REPORTING
JANET JACKSON	CONTROL	A&M	32
KANSAS	ALL I WANTED	MCA	22
FREDDIE JACKSON	TASTY LOVE	CAPITOL	19
THE POINTER SISTERS	GOLDMINE	RCA	18
SURVIVOR	IS THIS LOVE	SCOTTI BROS.	17

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“When I think of the road we're traveling on, I wonder what's gone wrong. I can't help it. I wonder what's gone wrong.”

—Paul Simon, *American Tune*.

It's obvious to us that these folks who find rock and roll lyrics so shocking and disorienting have never seen our book, *Radio Eyes*.®

If they had, they'd get a chance to see rock lyrics for what they really are: poems that speak the truths about our lives. Often disturbing truths at that.

It's not supposed to be comforting, for example, that some people in America can't live where they want, a situation addressed in Stevie Wonder's powerful *Cash In Your Face* on page 92. Or that the social classes are drifting further apart, the position forwarded by Frank Zappa in his violent *More Trouble Every Day* (page 80). Or that silly prejudices still exist, as Randy Newman proves in his often-misunderstood *Short People* (page 63).

Is your boyfriend gay? That's the thoroughly modern question posed in *Johnny Are You Queer?* (page 37). What happens to people who take too many drugs? Grace Slick shows us the unhappy results in *Luther* (page 72). How would your lifestyle change if war comes? David Byrne gives a vivid prediction in *Life During Wartime* (page 91). Do you have to choose between loving America and leaving her? That's the theme of Paul Simon's patriotic *American Tune* (page 60). And how does it feel when your own daughter betrays you? Bob Dylan and The Band's Richard Manuel explore the love beneath the pain in *Tears of Rage* (page 31).

On and on *Radio Eyes* goes, page after page of this remarkable poetry.

There are songs of heartbreak

(*What A Fool Believes*),

songs of soaring love (*Piece Of My Heart*)

and songs of indestructible hope

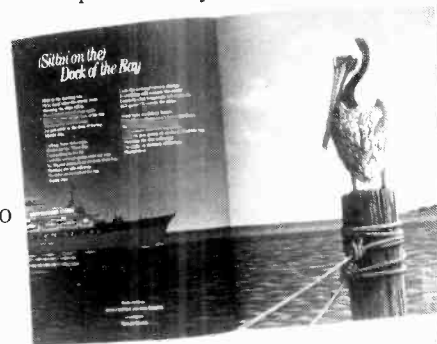
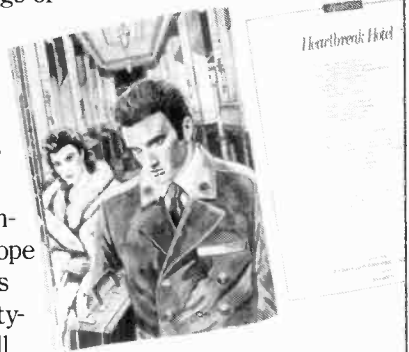
(John Lennon's *Imagine*). Forty-six works in all,

by most every major songwriter from Leiber and Stoller to Sting and David Bowie. All of them interpreted visually by the world's top illustrators, the same artists whose work you see on LP jackets, greeting cards and movie posters.

We first published *Radio Eyes* back in 1983, long before the current controversy erupted over rock lyrics. We published it as a labor of love, thinking we

were merely presenting a pretty art book. (It's pretty all right: The Swiss design magazine, *GRAPHIS*, devoted two entire pages to *Radio Eyes* in its 1984 annual.)

But little did we realize how relevant and useful our little book would become. Our most optimistic hope is that by the time these would-be censors finish reading *Radio Eyes*, they will come to understand what the rest of us know already: Rock lyrics are, in fact, Art. And not even with the noblest of intentions do Americans familiar with the Bill of Rights interfere with something so precious.



RadioEYES

Radio Eyes is available by phone orders only. (213) 271-8698. 24 hours. \$14.95 plus postage. American Express cards welcomed. *Radio Eyes* is 9" x 12" with 96 pages of full-color illustrations and copyrighted lyrics.

Radio Eyes includes the work of Paul Simon • Bob Dylan • Sting • David Byrne • Randy Newman • James Taylor John and Michelle Phillips • Chuck Berry • Kenny Loggins • Frank Zappa • Stevie Wonder • Michael McDonald Grace Slick • John Lennon • Roger Waters • Ray Davies • Eric Clapton • Alice Cooper • Stephen Stills • Elton John Bernie Taupin • Brian Wilson • Christine McVie • David Crosby • Elvis Presley • Daryl Hall and John Oates Hoyt Axton • Hoyt's Mother Mae Boren Axton • Otis Redding • Steve Cropper • Tom Johnston • Debora Iyall Jerry Leiber and Mike Stoller • David Bowie • Lou Reed • Van Dyke Parks • Joe Jackson • And More

American Tune ©1973 by Paul Simon. Used with permission.

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DON'T BE MEESE-LED.

The Meese Commission Exposed is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.

JUNO AWARDS

(Continued from page 1)

the 16th annual Canadian industry awards show here Nov. 10 did have some surprises.

First, there was the appearance of Capitol act Anne Murray to pick up her Juno as best country female vocalist after boycotting the event for years. Then, there was the appearance of Bob Dylan, who took time away from the film set of "Hearts On Fire" to pay tribute to Gordon Lightfoot, inducted into the Juno Hall of Fame.

Perhaps most significantly, it was a surprisingly big night for Canadian black music. Billy Newton-Davis (CBS) and Kim Richardson (A&M) were honored as most promising male and female vocalists. Newton-Davis, clearly a crowd pleaser, snagged a second Juno in the best r&b-soul recording category.

The MC, comedian and television star Howie Mandel, injected enthusiasm and improvisation into the awards show, which was threatened down to the last minute by a strike by stagehands at the Canadian Broadcasting Corp. The Canadian Union of Public Employees walked off the job 75 hours before the national telecast and left part of the stage unassembled. But they returned to work the day of the show.

Apart from Glass Tiger and Newton-Davis, the evening's only other multiple winner was David Foster (WEA), who grabbed Junos as producer of the year and instrumental artist of the year.

Other major winners included Honeymoon Suite (WEA) as top group; Bryan Adams (A&M) as top male vocalist; Adams' collaborator Jim Vallance as top composer; and Luba as top female vocalist.

Top international album was "Brothers In Arms" by Dire Straits (PolyGram), and the top single was "Live Is Life" by Opus (PolyGram). Glass Tiger's awards were for the single "Don't Forget Me (When I'm Gone)" and the album "The Thin Red Line," both debuts for the band. To no one's surprise, the act was named most promising group of the year.

Here are the remaining Juno Awards, presented before 1,600 people at Toronto's Hilton Harbour Castle Convention Centre:

Country group: Prairie Oyster (RCA).

Country male vocalist: Murray McLachlan (True North).

Children's album: "10 Carrot Diamond" by Charlotte Diamond (A&M).

Classical album (solo or ensemble): "Stolen Gems" by James Campbell (clarinet) and Eric Robertson (keyboards), CBS.

Classical album (large ensemble): "Holst: The Planets," Toronto Symphony, Andrew Davis, conductor (CBS).

Jazz album: "Lights Of Burgundy" by Oliver Jones (Justin Time).

R&b-soul: "Love Is A Contact Sport" by Billy Newton-Davis (CBS).

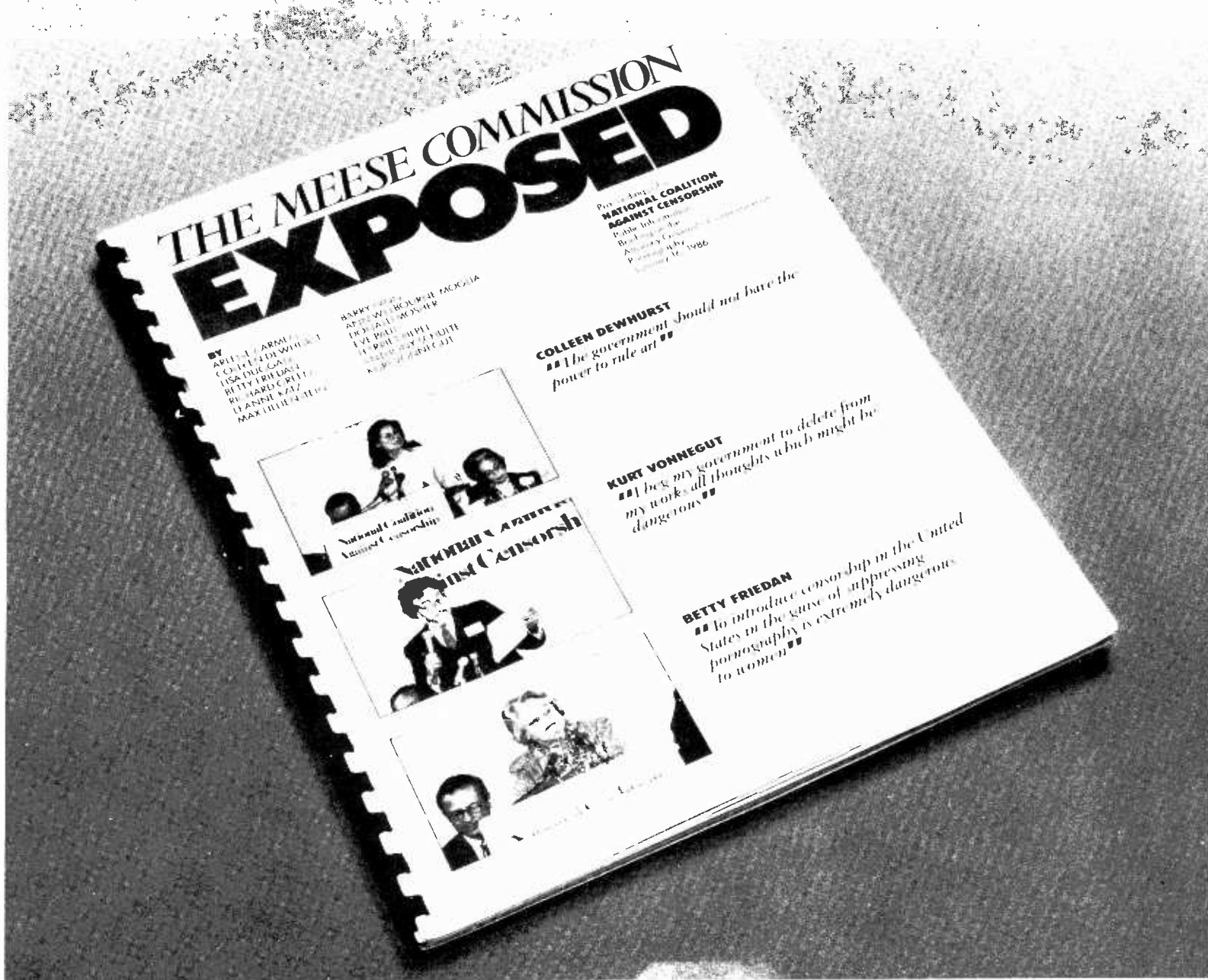
Reggae-Calypto: "Revolutionary Tea Party" by Lillian Allen.

Engineer: Joe and Gino Vannelli, for "Black Cars" by Gino Vannelli (PolyGram).

Video: Greg Masuak for "How Many (Rivers To Cross)" by Luba (Capitol).

Graphics: Hugh Syme and Dimo Safari for "Power Windows" by Rush (Anthem).

Walt Grealis Special Achievement Award: Jack Richardson.





Expanding Business. CBS/Records Group president Walter Yetnikoff, second right, meets with the founders of SBK Entertainment World Inc., to close the sale of CBS Inc.'s music publishing business to the new company. With Yetnikoff are, from left, Martin Bandier, Stephen C. Swid, and Charles Koppelman.

EXECUTIVE TURNTABLE

(Continued from page 4)

RCA/Ariola International.

Video Arts International in New York names **Steven L. Ringel** manager of customer relations. He was production assistant at Tapper Productions.

Morris Video in Redondo Beach, Calif., appoints the following: **Wendy Fulton**, public relations director; **Wes Clark**, copy director; and **Shawn O'Connor**, publicity director.

PRO AUDIO/VIDEO. Denon America Inc. in Fairfield, N.J., promotes **Ken Furst** to general manager. He was advertising/product manager. The company also appoints the following: **Angela Petrelis**, advertising manager; **Bill Muster**, national sales manager, tape division; and **Geoffrey Marks**, Western regional sales manager.

Daniel S. Garcia is named national sales manager at Pickering & Co. in Plainview, N.Y. He was retail merchandising manager with Maxell Corp. of America.

"**Abe**" **Taylor Abercrombie** joins Sigma Sound Studios in Philadelphia, Pa., as media services engineer. He was production director for WDEL/WSTW radio in Wilmington, Del.

PUBLISHING. **Tom Bogan** is elevated to vice president/controller for the Chappell/Intersong Music Group-U.S.A. in New York. He was controller.

RELATED FIELDS. **Arlo Chan** becomes director of music administration/television and advertising for the law firm of Willima M. Dobishinski in Los Angeles. He was with Fermata International Melodies.

Hit Video USA in Houston, Texas, names **Del J. Heintz** Western regional manager. He was with Premium Channels Publishing.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 20-22, **Billboard's Eighth Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. Jim McCullaugh,

213-273-7040.

Nov. 21, **Platinum Factory Seminar Series VII—The Emergence Of The Independent Label And Production Company As Hit-makers**, Billie Holiday Theatre, Brooklyn, New York. Ed Adams, 718-636-1401.

Nov. 25, **International Radio And Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, New York; 212-867-6650.

Nov. 29, **The Broadcast Entertainment Seminar**, Hyatt Regency, Kansas City, Mo. Greg Schaeffer, 913-829-6600.

DECEMBER

Dec. 18, **International Radio & Television Society (IRTS) Christmas Benefit**, Waldorf-Astoria, New York; 212-867-6650.

JANUARY

Jan. 5, **Dynasty Records' Rapper's Rap-Off Finals**, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

Jan. 21, **Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner**, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

FOR THE RECORD

A caption in the Nov. 1 issue of Billboard misidentified the public relations director for Atlantic City, N.J. She is Soundra E. Usry. Billboard regrets the error.

A story in the Nov. 15 issue on promo-only compact disks should have listed Carly Simon's label as Arista Records. Billboard regrets the error.

BOSS BOX BOOMS IN EUROPE, TOO
CBS U.K. Has Record Preorder, Eyes CD Demand

LONDON In the U.K., the Springsteen live package quickly became the biggest CBS money grosser ever in terms of prerelease orders. The label's Aylesbury plant was devoted almost exclusively to meeting the unprecedented demand.

The box set is thought to be the biggest compact disk package ever released in Europe, says Paul Burger, CBS International director of marketing in Europe. "We anticipate a very long life for it."

Says Burger, "The original CD pressing requirement was set at a very high level to take account of expected demand at least until, and through, the Christmas holiday period. We've already put through a second pressing order as big as the first."

"Our prediction is that 250,000 CD box sets, or 750,000 individual CD disks, will be sold in Europe alone."

The CD package is selling in the U.K. for just under \$50; the LP and cassette sets sell for roughly \$40

each.

Though no specific figures are available yet, Burger says the Springsteen set "is extremely strong out of the box all over Europe, with an incredible ship-out in Sweden, traditionally a very strong territory for Springsteen."

'Our second pressing is as big as the first'

He says Sweden is "the leading European territory in advance orders."

The package also registered strong prerelease action in Norway, West Germany, and France.

The set was released globally the week of Nov. 10. In the U.K., the week was designated National Springsteen Week, and the façade of the CBS offices in London's Soho Square were lavishly decorated. Major displays were mount-

ed by the new Tower Records megastore at Piccadilly Circus, the new HMV store, the Our Price chain, and other large retail outlets.

CBS U.K. unleashed balloons in London's Oxford Street on release day, linking with a London Transport poster campaign. A national television advertising campaign is set to start in late November.

A limited-edition eight-song sampler was sent to key media throughout continental Europe. National TV promotions are in line for Italy and Holland, and full-scale radio campaigns are set for France, West Germany, and Spain, among other countries, all due to get under way before the beginning of December.

Meanwhile, CBS Italiana executives hope to recover 10,000 box sets stolen from a truck in northern Italy (Billboard, Nov. 15). The consignment was on its way from Holland when the truck carrying it reportedly "disappeared" at the Italian border.

Lifelines

BIRTHS

Girl, Heather Renee, to **Richard "Spady"** and **Melissa Brannan**, Oct. 2 in Nashville. He is a songwriter with Almo/Irving Music.

Boy, Brandon Paul, to **Allan** and **Sonja Canter**, Oct. 10 in Englewood, N.J. He is sales representative for Warner Home Video in New York.

Girl, Glynnis Anne, to **Steve** and **Nancy Catania**, Oct. 10 in California. He is a partner in Master Control Studios, Burbank.

Girl, Alison Elisabeth, to **Bill** and **Libby Crowley**, Oct. 24 in New York. He is director of merchandising for RCA Direct Marketing Inc.

Boy, Thomas Edward, to **Eddie** and **Janine Rabbitt**, Oct. 26 in Franklin, Tenn. He is a recording artist on RCA Records.

Girl, Hailey Coltra, to **Andrew** and

Debra Teton, Oct. 29 in Santa Barbara, Calif. He is general manager and sales director for Sheffield Lab Records.

MARRIAGES

Steve Leeds to **Wendy Silvershein**, Sept. 28 in New York. She is music director at WPIX New York. He is former programmer of video channel U-68.

Gerd Muller to **Dona Gale Spangler**, Oct. 12 in Nashville. She is West Coast membership representative for the American Society of Composers, Authors and Publishers. He is vice president of talent acquisitions for Screen Gems/Colgems/EMI Music.

Fred L. Goodman to **Merrie L. Davis**, Nov. 9 in New York. She is publisher of Where magazine. He is a record producer/songwriter.

Paul Mendelsohn to **Susan Abeles**, Nov. 9 in Queens, N.Y. She is an accountant with the finance divi-

sion of NBC. He is assistant controller of ASCAP

DEATHS

Roosevelt Martin Sr., 86, of natural causes Oct. 27 in Chicago. A violinist and piano player, Martin was principal financier of Martin Music Systems of Chicago. He is survived by his wife, Hattie; two sons; three daughters; five grandchildren; and two great grandchildren.

Horace Kenneth Burrell, 36, Nov. 1 in New York after a long illness. He was the senior member of the publicity department of Atlantic Records, with 15 years of service. He was named associate director of media relations earlier this year. He is survived by three sisters and a brother.

Paul Frees, 66, of a heart attack Nov. 2 in Triburon, Calif. He was an entertainer whose voice is familiar to many as that of the characters in dozens of commercials and television shows. He was the voice for the Pillsbury Doughboy, the Jolly Green Giant, Boris Badinoff in "Rocky And His Friends," the "Millionaire" series, Schlitz Lite commercials, and Disneyland characters, among others.

Bobby Nunn, 61, on Nov. 5 of a heart attack in Los Angeles. He was founder of the Coasters and lead singer during the group's most successful recording period in the '50s, which included such Atco Records hits as Jerry Leiber & Mike Stoller's "Down In Mexico," "Charlie Brown," "Yakety Yak," "Love Potion Number 9," and "Poison Ivy." Nunn had been performing with successor groups to the original Coasters, most recently on Nov. 1 in Phoenix, Ariz.

New Companies

Arrangers' Publishing Co., an educational print company, formed by W.C. Gore, Jay Dawson, and Herbert Morgan. 1903 Division St., Nashville, Tenn. 37203; 615-320-5721.

Possum Records Ltd., an independent label, formed by Derrick Unwin and Link Lewis. Label will release product from new acts. 42 Cricklewood Broadway, London, U.K. NW2.

KBA Talent Associates Inc., formed by Paul Kelly, Rob Wilson, Bonnie Hansen, Brian Dellinger,

and Joe Stopka. A management and talent consulting firm with a booking agency division. First signings include Bobby Diamond & Second Wind, the Rave, Thirteen thirteen, and J.B. Sky. Suite 205, 110 Schiller St., Elmhurst, Ill. 60126; 312-279-8384.

Jett Stream Promotions, formed by Judy Walker Jett. A multiservice organization providing planning and promotion for individuals and/or corporate concerns in the music industry. P.O. Box 792386, Dallas, Texas 75379; 214-931-1393.

BRUCE SPRINGS OUT OF THE BOX

(Continued from page 1)

were pressed into warehouse duty to handle the flow of product.

"The last two days have been the wildest I've seen in 25 years in this business," says Bergman. "There wasn't this kind of money involved with the Beatles' albums."

Although some retailers fear that consumer purchasing directed exclusively at the Springsteen title—coupled with price cutting on the set—would hamper holiday-season profits (see On Target, page 46), most retailers say sales on other product were up for the week.

"If we back the Springsteen numbers out, we're still up 20%," says Howard Applebaum, vice president of the 27-store Kemp Mill chain, based in the Mid-Atlantic states. Adds Ivan Lipton, general manager of the Northeast's 47-store Strawberries chain: "Our business is up beyond the Springsteen release."

But the biggest surprise has been the enormous demand for the set itself. Virtually every market in the country reported sales far beyond projections. Among them are the following:

- Disc-o-mat's Times Square outlet in Manhattan opened Nov. 10 at 10 a.m. with 1,000 LP box sets. By 2:30 p.m., the store had sold 500.

- California's Music Plus initially ordered 22,000 Springsteen sets in all configurations; by the end of the day, the chain had put in a reorder for another 15,000 boxes.

- Specialty retailer Boston Compact Disc kept its supply of CD sets stacked by the cash register—pre-bagged with sales slips.

- The 174-store Camelot chain reported that its stores were averaging 200-500 copies sold in the first two days of release.

- Numerous retailers reported instances of customers purchasing the set in all three configurations.

In addition, some consumers who purchased the CD version said they did not even own a player.

Despite the overwhelming demand for the set in all configurations, a large number of retailers chose a low markup. Among the most widely noted was the Tower chain, whose 40 stores offered the LP and cassette packages at \$19.99 and the CD for \$33.33. Stan Goman, vice president of marketing for the Sacramento-based chain, declined to give hard figures on Tower's initial order and reorder, but says, "This was probably our largest order in dollars."

Yet Tower's price was not the lowest. Penguin Feathers of Washington, D.C., offered the LP and cassette boxes for \$18.99 during the first two days of release, after which it hiked the price of the set to \$29.99.

Incredibly, price competition between one-stops in the Northeast—traditionally cutthroat—reached new heights when some wholesalers offered the set to stores for \$18.20, 9 cents lower than their own cost. The loss-leader approach is frequently taken in New York to gain catalog orders from independent stores and small urban chains, but one dealer admits the situation got out of hand with the Springsteen release.

"We were schmucks," says a New York-area wholesaler who sold below cost. "And I'm sure every [area] retailer will say the same thing. We wound up giving it away."

On the West Coast, Tower's low price forced many other retailers to offer the set for less than they had originally planned. Jess Klempner, manager of the independent Aron's Records in Los Angeles, says his store is selling the LPs and cas-

settes for \$20.98 and CDs for \$34.98—\$1 higher than Tower's prices. Wherehouse was offering the LP and cassette sets for \$21.95; one-stop Abbey Road offered the senior configurations at \$19.39 for initial orders.

In Boston, Strawberries' Lipton says the chain debuted LP and cassette boxes at \$22.99. However, he adds that the company will be forced to sell some sets even lower than that because its rain-check policy gives an additional 10% off on advertised specials that are temporarily out of stock. "That's fine though," he says. "We feel we're just building business for the future."

Rackjobber Handleman, based in Clawson, Mich., was able to get the album to many of its 6,000 accounts on Nov. 10, according to president Frank Hennessey. He says retail prices among his customers were "around \$24 for cassette and LP" and averaged \$40 for CD.

Short shipments were reported by many retailers across the country. At National Record Mart in Pittsburgh, many of the LP cartons received from CBS contained nine sets instead of 10. At Record Bar, a purchasing executive says the chain was short-shipped on its warehouse order by some 1,200 albums. Generally, though, the biggest problems seemed to be with undershipment of CD orders, a configuration which, a CBS spokesman admits, will not be reserviced until Christmas time.

One Southern account suggested that the demand for the Springsteen set is creating a bottleneck and noted that he was having trouble getting shipment on other CBS titles, including albums by the Bangles, Luther Vandross, Oran "Juice" Jones, and Journey. "We hear [CBS] can't get the product out



Bruce Mania. A Tower Records employee restacks a makeshift Bruce Springsteen display in the chain's downtown Manhattan store following the initial rush on the morning of Nov. 10. Nationally, the chain sold out half its order on the first day of release. (Photo: Chuck Pulin)

the door," he says.

Other retailers wondered if the demand for the Springsteen set would cause a delay in the debut of the Rolling Stones Records catalog on CD, slated for next week, or slow fulfillment on other CD titles on CBS and its affiliated labels. A CBS spokesman says the company is committed to delivering all hot product and will only bump "catalog" from the presses.

But by and large, retailers spent the better part of the week in awe of the Boss' drawing power.

"Nobody has seen anything like this since the madness when Elvis died," says Hays Carlock, purchas-

ing manager for Music City Record Distributors in Nashville, which sold out its entire shipment by the morning of Nov. 11. "It's the craziest I've seen it since then. I wish I had a pressing plant."

"It's outrageous," says Strawberries' promotion coordinator, David Alexander. "It's absolutely bigger than our wildest dreams."

Assistance in preparing this story provided by Chris Morris and Earl Paige in Los Angeles; Bill Holland in Washington, D.C.; Gerry Wood in Nashville; Irv Lichtman in New York; and Geoff Mayfield in Pittsburgh and Canton, Ohio.

ALL-BRUCE RADIO ARRIVES

(Continued from page 1)

of the 222 top 40 stations reporting to the Hot 100 chart have added the first single, "War."

The release is giving many stations the opportunity to show off their promotional muscle by giving away copies of the package. Others have received free promotion as television crews sought to capture the record hitting the airwaves and gather reactions from station staffers.

That mass-media attention has prompted some programmers to proceed with caution because the hype could be a forerunner to audience burnout on the project.

"It could be the death of AOR if it is not handled perfectly," warns KISW Seattle program director Beau Phillips. "You've got to remember that this is five records of primarily old music. There is a very fine line between making an event out of something and creating a serious backlash."

The danger, according to Phillips, is that "there are a significant number of AOR PDs right now that aren't sure what's correct—more oldies or more currents—and are looking at this as a saving grace. [The record] is a phenomenon, but that doesn't equate to the fact that [listeners] want to hear it every hour. Similarly, 'Stairway To Heaven' is always the top annual request, but that doesn't mean every-

body wants to hear it all the time.

"It certainly is the most exciting record we've got out here," he continues, "but it's not like the world is stopping and God's hand is coming down."

Ultimately, Phillips says, "we're trying to pace ourselves." Phillips has replaced the 20 Springsteen tracks in KISW's catalog with live versions from the album, and he has put seven of the songs into current rotation. "War," "Raise Your Hand," "Fire," and "Because The Night" are getting the biggest emphasis on KISW, but Phillips says, "This is not the kind of record where you're going to focus on just one or two tracks."

"If it were a double album, I'd be really worried about it," says WBCN Boston MD Carter Alan. "But the sheer number of tracks will slow down the burnout process." Alan says the fact that WBCN's personalities have the freedom to choose any tracks off the package will prevent too much repetition of particular songs.

The decision on what to play was not difficult, says Alan. "We had a powwow in the studio and eventually said, 'Let's just keep going.' Eventually, we played the whole thing."

At midweek, Alan said, "Born In The U.S.A." (especially on Veterans Day), "Cover Me," "No Surrender,"

and "Fire" appeared to be the standout cuts with WBCN's audience.

Promotionwise, WBCN teamed up with local retail chain Strawberries Records to give away Springsteen tour jackets. Most stations are giving away the package in album, cassette, and CD form. In Los Angeles, KMET had some local sources fooled with a Springsteen sound-alike singing "Call KMET" in giveaway cues.

According to programmers polled, Columbia did not make any special requests to radio on treatment of the project. A typical concern with releases of this magnitude is the discouragement of home taping.

"Columbia said nothing to us," says Alan. "But [home taping is] always a concern of ours. Sort of a basic courtesy." When WBCN airs several Springsteen tracks in a row, "we talk up the intros and outros," says Alan. "But I don't think [Columbia] is too worried about that anyway. Everybody is going to buy this album."

Alan has been with WBCN for seven years and says, "I can't remember any record that has caused this amount of excitement."

At presstime, many programmers had not locked themselves into specific tracks. "We're very open with it right now—sampling a lot of dif-

ferent things," says WLUP Chicago MD Dave Benson. "Obviously, our first choices are those familiar songs that haven't been available before."

WLUP is another station wary of Springsteen overkill. "We are not sacrificing our current rotation on other records," he says. "We are treating it as a special event, but we're trying not to radically alter the sound of our station." WLUP is not doing any special promotions. "This record doesn't need it," Benson says.

WNEF-FM New York MD Mark Chernoff is also placing emphasis on cuts that have not been available before and has substituted live versions for library songs. Major emphasis is on "Because The Night," "Fire," "Seeds," "Paradise By The C," and "Raise Your Hand."

"Eventually, we'll have to back off," says Chernoff, adding that he will be monitoring stores and requests for burnout. "That certainly isn't the case now," he stresses. "I'd say one-third of our requests are for Springsteen."

"We're playing just about everything off the album right now," says KLOS Los Angeles PD Tim Kelly. "But, we'll probably hold off to about 10 cuts pretty soon."

KFOG San Francisco MD John Russell says the station has been playing several complete album

sides and has yet to settle on specific tracks. In a few weeks, Russell says, KFOG will probably bring that down to five or six tracks, with the album sides reduced to "triple plays of Bruce."

While mainstream album rock is the natural arena for the project, the release of the package was fortuitously timed to take full advantage of the growth of the oldies-based classic rock format around the country.

And, of course, top 40 is not to be left out, although its commitment to the entire package is naturally not as deep as that of album rock outlets.

WPLJ New York PD Larry Berger says the station is playing "Hungry Heart," "Born To Run," and "10th Avenue Freeze-Out," all versions recorded at local Springsteen concerts. Berger says WPLJ played "War" over the weekend but pulled it off because it did not fit the station's sound. The three songs he is playing "all have the right sound for us and are familiar songs," he says.

WMMS Cleveland PD Kid Leo says that to "call this a 'big deal' is kind of badmouthing the event." WMMS is a top 40 with a deep rock heritage, and Cleveland itself—home of the Rock And Roll Hall Of Fame—holds Springsteen near and dear.

She's at the top of everyone's list.

#1 BELGIUM

#1 ENGLAND

#1 IRELAND

#1 ISRAEL

#1 NORWAY

The Lady In Red.

With great pride

A&M Records

Congratulates

Chris De Burgh.

CHRIS DE BURGH
INTO THE LIGHT



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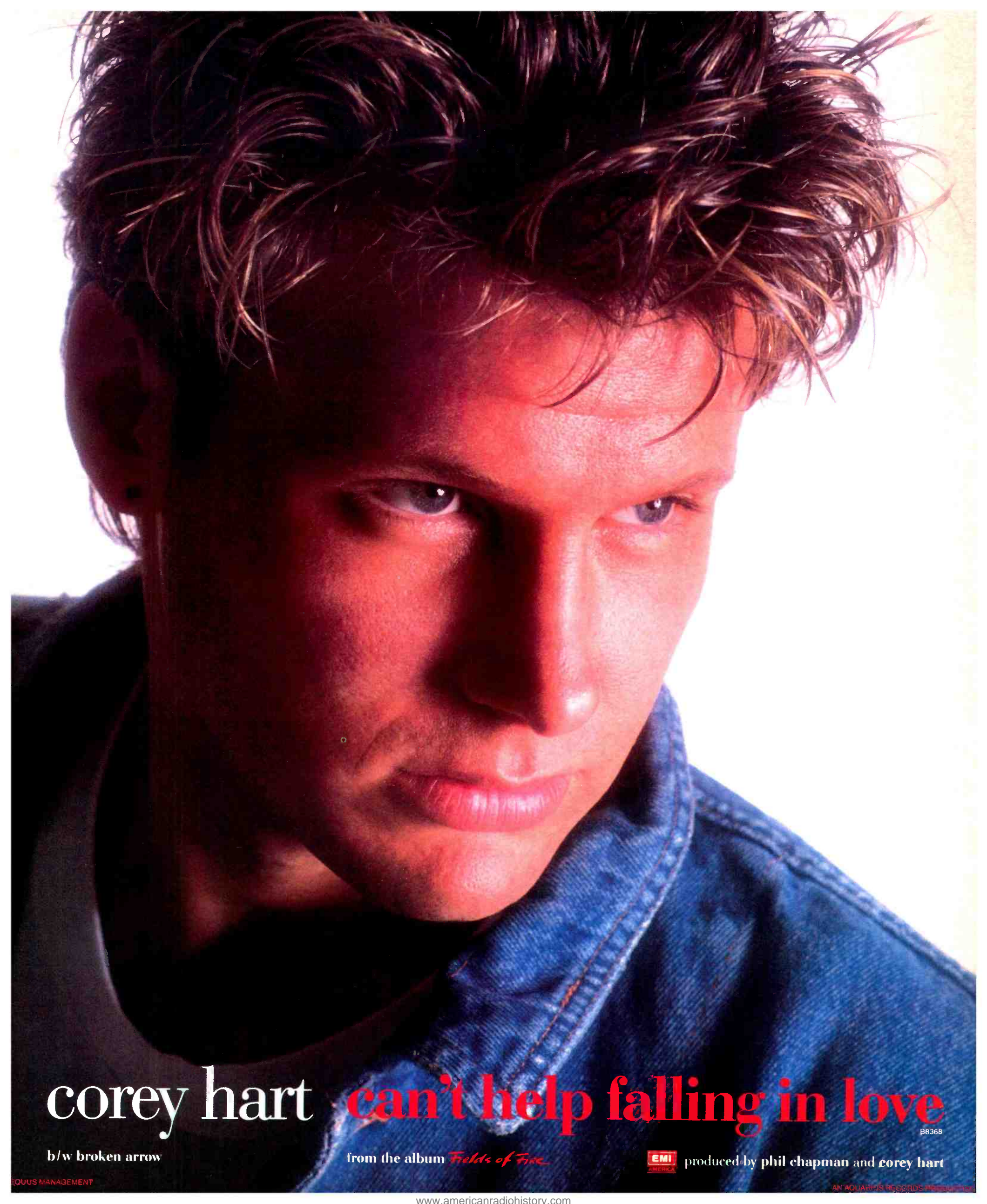
AM 2848

Produced by
Paul Hardiman.



On A&M Records, Compact Discs
and BASF Chrome Tape.

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corey hart

can't help falling in love

B8368

b/w broken arrow

from the album *Fields of Fire*



produced by phil chapman and corey hart

FOCUS MANAGEMENT

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HACKFORD HIGHLIGHTS BILLBOARD VID MEET

(Continued from page 3)

leased to the home market by Warner Reprise Video for the holiday selling season. That premiere will take place immediately after the Saturday night closing awards ceremony, which caps off the two-day event.

Here is a run-down of the key seminars:

• "The State Of The Industry: An Overview," 10-11:15 a.m. Friday, with moderator Ken Ehrlich, Ken Ehrlich Productions; Don Zimmermann, Capitol Records president; Ken Kragen, Kragen & Co.; Paul Colichman, director of special programs, Fox Broadcasting Co.; Lee Masters, senior vice president and general manager, MTV Music Television and VH-1/Video Hits One; Robert Blattner, president of RCA/Columbia Pictures Home Video;

John O'Donnell, president, Sony Video Software; and Andy Friendly, Andy Friendly Productions.

• "Advertising/Promotion/Corporate Sponsorship: It Pays Off," 11:30 a.m.-12:45 p.m. Friday, with moderator Michael DuKane, president, Sight & Sound Entertainment; Court Shannon, Karl/Lorimar Home Video executive vice president; Josef Lubinsky, CEO, HLC Co.; Foster Hurley, vice president and associate creative director, Bozell Jacobs Kenyon & Eckhardt; Bruce Kirkland, president, Second Vision; Chip Rachlin, president, Screen Link Inc.; Michael Shapiro, chairman, M.R.S. Enterprises; and Roger A. Ellman, Hendring Ltd., U.K.

• "Where Is The Audience?/A Programming/Marketing Analy-

sis," 2-3:15 p.m. Friday, with moderator Seth Willensen, vice president, acquisitions, developments and special projects, Paramount Video Group; Lou Fogelman, president, Show Industries/Music Plus and Video Software Dealers Assn. vice president; Debbie Newman, vice president, programming and sales, CBS Music Video Enterprises; Russ Bach, WEA senior vice president; Ken Ross, director of CBS/Fox Video Music; Giles Ashford, co-producer of "Night Tracks"; and Peter Baron, associate director/video production and promotion for Arista Records.

• "Making The Deals 1986/87: A Simulation," 9:30-11 a.m. Saturday, with Jim Gianopolus, vice president of business and legal affairs for the video division of the Paramount

Television Group; David Altschul, vice president, legal affairs, Warner Bros. Records and Warner Reprise Video; Len Eband, senior vice president and general manager, PolyGram Music Video U.S.; Lee Phillips, Manatt, Phelps, Rothenberg, Tunney & Phillips; and Jay Cooper, Cooper, Epstein & Hurewitz.

• "Technological Evolution & Creative Innovation," 11:30 a.m.-12:45 p.m. Saturday, with moderator Kevin Dole, director, Eye In The Village; Ron Rich, president, Pioneer Artists; director Zbigniew Rybczynski, Zbig Vision; Peter Blachley, director of marketing and programming, Picture Music International; Mike Watts, managing director of Virgin Vision; John Kennedy, vice president and director, Pyrate Communications; and Gary

Gutierrez, co-founder of Colossal Pictures.

• "Artists On Video," 2-3:15 p.m. Saturday, with artists, producers/directors, and labels to express their thoughts on music video's creative process. Seminar will include producer/director Jon Small, Picture Vision Inc.; Simon Fields, Lighthouse; Jeff Gold, vice president, creative services, A&M; Steve Taylor, Sparrow/Capitol recording artist; and other guest artists.

Thursday evening, (20), will be highlighted by an opening cocktail party featuring special programming, with theme lunches planned for Friday and Saturday.

Additional information about the conference can be obtained from Jim McCullough or Christina Ferguson at 213-273-7040.

MAJOR LABELS RELEASING BLACK BLUES, R&B CLASSICS

(Continued from page 4)

Single-artist LPs on Legendary Masters/Treasury include an Irma Thomas collection and two Ike & Tina Turner packages.

All of the Legendary Masters packages include digitally remastered recordings and new liner notes. They carry a suggested retail price of \$6.98.

The Legendary Masters anthologies are being compiled by Alan Warner, who has put together archive collections for EMI overseas. Warner says that plans call for a new group of anthologies every five to six months, with February as the target for the second release.

EMI manager of a&r John Guarnieri, who is coordinating the Legendary Masters/Treasury series,

says that further single-artist compilations are scheduled for November and January.

"The climate is right," Guarnieri says. "The stuff that we own deserves to be out. It's just as important as Motown or Stax—it influenced those labels down the line."

None of the Legendary Masters/Treasury series is available on CD. However, Guarnieri says that EMI America will probably issue some 15-track label compilations as a CD package.

Atlantic Records, which last year released its ambitious seven-volume, 14-record history, "Atlantic Rhythm & Blues 1947-1974," is continuing its reissue program into 1987.

According to archivist and Atlantic consultant Bob Porter, who assembled the multivolume r&b collection with Aziz Goksel, the label is preparing "a major r&b and jazz push for early next year," with further releases coming later this year.

In October, Atlantic released two-record collections by Aretha Franklin, Big Joe Turner, and Esther Phillips as well as an anthology of "honking" r&b tenor sax instrumentals.

In November, the company will issue four two-record blues anthologies devoted to pianists, vocalists, guitarists, and Chicago blues. Like "Atlantic Rhythm & Blues 1947-1974," the albums will be available individually and as a slipcased set.

In the spring, Atlantic will issue at least four single LPs, by Fats Domino, Big Joe Turner, Guitar Slim, and Aretha Franklin (the latter made up of unreleased tracks).

Also on tap for 1987 release are a pair of two-album Otis Redding collections and a two-album Drifters history compiled by Kim Cooke of Atlantic's Canadian division, who assembled the recently released Aretha Franklin twofer.

A CD release of "Atlantic Rhythm & Blues 1947-1974" is imminent, and Porter has submitted CD sequencing for the new Big Joe Turner and Esther Phillips collections and the saxophone anthology. A CD issue of the Atlantic blues twofers is also anticipated.

The 14-record r&b history has created a commercial climate that allows for continuing reissues on Atlantic's part. To date, the company has sold 6,800 of the boxed sets at \$75 each.

Porter believes that a sharp rise in prices for import reissues—until recently the main source of classic black music for the collector and enthusiast—has led to increased domestic reissue activity.

"The change in the dollar over a year ago has made a difference," Porter says. "It's less attractive to buy [these records] at \$11.98, and it ain't gonna get cheaper. Twofers are a much better value."

BERMAN IS NEW RIAA PRESIDENT

(Continued from page 4)

beat."

Once the RIAA has relocated, a process he says will go well into early spring, he will move on his plans for RIAA growth, which include "reaching out to those companies that are not members of RIAA right now."

As far as institutional concerns, Berman wants to take a close look at RIAA committees "to find out if they're functioning well and if we're getting the kind of input we need from our industry people."

He realizes that the industry has been saddled by competitors' resistance to working together, "but the very same forces exist in the cable

television industry . . . and the motion picture industry, where there's intercompany rivalries and competition, and they've been able to overcome that."

He says, "I'm convinced that there's a commitment on the part of people in the record industry." Berman adds that since he's aware "that the players aren't changing—they may shift from company to company," the question is "whether attitudes are going to change. I believe they will."

On the public policy front, he says a high priority will be working for passage of a law that would require digital audiotape (DAT) recorders to

contain an anticopying chip and for the reintroduction of an audio-only home taping bill.

Surprisingly, Berman says RIAA wishes to pursue a bill with royalty provisions to benefit copyright owners who have suffered financial losses due to home taping, although a royalty bill did not get the support that a revised version mandating copy-coding technology received.

That revised bill met with administration approval, but Berman says RIAA companies "still believe [the royalty provision] is an important issue." He admits, however, that "enthusiasm waned the closer we got to the election" and "the lobbyists that

the Japanese manufacturers employed were able to use their skills effectively. Overall, we've come a long way, and we're not prepared to abandon the fight yet."

Berman also says the RIAA will "continue undiminished its antipiracy efforts" and that "it was a singular achievement" that the RIAA had gotten congressional and administration support to put tough intellectual-property-protection language in trade bills. He says ongoing efforts to underscore U.S. concern for protection—he singled out Indonesia as an example—"will be a major part of our agenda."

He hopes that in the payola probe

now being conducted by Sen. Albert Gore, D-Tenn., there will be "an equal focus" in the investigation "on what the broadcasters are all about. If in fact there is a practice that someone is concerned about, it seems to me to be a practice that takes two to tango."

Berman worked with Warner Communications in Washington for seven years. Earlier, he ran his own public relations and lobbying firm, with several movie company clients. He also served as administrative assistant to Sen. Birch Bayh, D-Ind., and before that, as staff director for the Senate Subcommittee on Constitutional Amendments.

IFPI DAT CONFERENCE

(Continued from page 4)

abroad have expressed fear that premature introduction of DAT would inhibit the growth of compact disks before they have fully consolidated their hold as a medium for home music playback.

Even more, record labels fear that DAT capable of duplicating CDs or other program material without any deterioration in quality would spur home taping (and piracy), which already cuts deeply into recording sales.

The record industry will urge Japanese manufacturers to include a spoiler in DAT hardware to prevent copyright recordings from being dubbed. A copy-code chip integrated

into players would abort attempts to dub copyright recordings encoded during the mastering process. Such a system has been developed by the CBS Technology Center.

Although U.S. record industry chiefs will now meet as a group with Japanese hardware manufacturers, they have yet to sit down in formal discussion on DAT with representatives of the Consumers Electronics group of the Electronic Industries Assn. of America, which remains a dedicated opponent of any move to insert antidubbing chips in home recorders. Its representatives have been articulate lobbyists against

proposed legislation that would place a special import duty on recorders lacking such spoilers.

At a board meeting in October, the CES restated its opposition to any special import duty or hardware modifications on recording equipment.

Some observers see U.S. hardware manufacturers as more adamant in their opposition to any compromise than the Japanese, although in most cases the latter are parent companies of their American counterparts.

As many as 18 manufacturers are known to have shown prototype DAT hardware at October's con-

sumer electronics show in Tokyo, although none have yet disclosed marketing plans.

The Vancouver meeting follows several months of negotiation, says outgoing RIAA president Stanley Gortikov, who, along with IFPI president Nesuhi Ertegun and director general Ian Thomas, played a role in setting up the conclave.

U.S. executives scheduled to attend the meeting include Bhaskar Menon, chairman of Capitol Industries/EMI; Mo Ostin, chairman, Warner Bros. Records; Walter Yetnikoff, president, CBS/Records Group; Bob Summer, president, CBS International; Jay Berman,

RIAA president-elect; and RIAA general counsel Joel Schoenfeld.

Joining them from Europe will be Chris Wright, chairman of Chrysalis Records, and Jan Timmer, president of PolyGram International.

Gortikov warns that marketing DAT without proper safeguards is more than "just a copyright issue. It impacts American jobs, careers, and American music itself," he says.

Copy-code protective legislation has already been introduced in the European Economic Community through the efforts of IFPI, and parallel bills are due to be introduced in the U.S. Congress early next year.

CAPRICORN RECORDS

(Continued from page 1)

that this is true, but he says he expects a distribution pact to be signed with a major label within two weeks. Walden has assembled a staff and plans for the first new Capricorn recording sessions to take place in Atlanta at the end of November. Rodney Mills will produce an album featuring Toy Caldwell, one of the mainstays of the Marshall Tucker Band, and John Townsend, who hit No. 9 on Billboard's Hot 100 Singles chart in 1977 with the Sanford/Townsend Band's "Smoke From A Distant Fire."

"We're a hit away from being famous again," says the colorful Walden, who began his music business career when he was a college sophomore booking Otis Redding. Walden was managing Redding when the r&b great was killed in 1967 in a plane crash. Walden signed the Allman Brothers Band and launched Capricorn in 1969. The label grew like the kudzu that covers the South—and soon became the definitive home of the Southern rock movement. Others recording for Capricorn during its heyday included Elvin Bishop, Livingston Taylor, Martin Mull, Grinderswitch, Arthur Conley, Delbert McClinton (it's rumored that McClinton may be on the revived Capricorn roster), Dobie Gray, Kitty Wells, Kenny O'Dell, Sea Level, the Dixie Dregs, and—after the breakup of the Allman Brothers Band—the Gregg Allman Band.

In its glory years, Capricorn shared the excesses of an unbridled music business, often conducting promotion whistle-stops with Lear jets. The annual Capricorn picnic, featuring barbecue, beer, and the best in Southern rock music, became, after Country Music Week in Nashville, the major Southern music event of the year.

Walden's success with Capricorn was instrumental in raising the nation's awareness of the creativity and neoliberalism of the once-conservative region. He is credited with playing a key role in the rise of Jimmy Carter to the presidency. Carter, then an ex-governor of Georgia, made some of his earliest campaign inroads wearing jeans, a T-shirt, and tennis shoes at the Capricorn picnics in the early '70s.

When the economy dragged the music business down in the late

'70s, Capricorn became one of the major casualties, plunging toward bankruptcy proceedings despite all the frantic wheeling and dealing of Walden. He tried to salvage the company, but to no avail. "Capricorn's failure was due to bad timing with the economy and the music industry recession," says Walden. "It had just become a full-fledged record company when PolyGram pulled the rug out from under us in a business deal."

Down but not out, Walden moved to Nashville in 1984, joining in a short-lived, ill-fated venture with Buddy Killen, president of Tree International, and producer Chips Moman. Triad Records, their highly touted company, folded without ever achieving any success.

Walden claims he has learned some lessons from Capricorn's rise and fall. "Things did get out of hand, and all I did was read reports. It's absolutely essential that I'm involved in all aspects of this business."

Walden, who once surrounded himself with executives the way Patton used field generals, plans to keep it simple this time around. "This will be a decision-making company that's not bogged down by endless bureaucracy. The artist will have access to me, and I'm answerable to him and everybody around him. I don't want more people than we can put around one desk."

Thus far, the staff includes Dave Ezell, the label's general manager and national promotion coordinator; Bill Hall, head of the management company (the Phil Walden Co.); and Ann Waller, office coordinator. Marc Pucci will handle the firm's public relations.

The label will concentrate on "a combination of rock'n'roll, new music, and select new country product," according to Walden. Located at 115 Second Ave. N. in Nashville's historic Market Street area, the Capricorn headquarters will also contain the publishing companies (Inaugural Music, ASCAP; and Allegiance Music, BMI) and Phil Walden Presents, the production firm that is now "working on a 30-minute situation comedy about Music Row."

Capricorn expects its first album to be released in January; it plans to use its studio facilities in Macon.

NEW CROP OF VIDEO STORES

(Continued from page 1)

24th stores."

"We're talking with anywhere from half a dozen to a dozen people a week," a number that is up from a figure that amounted to "very few" only recently, says Frank Wolbert, regional sales manager at the Chicago-based Sound Video Unlimited.

The new outlets are all large for the markets they enter, often double or more the size of their competitors. Typical of the trend is MegaMovies, a new two-store chain that plans to open 10 additional outlets in the New York metropolitan area over the next 18 months. The chain purchased close to 20,000 units for its first two stores, says video buyer Su Bertan.

The initial MegaMovies outlet, just opened in suburban Huntington, N.Y., occupies 5,000 square feet and carries an inventory of 10,000 units. On "Indiana Jones And The Temple Of Doom" alone the outlet carries 50 copies to rent and 150 units to sell. The store also stocks 1,000 CD titles.

Getting an edge on the competition is a major reason for the size of many of the new outlets, which are trying to squeeze their way into markets already heavily populated by mom-and-pop shops. "If you're opening a store that's got 10,000 movies to rent and 2,000 movies to sell, a little store that's got 2,000

pieces total is not much competition," says Bertan.

Major Video, based in Las Vegas, is another chain moving into larger markets. None of the company's new outlets will take up less than 4,000 square feet or carry under 5,000 titles, says company president Gary Moore. "That's what the market is demanding right now," he says.

Major Video outlets carry deep rental inventory. One store stocks 150 units of "Indiana Jones And The Temple Of Doom" for rental. New stores all have sell-through-only sections which carry 2,000-3,000 titles, he says.

Retailer Stars And Stripes, headquartered in Decatur, Ill., is using smaller stores to target smaller markets, going into cities with populations of 20,000-50,000. The company has opened 17 outlets; they have an average of 2,400 square feet of floor space and a minimum inventory of 2,200 different titles totaling 5,500 units. The chain is opening an average of two new outlets a month.

Deep inventory "is one of our main selling points, and we figure if we come into a new market, we might as well come in big," says Jay Tyrell, Stars And Stripes director of advertising. "Our three biggest selling points are our selection in depth,

our rental rates, and our free memberships," he says.

The Stars And Stripes outlets also maintain 100 VCRs for rental.

Most of the new chains are run by experienced executives rather than by the hobbyists and entrepreneurs who have dominated video store ownership in the past.

The new breed of stores is expensive to open and operate, and distributors and inside sources say much of the money for them is coming from outside the video industry. "The expansion is not predicated on [video distributors] giving tons of credit. It's out there in the private sector," says Sound Video's Wolbert. "Most of the money is coming from larger corporations or from investor groups, or the stores are backed by people who have lots of bread," he says, adding that some existing stores have saved enough capital to fund their own expansions.

Banks and venture capitalists are also playing a significant role in financing the new expansion, Wolbert says. "Whenever you have some kind of hot new thing, you're going to find people who are willing to invest," he says.

WINDHAM HILL, RABBIT EARS TEAM

(Continued from page 4)

Assn. of Recording Merchandisers.

"Santabear's First Christmas" had its genesis following the success of the Santabear character created last year by the Minneapolis-based Dayton Hudson Department Store Co., according to Sam Sutherland, Windham Hill vice president and managing director.

"Dayton Hudson had created Santa Bear as a premium merchandising tool," Sutherland says. "To their surprise, the bear became a regional celebrity in the Midwest."

The chain sold 400,000 of the fluffy white teddy bears last Christmas, spurring a number of look-alike toys from competitors.

Sottnick was approached by Dayton Hudson with a Santabear storybook commissioned by the chain and

written by Barbara Read. The producer mated the text, read by McGillis, with pan-and-scan illustrations by Howard Lewis. The resulting ABC special will be marketed on videocassette directly by Dayton Hudson.

Sutherland says that "Santabear's First Christmas" and subsequent Windham Hill/Rabbit Ears albums are being priced, packaged, and marketed like Windham Hill's customary new age product.

"The premise for the line is the belief that children's records can be successful if they appeal to the parent as much as the child," Sutherland says. "Sottnick tries to create programs that children and adults can share, as opposed to the idea of 'video baby-sitting' so prevalent in

the case of this type of product."

Traditionally, Sutherland notes, children's records are marketed in toy stores and bookstores, usually as part of a record-and-book package.

"Santabear's First Christmas" will be marketed in a book-with-cassette version via B. Dalton. However, Sutherland notes, "We are trying to sell children's records at record and tape stores, not through toy stores."

Sutherland says that subsequent Rabbit Ears productions will also be presented in TV versions, "placed in different broadcast situations in each case."

COPYRIGHT REFORM IS CANADIAN ISSUE

(Continued from page 6)

Composers and Publishers in Canada; and a Quebec-based performing rights group known as SPACQ.

"We will probably move the issue more into the public forum," Berry says. "The removal of Marcel Masse has stopped the legislation cold, and we simply can't afford more delays."

In Canadian copyright legislation, rates and penalties have not been altered since the 1924 introduction of the Copyright Act. Much of the wording in the law is considered antiquated. The maximum fine for infringement under the law is \$200, a limp penalty that makes the country a piracy haven.

Berry believes the government is worried that copyright reform will take up a lot of time in the House of Commons, and have little accompanying favorable publicity. The Conservative government now trails the Liberals in public opinion polls,

and many believe the second half of its mandate is going to be spent currying support through many widely supported and attention-grabbing measures. Copyright reform, it is feared, simply lacks the appeal of other issues.

It is expected the trade groups will enlist the support of high-profile artists in the campaign, although details of its lobbying efforts are still being ironed out. The meeting with MacDonald and Andre is expected to take place within weeks and should help clarify the status of the legislation, the timetable the government has for it, and which of the two ministers will have a lead role in moving it through the Commons. So far, no legislation has been successfully pushed through by a Conservative communications minister, and the consumer and corporate affairs minister is widely viewed to enjoy more clout in cabi-

net.

"The cultural industries are really at the mercy of the government," Berry says. "The idea is, how do we get the government to act when we need help?"

Earlier this year, the federal government announced a \$25 million assistance package to the industry over the next five years. But Berry says the package is not going to placate the industry on the issue of copyright.

"The music industry isn't going to be bought with a few million dollars," he says. "You can't buy what copyright legislation will deliver."

Addressed in the federal white paper were \$1 million maximum fines for infringement, clearer copyright definitions, rental rights, changes in the role of the Copyright Appeal Board, and moral rights of use for radio and television commercials.

The tape levy
is erased in U.K.
... see page 70

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Baker & Taylor Nabs 2nd Vid Distrib: VTR

BY TONY SEIDEMAN

NEW YORK Book distributor Baker & Taylor has picked up its second major video distributor, reaching an agreement in principle to purchase Pittsburgh-based VTR Inc.

Earlier this year, Baker & Taylor purchased Sound Video Unlimited, a Chicago-based company estimated to be the country's No. 2 video distributor in terms of sales volume. Together, VTR and Sound Video control 15%-19% of the video distribution business in the U.S.

"It was a good opportunity for us and for Baker & Taylor," says Bill Pilossoph, VTR executive vice president. Earlier this year, VTR floated a public offering, which was pulled from the market because of weak investor response. Capital troubles were not a reason for the deal, however, Pilossoph says.

"We were not undercapitalized; we were in good financial shape," he says. "We looked at going public, and we felt that the market at this point was just too unstable." There will be no major management

changes at VTR as a result of the deal, he says.

A spokesman for New Jersey-based Baker & Taylor would only say that "we've signed a letter of agreement" and that the purchase will almost definitely be finalized by year's end.

Sound Video and VTR have several branches in overlapping locales. The companies also have some operating functions that could be combined effectively, but executives from both distributors refuse to speak about the future. "It's early on to make any speculations," says Sound Video's Stan Meyers.

The companies combined have 15 branches. Overlap appears to exist in Florida and the New York area.

Baker & Taylor is the latest firm from outside the home video business to pick up distributors. Charles Levy Circulating Co., a magazine distributor, owns Video Trend and, through it, Video One Video. Source Video Distribution is owned by medical company Durr Fillauer. Commtron, the nation's largest video distributor, is owned by drug company Bergen Brunswick.

Island's Gotta Have Radio, Retail Promo Melds Sound, Screen

NEW YORK With the current record company emphasis on soundtrack product, coordinating promotions with film distributors has become key to the success of such albums. With the soundtrack to "She's Gotta Have It," Island Records is in an enviable position: The film is being handled by sister company Island Pictures.

Jean-Pierre Weiller, director of jazz at Island, says the coordinated promotion, which targets radio outlets and retailers in markets where the film is shown, is the first in what the company hopes will be many more film-soundtrack ties. "This project has required a lot of coordination," he says. "But that's because it's the first time. We will do many more of these in the future because of the relationship between the two companies."

The album also carries the logo of Island Visual Arts, a third company slated to offer video and laserdisk product. Weiller says the new imprint will meld products from the film and record operations, offering "everything that combines sound and image."

For "She's Gotta Have It," Island

Records has focused attention on the markets where the film—which is in limited distribution—is being shown.

"We get a list from Island Films and try and find stations to work with in each market," says Weiller. "We've had a very good response from urban, and we're also working with college and jazz stations. It was a little slow in the beginning—but the jazz stations have warmed to it as they hear it." The soundtrack was written and performed by jazz bassist Bill Lee, the father of the film's director, Spike Lee.

A complete promotion kit serviced to stations includes several canned interviews with both Spike and Bill Lee as well as several of the film's stars; tickets to screenings; and T-shirts, albums, posters, and buttons for listener giveaways. Among the stations involved in promotions are WJLB Detroit; KKDA Dallas; WYLD New Orleans; and WPOW "Power 96" Coral Gables, Fla.

Weiller adds that Atlantic, which distributes Island Records, is tied in with its local promotion schedule to ensure product placement in each market.

FRED GOODMAN

INSIDE TRACK

WILL THE "NOT FOR SALE" LABEL STICK? CBS Records staffers left Black Rock on Nov. 7 with more than thoughts on how well the market would receive the Bruce Springsteen live box set (see page 1 to learn just how well). Rumors were rife that CBS/Records Group chief Walter Yetnikoff and Columbia Records president Al Teller were heading a group of investors seeking to buy the label from CBS Inc. But by Nov. 10 such possibilities for the immediate future appeared to be put to rest by corporate PR, which said that acting CBS Inc. chairman Larry Tisch had not put up a "For Sale" sign, although it was admitted that offers to acquire the label had been made. Were (or are?) Yetnikoff and Teller among the suitors? "Individuals were not identified," Track heard in response. Corporate giants like Walt Disney, Coca-Cola, American Can, and Triangle Industries are said to have expressed interest in a buyout, although American Can formally denied press reports to that effect. At presstime, following a regularly scheduled CBS Inc. board meeting, a corporate spokesman reiterated that the Records Group had not been put up for sale, but skeptics still feel a deal might be made down the line. CBS Inc. could command a price tag of more than \$1 billion.

THERE'S NO DOUBT about the whereabouts of CBS Inc.'s music publishing interests, however. As expected, its official sale for \$125 million (about \$55 million goes to insurance company partners) to SBK Entertainment World Inc., a corporation controlled by Stephen Swid, Charles Koppelman, and Martin Bandier, was announced Nov. 10 (Billboard, Sept. 20). Interestingly, SBK, in addition to controlling 50,000 copyrights, has a four-year binder to administer new copyrights from CBS Records, which suggests a continuing interest in music publishing by the label. The buyout also includes administration of Michael Jackson's ATV Music, with its gold mine of Beatles' material. The trio can be reached at 810 Seventh Ave. in New York or by phone at 212-975-5873.

BOSS BUCKS: Nobody's talking on the record, but scuttlebutt is that Columbia Records and Bruce Springsteen cut a special payment deal for the Boss' live box set. Sources say the arrangement is more a split after costs than a royalty formula... The CBS sales staff apparently hasn't been invited to the Springsteen party: Sources say the Record Group's sales reps will not get commissions for sales on the box set... Credit Chrysalis Records' Charly Prevost with dropping this line: "It's not AOR radio, it's ABR (All-Bruce Radio)." We liked it so much, we put it on page 1.

STRIKE ISSUE? Record companies and the American Federation of Musicians were still locked in negotiations late last week over a new industrywide contract. Main stumbling block appears to be the insistence by labels that the music-performance and special-payments funds be eliminated. Some reports indicate the union is prepared to strike over the issue. The funds call for a small levy (about 0.5%, less deductions) on the sale of all recordings produced under AFM jurisdiction. Current contract expires the end of November.

CAPITOL-EMI INDUSTRIES hopes soon to fill a post of North American president, a function that places a person between Bhaskar Menon, worldwide chairman, and the presidents of the Capitol, EMI America, Manhattan, and Angel labels. Menon has basically held the job for a number of years, but there is now a greater sense of urgency to relieve Menon of this responsibility and bring in someone with the executive clout to undertake the assignment.

FIRST SIGNINGS TO REACTIVATED U.S. Virgin Records are said to be Warren Zevon and Steve Winwood. Speculation also has Culture Club, licensed here to Epic, appearing solely on Virgin. On the executive front, Virgin has added Nancy Jeffries as head of a&r. She was most recently with A&M in New York.

THE CD SINGLE is getting a commercial test in the U.K. via Virgin Records' recently released Genesis single "Land Of Confusion." The CD contains more than 24 minutes of music, with a dealer price of about \$3. Track hears of no plans as yet to make the innovative item available in the U.S.

HIGHER & HIGHER: Shorewood Packaging has created a 6-by-12 compact disk package that makes it harder to pilfer the CD contained within. The trick is con-

struction design that places the CD in the center of the box rather than at the bottom, where even sealed-end boxes, once slit open, leave the CD vulnerable to speedy retrieval. The company's Floyd Glinert hit the road last week to tell labels about the development.

IS SCREEN GEMS-EMI MUSIC'S Nashville office close to acquiring three music publishing catalogs? Charlie Feldman, vice president of the Nashville division of the publisher, says it's premature to give the names of the firms that might be acquired... A TV sitcom starring the Judds? The RCA stars have signed an agreement with BRB Entertainment and Tall Pony Productions in association with 20th Century-Fox to produce a pilot starring Wynonna and Naomi Judd... And, finally, out of Nashville, A.M.I. Records plans to close its 24-track studio in Hendersonville, near Nashville. Label president Michael Radford cites two reasons for the closure—cost effectiveness and construction of a new video production studio and sound stage for the firm's new division, Alpha Video Productions.

STARS FALL INTO ALABAMA: LaserVideo is making its first CD title at its new Huntsville, Ala., plant an appropriate one. It's Alabama's new RCA album, "The Touch." Nov. 25 is the formal opening of the facility, which is 16 times the size of LaserVideo's Anaheim, Calif., plant and is said to have an ultimate capacity of 60 million CDs a year. Members of Alabama are expected to be on hand.

MEL FUHRMAN, the vet marketing executive, has left his post as executive vice president of FastFire Records to set up a new indie label service company, Little Major Record Distributors, at 230 W. 55th St., New York; 212-765-5555. One of Fuhrman's main functions will be to establish an indie distrib network for new and existing logos.

THE DISNEY CHANNEL debuts on Tuesday (18) "The Making Of Disney's Captain EO," the 17-minute 3-D film starring Michael Jackson, shown only at Disneyland and Disney World. The 60-minute program, scheduled for additional exposure during November and December, is hosted by Whoopi Goldberg. Down the road, expect a home video version from Disney.

AC-CEN-TU-AT-ING ARLEN: ASCAP salutes one of its great members, the late songwriter Harold Arlen, who died in April, with a tribute at noon Thursday (20) at Broadway's Majestic Theatre. Lena Horne and Tony Bennett are among those who will sing Arlen favorites... Clive Davis is the 1986 honoree of the American Cancer Society at its seventh annual dinner, Dec. 8 at the Century Plaza Hotel in Los Angeles. The guest artist? You'd be right on target if you named Arista's own Whitney Houston... Despite what you read in last week's Track, Ria Lewerke is vice president and creative director at RCA Records, overseeing graphics and design. Also, Cengiz Yaltkaya is a co-producer of the group the Dig for Atlantic along with Mark Ross... Bobby Roberts, who runs Dunhill Compact Classics with Marshall Blonstein, and his friend businessman David Semas have purchased the Canyon Country Club in Palm Springs, Calif. Look for the club to be host to a number of music events, including golf tournaments... Billy Vera & the Beaters are making big noises with their Rhino Records single, "At This Moment," yet the group is without a disk deal. The track was acquired by Rhino via Japan's Alpha Records, which made an unsuccessful plunge into the U.S. market a few years ago. Vera resides in Los Angeles.

THE LATEST BLOW to the tragedy-stricken Pretenders was the recent death of their sound man. Sire Records says, however, it was scheduling difficulties that forced postponement of the group's upcoming U.S. tour to January.

VCR/TELETRONICS, the professional wing of duplicator VCR/Technicolor, has been purchased in a leveraged buyout by its management. The deal does not involve VCA/Technicolor's home video duplication branch. VCA/Teletronics is involved in video publishing and duplication for industrial clients, among other areas.

DJ TOM GAUGER, a mainstay at WMAL-AM Washington, D.C., for the past 18 years, was released by the MOR station late last week. Edited by IRV LIGHTMAN

Staff Cuts In Nashville

NASHVILLE MCA and RCA have trimmed their staffs here in the latest belt-tightening along Music Row.

MCA pink-slipped three employees: product manager Robert Frye, a&r assistant Diana Haig, and publicist Jerri Leonard. At RCA, three clerical workers were released.

Claiming the reduction is the only Nashville division cutback of the year, MCA officials say proj-

ects handled by the three laid-off employees will be reassigned to the remaining staff.

At RCA, the action was part of companywide reductions. Like MCA, no further reductions are predicted by RCA officials.

MTM Records recently reduced its staff by 20%, but other Nashville label operations are maintaining their present staff strength or slowly building the number of staffers.

19 Reasons Why ASCAP Is The #1 Licensing Organization In America.

FOR WEEK ENDING NOVEMBER 8, 1986
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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

★★ **No. 1** ★★
1 week at No. One

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	6	7	AMANDA T.SCHOLZ (T.SCHOLZ)	BOSTON MCA 52756
2	3	4	13	I DIDN'T MEAN TO TURN YOU ON B.EDWARDS (J.HARRIS, T.LEWIS)	◆ ROBERT PALMER ISA AND 7-99537/ATLANTIC
3	1	1	11	TRUE COLORS C.LAUPER,L.PETZE (T.KELLY, B.STEINBERG)	◆ CYNDI LAUPER PORTRAIT 37-06247/EPIC
4	5	9	9	HUMAN J.JAM,T.LEWIS (J.HARRIS,III, T.LEWIS)	◆ THE HUMAN LEAGUE A&M/VIRGIN 2861/A&M
5	6	13	6	TRUE BLUE MADONNA,S.BRAY (MADONNA, S.BRAY)	◆ MADONNA SIRE 7-28591/WARNER BROS.
6	9	15	13	TAKE ME HOME TONIGHT R.ZITO,E.MONEY (M.LEESON, P.VALE, P.SPECTOR, E.GREENWICH, J.BARRY)	◆ EDDIE MONEY COLUMBIA 38-06231
7	11	16	10	YOU GIVE LOVE A BAD NAME B.FAIRBURN (J.BON JOVI, R.SAMBORA, D.CHILD)	◆ BON JOVI MERCURY 884 953 7/POLYGRAM
8	2	2	11	TYPICAL MALE T.BRITTEN (T.BRITTEN, G.LYLE)	◆ TINA TURNER CAPITOL 5615
9	12	17	9	WORD UP L.BLACKMON (L.BLACKMON, T.JENKINS)	◆ CAMEO ATLANTA ARTISTS 884 933 7/POLYGRAM
10	13	18	9	THE RAIN V.BELL,R.SIMMONS (V.BELL)	◆ ORAN "JUICE" JONES DEF JAM 38-06209/COLUMBIA
11	8	10	13	SWEET LOVE M.J.POWELL (A.BAKER, L.A.JOHNSON, G.BIAS)	◆ ANITA BAKER ELEKTRA 7-69557
12	15	23	8	THE NEXT TIME I FALL M.OMARTIAN (CALDWELL, GORDON)	◆ PETER CETERA WITH AMY GRANT WARNER BROS. 7-28597
13	18	22	11	I'LL BE OVER YOU TOTO (S.LUKATHER, R.GOODRUM)	◆ ORAN "JUICE" JONES DEF JAM 38-06209/COLUMBIA
14	20	27	6	LOVE WILL CONQUER ALL L.RICHIE,J.CARMICHAEL (L.RICHIE, C.WEIL, G.PHILLINGANES)	◆ CYNDI LAUPER PORTRAIT 37-06247/EPIC
15	25	35	4	HIP TO BE SQUARE HUEY LEWIS & NEWS (B.GIBSON, S.HOPPER, H.LEWIS)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 43065
16	22	25	10	EMOTION IN MOTION C.HUGHES,R.OCASEK,R.CULLUM (R.OCASEK)	◆ TOTO COLUMBIA 38-06280
17	10	8	16	ALL CRIED OUT FULL FORCE (FULL FORCE)	◆ LIONEL RICHIE MOTOWN 1866
18	27	30	8	THE WAY IT IS B.HORNSBY,E.SCHEINER (B.HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5023
19	7	3	14	WHEN I THINK OF YOU J.JAM,T.LEWIS (J.HARRIS,III, T.LEWIS, J.JACKSON)	◆ RIC OCASEK Geffen 7-28617/WNF
20	21	24	8	I AM BY YOUR SIDE P.CHAPMAN,C.HART (C.HART)	◆ BILLY IDOL CHRYSALIS 43024

FOR WEEK ENDING NOVEMBER 15, 1986
Billboard®

HOT 100. SINGLES™

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

★★ **No. 1** ★★
2 weeks at No. One

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	8	AMANDA T.SCHOLZ (T.SCHOLZ)	BOSTON MCA 52756
2	4	5	10	HUMAN J.JAM,T.LEWIS (J.HARRIS,III, T.LEWIS)	◆ THE HUMAN LEAGUE A&M/VIRGIN 2861/A&M
3	5	6	7	TRUE BLUE MADONNA,S.BRAY (MADONNA, S.BRAY)	◆ MADONNA SIRE 7-28591/WARNER BROS.
4	6	9	14	TAKE ME HOME TONIGHT R.ZITO,E.MONEY (M.LEESON, P.VALE, P.SPECTOR, E.GREENWICH, J.BARRY)	◆ EDDIE MONEY COLUMBIA 38-06231
5	7	11	11	YOU GIVE LOVE A BAD NAME B.FAIRBURN (J.BON JOVI, R.SAMBORA, D.CHILD)	◆ BON JOVI MERCURY 884 953 7/POLYGRAM
6	2	3	14	I DIDN'T MEAN TO TURN YOU ON B.EDWARDS (J.HARRIS, T.LEWIS)	◆ ROBERT PALMER ISA AND 7-99537/ATLANTIC
7	9	12	10	WORD UP L.BLACKMON (L.BLACKMON, T.JENKINS)	◆ CAMEO ATLANTA ARTISTS 884 933 7/POLYGRAM
8	12	15	9	THE NEXT TIME I FALL M.OMARTIAN (CALDWELL, GORDON)	◆ PETER CETERA WITH AMY GRANT WARNER BROS. 7-28597
9	10	13	10	THE RAIN V.BELL,R.SIMMONS (V.BELL)	◆ ORAN "JUICE" JONES DEF JAM 38-06209/COLUMBIA
10	3	1	12	TRUE COLORS C.LAUPER,L.PETZE (T.KELLY, B.STEINBERG)	◆ CYNDI LAUPER PORTRAIT 37-06247/EPIC
11	15	25	5	HIP TO BE SQUARE HUEY LEWIS & NEWS (B.GIBSON, S.HOPPER, H.LEWIS)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 43065
12	13	18	12	I'LL BE OVER YOU TOTO (S.LUKATHER, R.GOODRUM)	◆ TOTO COLUMBIA 38-06280
13	14	20	7	LOVE WILL CONQUER ALL L.RICHIE,J.CARMICHAEL (L.RICHIE, C.WEIL, G.PHILLINGANES)	◆ LIONEL RICHIE MOTOWN 1866
14	18	27	9	THE WAY IT IS B.HORNSBY,E.SCHEINER (B.HORNSBY)	◆ BRUCE HORNSBY & THE RANGE RCA 5023
15	16	22	11	EMOTION IN MOTION C.HUGHES,R.OCASEK,R.CULLUM (R.OCASEK)	◆ RIC OCASEK Geffen 7-28617/WNF
16	22	29	7	TO BE A LOVER K.FORSEY (W.BELL, B.T.JONES)	◆ BILLY IDOL CHRYSALIS 43024
17	23	31	7	EVERYBODY HAVE FUN TONIGHT P.WOLF (WANG CHUNG, P.WOLF)	◆ WANG CHUNG Geffen 7-28562/WARNER BROS.
18	20	21	9	I AM BY YOUR SIDE P.CHAPMAN,C.HART (C.HART)	◆ COREY HART EMI-AMERICA 8348
19	11	8	14	SWEET LOVE M.J.POWELL (A.BAKER, L.A.JOHNSON, G.BIAS)	◆ ANITA BAKER ELEKTRA 7-69557
20	8	2	12	TYPICAL MALE T.BRITTEN (T.BRITTEN, G.LYLE)	◆ TINA TURNER CAPITOL 5615

**ASCAP Captures 19 Of The Top 20
For The Past 2 Weeks.**

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