

Billboard

NEWSPAPER



NEW WORLD VIDEO

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VOLUME 98 NO. 33

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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Reagan Opposes Senate's Home-Taping Legislation

BY BILL HOLLAND

WASHINGTON The Reagan administration, dealing a short-term blow to copyright owners, gave thumbs-down testimony Aug. 4 on the Senate's pending audio-only home-taping bill. The administration did indicate, however, that copyright holders should be granted some protection against illegal copying.

The administration, through the Commerce Department's Patent and Trademark Office, said the bill's royalty provisions—5% of wholesale price on conventional tape recorders used for copying music and 24% on dual-port machines—were arbitrary, and the collection provisions and distribution formula would be bureaucratically burdensome.

Proponents of the bill, S. 1739, were pleased to hear that the administration feels the evidence shows that home audio taping has had adverse effects on the recording in-

New Home-Taping Study Published By Billboard

NEW YORK Billboard magazine and the Street Pulse Group have completed the latest survey of U.S. consumers' home-taping habits.

With detailed demographic breakdowns, the survey explores such areas as copying of prerecorded music, copying of borrowed albums, and brand preferences of blank tape buyers.

The Street Pulse Group, a Connecticut-based music industry marketing consultancy, based the survey. (Continued on page 80)

dustry, and, further, that compensation should be afforded copyright owners.

What, then, if not the current bill?

Says administration spokesman Donald J. Quigg, commissioner of (Continued on page 80)

BY GEOFF MAYFIELD

NEW YORK A batch of sizzling sellers has summer cooking for many U.S. music retailers.

Upbeat reports by dealers are in marked contrast to the marketplace in the winter and spring, when retail-

ers complained bitterly about a lack of hits. At that time, stores were attributing any modest gains to nonmusic product; now the climate is one in which prerecorded music is the catalyst for a resurgence.

"Business is wonderful," says Stan Goman, senior vice president of Tow-

er Records. "The new releases really kicked in in July. Life is great."

Goman says July album sales increases in Tower's 41-store U.S. web were greater than in any other month in 1986. He adds that video business is also up, but not as much as prerecorded music.

"July was the best month we've had in 18 months," says David Blaine, vice president and general manager of 25-store, Washington D.C.-based Waxie Maxie's.

"The obvious thing working for us is that there's a tremendous amount of real marketable product out. There's not a label that doesn't have—or isn't about to have—a real bullet. All of the racks are filled with (Continued on page 80)

RIAA Chief Expresses Fears On DAT

WASHINGTON Stan Gortikov, president of the Recording Industry Assn. of America, told U.S. Senate members that the pending advent of Digital Audio Tape (DAT) "has struck fear into the hearts of the music industries throughout the world." He called on Congress to draft legislation to meet the threat

of a "quantum leap" in home taping enhanced by digital technology. (See related story, page 3, and Commentary, page 9.)

Gortikov presented the call for separate legislation in the midst of his testimony Aug. 4 on the Senate version of the audio-only home-taping bill, S. 1739 (see story at left).

The bill, which no longer calls for a royalty on blank tape, addresses only analog tape recorders; it was drafted before the introduction of DAT.

"This revolutionary technology will carry perfect musical sounds much like compact disks do," Gortikov. (Continued on page 80)

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Parallel Suits Put Damper On Import Pipeline

BY CHRIS MORRIS

LOS ANGELES The flow of the record, tape, and CD import pipeline has been severely restricted as a result of two recent out-of-court settlements involving parallel imports.

The settlements—one involving retail chain Tower Records and import distributor Caroline Records, the other involving Bay area retailer Down Home Music—are having a deleterious impact on retailers and distributors who have traditionally done a (Continued on page 81)

RICHARD JAMES BURGESS SPECIAL
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LEIDEN, GROENOR DHAL	12,800	ZURICH, HALLENSTADION	11,400	† BUDAPEST, NEPSTADION	80,000	† BUDAPEST, NEPSTADION	80,000
LEIDEN, GROENOR DHAL	12,800	DUBLIN, SLANE CASTLE	11,400	FREJUS, THE AMPHITHEATRE	15,000	FREJUS, THE AMPHITHEATRE	15,000
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BRUSSELS, FORÊT NATIONAL	9,200	LONDON, WEMBLEY STADIUM	38,000	MADRID, RAYO VALLECANO	45,000	MADRID, RAYO VALLECANO	45,000
LEIDEN, GROENOR DHAL	12,800	LONDON, WEMBLEY STADIUM	72,000	MARBELLA, ESTADIO MUNICIPAL	37,000	MARBELLA, ESTADIO MUNICIPAL	37,000
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MIAMI, WALTON-HUB	22,000	COLOGNE, MÜNCHENBERGSTRASSE STADIUM	50,000	TOTAL	909,000	TOTAL	909,000
MIAMI, OLYMPIA-HALL	11,000						



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Hardware Group Backs IFPI On DAT

Europeans See Consumer Confusion

LONDON Leaders of the Pan-European consumer electronics manufacturing industry are lending full support to the stance of IFPI, the global label trade group, on the introduction of Digital Audio Tape (DAT).

IFPI contends that DAT should not be marketed without an integral spoiler device to prevent private copying. (See related story, page 1.)

According to IFPI, in its current state of development DAT technology can only serve to make private and unauthorized copies of copyright works—this based on the likelihood that prerecorded DAT software will not be available for at least 18 months.

Now the views of the European Assn. of Consumer Electronics Manufacturers (EACEM) have been made known to the EEC Commission. The EACEM says that new technology is positive and can enrich the lifestyle of the consumer but only in the context of finding internationally acceptable standards and in showing due respect for patents and copyrights.

EACEM's primary concern is that early introduction of DAT would further confuse consumers already bemused by the existing wide range of video and audio software. A newcomer in the near future would, they say, damage sales and development in other areas, especially for the compact disk, as it is still at a comparatively low market penetration level.

Introduction of a product that could so patently hit the CD hardware and software industries at this time would be "contrary" to the interests of the EEC, they say.

And they point up the potential problem of pirates using DAT technology to make high-quality copies of CDs, a prospect doubly daunting in view of CD's development.

From their initial representations on the DAT situation, it is clear that EACEM members believe that an action within the framework of Ar-

ticle XX of the General Agreement on Tariffs and Trade, such as a prohibitive duty on imported DAT product, would be one way of solving the problem.

If Japanese manufacturers go ahead with plans to introduce the new format—an act that would be seen by the European group as showing no consideration for the interests of producers of software and manufacturers of CDs—EACEM sees some kind of joint action by the U.S. and the EEC as virtually unavoidable.

Meanwhile, representatives of major Japanese hardware manufacturers met in Tokyo July 30 to debate possible dates for the introduc-

tion of DAT hardware. There was agreement it could not be marketed this year, particularly in light of the views of record producers.

But this was not a decision-making group, and in the end it was reiterated that final on-sale dates are for each company to decide.

Gillian Davies, associate director general of IFPI, spent two days in Washington with industry and government leaders (Billboard, Aug. 9), presenting the recording industry's case on DAT at the request of the EEC Commission.

Assistance on this story provided by Tokyo correspondent Shig Fujita.

Vidclip Outlets Sold To Home Shopping Cable Net

BY STEVEN DUPLER

NEW YORK Doubts have been raised as to the future of video-clips aired on V66 of Boston and U68 of Newark, N.J., following the sale of the two local music video broadcast outlets to Home Shopping Network Inc. (HSN), the Clearwater, Fla.-based cable network.

The deal is part of a \$46 million, three-station UHF package, which will see HSN purchase U68 (WWHT) and WSNL of Smithtown, N.Y., from Wometco Broadcasting Co. The sale will also result in the acquisition of V66 (WVJV) from Channel 66 Associates, a limited partnership. The sale is expected to be finalized before the end of the year.

HSN operates two buy-by-phone cable services and has not previously programmed music video. The company is traded on the

American Stock Exchange.

"We really can't say if video-clips will continue to be part of the programming mix for either station," says HSN's Judy Ludin.

She says that HSN will definitely be programming its Home Shopping Network 2 service for at least part of the day on the UHF stations. However, she notes, "Local staffs will be beefed up, and local-oriented programming will continue to be an important factor, as this is required by the FCC."

Both V66 and U68 have been seen by many label video executives as helpful outlets for exposing new artists. U68, for example, claims it was one of the first stations to pick up on British act the Blow Monkeys, currently in break-out rotation on MTV. U68 also gives airtime to less popular genres such as rap videos. V66 has

(Continued on page 81)

Janet's Secret To Success: 'Control'

BY JIM BESSMAN

NEW YORK In light of the limited success of her first two albums, Janet Jackson's double-platinum "Control" is all the more remarkable.

Neither 1982's self-titled debut nor 1984's "Dream Street" sold more than 200,000 units, according to A&M Records. But sales of "Control" topped 250,000 in one July week alone, and jubilant company executives predict the album will approach the 5 million mark before the conclusion of their long-term promotional effort.

"It's the same kind of marketing commitment and long-range plan that we used for Bryan Adams," says Jesus Garber, A&M's director of black music marketing/promotion. He adds that the label's one-year commitment to Adams' "Reckless" album paid off in more than 4 million copies sold.

"We're past double platinum for 'Control' now, and that's just off two singles—'What Have You Done For Me Lately' and 'Nasty'—with

the third—'When I Think Of You'—just started. We should be 4 million by December, and we plan to continue to work this record through next year." (A new remix adds to sales of



"Nasty"; see page 39.)

Garber and other A&M executives describe a strategy that began with a grueling major-market promotional tour. Crossover from black to pop radio followed, and, ultimately, video was used to broaden Jackson's audience base to superstar proportions. For Garber, the process was "pure excitement" from the start.

"John McClain [A&M's vice president of a&r and executive producer of "Control"] and a couple other guys and myself listened to a pre-mastered tape in John's office one

Friday night till 1 a.m., going back and forth trying to decide the single," says Garber. "Then we left the building but ended up in John's car in the parking lot playing it until 4. At 4:30, he called me at home and we stayed on the phone till 8. Everything sounded so great it was utter confusion!"

Garber says that McClain, the former music director for the Sylvers, "is the type of a&r guy that if he doesn't feel platinum-plus potential, he'll politely tell the artist and producers to go back and dig deeper. That's what he did to [producers] Jimmy Jam and Terry Lewis, and, obviously, he was right."

Garber compares the finished album to Rick James' "Street Songs," which he worked during his 14-year tenure with Motown. "That did 3 million, and I knew we could do 3 million with 'Control.'"

First, however, he had to convince A&M to make the necessary commitment to both the artist and product.

"In her past dealings with the

(Continued on page 75)

Run-D.M.C. Leads July Certs

Rap Racks Up Its First Platinum LP

BY PAUL GREIN

LOS ANGELES Run-D.M.C. became the first rap act to earn a platinum album when "Raising Hell" was certified gold and platinum simultaneously last month. The hit title, on New York-based Profile Records, was also the first independently distributed album to reach platinum in several years.

"Raising Hell" was one of three albums to be certified platinum in July by the Recording Industry Assn. of America (RIAA). That brings the year-to-date total for platinum albums to 41, up from 40 at this point last year.

The RIAA certified 14 gold albums in July, bringing the year-to-date figure to 76. There were 74 gold albums at this point in 1985.

Several veteran acts landed their first gold albums in July. Peter Gabriel earned the first gold album of a two-decade pop career with "So" on Geffen Records. The award came nine years after Gabriel launched his solo career and 20 years after he began with Genesis.

Other long-serving acts who finally brought home the gold in July were the Fabulous Thunderbirds, Rene & Angela, and Starpoint—all of whom have been chart regulars since 1981—and UB40, which has been charting since 1983.

The Talking Heads earned their second straight platinum album with "Stop Making Sense," a soundtrack that was first released in September 1984. The group's studio album "Little Creatures" went platinum soon after its release last year.

Several veteran artists added to already formidable certifications histories in July. Neil Diamond earned his 21st gold album with "Headed For The Future." It is his 12th gold album for Columbia—his entire output for that label, discounting a 1983 compilation of early Bang Records hits.

Jackson Browne earned his eighth straight gold album with "Lives In The Balance." That's his entire output for Asylum.

The Moody Blues landed their 11th gold album with "The Other Side Of Life." It's their first gold album since 1981's chart-topping "Long Distance Voyager."

And 38 Special collected its fourth straight gold album with "Strength In Numbers." It follows three platinum albums: "Wild-Eyed Southern Boys," "Special Forces," and "Tour De Force."

Columbia's "Top Gun" soundtrack went gold and platinum simultaneously in late July. It's the third soundtrack to be certified platinum so far this year, following "Rocky IV" and "Stop Making Sense."

Jane Fonda, who earned a double-platinum album with her 1982 "Workout Album," notched a second gold album in July with the "New And Improved" edition, first

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July Video Certifications Up

Awards Increase In All Categories

NEW YORK Gold and platinum video certifications made by the Recording Industry Assn. of America surged across the board for July, with the nontheatrical music video category leading the way.

Seven titles were certified gold and three platinum in the music category for July, the strongest performance in the history of the area. All three platinum winners came out of RCA Video Productions; two were released by RCA/Columbia Pictures Home Video and one by Media Home Entertainment.

The RCA/Columbia platinum releases were "Whitney Houston—The Number One Video Hits," which was certified gold as well,

and "Alabama: Greatest Hits." Elvis Presley's "Aloha From Hawaii" won platinum and gold for Media.

July theatrical video certifications were up sharply from the previous year. For July, 13 titles were certified gold, with 67 certified year to date. Last year, six titles were certified gold in July, with 78 year to date. Eight titles were certified platinum in July, 41 year to date. Last year, there were four certifications in July and 49 year to date.

CBS/Fox Video was the leader in platinum certifications, with three of its titles winning gold as well: "Cocoon," "Rocky IV," and "The Jewel Of The Nile." "Casablanca"

(Continued on page 81)



Capturing That A&M Moment. British duo the Lover Speaks delivers a final mix of its eponymous debut album to A&M Records' top brass in Los Angeles as video and record producer Jimmy Iovine chronicles the event. The project is scheduled to be released this spring. Smiling for the camera are, from left, senior vice president of a&r Jordan Harris, group member Joseph Hughes, label president Gil Friesen, and group member David Freeman.

Executive Turntable

RECORD COMPANIES. CBS Records International in New York promotes **Bunny Freidus** to senior vice president of creative operations. She was vice president of that area.

Atlantic Records in New York elevates **Sylvia Rhone** to vice president and general manager of black music operations. She was director of national promotion for that division.

EMI America names **Michael Johnson** vice president of r&b promotion in Los Angeles. He was national r&b promotion director.

Robert E. Myers is promoted to vice president of Carrollton Manufacturing, CBS Records Operations (U.S.), based in Carrollton, Ga. He was formerly plant manager there.

CBS U.K. makes the following appointments in London: **Tony Woolcott** as deputy managing director of CBS U.K. and vice president, CBS International; **David Black**, senior director, finance and operations; and **Tim Bowen**, senior director, commercial operations.

John Cavanagh resigns as international marketing director of EMI U.K. in London. He will be pursuing other interests.

Artist Records in Los Angeles names **George Renfro** president and **Marvin Walters** executive vice president of business affairs. Renfro was with MonTab Records. Walters was a television writer/director. The label also



FREIDUS

RHONE

MYERS

LAPINSKY

makes the following appointments: **Sean Sullivan** as head of marketing and sales; **Jadie David**, head of public relations; and **Dale David**, head of all financing.

RETAILING/DISTRIBUTION. WEA in Burbank, Calif., promotes **Larry Weiss** to senior vice president of operations and **Paul Newnham** to vice president/controller. Weiss was vice president of operations. Newnham was controller. Also, **Cory Connery** is upped to video products manager. He was video sales manager.

MCA Distributing names **Jack Barton** and **Joseph Hlopeck** Western and Northeast regional credit managers, respectively. Barton was with Walt Disney Studios. Hlopeck was with Capitol Records.

Henry Blaukopf joins the sales staff of Big Apple Distributors, a division of J&R Music World in New York. He was market development manager for Stratford Distributors.

Metro Video Dist. Inc. in Hasbrouck Heights, N.J., appoints **Michael Pollock** president. He was vice president and general manager for the company.

HOME VIDEO. Media Home Entertainment names **Norma Shayne Levy** director of business affairs in Culver City, Calif. She served in a similar capacity at NCB Entertainment Group. Also appointed: **Vince DiMillo** as controller; **Jill Carmen**, product manager; **Rhonda Savitsky**, special projects manager; and **Chris Schoon**, copywriter in the creative services department.

Hi-Tops Video, the newly formed children's video division of Heron Communications in Los Angeles, makes the following appointments: **David J. Donaldson** as director of administration; **Robin Ghelerter**, creative director; **Pamela Wah-Smith**, programming and acquisitions coordinator; and **Amy R. Miller**, sales and marketing coordinator. Donaldson and Ghelerter were with International Video Entertainment. Wah-Smith and Miller were with Family Home Entertainment.

CCR Video promotes **Bob Brian** to vice president and general manager in Hollywood, Calif. He was director of sales and marketing.

PUBLISHING. **Rick Sanjek** is appointed director of writer/publisher relations for BMI in New York. He was previously president of Circle South Music Group.

(Continued on page 74)

2 Million Shares Up For Grabs

Musicland Group Common Stock Offered

BY EARL PAIGE

LOS ANGELES American Can Co. is offering 2 million shares of its Musicland Group subsidiary as common stock. In a novel move among retail chains, the offering leaves the parent company in control of as much as 84% of the total shares.

The offering, made Aug. 4—with a prospectus due shortly—reveals for the first time elements of performance by the largest chain in home entertainment software. The chain operates 513 stores in 46 states.

The offering will allow the Minneapolis-based chain to have its own board.

Comments from the Musicland Group and American Can are restricted by SEC rules. It is understood that vendors were informed that management would remain unchanged and that there would be minimal impact on day-to-day activities.

Price for the shares is expected to range from \$15-\$17.

The Musicland Group spin-off comes in the wake of American Can's signed agreement last month to sell its packaging operations. The firm earlier made a public offering of its American Capital Management & Research subsidiary.

After-tax income for American Can was up 23% in the second quarter of 1986 over the corresponding

period of last year.

Revealed in the Musicland offering is an income comparison for 1984-85. Revenue in 1985 was \$327.5 million, with an after-tax profit of \$8.8 million; 1984 revenue was \$306.4 million, with an after-tax

profit of \$7.2 million. The 1985 revenue total derives from a year-end store count of 457. The chain has since purchased 60 stores from Record Bar, including West Coast-based subsidiary Licorice Pizza.

\$85 Mil Buys Embassy

NEW YORK One of the hottest home video dramas of 1986 has been settled with the \$85 million sale of Embassy Home Entertainment to Nelson Entertainment Inc.

A major portion of the deal is a production agreement between Coca-Cola, parent of Embassy, and Nelson that will result in the joint financing and distribution of a potential 20 movies in the next five years. Coca-Cola will have theatrical and television rights to the titles; Nelson will have the home video rights.

The Nelson deal was struck shortly after Coca-Cola reached a settlement with Andre Blay—former head of EHE—who attempted, unsuccessfully, to acquire the company, which he has left. No details of the Blay settlement were available.

Nelson has considerable theatri-

cal experience. In 1985, it purchased Galactic Films Inc. and the Spikings Corp., whose president, Barry Spikings, is now president of Nelson parent company Nelson Holdings International Ltd. Spikings' credits include the production of "The Deer Hunter" and the chairmanship of EMI Film and Theatre Corp. in the U.K. Nelson Holdings was formed in 1985 by U.S., U.K., and Canadian executives for the purpose of buying up entertainment companies.

EHE's stats show a ripe plum to pick. The company's 1985 revenues came to \$72.2 million, an increase of 46% from the year before. A profit of \$14 million was produced, up by 37% from the previous year.

Nelson and Coca-Cola are not providing details about the future of Embassy and its executive staff.

TONY SEIDEMAN

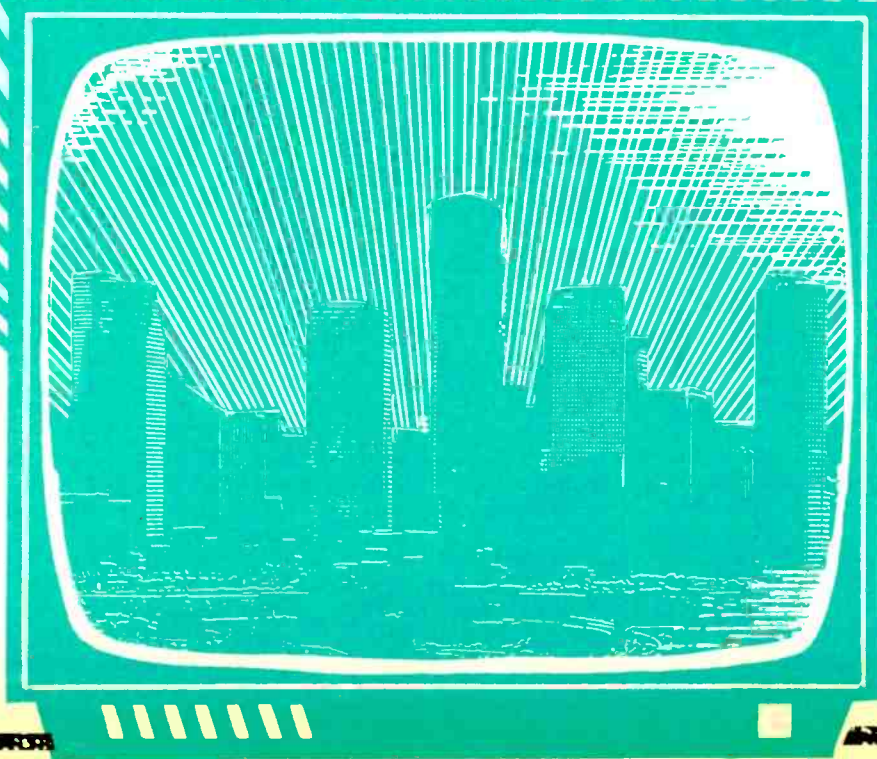
POLYGRAM

→ Jean-Michel Jarre certainly knows how to launch his music in STYLE. Last April, he used HOUSTON, TEXAS as a giant stage for 'Rendez-Vous' his laser concert extravaganza. Last Sunday, Bob Giraldi's spectacular film of the event burst onto BBC-TV, with a simultaneous stereo broadcast on British Radio One. It's made Houston even more popular than 'Dallas' over there. And with the 'Rendez-Vous' soundtrack so vividly captured on Compact Disc, Jean-Michel Jarre is even MORE popular everywhere!



PolyGram We give our artists the world.

POLY



'RENDEZ-VOUS' IS ALSO ON LP & CASSETTE.

Crackdown On Unlicensed Jukes

Trade Group Agrees To Tipster Program

BY BILL HOLLAND

WASHINGTON Jukebox operator members of the Amusement & Music Operators Assn. (AMOA) trade group are being asked to take part in an anonymous "whistle-blowing" effort to provide the names of fellow operators who have not yet licensed their machines to the U.S. Copyright Office.

The tipster effort is part of a license-compliance program set up by AMOA and the performance rights groups ASCAP, BMI, and SESAC. Conservative estimates point out that only one-third of all jukeboxes are registered, with operators paying the annual \$50-per-box fee. Others say only one in five boxes is registered.

Possible infringers will receive an application form and a letter from the licensing division of the Copyright Office informing them that if they do not comply, their names will be turned over to the performing rights groups for legal action. Each song performed on an unlicensed jukebox may result in damages of up to \$50,000 for copyright owners.

License compliance has been a big problem for the performing rights societies since 1978, when for the first time jukebox owners were required by federal law to buy performance licenses for the use of copyrighted songs.

The initial annual fee, established during an interim period in which the Copyright Royalty Tribunal heard testimony as to future rates,

was \$8. Soon after, the yearly license fee climbed to \$25, then to the present \$50. In January, the fee will jump to \$63 per box, according to the May 1985 voluntary agreement hammered out between the performing rights societies and AMOA, and will be in place until 1990.

Part of the 1985 accord included a lower fee "rebate" plan based on increased compliance. For 1985 and 1986, operators who registered their machines were entitled to a \$10 rebate per box. For 1987, the rebate is to be "that amount by which the compulsory license fee specified by

(Continued on page 74)



Home-State Recognition. Gov. James Blanchard of Michigan presents Aretha Franklin with the Arts Gold Award from the state's Council of the Arts for excellence in music. Also pictured is Mrs. Blanchard.

Says They'd Lower Costs, Up Supply

Firm Pushes CD Substations

BY IS HOROWITZ

NEW YORK A plan to establish compact disk manufacturing "substations" for record companies seeking assured supply at lower cost is being pitched by Discovery Systems, the Dublin, Ohio, company whose own CD custom-pressing facility expects to deliver its first product next month.

Participation in the plan would require an investment of \$4 million-\$6 million, says Jeffrey M. Wilkins, Discovery Systems' president, but would bring down the cost of CDs 24% to 35% below custom-work levels after start-up expenditures are factored in, he says. It would also provide full label control of production priorities.

Under the concept, independent modular replication units would be constructed and operated on the Discovery Systems site. They would contain all the equipment required for CD manufacture except mastering facilities. That service would be provided by the main plant.

Ideally, each modular unit would occupy 20,000 square feet of floor space, be staffed by 100 persons, and have a capacity of 10 million CDs an-

nually, says Wilkins. Various options on work-force formats may be chosen, but Discovery Systems would provide technical expertise and a range of management services in all cases.

Record companies entering into agreements would contract for a five-year period. Discovery Systems would receive a "management facilities" fee for each CD manufactured under the deal.

Wilkins sees "perhaps 10 or 15 potential label prospects out there" and claims "three serious nibbles" so far. He says the concept has been used successfully in the computer industry.

The plan was outlined to a number of labels last week in Dublin during ceremonies hailing the official opening of the Discovery Systems plant.

Wilkins says the plant will produce "several hundred thousand CDs" by the end of the year, with current estimates at 6 million to 10 million for calendar year 1987.

Plans call for CD-ROM (read-only memory) and CD-I (interactive) production to follow, with 12-inch video disks also in the company's future.

Teddy Wilson Dead At 73

BY PETER KEEPNEWS

NEW YORK Teddy Wilson's recorded legacy attests, more than anything else, to his extraordinary skill as an accompanist.

The jazz pianist—who died on July 31 at his home in New Britain, Conn., after a long illness—is well represented on record as a leader. But Wilson, who was a major force in jazz for more than 50 of his 73 years, made his primary impact in a supporting role.

Wilson was best known for his sensitive work with such leading vocalists as Billie Holiday and Mildred Bailey. And his highly visible role in Benny Goodman's trio had social as well as musical significance: He was the first black jazz artist to be featured prominently in a band led by a white musician.

Goodman's recent death had left Wilson as the only surviving mem-

ber of that historic trio, which also included drummer Gene Krupa. The trio was formed in 1935 and became a quartet the following year with the addition of vibraphonist Lionel Hampton, who is still going strong at 73.

Wilson was a subtle, self-effacing musician who never actively sought the spotlight. But his urbane and understated approach to the piano was, in the words of jazz historian Leonard Feather, "revolutionary in piano jazz and influenced countless musicians."

The distinctive Teddy Wilson touch was first heard on record with Louis Armstrong, with whom Wilson worked from 1931-33. It flowered on a session led by alto saxophonist Benny Carter in 1933. Originally released only in Europe, that session was recently issued in the U.S. on the Swing label, via DRG

(Continued on page 82)

CHART BEAT



by Paul Grein

MADONNA this week becomes one of only five female artists in the rock era to reach No. 1 on the Top Pop Albums chart with back-to-back releases. Madonna hit No. 1 in February 1985 with "Like A Virgin" and scores again this week with "True Blue."

The only other female artists to land back-to-back No. 1 albums are **Carole King** ("Tapestry" and "Music"), **Olivia Newton-John** ("If You Love Me Let Me Know" and "Have You Never Been Mellow"), **Linda Ronstadt** ("Simple Dreams" and "Living In The U.S.A.") and **Donna Summer** ("Live And More," "Bad Girls," and "On The Radio").

Madonna is also one of only five acts to earn two No. 1 albums so far in the '80s. She follows **Barbra Streisand** ("Guilty" and "The Broadway Album"), **Bruce Springsteen** ("The River" and "Born In The U.S.A."), the **Rolling Stones** ("Emotional Rescue" and "Tattoo You"), and **Prince & the New Power Generation** ("Purpura Rain" and "Around The World In A Day").

Madonna is arguably hotter now than ever. "True Blue" took just five weeks to reach No. 1, whereas the "Virgin" album took 11 weeks. The singer is also No. 1 on this week's Hot 100 with "Papa Don't Preach." This marks the first time that she has had the No. 1 pop album and single simultaneously.

Of course, female artists have been hot all year long. Madonna is the sixth female vocalist to hit No. 1 on the Top Pop Albums chart so far this year, following **Streisand**, **Sade**, **Whitney Houston**, **Janet Jackson**, and **Patti LaBelle**. In the same period, only two male acts have topped the chart: **Mr. Mister** and **Van Halen**.

Finally, Billboard's Atlanta correspondent, Russell Shaw, points out that three of the top four albums this week are by artists

whose names have biblical overtones: **Madonna**, **Genesis**, and (**Peter**) **Gabriel**. Close behind is "The Edge Of Heaven" by **Wham!**

So much for demonic influences in rock'n'roll.

THE MONKEES have five (count 'em) albums on this week's Top Pop Albums chart. Their "Then

Madonna scores back-to-back No. 1 albums

And Now" collection on Arista jumps 11 notches, to No. 31, while reissues of four of their old albums on Rhino Records re-enter the chart. "The Monkees" debuts at No. 139, "More Of The Monkees" bows at No. 143, "Headquarters" opens at No. 160, and "Pisces, Aquarius, Capricorn And Jones" lands at No. 177.

All four of those albums reached No. 1 on the Top Pop Albums chart in 1966-67. Between them, they held the No. 1 spot for a whopping 37 weeks. In fact, the Monkees were No. 1 on the album chart more often than even the **Beatles** in that two-year period. From January 1966 to December 1967, the Beatles were No. 1 just 32 weeks.

The Monkees' Arista album is being boosted by the success of their "That Was Then, This Is Now" single, which jumps to No. 25 on this week's Hot 100.

Rick Walters, air personality at WNYC Buffalo, notes that the Monkees' single is listed in the top 40 alongside hits by the **Blow Monkeys**, **John Cougar Mellencamp**, and **Glass Tiger**. He adds that this marks the first time that four acts with animals in their names have appeared in the top 40 simultaneously. We'll take his word for it.

FAST FACTS: **Belinda Carlisle's** "Mad About You" (I.R.S.) holds at No. 3 on this week's Hot 100, just one notch shy of the No. 2 peak of "We Got The Beat," her biggest hit with the **Go-Go's**.

Steve Winwood lands the first top five single of his 20-year pop career as "Higher Love" leaps four notches to No. 4. His previous best mark was No. 7.

And **Lionel Richie** scores his 11th consecutive top 10 single as "Dancing On The Ceiling" jumps six spots to No. 7. Richie is now within one hit of matching **Michael Jackson's** current string of 12 consecutive top 10 singles on CBS.

WE GET LETTERS: Spencer Wade of Cornwall-on-Hudson, N.Y., notes that the **Beatles'** "Twist And Shout" (which leaps to No. 65 in its second week on the Hot 100) has set a new record for the longest gap between Hot 100 appearances by a single. The record last appeared on the Hot 100 in May 1964, for a gap of 22 years and three months. The old record-holder: **Bill Haley & His Comets'** "Rock Around The Clock," which returned to the chart in March 1974, 18 years and five months after concluding its first smash run.

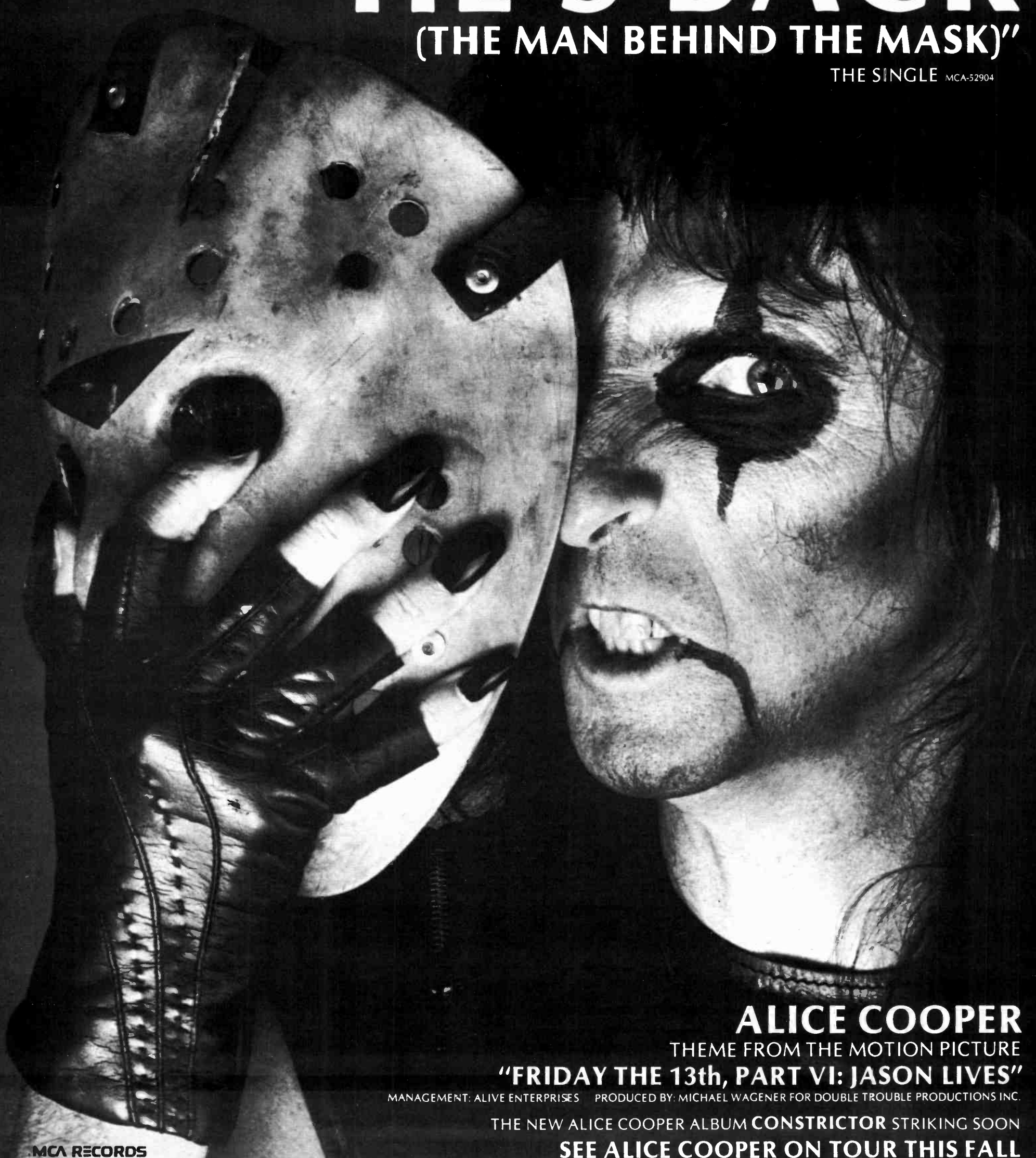
Art Goewey of Chicago notes that **Peter Gabriel's** "Sledgehammer" was the first song to reach No. 1 on the Hot 100, the Album Rock Tracks chart, and the Hot Dance/Disco Club Play chart. The Rock Tracks chart was introduced in March 1981.

Several of you pointed out that when **Peter Cetera** dislodged **Peter Gabriel** from the No. 1 spot on the Hot 100, it marked the first time that an artist replaced another artist with the same first name since **John Travolta & Olivia Newton-John** gave the boot to **Johnny Mathis & Deniece Williams**.

Finally, **John Black III** of Fredonia, N.Y., offers a few more examples of intentionally misspelled song titles that became top 10 hits: **Sheena Easton's** "Telephone," **Culture Club's** "I'll Tumble 4 Ya" and **Prince & the New Power Generation's** "I Would Die 4 U" (we had listed "Take Me With U," a lesser Prince hit). Notes Black: "You know that if Prince had had his way, **Chaka Khan's** classic "I Feel For You" would have been "I Feel 4 U."

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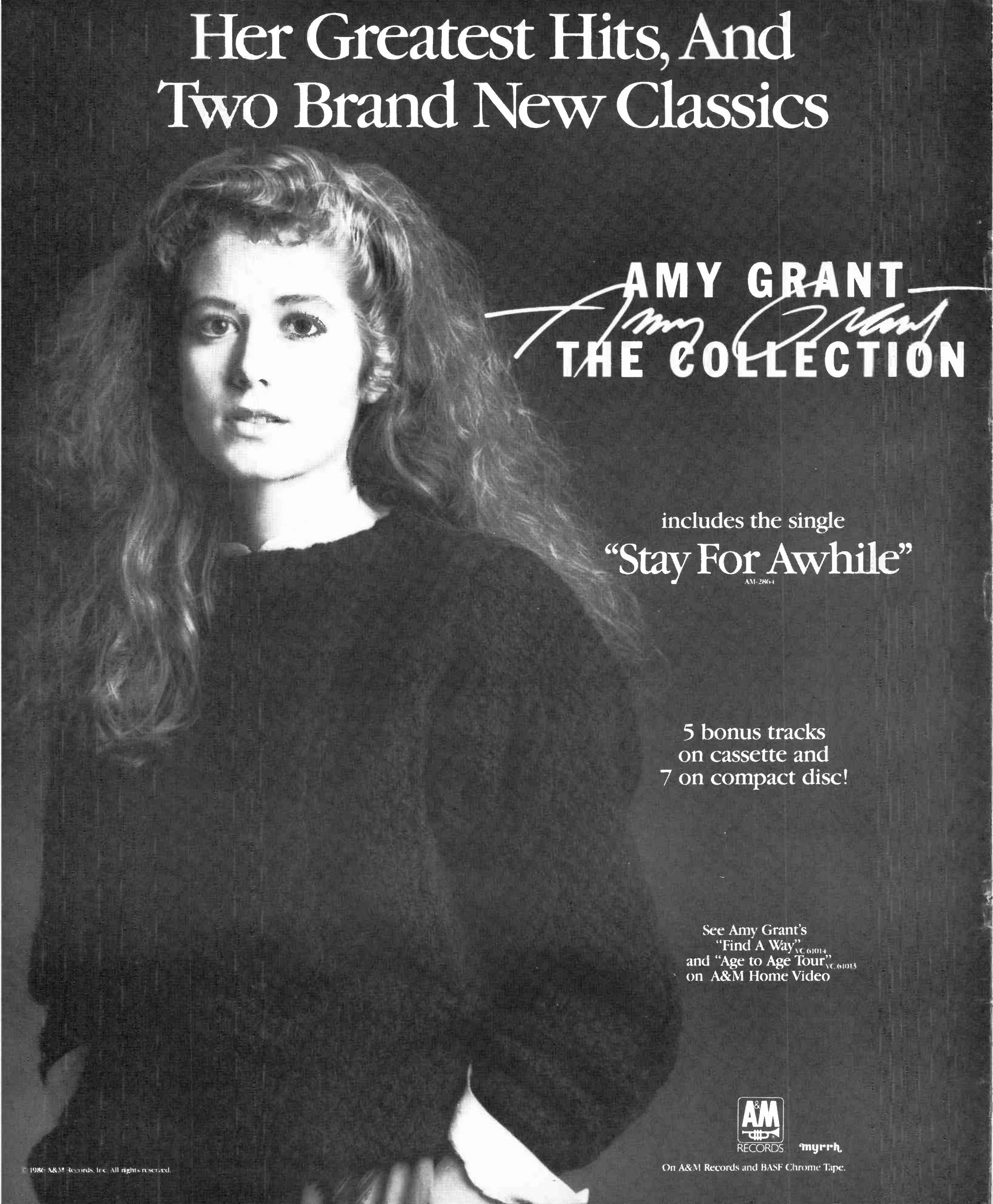
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'Let's Start Talking'

DIGITAL AUDIO TAPE: THREAT OR PROMISE?

BY CHRIS BYRNE

Judging from what I've been reading about Digital Audio Tape (DAT) in these pages, we hardware makers appear to be a suicidal lot.

First we spend millions of dollars advertising compact disks and invest huge sums in new production facilities. And then we turn around and destroy the developing CD market with a brand new recordable digital medium.

Does anyone really believe that? Can it be possible that we want to shoot ourselves in the foot, when we've only just scratched the surface in terms of CD market penetration?

Obviously not. While the timing of any new product is critical to its immediate success, the simple truth is that DAT will never replace CD. From my perspective, in fact, DAT will enhance the acceptance of CD, and the two will form the future backbone of audio reproduction.

In my opinion, the controversy over DAT has its roots in basic misunderstandings about the medium.

Okay, that's what I think about DAT. And here's why I've come to these conclusions.

Simply put, DAT is the next and very likely the final step in the evolution of tape technology. Like CD, it represents the continuing effort on the part of the audio industry to improve the state of the art in music reproduction. As a digital medium, it will in the long run enable manufacturers to offer moderately priced cassette decks that will outperform all but the most expensive of today's analog recorders.

The 84 companies that agreed on the specifics of the medium were clearly aware of the impact that DAT might have on the software market. A major priority was ensuring that consumers would not be able to make direct digital copies of CDs.

To prevent digital piracy, DAT recorders will use a 48 kHz sampling rate. CDs are created with a 44.1

kHz sampling rate. That difference in clock rates renders it impossible to make direct digital dubs.

Okay, you studio engineers know that there are sampling rate converters out there. But will a consumer fork over more than \$10,000 for one of the most esoteric pieces of professional gear?

A consumer can, of course, make great-sounding copies of a CD via the DAT's analog recording inputs,

the not-too-distant future.

Prerecorded DATs should not be markedly more expensive to create than today's analog cassettes. Commercial high-speed duplication equipment is being developed that will use relatively inexpensive ferric oxide tape (for longer-playing home recordings, more expensive metal particle formulations will be required).

And because the DAT playback

such as video on CD and interactive CD software and hardware, consumers will continue to be offered a fascinating range of CD applications.

As I said, the timing for the introduction of any new technology is critical if it is to be successful from the start. This issue does deserve industry-wide discussion.

But make no mistake. DAT will arrive. There is an inevitability about it that can't be denied.

The key word is *digital*. Compact disk has taught consumers that digital is better, and that trend cannot be reversed unless we disparage CD. Digital technology is also broadening to encompass a host of other products; soon it will be hard to sell anything from a TV set to an audio amplifier unless the word "digital" is associated with its operation.

As a consumer electronics marketer, I realize the power of this new technology. And I see great potential for the recording industry, as well. Prerecorded digital audio-cassettes represent an enormous new market—even larger than that for CDs—because of their portable and car stereo applications.

But I also believe in the future of CDs. In fact, I see a synergism between DAT and CD. With both formats available, the demand for high-quality sound will grow dramatically.

The recording industry has taken several steps in recent years to improve the quality of prerecorded cassettes. DAT is the logical continuation of that trend.

Some may disagree with what I say here. But that's what a dialog is all about. What's really needed now is to sit down and start talking intelligently, without hysterics.

It has always disappointed me that hardware and software companies have no longterm, broad-based forum to discuss important topics. As an issue, DAT certainly warrants the beginning of one. So let's start talking.

'The controversy over DAT has its roots in misunderstanding... It will never replace CD'



Chris Byrne is vice president, sales and marketing, Akai America Ltd., based in Compton, Calif.

but certainly not that much better (or more easily) than can be made with today's more sophisticated analog decks.

In fact, I don't think DAT recording is the important issue at all. In the long run, DAT will really shine as a playback technology capable of performing better than CD in portable and car stereo applications.

The designers of the DAT format had such applications in mind when they set the standards for the medium. The rotating head drum in a DAT machine can be made extremely tiny, and the cassette itself (roughly two-thirds the size of an analog compact cassette) is ideal for fitting into a pocket or glove compartment.

Car DAT players should also be more immune to the shock-induced mistracking problems of laser-read CDs. I fully expect to see joggers sporting miniature DAT players in

standard is the same as that used for CD, those digital masters sitting in record company vaults can be used for DAT with very little additional expense.

Of course, all this talk of DAT as a predominantly playback medium raises the issue of its impact on the future of CD itself. Here the differences between the two formats strongly indicate that CD will continue to be the preferred home playback medium.

First, there's cost. DATs are miniature VCRs, and I cannot see the day when anything as mechanically complex as a full-featured DAT machine will ever compete with \$150 CD players. The convenience of CD, its high-speed random access and programmability, and especially the archival nature of the disks themselves are simply not possible with a tape-based medium.

And with future developments,

Letters to the Editor

new music. Everyone seemed satisfied just to schmooze and fantasize until next year.

I just hope that sometime soon songwriter, performer, producer, record company, publisher, promoter, agent, and radio station get together to plan a realistic program to deliver new music. This instead of griping within their own cliques.

Joseph A. Aniello
Joseph Aniello Management
New York

THE COST OF PROGRESS

Although we are a small station with a noncommercial license, we are proud of the quality of music we play, musically and technically. In order to ensure the latter we have added compact disk technology.

Because we feature a contemporary hits and adult contemporary mix in our daytime programming, we have run up against a problem. It has to do with the gap in time between

the release of LP and CD.

Service to college stations like ours is spotty at best, and it is too expensive for us to purchase an LP album and then six weeks later a CD. I've spoken to record company people about this and have been offered sympathy, but not much else.

We would like to have the CDs available when the LPs come out so that we can purchase them for airing before the music is weeks old. Until more CD pressing plants come on line, maybe record companies should be more flexible toward college stations with verifiable audiences and provide them with promotional LPs to plug the time gap before the CDs become available.

Thanks for a chance to point out this problem that smaller and less-well-funded stations face these days.

John A. Davlin
Station Manager, WHFC
Bel Air, Md.

A STAND ON DRUGS

During panel discussions at the recent New Music Seminar, I found the stand of both artists and producers against drug abuse and/or use to be positive and constructive for our industry.

This most impressive conclave of professionals could not have made a more important statement.

Buzz Cason
Track Records
Nashville

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

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S.F. AM Top 40 Outlet Calls It Quits

KFRC Quits Its Calls In Shift To MOR

BY KIM FREEMAN

NEW YORK One of the last top 40 holdouts on the AM band, KFRC San Francisco, has quit trying to entice young adults raised on FM; it moves to a classics-based MOR format Monday (11).

On that day, the KFRC calls will drop out of the Bay area, where they've been booming since 1924. The RKO station has applied for the call letters KMMG and was awaiting FCC clearance on that request at presstime.

KFRC program director Dave Sholin will stay on board to direct the new format. According to the outlet's vice president and general manager, Jim Smith, there is a good chance that star air talents Dr. Don Rose and Billy Ocean will stay with the outfit. For now, the rest of the staff is invited to remain if it chooses to do so.

"There's a lot of sad sentiments," says Sholin. "But you have to balance that with having a sense that we can win again. To try to make it in 1986 without the 12-24s is... well, I won't even say it. It doesn't even occur to them [to switch to AM]. They're not

even there to sample us, no matter what we're doing."

Smith says, "We put a lot into attempting to draw people back to AM, but finally we had to come into the '80s and realize that the available audience [for AM] is basically over 45."

KFRC's attempts to build listenership included what Sholin calls "a massive television campaign," with spots created by SuperSpots of Chicago. "No station was as visible as this station. We had boards, buses." After all that, Sholin says, "our TSL [time spent listening] went up a little, but our cume stayed the same. It just wasn't getting more people back."

On to the '80s, Sholin says. KFRC's new format represents "RKO's belief in the AM band. They are not just throwing it to satellite. They're infusing it with cash and the right people."

According to Sholin, the station's new music will be old—mostly from the late '40s to early '60s—but the format "will be cutting-edge. Although it's still developing, there are a lot of success stories with this format, like CKLW Detroit."

The presentation will be "very contemporary," Sholin continues, "a con-

versational tone without a lot of useless chatter." Sholin says he expects fans of KFRC in its heyday will be drawn back to the frequency with the new fare.

He says the new KFRC may also draw listeners from news/talker KGO, AC/variety outlet KNBR, and those left in the lurch by KSFO's switch from easy listening to rock oldies. "But basically, we're our own kind of format. This [45-plus] audience is not really being served here."

AM Radio Great Wm. B. Williams Dead At 62

NEW YORK William B. Williams, who steadfastly fanned the flames of MOR music as a personality on WNEW-AM here for all but four of the last 42 years, died Aug. 2 of acute anemia and respiratory failure at Beth Israel Medical Center in Manhattan. He was 62.

Williams was frequently off the air in recent years due to a congenital blood disease, surgery last year for colon cancer, and removal of his spleen several weeks ago.



William B. Williams.

Williams had a resonant voice that managed to convey amiability as well as authority. This vocal trait extended well beyond his exposure as a DJ, and he was frequently hired as the voice-over talent for major companies, including IBM, Dupont, and Pepsi-Cola.

Along with such current air personalities as Jim Lowe, Williams' personal tastes in music left little room for rock music and assured a loyal core of older listeners that their own musical sensibilities would not be jarred by tuning into the AM'er. Williams inherited Martin Block's "Make Believe Ballroom" show, which the station revived in 1979 after it had dropped it in 1972. Williams' weekday show aired during the midday shift. Before his illness, Williams hosted "Encore," a Saturday show spotlighting separate weeks in pop music history.

(Continued on page 16)



KIISing The Creatures. KIIS Los Angeles morning man Rick Dees gets an early visit from one of several groups that helped promote the recent Los Angeles Beach Scene Festival, a two-day concert and festival sponsored by the city of Los Angeles and KIIS. The group visiting is Fire On Blond, which have a budding dance hit on Atlantic with "Stop And Think." Shown, from left, are group manager James Elliott, Atlantic promo rep Rock Dibble, band members Jim Vukovich and Suzie Benson, beach-party animal Dino Saur, and Dees.

...newsline...

OUTLET COMMUNICATIONS' top management and an affiliate of the Westray Capital Corp. will be buying the company back from the Rockefeller Group in a \$617.5 million leveraged buyout. In February 1983, Rockefeller reached an agreement to buy what was then called Outlet Broadcasting for \$245 million and the assumption of an \$88 million debt, for a total of \$333 million. In a restructuring move, the Rockefeller Group decided last fall to sell its broadcast properties. To help finance the buyout, Outlet will sell three of its television stations for an aggregate of \$457 million. Outlet's chairman/chief executive officer Bruce Sundlun and president/chief operating officer David Henderson will retain those titles with the new company, which keeps the Outlet Communications name. Outlet's radio stations are WIOQ-FM Philadelphia, WTOP-AM Washington, D.C., WTKS-FM Bethesda, Md., and KIQQ-FM Los Angeles. The company will also hold on to four TV stations. No further financing spin-offs are expected. The transaction is pending FCC approval.

JIM PRICE leaves his outstanding track record as general manager at Gannett's KSDO-AM-FM San Diego for the president/general manager post at AC outlet KXYX San Diego, a Parker Industries property. Price was with KSDO for 2½ years after a 10-year post at the city's KGB.

ODD KIDWELL leaves the VP/GM post at Cox Communications' WTRK (formerly WZGO) Philadelphia to take on the same duties at a recent Voyager Communications acquisition, WMGF-FM Charlotte, N.C. WMGF was formerly WXIK-FM, which Voyager bought from Capitol Broadcasting for \$5.5 million. There, Kidwell will have new powers to put into play; the station has just moved its 100,000 watt signal up 1,750 feet in the air.

SHAMROCK Broadcasting reaches an agreement to buy KQKT-FM Seattle for \$7.5 million. The seller is the Seattle Radio Limited Partnership, and Kalil & Co. brokered the deal.

TERRELL METHENY returns to Multimedia Radio as general manager of WWNC Asheville, N.C. Most recently, Metheny was GM at KAAY/KLPQ Little Rock, Ark. In Multimedia corporate news, Leeann Lewis is elevated to vice president of the company. She retains her title as GM at KEEL/KITT Shreveport, La.

HOWARD SCHWARTZ is promoted to the GM post at WTMG-FM Murfreesboro/Nashville. He had been station manager of the TransColumbia "Format 41" outlet for the past year.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

"It's the record programmers love to hate, but the audience loves it," says KIIS-AM-FM programmer Mike Schaefer of Lisa Lisa & Cult Jam with Full Force's "All Cried Out" (Columbia). "After a week on the air, it's a top 10 request," he reports. An add last week was the Eurythmics' "Missionary Man" (RCA), a single that showed up top 25 in singles and top 15 in requests before KIIS added it. "Another one exploding this week," Schaefer says, "is Nu Shooz' 'Point Of No Return' [Atlantic]." This followup to the "I Can't Wait" smash leaped from 30 to 10 on the KIIS sales chart last week. Schaefer's prediction of the week is that the Pet Shop Boys' "Love Comes Quickly" (EMI America) "could be another No. 1 record for them."

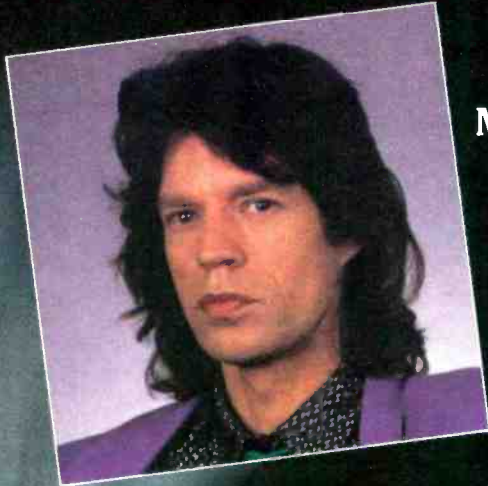
ALBUM ROCK

"It's good to see him come back with such a strong single," says WKDF-FM Nashville program director Bill Pugh of Eddie Money's "Take Me Home" (Columbia). The single features Ronnie Spector, and Pugh says that "it's well worth the wait." It is an instant phoner, he says, as is Bonnie Raitt's "No Way To Treat A Lady" (Warner Bros.). "This one is very well produced, and it just sounds great," Pugh says of Raitt's return to vinyl. From a different camp, the PD says Triumph's "Somebody's Out There" (MCA) is another pick to click. "It goes back to that same sound that made 'Hold Out' and 'Magic Power' such popular songs on the AOR level," he reports. In Pugh's "I just love it" category is Bruce Hornsby & the Range's "Every Little Kiss" (RCA). The newcomer's single has been on WKDF for six weeks, and, Pugh says, it's "really starting to kick in now." And, just for fun, Pugh recommends Rob Junklas' "Memphis Thing" (Manhattan). "He's a great songwriter you'll have to keep an eye on," the PD says.

COUNTRY

KSON-FM San Diego PD Bill Shepard says Lee Greenwood's "Didn't We" (MCA) "is going to be a great female record for us. But then, Greenwood would have to work *really* hard to make a record that wasn't a great female draw." Shepard says the duet by Earl Thomas Conley & Anita Pointer (of the Pointer Sister), "Too Many Times," (RCA) ought to do well, "particularly here, where pop goes over big." Shepard adds, "We were slightly skeptical about it at first because it's produced very heavily." KSON took a chance, and Shepard says "Too Many Times" is getting strong early phone response. Also popular with modern-minded country fans, the PD says, is Steve Earle's "Guitar Town" (Warner Bros.). You don't find too many country performers hailing from San Diego, but Shepard found one: Rose Flores, whose "I'm Walking" (Warner Bros.) is currently going great guns for the outlet.

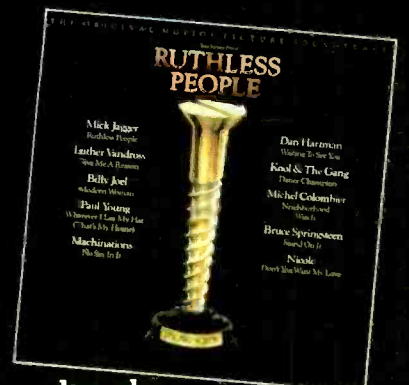
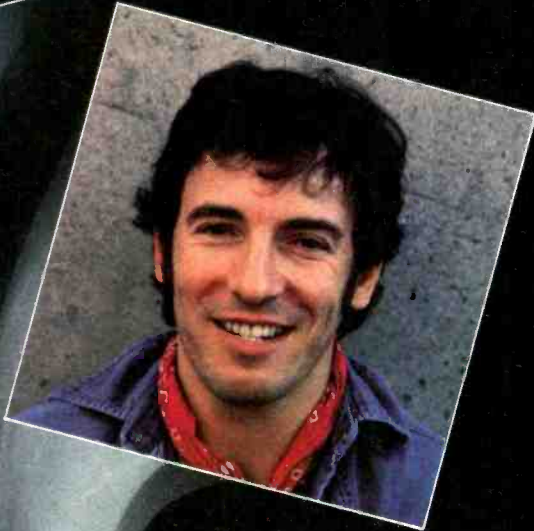
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Musical Supervision: Tommy Mottola, Champion Entertainment Organization, Inc.
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HALL

Featuring the first single Dreamtime

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WESTWOOD ONE RADIO NETWORKS PRESENT

DON JOHNSON

OFF THE RECORD

with

MARY TURNER

A ONE-HOUR EXCLUSIVE
INTERVIEW AND PREVIEW
OF HIS GREAT NEW ALBUM!

Don Johnson recently went into a studio in Miami and recorded "*Heartbeat*," his first album for Epic. He invited some of his friends to play on the record as well. They include Ron Wood, Stevie Ray Vaughan, Bonnie Raitt and Willie Nelson, to name just a few.

Westwood One is proud to present an exclusive, penetrating interview with Don Johnson conducted by Mary Turner. This special one-hour conversation will include cuts from *Heartbeat* as well as Don talking candidly about his life and his music. The program is available in the one-hour format as well as in 10 short-feature segments.

To lock up exclusive rights in your market contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE
RADIO NETWORKS



ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.				ARTIST LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		
				★★ NO. 1 ★★	
1	2	2	7	EURHYTHMICS RCA	MISSIONARY MAN
2	5	8	9	GENESIS ATLANTIC	THROWING IT ALL AWAY
3	7	13	3	HUEY LEWIS & THE NEWS CHRYSALIS	STUCK WITH YOU
4	1	1	10	STEVE WINWOOD ISLAND	HIGHER LOVE
5	4	5	18	VAN HALEN WARNER BROS	LOVE WALKS IN
6	6	4	7	JOHN COUGAR MELLENCAMP RIVA	RUMBLESEAT
7	13	21	5	STEVE WINWOOD ISLAND	SPLIT DECISION
8	12	15	9	PETER GABRIEL Geffen	IN YOUR EYES
9	3	3	10	PETER GABRIEL Geffen	RED RAIN
10	15	23	4	NEIL YOUNG Geffen	TOUCH THE NIGHT
11	21	41	3	DARYL HALL RCA	DREAMTIME
				★★★ POWER TRACK ★★★	
12	34	—	2	EDDIE MONEY COLUMBIA	TAKE ME HOME TONIGHT
13	8	6	9	BIG COUNTRY POLYGRAM	LOOK AWAY
14	19	24	6	GTR ARISTA	THE HUNTER
15	23	25	7	ZZ TOP WARNER BROS	VELCRO FLY
16	18	20	5	DAVID LEE ROTH WARNER BROS	TOBACCO ROAD
17	11	11	11	THE MOODY BLUES POLYGRAM	THE OTHER SIDE OF LIFE
18	9	7	12	38 SPECIAL A&M	SOMEBODY LIKE YOU
19	31	—	2	R.E.M. I.R.S.	FALL ON ME
20	17	17	8	TOM COCHRANE & RED RIDER CAPITOL	BOY INSIDE THE MAN
21	24	27	3	VAN MORRISON MERCURY	IVORY TOWER
22	14	14	8	MICK JAGGER EPC	RUTHLESS PEOPLE
23	27	33	3	BOB DYLAN COLUMBIA	GOT MY MIND MADE UP
24	32	32	7	THE FIXX MCA	BUILT FOR THE FUTURE
25	22	22	8	GENESIS ATLANTIC	LAND OF CONFUSION
26	28	36	3	GLASS TIGER MANHATTAN	DON'T FORGET ME (WHEN I'M GONE)
27	30	31	4	ALVIN LEE 21 RECORDS	DETROIT DIESEL
28	10	9	10	BOB SEGER & THE SILVER BULLET BAND CAPITOL	THE AFTERMATH
29	41	—	2	GEORGE THOROGOOD EMI-AMERICA	REELIN' & ROCKIN'
30	16	12	7	DAVID LEE ROTH WARNER BROS	YANKEE ROSE
				★★★ FLASHMAKER ★★★	
31	NEW	—	1	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN
32	20	10	14	THE FIXX MCA	SECRET SEPARATION
33	35	43	4	VAN HALEN WARNER BROS	SUMMER NIGHTS
34	26	18	9	BRUCE HORNSBY RCA	EVERY LITTLE KISS
35	NEW	—	1	BILLY JOEL COLUMBIA	A MATTER OF TRUST
36	36	42	4	KIM MITCHELL ATLANTIC	PATIO LANTERNS
37	25	16	13	EMERSON, LAKE & POWELL POLYDOR	TOUCH AND GO
38	NEW	—	1	BONNIE RAITT WARNER BROS	NO WAY TO TREAT A LADY
39	49	—	2	STEVE WINWOOD ISLAND	TAKE IT AS IT COMES
40	NEW	—	1	TRIUMPH MCA	SOMEBODY'S OUT THERE
41	44	—	2	CINDERELLA MERCURY	SHAKE ME
42	NEW	—	1	INXS ATLANTIC	KISS THE DIRT
43	46	46	7	GENESIS ATLANTIC	IN TOO DEEP
44	29	29	5	MODELS Geffen	COLD FEVER
45	48	48	5	HONEYMOON SUITE WARNER BROS	WHAT DOES IT TAKE
46	37	26	12	AC/DC ATLANTIC	WHO MADE WHO
47	47	47	9	GENESIS ATLANTIC	THE LAST DOMINO
48	33	19	10	JOURNEY COLUMBIA	SUZANNE
49	39	39	6	DANNY WILDE ISLAND	ISN'T IT ENOUGH
50	45	45	4	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT

○ Products with the greatest airplay gains this week.

VOX JOX

by Kim Freeman



FRANK CODY will be the new program director at album rocker **KMET** Los Angeles. Cody succeeds **Larry Bruce**, who made headlines earlier this year by giving up the PD-ship at **KGB** San Diego to attempt a turnaround at **KMET**. In the spring Arbitron, **KMET** had slipped a full share, to a 2.2, and rumors were circulating that **Bruce** would be let go.

Instead, **Bruce** resigned two weeks ago, and it appears that **Cody** was called by **KMET** VP/**GM Howard Bloom** shortly after that.

An NBC executive for the last five years, **Cody's** current title is director of programming for NBC Radio Entertainment and The Source. Prior to joining NBC, he was group PD for Sandusky Broadcasting and PD of the chain's **KBPI** Denver. At **KBPI**, **Cody** helped the station go from No. 8 to No. 1 in the market. Before that, **Cody** was PD at **KLOS** Los Angeles.

Cody says the decision to part NBC "was not an easy one. My past five years have been exciting and enlightening. There's an amazing cast of characters here." **Cody** adds, "It's time for a change once again, and the prospect of working for **Howard [Bloom]**, **Metromedia**, and the legendary **KMET** was it."

As for improving **KMET**, **Cody** says, "I have a few ideas, but it would be premature to say what direction we'll be going in." One thing for sure: **KMET** will remain an NBC/The Source affiliate.

HOWARD STERN, morning man on **WXRK** New York, will be simulcasting his show on Infinity sister station **WYSP** Philadelphia, most likely starting in September. This bizarre programming move will put **Stern** up against Philly champ **John DeBella**, longtime market morning leader on **WMMR**. **Stern** made the announcement during an appearance on "The David Letterman Show" Aug. 5. His "K-Rock" schtick will be simulcast live in its entirety on **WYSP**. Current 'YSP morning man "**Scruff**" **Connors** is expected to stay with the station in a different capacity. Execs at both stations were not ready to comment in detail at presstime, but it is known that 'YSP listeners will be able to participate in the show via phone.

ON AUG. 25, **KZZC** (ZZ99) Kansas City will drop its top 40 fare for Satellite Music Network's Pure Gold 24-hour satellite service. That puts six full-time and three part-time personalities on the street. **ZZ99** program director

Todd Chase left a while back.

In a reverse of the **KFRC** San Francisco story (see page 10), **ZZ99** had the teens but didn't want them. **KZZC** is owned by **Wodlinger Broadcasting**. The company's business and media relations director, **Scott Assya**, says, "We found that the teen market is just not as viable as it once was." Only 10%-15% percent of the advertising dollars are

KMET L.A.'s PD-ship switches hands again, this time from Bruce to Cody

spent on teens, **Assya** says, "so we're going after the baby boomers, 25-45." **KZZC** will keep those calls and refer to itself as "98.9 Gold."

SUSAN PLATT is the new mid-day talent on **WHTZ** "Z-100" in New York, using **Susan Taylor** as her on-air name. She's direct from **WYTZ** Chicago, formerly **WLS-FM**. She replaces "**Skinny Bobby**" **Walker**, who was dropped recently... In Philadelphia, former **WYNY** New York morning partner **Paul Harris** has taken on the same shift at personality AC outlet **WIOQ**. **Harris** replaces 13-year **WIOQ** veteran **John "Harvey In the Morning"** **Harvey**, who was let go with little notice two weeks ago.

And **Harvey Holiday** was let go as PD of oldies outlet **WFIL** Philly. His replacement is **B.J. Adams**, a recruit from the operations manager post at **KNOW/KEYI** Austin.

KVET Austin brings some old friends back as partners on the morning show. They're **Sammy Allred** and **Jim Travis**, who both have on-air credentials on the country AM stereo source. **Allred** worked at **KVET** from 1969-79 and spent some of the interim years opening with his band, the **Geezinslaw Brothers**, for **Willie Nelson**. **Travis** has worked at **KVET** three times, logging some historical ratings there in 1979. His most recent gig was at **KBUC** San Antonio.

The duo's return moves two-year **KVET** morning man **Dave Marcum** into the afternoon slot.

BILL ROBERTS starts doing the mornings at country outlet **KSON-FM** San Diego Monday (11). He's fresh from **WCRZ** Flint,

Mich., and replaces **J.J. Jackson**, who moves out to Atlanta to start his own business. Meanwhile, **KSON-AM** is now beaming in stereo.

John Collins leaves the assistant PD post at **KOOL-AM-FM** Phoenix for the PD slot at **KAIR/KJYK** Tucson, the AC/beautiful music combo owned by **Citadel**.

Broadcast adviser **Clark Smidt** will be doing interim PD duties at **WPIX** New York. He's been working with the AC outlet for a while and will continue advising independent clients out of his Brookline, Mass., office... In East Providence, R.I., **David Jones** arrives as PD at AC outlet **WSNE**, succeeding **David Vrablic**.

IF THE **KIIS** Los Angeles folks sounded a little tired last week, that's because the station played host to roughly 250,000 people over the weekend during a two-day **Beach Scene** concert. Although it wasn't part of the exclusive beach-events sponsorship **KIIS** and its competitors are vying for, the concert was sponsored in conjunction with the city of Los Angeles.

Naturally, **KIIS** was broadcasting live from the multitalent concert and got a chance to chat with the likes of **Animation**, **Andy Taylor**, **Nu Shooz**, **Art Of Noise**, **Belinda Carlisle**, the **S.O.S. Band**, **Icehouse**, **Stacey Q.**, and a zillion other bands.

We hear **PolyGram** footed a special flight bill to zip **Level 42** in from London for an appearance.

Speaking of **PolyGram** and "kisses," we love the promotion the logo has going with **WRKS** New York on **Gwen Guthrie's** "Ain't Nothing Going On But The Rent" record. Daily cash giveaways are involved, and a \$2,000 grand prize is up for grabs, which ought to keep those **Gotham** bill collectors at bay.

MALRITE country FM **KZLA** Los Angeles was inadvertently omitted from sping **Arbitron** results in our July 26 issue. In Los Angeles, **KZLA** jumped from a 1.9 to a 2.5 share, and in the **Anaheim/Santa Ana** market, **KZLA** pulled a 2.0 share... And, **KWIZ** Santa Ana pulled a .7 share, not a 1.7, as printed in our Aug. 2 issue.

In another numbers problem, we printed the wrong phone number for the **Duck And Cover Comedy Group** in last week's **Featured Programming** column. To save a little ol' Philadelphia lady a lot of grief, please jot down the group's correct number: 215-626-0982.

Major-Market Stations Apprehensive Of Changing Formats New AC Pioneer Folds Consultancy

NEW YORK John Sebastian will be giving up his New AC format consultancy to pursue day-to-day station involvement once contract obligations to the six stations using the format are fulfilled.

Three and a half years ago, Sebastian left the highly successful Sebastian & Casey album rock consultancy to develop his Eclectic-Oriented Rock format. First known as EOR and now as the New AC, the format is an off-

shoot of album rock, designed to draw an upscale, older audience.

The New AC's mix includes new age, jazz, album cuts from stars, and tracks by new and/or lesser-known artists. "I expect most, if not all, of my current clients will continue in this form of programming," Sebastian says.

"My original concept of eclectic programming has been influential in changing AOR into the more adult

format it is today; in exposing the hole that 'classic' stations are now filling; in encouraging similarly programmed stations to focus more successfully; and, in some cases, to do my format without me."

So why hasn't the format taken hold on a broader basis? According to Sebastian, he's encountered a Catch-22 that has prevented the format's progress. "Although I was able to find six pioneering stations to do this format, we were never able to get major-market stations with major signals and major advertising to do it.

"We love the idea, but we really don't have the balls to do it," has been the response one too many times," Sebastian says of pitches to major-market outlets and/or groups. "It would have been much easier on my psyche if people were telling me it was a bad idea, or if listeners said it won't work. But that's not the case." Sebastian says he considers his format "still ahead of its time."

Sebastian's previous firm, Sebastian & Casey, closed its doors in 1981. At the time, the company had 25 clients, including such strong performers as WMMS Cleveland, KSHE St. Louis, and KLOL Houston.

Sebastian can be reached at the headquarters of John Sebastian Inc. in Scottsdale, Ariz.: 602-951-9029.



All In The Jeans. WYDD Pittsburgh program director Mike McQueen poses with two local winners in "Rock Over London" 's national Levi's Button Fly Away promotion. The winners, Vaunda and Darlyne Bonnett, were sent to London for a week, compliments of "Rock Over London" producer/syndicator Radio International.

WILLIAM B. WILLIAMS DEAD

(Continued from page 10)

Although all of the pop vocalists and instrumental greats of the last 50 years were part of Williams' daily programming, he valued the musical talents of Frank Sinatra most of all. This admiration was mirrored in a nickname he created for Sinatra, "Chairman Of The Board," and Old Blue Eyes was featured for a

half hour on each Ballroom broadcast.

Other artists, such as Steve Lawrence & Eydie Gorme, Nat King Cole, Perry Como, Johnny Mathis, and Tony Bennett, were treated with a reverence that belied the reality that their recordings were finding less of a consumer base as

rock'n'roll established itself as the musical medium of choice.

"He was brash, comical, happy-go-lucky," recalls Art Ford, who joined WNEW's DJ roster in 1942 and was Williams' predecessor at the helm of "Make Believe Ballroom" from 1957-59. "He had two obsessions. One was his belief that Frank Sinatra would be a great star. He also had a crush on Ava Gardner."

Williams also emceed many industry charity dinners, including benefits for the Boy Scouts of America and the World Mercy Fund.

FOR WEEK ENDING AUGUST 16, 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
89 REPORTERS		
HUEY LEWIS & THE NEWS STUCK WITH YOU CHRYSALIS	27	71
NEIL DIAMOND THE STORY OF MY LIFE COLUMBIA	13	36
AIR SUPPLY LONELY IS THE NIGHT ARISTA	12	33
BERLIN TAKE MY BREATH AWAY COLUMBIA	12	68
C. ANDERSON & G. LORING FRIENDS AND LOVERS CARRERE	9	76

FOR WEEK ENDING AUGUST 16, 1986

Billboard

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HOT ADULT CONTEMPORARY™

				Compiled from national sample of radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") WARNER BROS. 7-28662 5 weeks at No. One	◆ PETER CETERA
2	3	6	9	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
3	2	2	11	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	◆ JEFFREY OSBORNE
4	7	8	5	DANCING ON THE CEILING MOTOWN 1843	LIONEL RICHIE
5	6	7	10	THE CAPTAIN OF HER HEART A&M 2838	◆ DOUBLE
6	5	5	10	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668	◆ ROD STEWART
7	9	11	8	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	◆ MICHAEL MCDONALD
8	10	16	5	FRIENDS AND LOVERS CARRERE 4-06122/EPIC CARL ANDERSON & GLORIA LORING	
9	4	3	11	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
10	11	15	6	TAKEN IN ATLANTIC 7-89404	◆ MIKE & THE MECHANICS
11	8	4	17	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
12	18	20	7	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	◆ BERLIN
13	14	19	6	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	◆ STEVE WINWOOD
14	13	18	6	ANYTHING FOR LOVE WARNER BROS. 7-28655	GORDON LIGHTFOOT
15	23	39	3	STUCK WITH YOU CHRYSALIS 4-43019	HUEY LEWIS & THE NEWS
16	19	17	7	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS.	◆ MADONNA
17	12	10	10	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
18	15	9	18	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE 1-9465/ARISTA	◆ BILLY OCEAN
19	21	30	3	LOVE ZONE JIVE 1-9510/ARISTA	◆ BILLY OCEAN
20	25	33	4	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
21	20	14	12	THE BEST OF ME ATLANTIC 7-89420	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
22	17	13	10	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
23	16	12	17	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
24	24	28	4	THAT WAS THEN, THIS IS NOW ARISTA 1-9505	THE MONKEES
25	22	21	21	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
26	28	35	4	THE EDGE OF HEAVEN COLUMBIA 38-06182	◆ WHAM!
27	37	—	2	THE STORY OF MY LIFE COLUMBIA 38-06136	NEIL DIAMOND
28	30	—	2	MAD ABOUT YOU I.R.S. 52815/MCA	◆ BELINDA CARLISLE
29	38	—	2	LOVE ALWAYS GORDY 1857/MOTOWN	◆ EL DEBARGE
30	26	22	19	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
31	NEW	▶	1	LONELY IS THE NIGHT ARISTA 1-9521	AIR SUPPLY
32	27	24	14	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
33	33	32	7	IS IT A CRIME PORTRAIT 37-06121/EPIC	SADE
34	NEW	▶	1	VENUS LONDON 886 056-7/POLYGRAM	◆ BANANARAMA
35	NEW	▶	1	SMILES AND SMILES TO GO MCA 52844	LARRY CARLTON
36	32	29	18	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
37	NEW	▶	1	EVERY LITTLE KISS RCA 14361	BRUCE HORNSBY & THE RANGE
38	NEW	▶	1	KISSES IN THE MOONLIGHT WARNER BROS. 7-28640	GEORGE BENSON
39	NEW	▶	1	DREAMER ELEKTRA 7-69529	◆ KEEP IT DARK
40	29	25	18	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA

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

ADOLESCENCE CAN BE A BITTER PILL TO SWALLOW.

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Send for full details on "Crosswalk," the 52-week series of half-hour shows for teens and young adults. We'll include information on our full roster of programming for the 14-94 segment. Use the coupon or call Vi Knickrehm, 314/647-4900.

Please send me your booklet and demo disc presenting "Crosswalk" and the other radio offerings of The International Lutheran Laymen's League.

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MIKE AND THE MECHANICS

August 17



THE KING BISCUIT FLOWER HOUR

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Group To Study Spanish-Audience Measurement

BY MOIRA McCORMICK

CHICAGO An advisory board formed to review Spanish radio audience-measurement studies and methodologies has chosen research firm Information and Analysis to generate a syndicated audience-measurement service.

The Spanish Ratings Advisory Council, composed of representatives of radio stations, advertisers, and ad agencies, selected Information and Analysis. The firm is a subsidiary of Auditors of Great Britain (AGB), developer of the audience-research tool the People Meter. It was chosen by the council after reviewing its presentation along with those of Arbitron and Strategy Research Corp. According to council founding member Eduardo Caballero, president of radio representation firm Caballero Spanish Media Inc., advertisers and broadcasters alike have long been dissatisfied with Arbitron's measurement of the Hispanic audience.

'Accurate information is a necessity'

"Arbitron used to do part of its research by conducting personal interviews, which work best with Spanish listeners," says Caballero. "But, for some time now, they've been limited to telephone [placement and retrieval of information]. That leaves a lot of people out, because a high percentage of Spanish speaking families have no phone."

Cultural differences come into play, as well, in that diary keeping and the very concept of a ratings study is foreign to many Hispanics, says Caballero.

There are other difficulties with Arbitron's methodology, says Information and Analysis vice president/general manager Peter Roslow. For instance, it is important whether the original contact is made in Spanish or English. "There's a literacy problem, as well," says Roslow. "The diaries are bilingual, but that doesn't help the portion of the population which can't read or write very well."

All of this results in significant fluctuations in Arbitron shares for Spanish stations from book to book, says Caballero. He uses as an example Caballero Spanish Media clients KTNQ/KLVE Los Angeles, whose combined ratings, he says, were No. 1 among L.A.'s Spanish stations in the spring book.

"But in the winter book, they didn't have half that share," he says. "We're reluctant to go out and hit buyers with that book, when we don't know what's going to happen in the next one. Advertisers are reluctant to pay rate increases attendant on a good book, and some stations are reluctant to implement rate increases."

According to David Lapovsky, vice president of research for Arbitron, "The amount of book-to-book bounce typically increases as the size of the estimate gets smaller. From 1.0 to .5 is a 50% change; with smaller estimates in a large market,

it can seem like a big difference."

As for its research techniques, Lapovsky says Arbitron uses different measurement procedures for Hispanics and other minorities via its phone- and diary-based Differential Survey Treatment (DST). The practice of door-to-door interviews (personal placement and retrieval, or PPR) was dropped in the early '80s, for economic reasons as well as because interviewers concentrated primarily on high-density Hispanic areas. He says a good percentage of the Spanish population was not being reached. "We receive equally reliable results from DST, and we're able to use it throughout the metro

area.

"Arbitron is a measurement service for the general radio audience, not [specifically] the Spanish audience," says Lapovsky.

The Spanish Ratings Advisory Council expects Information and Analysis to provide that specialized service. "This is a very important step for the Spanish broadcast media," says Athena Sofios, vice president and general manager of WOJO Chicago and a member of the council. "With more and more Spanish broadcast outlets entering the market every day, consistent, accurate information is a necessity for stations and advertisers alike."

Information and Analysis' Roslow says a \$50,000 pilot survey will be done in November, most likely in Chicago. The survey will be two-fold, involving door-to-door interviews with "yesterday recall" as well as a telephone survey. A one-day "listening log" will be left in homes for absent family members to fill out if they choose. "We'll integrate both systems," says Roslow, "and weight up the nonphone homes in the door-to-door survey so they're correctly represented." Cash and/or sweepstakes incentives will also be involved, he says. A nationally syndicated service is to be launched subsequently.

Featured Programming

"HARLEM HIT PARADE" returns for its second year, with a 26-part examination of the history of r&b. Set for a December start, the show will be hosted by **Ruth Brown**, a.k.a. "Miss Rhythm." According to **Felix Hernandez**, producer of "Harlem Hit Parade," the new editions of the show are "not just another series about the roots of rock."

The program, he says, "explores what it was like for black performers during the '50s and '60s." Through voices of the artists from that era, the joys and hardships of r&b beginnings will be addressed.

Artists appearing on the series include Ben E. King, Wilson Pickett, Mary Wilson, Gene Chandler, the late Sonny Til of the Orioles, the Coasters, the Staple Singers, and several others.

Hernandez can be reached at 718-745-4273.

POPULAR TRAFFIC SERVICE the **Shadow Traffic Network**, of Philadelphia, ventures into musical terrain with the release of "(I Want To Be A) Shadow Ranger" and "Shadow Jam." Performed by the Shadow staff, the ditties are currently being circulated to stations on cassette. The network hopes that airplay will generate enough interest to justify pressing the tunes up on vinyl. In that event, Shadow Traffic will put the singles on sale, with proceeds allotted to Philadelphia's homeless.

NBC RADIO Entertainment went to London to record its next two "Album Party" specials. The first features Paul McCartney and his latest album "Press To Play," and has an Aug. 28 air date. Following that is the Sept. 25 Tina Turner party. NBC London correspondent **Mal Reding** is hosting the McCartney special, and **Rona Elliot** will be toasting Turner.

Also going international at NBC is Dr. Ruth Westheimer, whose "Sexually Speaking" is now available in Canada. **Radio Express** is the liaison there, and the popular doctor's talk show is already cleared in nine of Canada's top 10 markets.

Darryl Lindsey leaves Cashbox for the station relations manager post at **Syndicate It Productions** in Burbank, Calif. Prior to his trade



Rockers On A Roll. Album rock programmers discuss their trade during a New Music Seminar panel on the format (Billboard, July 26). Seated, from left, are WNEW-FM New York PD Charlie Kendall, KBCO Denver PD Doug Clifton, KROQ Los Angeles PD Rick Carroll, KZEW Dallas PD Rob Barnett, and moderator Bill Hard.

post, Lindsey had worked at **KMET** and **KABC/KLOS** in Los Angeles... The **United Stations Programming Network** appoints **Kerry Ward**, **Mark Maddrey**, and **Karen Akerstrom** as station clearance reps. All three are working out of USP's Washington, D.C., office.

In Chicago, the **Beethoven Satellite Network** brings **David Levin** on board as director of development. To refresh your memory, the Beethoven Satellite Network is a live, classical format originating from **WFMT** Chicago. Levin was station manager at **WILL-AM-FM** Urbana, Ill., for the last four years.

WESTWOOD ONE/Mutual Broadcasting has made a \$2.2 million deal with Scientific Atlanta for the production of digital satellite equipment for use by Mutual's affiliates. The deal will provide those stations with the "necessary equipment at the lowest possible cost, enabling them to access both Mutual's and WWI's programs as well as those on most other major networks," says **Ben Avery**, Mutual's VP/station relations.

"**Return To The Isle Of Dreams**" is the clever new name for the second edition of WWI's "Isle Of Dreams" fantasy concert broadcast. Like last year, the 1986 12-hour package goes out Labor Day weekend with plenty of live tunes from 24 rock superstars. The roster

includes Bryan Adams, Pat Benatar, David Bowie, Eric Clapton, Phil Collins, Dire Straits, and on and on and on.

The show also features interviews and classic live tracks from the WWI vaults. **Bert Kleinman** produced the program.

KIM FREEMAN

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

Aug. 15, **Volunteer Jam XII**, **Charlie Daniels Band**, Music Of America, ABC Radio Networks, 90 minutes.

Aug. 15, **Jackson Browne**, Legends Of Rock, NBC Radio Entertainment, two hours.

Aug. 15-17, **Lesley Gore**, Gary Owens Supertracks, Creative Radio Network, three hours.

Aug. 15-17, **Col. Tom Parker**, The Elvis Hour, Creative Radio Network, one hour.

Aug. 15-17, **Rod Stewart**, Countdown America, United Stations, four hours.

Aug. 15-17, **The Fixx**, Superstar Concert Series, Westwood One, 90 minutes.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Don't Go Breaking My Heart**, Elton John & Kiki Dee, ROCKET
2. **You Should Be Dancing**, Bee Gees, RSO
3. **Let 'Em In**, Wings, CAPITOL
4. **You'll Never Find Another Love Like Mine**, Lou Rawls, PHILADELPHIA INTERNATIONAL
5. **I'd Really Love To See You Tonight**, England Dan & John Ford Coley, BIG TREE
6. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
7. **Rock And Roll Music**, Beach Boys, BROTHER/REPRISE
8. **Kiss And Say Goodbye**, Manhattans, COLUMBIA
9. **Get Closer**, Seals & Crofts, WARNER BROS.
10. **Turn The Beat Around**, Vicki Sue Robinson, RCA

POP SINGLES—20 Years Ago

1. **Summer In The City**, Lovin' Spoonful, KAMA SUTRA
2. **Sunny**, Bobby Hebb, PHILLIPS
3. **Lil' Red Riding Hood**, Sam The Sham & the Pharoahs, MGM
4. **Wild Thing**, Troggs, ATCO
5. **They're Coming To Take Me Away, Ha-Haaa!**, Napoleon XIV, WARNER BROS.
6. **See You In September**, Happenings, PUPPY
7. **The Pied Piper**, Crispian St. Peters, JAMIE
8. **Mother's Little Helper**, Rolling Stones, LONDON
9. **I Couldn't Live Without Your Love**, Petula Clark, WARNER BROS.
10. **Sunshine Superman**, Donovan, EPIC

TOP ALBUMS—10 Years Ago

1. **Frampton Comes Alive**, Peter Frampton, A&M
2. **Breezin'**, George Benson, WARNER BROS.
3. **Spitfire**, Jefferson Starship, GRUNT
4. **Beautiful Noise**, Neil Diamond, COLUMBIA
5. **Fleetwood Mac**, WARNER BROS.
6. **Rock And Roll Music**, Beatles, CAPITOL
7. **Wings At The Speed Of Sound**, CAPITOL
8. **Rocks**, Aerosmith, COLUMBIA
9. **15 Big Ones**, Beach Boys, BROTHER/REPRISE
10. **Soul Searching**, Average White Band, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **Yesterday And Today**, Beatles, CAPITOL
2. **Aftermath**, Rolling Stones, LONDON
3. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
4. **Strangers In The Night**, Frank Sinatra, REPRISE
5. **Dr. Zhivago**, Soundtrack, MGM
6. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
7. **Going Places**, Herb Alpert & the Tijuana Brass, A&M
8. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
9. **The Sound Of Music**, Soundtrack, RCA
10. **If You Can Believe Your Eyes And Ears**, Mamas & the Papas, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. **Bring It On Home To Me**, Mickey Gilley, PLAYBOY
2. **(I'm A) Stand By My Woman Man**, Ronnie Milsap, RCA
3. **One Of These Days**, Emmylou Harris, REPRISE
4. **Say It Again**, Don Williams, ABC/DOT
5. **Rocky Mountain Music/Do You Right Tonight**, Eddie Rabbit, ELEKTRA
6. **You Rubbed It In All Wrong**, Billy "Crash" Craddock, ABC/DOT
7. **Misty Blue**, Billy Jo Spears, UNITED ARTISTS
8. **I Wonder If I Said Goodbye**, Johnny Rodriguez, MERCURY
9. **Golden Ring**, George Jones & Tammy Wynette, EPIC
10. **If You've Got The Money I've Got The Time**, Willie Nelson, LONE STAR

SOUL SINGLES—10 Years Ago

1. **Who'd She Coo**, Ohio Players, MERCURY
2. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
3. **Getaway**, Earth, Wind & Fire, COLUMBIA
4. **Play That Funky Music**, Wild Cherry, SWEET CITY
5. **Summer War**, UNITED ARTISTS
6. **Get Up Offa That Thing**, James Brown, Polydor
7. **You'll Never Find Another Love Like Mine**, Lou Rawls, PHILADELPHIA INTERNATIONAL
8. **Something He Can Feel**, Aretha Franklin, ATLANTIC
9. **Heaven Must Be Missing An Angel (Part 1)**, Tavares, CAPITOL
10. **This Masquerade**, George Benson, WARNER BROS.

“HELLO WORLD.”

William B. Williams
1923-1986

*His voice still fills our ears.
His memory fills our hearts.*

WNEW 1130 AM



Rolling Out A Rock Deal. WBCN Boston staffers watch while the station's most recent Rock'n'Roli Rumble winners, Down Avenue, sign a record contract with RCA. Seated, from left, are Down Avenue's Alvan Long, Charles Pettigrew, and Don Foote. Standing are WBCN's Larry Loprete, Bob Kranes, Danny McKlusky, and Tom Sandman; band manager Susan Sidel; WBCN-ers Carter Allan, David Bieber, and Oedipus; RCA VP/a&r Greg Geller; and Down Avenue's David Doms and Fred Hsai.



Nash Attack. Graham Nash gave WLS-AM Chicago a taste of his "Innocent Eyes" album during the top 40 station's Taste Of Chicago festivities. Standing, from left, are Atlantic vice president of singles promotion Sam Kaiser; Nash's manager, Bill Siddons; WLS operations manager John Gehron; evening talent John Landecker; Nash; and Atlantic's Rick Sudakoff.



The Sunny View. WNJR Newark, N.J., personality Carlos De Jesus enjoys a personal delivery from Connie, who dropped off a copy of her self-titled debut on Sunnyview Records.



SHE'S Moody. Moody Blues members drop by the KSHE St. Louis studios to celebrate the album rocker's affiliation with Global Satellite Network's "Rockline." In the front row, from left, are band member Justin Hayward, KSHE jocks Randy Raley and Vince Richards, band member John Lodge, and KSHE production manager Ed Brown. In the back row are KSHE jock and assistah PD Al Hofer, promotion and marketing director Jim Marchyshyn, and "Rockline" executive producer Mark Fellsoff.



Rocks Of Baltimore. WIYY Baltimore PD Tom Evans, center, puts GTR principals on the album rocker's airwaves to discuss their Arista album. Talking it up are GTR's Steve Howe, left, and Max Bacon.



A Lotta Exposure. Nicolette Larson visits with the programming team at United Stations Programming Network in New York to promote her recent single, "That's How You Know When Love's Right." Standing, from left, are USP VP/programming Ed Salamon, artist relations director Janice Ginsberg, Larson, and USP production manager Rich Rosenfeld.



True Blue. Sid Mark, right, host of the weekly "Sounds Of Sinatra," captures a chat with ol' blue eyes himself after one of Sinatra's recent concerts in New York. Mark, who syndicates "Sounds Of Sinatra" through Orange Productions, is shown here with his wife, Judy.

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“RUNNING UP THAT HILL”

by

KATE BUSH

on



Wednesday August 13th

just past 9:00 pm Eastern

6:00 pm Pacific

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POWER PLAYS

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

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

PLATINUM

POWER 95 WPLJ-FM RADIO New York P.D.: Larry Berger 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

400 WHTZ FM New York P.D.: Scott Shannon 1 Madonna, Papa Don't Preach 2 Temex Social Club, Rumors 3 Peter Cetera, Glory Of Love (Theme Fr...

103.5 WJLZ FM New York P.D.: John Gehron 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

WJLS 103.5 FM New York P.D.: Sunny Joe White 1 Madonna, Papa Don't Preach 2 Jermaine Stewart, We Don't Have To Ta...

WBBM-FM 103.5 Chicago P.D.: Buddy Scott 1 Peter Cetera, Glory Of Love (Theme Fr...

KIIS 102.7 AM 1150 Los Angeles P.D.: Mike Schaefer 1 Madonna, Papa Don't Preach 2 Stacey Q, Two Of Hearts 3 Bananarama, Venus

98! WCAU-FM Philadelphia P.D.: Scott Walker 1 Madonna, Papa Don't Preach 2 Belinda Carlisle, Mad About You 3 Bananarama, Venus

108 FM Boston P.D.: Sunny Joe White 1 Madonna, Papa Don't Preach 2 Jermaine Stewart, We Don't Have To Ta...

96 TIC-FM Hartford P.D.: Gary Wall 1 Peter Cetera, Glory Of Love (Theme Fr...

Q107 Washington P.D.: Randy Lane 1 Madonna, Papa Don't Preach 2 Berlin, Take My Breath Away (Love The...

98! WCAU-FM Philadelphia P.D.: Scott Walker 1 Madonna, Papa Don't Preach 2 Belinda Carlisle, Mad About You 3 Bananarama, Venus

B94 FM Pittsburgh P.D.: Nick Ferrara 1 Temex Social Club, Rumors 2 Madonna, Papa Don't Preach 3 Peter Cetera, Glory Of Love (Theme Fr...

96 TIC-FM Hartford P.D.: Gary Wall 1 Peter Cetera, Glory Of Love (Theme Fr...

WAVA 93.5 FM Washington P.D.: Mark St. John 1 Peter Cetera, Glory Of Love (Theme Fr...

Z93 Atlanta P.D.: John Young 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

Q103 TAMPA BAY Tampa P.D.: Mason Dixon 1 Peter Cetera, Glory Of Love (Theme Fr...

735 WTTZ Chicago P.D.: Jan Jeffries 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

WMMMS 100.7 FM Cleveland P.D.: John Gorman 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

Q100 Miami P.D.: Sonny Fox 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

WHYT power 96 fm Detroit P.D.: Gary Berkefr 1 Peter Cetera, Glory Of Love (Theme Fr...

G98 Cleveland P.D.: Phil LoCasio 1 Peter Cetera, Glory Of Love (Theme Fr...

Z95.5 WCAZ-FM/AM 1500 Detroit P.D.: Steve Weed 1 Madonna, Papa Don't Preach 2 Peter Cetera, Glory Of Love (Theme Fr...

WJOL 99.7

- Minneapolis P.D.: Tac Hammer
- 1 3 Madonna, Papa Don't Preach
 - 2 2 Rod Stewart, Love Touch (Theme From "Run")
 - 3 6 Klymaxx, Man Size Love (From "Running With the Bulls")
 - 4 7 Belinda Carlisle, Mad About You
 - 5 8 Steve Winwood, Higher Love
 - 6 10 Lionel Richie, Dancing On The Ceiling
 - 7 5 Gavin Christopher, One Step Closer To Peter Cetera, Glory Of Love (Theme From "The Edge Of Heaven")
 - 8 1 Wham!, The Edge Of Heaven
 - 9 11 Michael McDonald, Sweet Freedom
 - 10 13 Glass Tiger, Don't Forget Me (When I'm Gone)
 - 11 15 Double, The Captain Of Her Heart
 - 12 14 Mike & The Mechanics, Taken In Regina, Baby Love
 - 13 17 Daryl Hall, Dreamtime
 - 14 21 Jermaine Stewart, We Don't Have To Ta
 - 15 22 Miami Sound Machine, Words Get In The
 - 16 24 Huey Lewis & The News, Stuck With You
 - 17 28 Bananarama, Venus
 - 18 29 John Eddie, Jungle Boy
 - 19 31 Berlin, Take My Breath Away (Love The
 - 20 22 Thompson Twins, Nothing In Common
 - 21 23 The Monkees, That Was Then, This Is N
 - 22 33 Paul McCartney, Press
 - 23 29 Icehouse, No Promises
 - 24 26 Device, Hanging On A Heart Attack
 - 25 30 Mick Jagger, Ruthless People
 - 26 35 Billy Joel, A Matter Of Trust
 - 27 34 Billy Ocean, Love Zone
 - 28 30 EX Loverboy, Heaven In Your Eyes
 - 29 31 Billy Joel, Modern Woman (From "Ruthl
 - 30 36 Run-D.M.C., Walk This Way
 - 31 33 EX The Jets, Private Number
 - 32 12 Peter Gabriel, Sledgehammer
 - 33 5 Timex Social Club, Rumors
 - 34 1 Janet Jackson, When I Think Of You
 - 35 1 Genesis, Throwing It All Away
 - 36 1 Kenny Loggins, Playing With The Boys
 - 37 1 The Beatles, Twist And Shout

POWER 104
KRBE-FM

- Houston P.D.: Paul Christy
- 1 2 Madonna, Papa Don't Preach
 - 2 1 Peter Cetera, Glory Of Love (Theme Fr
 - 3 4 Belinda Carlisle, Mad About You
 - 4 7 Steve Winwood, Higher Love
 - 5 9 Bananarama, Venus
 - 6 11 Run-D.M.C., Walk This Way
 - 7 10 Wham!, The Edge Of Heaven
 - 8 12 Jermaine Stewart, We Don't Have To Ta
 - 9 14 The Beatles, Twist And Shout
 - 10 3 Rod Stewart, Love Touch (Theme From "Run")
 - 11 15 Regina, Baby Love
 - 12 5 Andy Taylor, Take It Easy
 - 13 20 Berlin, Take My Breath Away (Love The
 - 14 19 David Lee Roth, Yankee Rose
 - 15 13 Pet Shop Boys, Opportunities (Let's M
 - 16 6 Genesis, Invisible Touch
 - 17 18 Carl Anderson & Gloria Loring, Friend
 - 18 8 Peter Gabriel, Sledgehammer
 - 19 27 The Outfield, All The Love In The Wor
 - 20 21 Lionel Richie, Dancing On The Ceiling

- 21 23 Device, Hanging On A Heart Attack
- 22 22 John Cougar Mellencamp, Rumplesat
- 23 24 Michael McDonald, Sweet Freedom
- 24 26 ZZ Top, Velcro Fly
- 25 30 Huey Lewis & The News, Stuck With You
- 26 28 Gavin Christopher, One Step Closer To
- 27 17 Timex Social Club, Rumors
- 28 16 Kenny Loggins, Danger Zone
- 29 EX Double, The Captain Of Her Heart
- 30 EX Daryl Hall, Dreamtime
- A — Miami Sound Machine, Words Get In The
- A — Glass Tiger, Don't Forget Me (When I'
- A — El DeBarge, Love Always
- A — Anita Baker, Sweet Love
- A — Robert Palmer, I Didn't Mean To Turn
- A — Eurythmics, Missionary Man
- EX EX Honeymoon Suite, What Does It Take
- EX EX Loverboy, Heaven In Your Eyes
- EX EX The Monkees, That Was Then, This Is N
- EX EX Paul McCartney, Press
- EX EX Janet Jackson, When I Think Of You
- EX EX Air Supply, Lonely Is The Night
- EX EX Doctor And The Medics, Spirit In The

KMEL 103.5

- San Francisco P.D.: Steve Rivers
- 1 2 Bananarama, Venus
 - 2 3 Stacey Q, Two Of Hearts
 - 3 7 Steve Winwood, Higher Love
 - 4 4 Regina, Baby Love
 - 5 1 Madonna, Papa Don't Preach
 - 6 24 Run-D.M.C., Walk This Way
 - 7 12 Chaka Khan, Love Of A Lifetime
 - 8 8 Michael McDonald, Sweet Freedom
 - 9 9 Limited Warranty, Victory Line
 - 10 16 Luther Vandross, Give Me The Reason
 - 11 15 Prince & The New Power Generation, Anotherlover
 - 12 14 Double, The Captain Of Her Heart
 - 13 13 Wham!, The Edge Of Heaven
 - 14 5 Berlin, Take My Breath Away (Love The
 - 15 23 Gwen Guthrie, Ain't Nothin' Goin' On
 - 16 20 Mary Jane Girls, Walk Like A Man (Fro
 - 17 18 Simply Red, Money\$ Too Tight (To Ment
 - 18 19 Klymaxx, Man Size Love (From "Running
 - 19 21 Miami Sound Machine, Words Get In The
 - 20 22 Lionel Richie, Dancing On The Ceiling
 - 21 25 Lisa Lisa & Cult Jam With Full Force,
 - 22 28 Thompson Twins, Nothing In Common
 - 23 6 Peter Gabriel, Sledgehammer
 - 24 29 Glass Tiger, Don't Forget Me (When I'
 - 25 30 Janet Jackson, When I Think Of You
 - A26 — Genesis, Throwing It All Away
 - A27 — Art Of Noise, Paranoia
 - 28 35 Nu Shooz, Point Of No Return
 - 29 33 Huey Lewis & The News, Stuck With You
 - 30 10 Peter Cetera, Glory Of Love (Theme Fr
 - 31 EX Eddie Money, Take Me Home Tonight
 - 32 11 Despeche Mode, A Question Of Lust
 - 33 17 Belinda Carlisle, Mad About You
 - 34 27 Jeffrey Osborne, You Should Be Mine (
 - 35 EX Daryl Hall, Dreamtime
 - A — El DeBarge, Love Always
 - A — The Jets, Private Number
 - EX EX Device, Hanging On A Heart Attack
 - EX EX Billy Ocean, Love Zone
 - EX EX The Monkees, That Was Then, This Is N
 - EX EX Journey, Suzanne

93Q
HOT HITS KISXO FM

- Houston P.D.: John Lander
- 1 1 Peter Cetera, Glory Of Love (Theme Fr
 - 2 2 Carl Anderson & Gloria Loring, Friend
 - 3 4 Bananarama, Venus
 - 4 3 Madonna, Papa Don't Preach
 - 5 7 Berlin, Take My Breath Away (Love The
 - 6 14 Steve Winwood, Higher Love
 - 7 5 Peter Gabriel, Sledgehammer
 - 8 6 Kenny Loggins, Danger Zone
 - 9 12 Rod Stewart, Love Touch (Theme From "Run")
 - 10 13 Run-D.M.C., Walk This Way
 - 11 8 Belinda Carlisle, Mad About You
 - 12 9 Timex Social Club, Rumors
 - 13 17 Doctor And The Medics, Spirit In The
 - 14 10 Howard Jones, No One Is To Blame
 - 15 11 Pet Shop Boys, Opportunities (Let's M
 - 16 15 Genesis, Invisible Touch
 - 17 20 Regina, Baby Love
 - 18 24 Wham!, The Edge Of Heaven
 - 19 18 Jermaine Stewart, We Don't Have To Ta
 - 20 25 David Lee Roth, Yankee Rose
 - 21 26 Lionel Richie, Dancing On The Ceiling
 - 22 23 Jeffrey Osborne, You Should Be Mine (
 - 23 29 Huey Lewis & The News, Stuck With You
 - 24 19 Simply Red, Holding Back The Years
 - 25 21 Billy Ocean, There'll Be Sad Songs (T
 - 26 28 The Monkees, That Was Then, This Is N
 - 27 16 Queen, A Kind Of Magic
 - 28 — Billy Ocean, Love Zone
 - 29 30 Double, The Captain Of Her Heart
 - 30 EX ZZ Top, Velcro Fly
 - A — Stacey Q, Two Of Hearts
 - A — The Beatles, Twist And Shout
 - EX EX Journey, Suzanne

This space contributed as a public service.

YOU BLOW SMOKING OUT OF YOUR LIFE.

AMERICAN CANCER SOCIETY

Great American Smokeout - Nov. 20

Guest Column

To Make Comedy Work, Develop A Rapport With Listeners

BY RON STEVENS

MY BUSINESS IS COMEDY, my beat, radio. And as most of you are aware, business is good. That's why more personalities in nearly every format across the nation are asking, "How can I make comedy work best for me?" It's the question I hear most often as a comedy consultant, and it's a good question. I'm even asked it by talents already using comedy. And my answer to them all is to first *forget* comedy. Trust me, I don't intend to lose any business with this answer.

By comedy I assume one means a funny bit, a hilarious one-liner, a joke of the day, maybe a wacky character or a clever commercial parody. All nice, but all on a list of things to forget for now if you want them to work best for you later. Here's why:

Comedy is an attempt at provoking a laugh. It doesn't always succeed. Sometimes—for some people, often—comedy fails. It doesn't get the desired response. A bit falls flat, a character is weak, the punch line is lost, the listener is offended, nobody laughs. What's a personality to do?

We can all buy books teaching us how to write, construct, and produce a piece of comedy. Once we've mastered the techniques, we can employ the "Laugh In" shotgun approach and throw out 10 to 15 "attempts" in a four-hour show, figuring that if only two or three pieces

get a big laugh it was all worth it. But is that the best way to use comedy? No.

So, for now, forget about the comedy. Forget about the attempt to get a laugh. Instead, concentrate on the laugh itself. Strip it down to its simplest, purest form. Think about

'Don't attempt to get laughs without making friends first'

a good laugh—one shared between you and your closest friend. Why do you laugh more often with your best friend? Why do you laugh louder and longer with your best friend? Why is that laugh more emotional, more meaningful, more rewarding, and more memorable? Because you share so many of the same thoughts and attitudes. You and your friend have so much in common! The laugh strengthens that bond. The laugh constantly reaffirms your close relationship. And it helps the relationship grow. Laughs always come easier with a friend because you give each other more freedom to express yourselves and you give each other more attention.

The best radio talents in the country are doing this with their listeners. They're sharing laughs. They're sharing a mutual attitude that is strengthened and reaffirmed

each day with laughs. This is one reason it's so tough to analyze why one radio personality does so well in a market while others—apparently using the same formula—aren't doing as well.

When you're on the outside of a friendship looking in, it's difficult to understand why the two or more people in the friendship are behaving the way they are. So we make the mistake of copying the style of humor or the content of the jokes and hope that people will like us as much as they like that other guy. When we do this we miss the whole point.

The funniest guy (or girl) doesn't win the popularity contest. The one with the most friends—real friends—is the definite favorite. Once these priorities are in their respective places, everything else on the air makes a lot more sense. A contest takes on new dimensions, musical tastes are mutually enjoyed, comedy becomes more than an attempt at humor. And on and on. When we attempt to get laughs without making friends first, we're putting the cart before the horse, as they say.

Comedy is not a quick fix or a magic wand to increase ratings. But it can be an extremely potent tool for the radio personality who understands the importance of his personal and professional relationship with the listener.

So the best way you can use comedy is first to forget it and concentrate on some genuine laughs with



This week's guest columnist, Ron Stevens, bounces a joke off his partner and wife, Joy Grdnic. The duo runs All Star Comedy, a comedy syndicator and consulting firm.

your listeners. Make friends with them. Quit trying to make them laugh and learn to laugh with them. Then, when you've earned the right, use comedy to strengthen and reaffirm that relationship. Then comedy will be doing its best for you... and your listeners.

Ron Stevens and his wife, Joy

Grdnic, wrote and produced four comedy series currently used by nearly 300 radio personalities, including Scott Shannon, Rick Dees, John Lander, and Ross Brittain. Through their company, All-Star Radio, Stevens and Grdnic offer comedy consultation to radio stations interested in using humor effectively on and off the air.

Bacharach And Sager Set Sights On Producing

BY SAM SUTHERLAND

LOS ANGELES The framed plaques and photos on the walls of their Bel-Air office/studio underscore the past successes of songwriters Burt Bacharach and Carole Bayer Sager. The duo is riding a hot streak of singles visibility, but they say they now need to prove themselves anew as producers.

This year has marked the couple's commercial peak since teaming—both musically and maritally—at the beginning of the decade: Two No. 1 singles, "That's What Friends Are For" (recorded by Dionne Warwick with Stevie Wonder, Elton John, and Gladys Knight) and "On My Own" by Patti LaBelle & Michael McDonald have brought on a flurry of new writing and production proposals.

That one-two punch comes after what composer Bacharach notes is a comparatively small output of songs since their first collaboration, "Arthur's Theme (Best That You Can Do)," in 1981. "It's really only 22 or 23 songs since we've been together," he says.

Both brought distinguished careers to the partnership, having established reputations for sophisticated, durable pop originals. Yet the shifting marketplace and the evolution of studio technology prompt the couple to characterize their new visibility as producers as a substantial challenge.

"Nobody thought about having us produce songs," says Sager. "We

had to ask about Patti; we had to ask about Dionne. It's changed since, and we've had no problems recently, but we had to push at first."

"I did it out of total self-defense," says Bacharach of his first forays into production in the late '50s. "I saw a lot of songs get distorted, butchered, or changed, and I had to make compromises to people who had the power to let an artist record my songs."

Sager's move into the studio was also a product of frustration. "I'd given away the power, in some cases to people who made better songs than I thought I'd written," she says, citing Richard Perry as one producer who she feels maximized her work. "But there were many cases where the songs were terrible disappointments after being recorded."

The pair's production thrust has also been affected by breakthroughs in studio and instrument technology. Bacharach's compact home studio mirrors his evolution from piano to synthesizers, electronic percussion, and signal processing devices.

Musically, however, they see a dichotomy in their recent hits, which are primarily melodic ballads. Both echo recent remarks by Arista chief Clive Davis, who has decried a reverse color line restricting exposure of such songs to black pop stylists.

"It's not coming from Neil Diamond or Barry Manilow, it's coming through an r&b base," says Sager.

Ex-Plasmatic Forges A New Identity Beauvoir's Career Heats Up

BY STEVE GETT

NEW YORK Jean Beauvoir says he is not unduly concerned that "Feel The Heat," the first single from his Columbia/Red Eye debut album, "Drums Along The Mohawk," didn't exactly set the charts on fire.

"I want to have a career that lasts—a career where people buy your albums because they like what you're doing—rather than just have a one-hit that doesn't mean anything after it's fallen off the charts," says Beauvoir.

"Feel The Heat" was featured in the Sylvester Stallone movie " Cobra," but, says Beauvoir, "From the beginning, we didn't think it was a hit single. Before he [Stallone] wanted it for the film, we'd originally decided to release it because we just thought it was a good representation of what I do."

"We felt it might catch people's ears and, in fact, it has gotten me a lot of exposure. Things seem to be going better for me in America than I thought they would, knowing about the confusion over my image and the music I make."

Less than two years ago, Beauvoir's career had reached a stalemate situation. Though he had gained notoriety playing with the Plasmatics and Little Steven (Van Zandt) & the Disciples Of Soul and his songs had been recorded by art-

ists like John Waite and Nona Hendryx, Beauvoir found it impossible to find a good manager, let alone secure a record contract.

"I guess I was an artist caught up in the middle of things," says Beauvoir. "Being involved in a crazy band like the Plasmatics, being black with a blond mohawk, and not playing r&b—in a way, I suppose I was a manager's nightmare. And record companies were really afraid of me because there was no place they could peg me."

Though he says he became desperate to find a manager, Beauvoir notes, "I was being pretty careful at that point because I'd gotten burned before. I'd been involved with managers that took publishing and a bunch of things from me and never got me any deals."

Beauvoir's luck turned, however, when in late 1984 he connected with Gotham-based Gary Kurfirst, whose management company represents the Eurythmics, Talking Heads, and the Ramones.

During their initial discussions, Beauvoir and Kurfirst decided that the artist should initially concentrate on establishing a European base. Consequently, the manager signed his client to Virgin in the U.K.

"Gary believed in the label and felt that it was the right one for me in Europe," says Beauvoir. "So he

(Continued on next page)

"It's tough sledding for classic pop balladeers otherwise," adds Bacharach. He is quick to acknowledge that his own work with Sager has benefited from their move into black pop—a direction that characterized his mainstream pop breakout in the '60s with former partner Hal David, with records by War-

wick and Chuck Jackson—and notes that their latest project has teamed them with El DeBarge, whom he says has "impeccable musicianship."

Yet, says Sager, the present radio climate would likely preclude the level of success Christopher Cross enjoyed when he teamed with the

duo for "Arthur's Theme."

Both say they view their greatest strength as producers in the realm of classic ballads. They say they are willing to work as specialists rather than tackling broader-based album projects. But they also see motion pictures, a field where both have

(Continued on next page)

Stray Cats Do Their Studio Strut Again; Hey! Hey! Where's The (New) Monkees?

by Steve Gett

NEW YORK The Stray Cats regrouped at the Capitol studios in Los Angeles last month to cut a new EMI America album, "Rock Therapy." The record is due Aug. 22, but don't expect a permanent reunion for the rockabilly trio.

"They just got back together for fun," says Alex Scott, guitarist Brian Setzer's manager. "The record took them about a week to 10 days. They produced it themselves and basically did it like a live album."

As for Stray Cats concerts, Scott says, "I very much doubt if they'll tour, although they might do some 'aid-type' charity dates. But Brian's just starting his second album—Don Gehman's producing again—and that won't be out until next year."

Setzer is also gearing up for his role as Eddie Cochran—not the Big Bopper, as previously reported—in the upcoming Taylor Hackford movie, "La Bamba," based on the life of Richie Valens. Cameras should roll by month's end.

Meanwhile Setzer's fellow former Strays, Slim Jim Phantom and Lee Rocker, are winding up a new Phantom, Rocker, & Slick record for EMI America, due in stores next month, with live dates to follow.

HELP WANTED: The search is on for four new Monkees to star in an upcoming television series. Columbia Pictures Television and Straybert Productions Inc., the creative and executive producers of the original Monkees' series, are holding auditions Tuesday (12) at Manhattan's SIR studios.

This time, applicants must be able to sing and play instruments—acting ability is a plus. Auditions held in Hollywood attracted the sons of such noted entertainers as Donovan, Frankie Avalon, Bobby Darin, and original Monkee Mike Nesmith.

MINK HOLLOW HERMIT: Todd Rundgren is locked away at his music and video studio in Woodstock, N.Y., working on three new projects, reports his manager, Eric Gardener.

Rundgren has been hired to write and perform songs for "Crime Story," a new Michael "Miami Vice" Mann-produced series set to air next season on NBC.

He is also supplying music for four episodes of the CBS-TV children's show "Pee-wee's Playhouse," starring Pee-wee Herman. Last, but not least, the Runt is composing songs for "Up Against It," a new musical being produced by Joseph Papp.

Written by the late British playwright Joe Orton, "Up Against It" was originally conceived as a screenplay for the Beatles, a followup to their 1965 movie "Help!"

METAL MARRIAGE: Congrats to Motley Crue/Bon Jovi manager Doc McGhee and his lady, Wen-

ON THE BEAT

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

dy, who tied the knot Aug. 2 in New York. Members of the Crue, Ratt, Bon Jovi, and other metal acts, together with top rock managers David Krebs and Cliff Burnstein, were among those who attended the reception on board a yacht sailing around Manhattan.

FINAL CONFESSIONS: Bob Dylan and Tom Petty's "True Confessions" tour ended Aug. 3 with a concert at the Los Angeles Forum that saw the Eurythmics' Dave Stewart and Annie Lennox, together with Al Kooper, coming onstage for the encores. Stewart strummed guitar, while Lennox crooned on "Knockin' On Heaven's Door." Kooper re-created his original organ grinding on "Like A Rolling Stone."

REBEL'S RETURN: Billy Idol attended his first concert in a dog's age when he caught the first of Prince's two recent shows at New York's Madison Square Garden. Idol met His Royal Purpleness after the concert and was delighted to find that Prince had attended his last gig in L.A.

Back on the social circuit, Idol was spotted taking his father (Mr. Broad) on a whirl through the Manhattan clubs.

SHORT TAKES: Killing Joke, Dr. & the Medics, Saxon, John Waite, Graham Parker, Skagareack, Hawkwind, Lords Of The New Church, and New Model

Army are among the featured acts on the bill for the Aug. 22-24 U.K. Reading Festival . . . The Psychedelic Furs' new Columbia album, "Midnight To Midnight," produced by Chris Kimsey, is scheduled for mid-September release. The group is celebrating its first output in more than 2½ years by playing a series of U.S. dates through the end of this month . . . Elton John is planning a trip to Las Vegas to shoot a video for "Heartache All Over The World," the first single from his upcoming Geffen album, "Leather Jackets." As predicted a few weeks ago, tickets for John's U.S. tour, which starts Friday (15) in Detroit, have been selling like hot cakes . . . Artist manager Tommy Mottola has just signed on as musical supervisor for MCA's soundtrack to the upcoming Universal Pictures movie, "The Secret Of My Success," which stars Michael J. Fox and Helen Slater. David Foster will produce the album.

ALL IN THE FAMILY: Toto's new lead singer, Joseph Williams, who makes his debut appearance with the group on Columbia's upcoming album, "Fahrenheit," (due Aug. 20) is conductor John Williams' son. For the record, advance cassettes of the Toto album were serviced to press under written condition that the music not be passed on to radio.

OLD BUDDIES: Carlos Santana has employed drummer/singer Buddy Miles as lead vocalist on his current tour. When the dates are over, Miles will accompany the Santana band into the studio to complete its 16th album, "Songs Of Freedom," due from Columbia in early '87. Carlos is also scoring the soundtrack for the aforementioned "La Bamba" movie.

BASES LOADED: John Fogerty kicks off his "Rockin' All Over The World" tour Aug. 27 in Memphis. Concerts are booked through September, with more domestic and international dates to be added. Fogerty will be making his first tour since his Creedence Clearwater Revival days to support his second Warner Bros. solo album, "Eye Of The Zombie," due shortly.

Fogerty is rehearsing with the musicians featured on the album—drummer John Robinson, bassist Neil Stubenhaus, and keyboardist Alan Pasqua.

Vollenweider Seeks A Broader Audience

Swiss Harpist Embarks On Two-Month U.S. Tour

BY JIM BESSMAN

NEW YORK With the release of his new album, "Down To The Moon," on the CBS Masterworks/FM label, Andreas Vollenweider hopes to expand upon his new-age-affiliated, older-demo U.S. market.

To do so, the Swiss electric harpist/composer has subtly shifted directions in his musical approach. This week, he embarks on a two-month U.S. tour under the heavy-weight rock concert booking aegis of the Premier Talent Agency.

"We wanted to go with an agency which would bridge the age gap, and Premier should open up our music to a whole other audience," says Darryl Pitt, Vollenweider's manager.

Vollenweider, a soft-spoken but intent artist who carefully chooses his words when discussing his music, likens his concerts and recordings to a "celebration" of the spiritual and physical sides of human experience, meant to be shared by the artist and audience alike.

"I know it sounds theoretical, but in 'Down To The Moon' we are going for more of a live, or physical, dimension," says Vollenweider. "In the earlier albums, we have already been exploring the spiritual side.

"So now we are celebrating, together with a growing audience, the marriage of the spiritual with the physical aspect to make it more complete and 'real,' because reality has a very large spectrum."

Vollenweider says his new album features tighter arrangements with "more sensual passion," as well as modifications in rhythm, tempo, and instrumentation, which is augmented by the addition of percussionist Jon Otis and woodwind player Matthias Ziegler to his regular group.

'Reality has a very large spectrum'

Pitt says Vollenweider's sound is more orchestral and dynamic, with a subliminally flowing "narrative" structure that is "more cogent" than previous, eclectic outings.

"Andreas' career here began when his albums, which were released in perfunctory fashion, found their way into alternative bookstores and health food shops and then spread out by word of mouth or when people played them at parties. So his demographics were skewed toward older groups," says Pitt.

"Philosophically, we want to be heard by younger people, because Andreas' music creates a bit of peace and a positive environment in which listeners can explore the ways that things should be," he adds. "It's important that young people experience this because they are still uncommitted."

To further support "Down To The

Moon," the track "Night Fire Dance" is being released as a promotional single.

"It took me a long time to agree [on the single] because these albums are one journey," says Vollenweider. "To just pick something out of it requires [a single] to be strong enough to stand on its own.

"But 'Night Fire Dance' is different from the rest of the album and does give a glimpse of the journey and represents the going further of this music."

Award-winning animators George Griffin and Susan Pitt are currently at work on a video for "Night Fire Dance." "Down To The Moon" is being supported at retail by 2-foot cover blowups, 2-by 3-foot artist/tour posters, bin divider cards, two-sided flats, and buttons.



Ruthless Trio. Daryl Hall sits it out, while Mick Jagger struts his stuff and Dave Stewart strums a chord during the studio session that produced the trio's theme song for the movie "Ruthless People."

BEAUVOIR'S CAREER HEATS UP

(Continued from preceding page)

didn't go to anybody else, although he did get some other offers.

"I'd been writing songs while he was getting the deal. As soon as it was closed, I went right into the studio and started cutting."

"Drums Along The Mohawk" was recorded in New York, London, and Sweden, with Beauvoir playing most of the music himself.

"Everybody was real nervous when I ended up playing the instruments, which wasn't expected at first," says Beauvoir. "I'd planned to bring other people in, but it was easier for me to do things myself."

As soon as Beauvoir had complet-

ed the album, Kurfirst negotiated a U.S. deal with Columbia. "We had no intention of signing an American deal for a while," says Beauvoir. "But after the record was done [Columbia president] Al Teller heard it and wanted it."

Columbia is readying "Missing The Young Days" as a second single, while Beauvoir is out on the road as special guest of the Eurythmics. More live dates to support "Drums Along The Mohawk," including a European tour, are scheduled through the end of the year. Beauvoir has also produced the new Ramones album, "Animal Boy."

BACHARACH AND SAGER

(Continued from preceding page)

scored consistently separately and together, as another natural avenue.

Despite that goal, they don't view the explosion in commercial pop soundtracks as an entirely positive trend. "I still believe you've got to serve the picture," says Bacharach, who branched out from movie title themes to scoring in the '60s.

"There's a batch of movies out now that are all the same movie in one sense," says Sager, in that they all take a pop/rock grab-bag approach.

With their star rising as producers and their songwriting clout at a new peak, both partners candidly

say their own recording careers are a low priority. Bacharach, a successful artist in his own right during the '60s, says A&M continues to express interest in a new solo album, but he says his own vocals aren't right for today's market.

Sager believes her winsome vocal style also doesn't fit the pop trends of the moment. "Right now, my voice is like a mink coat in summer," she cracks, to which her husband replies that he wouldn't cut a new album without her.

Such considerations appear moot, however, since the demand for their songs and production is keeping them busy enough.

The Yellow and Black Attack Strikes Back!

ISAIAH 53:5

THE YELLOW AND BLACK ATTACK — A very special re-issue of the record that started it all for America's premiere heavenly rockers. Features remixed versions of songs from the band's groundbreaking debut mini-album (now out of print) as well as their inspiring "Reason For The Season" (previously available only as a single) and a brand new original song never before available: "My Love I'll Always Show". First pressing includes special packaging and limited edition colored vinyl.

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LIVE IN JAPAN
A high-quality sixty minute live concert video recorded in Tokyo during Stryper's 1985 Japanese tour.

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Distributed by Capitol Records, Inc.

ENIGMA MUSIC VIDEO

Talent in Action

SONIC YOUTH

*The Roxy, Los Angeles
Tickets: \$12*

AN EXPLOSION in a guitar factory—that's an apt way to describe the skull-rattling aural vortex produced in concert by left-field New York-based quartet Sonic Youth.

Recently signed to the independent label SST Records, Sonic Youth takes rock's basic configuration of two guitars, bass, and drums to its outer limits. High volume, unconventional tunings, and feedback are martialled in an all-out assault on the eardrum and cerebrum. On stage, the results are original and liberating but a shocker for the unprepared spectator.

Guitarists Thurston Moore and Lee Ranaldo wailed mightily through the band's no-nonsense set here last month. At one juncture, Moore, who took the majority of the vocals, strangled tortured voicings from his instrument by beating a drum stick inserted between strings and frets. Bassist Kim Gordon and drummer Steve Shelley launched a battering rhythm attack.

The majority of the show was thunderously loud and fever-pitched, with bazooka-style interpretations of material from the SST album, "Evol," taking up much of the set time. The new "White Cross" was a brain-warping highlight.

The most unsettling performance was also the group's most low-key number: the chiming "Shadow Of A Doubt," a musical interpretation of the plot of Alfred Hitchcock's "Strangers On A Train," sung with breathiness by Gordon.

The crowded house of alternative music cognoscenti responded clamorously to the set-closer, "Expressway To Your Skull," which resolved itself in a humming feedback drone. The group was called back for a shattering encore of "Inhuman."

Although the band may be too raw and uncompromisingly experimental for many listeners, Sonic Youth is unmistakably rewriting the vocabulary of electric guitar in the '80s.

CHRIS MORRIS

SUBURBS

*The Vic, Chicago
Tickets: \$10, \$8*

TO THEIR CREDIT, the Suburbs have never bowed to commercial pressure during the ups and downs of their recording career. The Minneapolis-based group's A&M debut album, "Suburbs," probably the group's most accessible work to date, is as uncompromising as previ-

ous efforts in its blending of dance music and arty new wave elements. And the Suburbs' live show, as presented here July 10, is as vital, punchy, and unsettling as ever.

Accounting for much of the Suburbs' subtle aura of menace is rhythm guitarist Beej Chaney, who shares lead vocals with keyboardist Chan Poling. Chaney's riveting performance here was like that of a man on the verge of becoming unhinged—shouting, sweating, eyes screwed up tight.

The rest of the band—lead guitarist Bruce C. Allen, bassist Michael Halliday, and drummer Hugo Klaers, augmented by Le Vein Bleu Horns—pumped out its relentless rhythms with the edgy assurance that nearly a decade of skirting pop stardom's fringes will bring.

The Suburbs were at their best with material from the new album, which they played in its entirety.

Somewhat less effective was a pair of cuts from the band's overlooked gem of a previous album: "Love Is The Law"—the title tune—and "Monster Man." They were rendered significantly slower than their vinyl versions. Yet those are small gripes about an otherwise first-rate show. **MOIRA McCORMICK**

STARSHIP THE OUTFIELD

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

A FEISTY STARSHIP, armed with hi-tech staging, lights, and pristine sound, treated 10,200 fans to a high-energy performance at this July 21 concert. During a 15-song set, the band concentrated on recent material, with an emphasis on numbers from its platinum RCA album "Knee Deep In The Hoopla."

At the core of Starship's on-stage delivery was the insistent, androgynous vocal work of Mickey Thomas, who tended to overshadow Grace Slick, the sole holdover from Jefferson Airplane. When the group opted for demographically targeted pop-rock, the mercurial Slick was relegated to a decidedly secondary role behind the posturing, if soulful, Thomas.

Slick hasn't forfeited her power, though. She wailed on an intergalactic bolero "White Rabbit," figuratively torched the stage on a metallic "Rock Myself To Sleep," and revamped "Somebody To Love," which was tough and timeless. Thomas shone on "Sara," "Find Your Way Back," and the taut dance-rocker "Private Room."

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN BACHMAN-TURNER OVERDRIVE	Meadowlands Arena E. Rutherford, N.J.	July 28-29, July 31-Aug. 1	\$1,284,659 \$17.50/\$16.50	78,172 sellout	Monarch Entertainment Bureau
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Great Woods Performing Arts Center Mansfield, Mass.	July 8-9, 22	\$745,205 \$21/\$16	45,000 sellout	New England Programming
WHITNEY HOUSTON MARK MCCOLLUM	Boston Commons Boston, Mass.	July 29, 31, Aug. 1	\$667,065 \$19.50/\$17.50	37,500 sellout	in-house
KENNY ROGERS DOLLY PARTON LEE GREENWOOD	Edmonton Northlands Coliseum Edmonton, Alberta, Canada	July 21-22	\$623,215 (\$779,019 Canadian) \$19.50/\$16.50	31,928 33,383	North American Tours
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Meriweather Post Pavilion Columbia, Md.	July 31-Aug. 1	\$452,960 \$16/\$12	34,280 sellout	Nederlander Organization
KENNY ROGERS DOLLY PARTON LEE GREENWOOD	Olympic Saddledome Calgary, Alberta, Canada	July 23	\$340,580 (\$425,725 Canadian) \$19.50/\$17.50	17,827 sellout	North American Tours
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Memorial Coliseum Complex Civic Stadium Portland, Ore.	July 29	\$334,828 \$18.50	18,540 sellout	Pacificconcerts
THE MONKEES HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP THE GRASS ROOTS	Mann Music Center Philadelphia, Pa.	Aug. 3	\$307,087 \$16.50/\$14.50/\$10	24,878 26,000	Stephen Starr/The Concert Co. Presents
JULIO IGLESIAS ROSANNE BARR	Seattle Center Coliseum Seattle, Wash.	June 24	\$273,529 \$50/\$24.75	8,572 12,044	White Rose, Ltd.
THE EURHYTHMICS JEAN BEAUVOIR	Greek Theatre Univ. of California, Berkeley, Calif.	Aug. 1-2	\$268,076 \$17.50/\$15.50	17,000 sellout	Bill Graham Presents
EDDIE MURPHY THE WEATHER GIRLS	Meadowlands Arena E. Rutherford, N.J.	Aug. 2	\$259,260 \$17.50/\$15	16,549 sellout	Monarch Entertainment Bureau WHTZ-FM St. Pauli Girl
KENNY ROGERS DOLLY PARTON LEE GREENWOOD	Pacific National Exhibition Pacific Coliseum Vancouver, British Columbia, Canada	July 16	\$255,467 (\$319,334 Canadian) \$19.50/\$17.50	13,390 17,371	North American Tours
STEVIE WONDER	Seattle Center Coliseum Seattle, Wash.	June 17	\$233,544 \$18.50	12,824 13,577	White Rose, Ltd.
WHITNEY HOUSTON MARK MCCOLLUM	Saratoga Performing Arts Center Saratoga Springs, N.Y.	July 28	\$218,735 \$15/\$10	20,000 sellout	in-house
RUN-D.M.C.	Miami Baseball Stadium Miami, Fla.	July 11	\$205,548 \$16/\$14	14,509 30,000	Fantasma Prods., Inc. G Street Express Stageright Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS TIMEX SOCIAL CLUB	Kemper Arena Kansas City, Mo.	Aug. 2	\$199,247 \$13.50	14,759 sellout	Lewis Grey Attrax Stageright Prods. G Street Express
ZZ TOP THE UNFORGIVEN	Pan American Center Las Cruces, N.M.	Aug. 2	\$190,546 \$15	12,311 sellout	Beaver Prods.
STEVIE WONDER	Memorial Coliseum Complex Portland, Ore.	June 18	\$185,938 \$18.50	10,012 11,304	White Rose, Ltd.
STEVIE NICKS PETER FRAMPTON	Great Woods Performing Arts Center Mansfield, Mass.	July 30	\$180,143 \$18.50/\$16.50/\$12.50	11,457 15,000	New England Programming
JIMMY BUFFETT	Shoreline Amphitheatre Mountain View, Calif.	Aug. 2	\$178,410 \$16.50/\$14.50	11,344 15,000	Bill Graham Presents
WHITNEY HOUSTON MARK MCCOLLUM	Merriweather Post Pavilion Columbia, Md.	July 26	\$176,267 \$16.50/\$11.50	13,000 sellout	Nederlander Organization
STEVIE NICKS PETER FRAMPTON	Capital Center Landover, Md.	Aug. 2	\$170,720 \$16	10,670 15,000	Cellar Door Prods. Inc.
EDDIE MURPHY THE WEATHER GIRLS	The Spectrum Philadelphia, Pa.	July 31	\$165,763 \$17.50/\$13.50/\$10	11,703 sellout	Electric Factory Concerts
ZZ TOP THE UNFORGIVEN	Tingley Coliseum Albuquerque, N.M.	Aug. 1	\$162,037 \$15.50	10,454 sellout	Beaver Prods.
BOB SEGER & THE SILVER BULLET BAND ADRENALIN	Richmond Coliseum Richmond, Va.	July 27	\$150,698 \$15/\$13	10,099 sellout	Beach Club Bookings Cellar Door Prods., Inc.
KENNY ROGERS JIM STAFFORD	Sullivan Arena Anchorage, Alaska	July 19	\$149,422 \$22.50	6,641 8,935	North American Tours
BOB SEGER & THE SILVER BULLET BAND ADRENALIN	Norfolk Scope Cultural & Convention Center Norfolk, Va.	July 26	\$146,513 \$15/\$13	9,834 sellout	Cellar Door Prods.
AC/DC QUEENSRYCHE	Hirsch Memorial Coliseum Shreveport, La.	Aug. 1	\$145,000 \$14.50	10,000 sellout	Beaver Prods.
EDDIE MURPHY THE WEATHER GIRLS	Patriot Center George Mason Univ. Fairfax, Va.	Aug. 1	\$129,954 \$16.50	8,000 sellout	Cellar Door Prods. Inc.
AC/DC QUEENSRYCHE	Lakeland Arena Univ. of New Orleans New Orleans, La.	July 31	\$129,465 \$15	8,631 sellout	Beaver Prods.
STEVIE RAY VAUGHAN BONNIE RAITT	Concord Pavilion Concord, Calif.	Aug. 3	\$127,763 \$16.50/\$14.50	8,350 sellout	in-house
JIMMY BUFFETT	Concord Pavilion Concord, Calif.	Aug. 1	\$127,427 \$16.50/\$14.50	8,329 sellout	in-house
GEORGE STRAIT KATHY MATTEA	The Oil Palace Tyler, Texas	July 12	\$117,285 \$15	7,819 sellout	Little Wings Prods.
LOVERBOY DOKKEN	Great Woods Performing Arts Center Mansfield, Mass.	Aug. 4	\$113,840 \$17.50/\$15/\$12.50	6,998 15,000	New England Programming
EDDIE MURPHY THE WEATHER GIRLS	R.P.I. Fieldhouse Troy, N.Y. Rensselaer Polytechnic Institute	July 25	\$113,784 \$16.50	7,005 sellout	Northeast Concerts Inc.
STEVIE WONDER	Centennial Hall Univ. of Toledo Toledo, Ohio	Aug. 3	\$111,177 \$16.50	6,738 9,808	Belkin Prods.
MR. MISTER THE BANGLES	Great Woods Performing Arts Center Mansfield, Mass.	July 29	\$102,977 \$16.50/\$14.50/\$12.50	6,502 15,000	New England Programming

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TALENT IN ACTION

(Continued from preceding page)

Guitarist Craig Chaquico, drummer Donny Baldwin, and bassist Pete Sears provided solid support for the singers. Keyboardist/saxman Gabe Katona lent soul and atmosphere, particularly during the moody duet "Love Rusts."

Opening for Starship was the Outfield, whose Columbia album, "Play Deep," has become a surprise hit. Though the British band drove the little girls wild with "Say It Isn't So," "All The Love," and especially "Your Love," songs tended to sound alike, as if Boston met the Police on a long, calculating Journey.

CARLO WOLFF

NEIL DIAMOND

Madison Square Garden,
New York
Tickets: \$20, \$15

WHAT NEIL DIAMOND lacks in creative genius, he makes up for in sincerity. Which is a good thing, because otherwise the sentimentality of his July 24 show here, part of an eight-night engagement, would have been unbearable. No one less ingenuous could have gotten away with instructing the members of his audience to turn to their right and tell the person seated there, "I Love You."

From behind the sequins, smoke, and schmaltz, however, Diamond presented satisfying renditions of tunes from all phases of his two-decade career. An eight-piece band rocked competently when necessary, as during a set of '60s hits, and accompanied unobtrusively when called for, especially during Diamond's trademark "feelings" songs.

Diamond was ever mindful of his audience, frequently playing with his back to the majority of the sold-out crowd to accommodate those few seated behind the stage. And he never missed an opportunity to thank his fans, with genuine humility, for coming to his first New York City show in 10 years.

Diamond's uncompromising stance of making all sorts of music—even though his primarily middle-age audience obviously prefers the ballads—and the music itself, mostly simple, catchy melodies, combined to make this a show worthy of much respect even if it didn't generate outright enthusiasm.

JEAN ROSENBLUTH

INXS

Palace Theatre
Albany, N.Y.
Tickets: \$13.50

THE AUSTRALIAN SEXTET INXS lived up to its reputation as a high-energy live act at this July 22 performance, rocking 2,200 fans. In nine years, the group has forged a unique amalgam of rock, jazz, and funk—its sound is a charged, urban clamor; its focal point is vocalist Michael Hutchence.

INXS—with punch and power courtesy of saxman/guitarist Kirk Pengilly, bassist Garry Gary Beers, and drummer Jon Farriss—played all its hits. Highlights were the metal-riffed "The One Thing," a sweetly funky "Original Sin," a sweaty "What You Need," and a fiery "Listen Like Thieves."

Bracketed by Andrew and Tim Farriss on keyboards and guitars and buttressed by sultry singer Jenny Morris, the animated Hutchence managed to keep the crowd—just short of a sellout despite feverish last-minute promotion—in the palm of his hand.

Hutchence may have modeled some of his moves on Jim Morrison, that archetype of sexy white soul. Like Morrison, he's electric—another neon shaman. But his charisma is all his own: In "What You Need," the fluid singer so enthralled his fans that they chanted back complex phrases in a chorus he hadn't even solicited. Many rock singers can coax an audience into a simple singalong; it is unusual to hear one that is both complex and spontaneous.

CARLO WOLFF

PETER GORDON &
THE LOVE OF LIFE ORCHESTRA
Lone Star Cafe, New York
Tickets: \$10

AT ITS BEST, saxophonist/composer Peter Gordon's music exudes just what the name of his band suggests: a buoyant, joyful love of life. Even at less than its best, it is at least as listenable as soundtrack music from an obscure but intriguing art-house movie.

Although Gordon's music mixes elements of atonal "new music," avant-garde jazz, and postpunk rock, frequently to jarring effect, he appears to be a melodist at heart. Of all the selections Gordon and his 11-piece ensemble played at this recent Lone Star date, the most effective—and the most warmly received by the small but enthusiastic early-show crowd—was "Afternoon Drive," which is also the closest thing to easy listening on his current CBS album, "Innocent."

Gordon, whose honking and squealing on the tenor sax owe as much to early r&b as his writing owes to contemporary concert music, also led the band through a surprisingly authentic rendition of Duke Ellington's "Black And Tan Fantasy."

The nod to tradition, although a nice touch, was a curious choice in light of the fact that Gordon chose not to perform some of the more entertainingly off-the-wall selections from "Innocent." Particularly conspicuous by its absence was the eccentric dance-rock ditty "That Hat," whose co-composer and vocalist, Arthur Russell, plays cello in the Love Of Life Orchestra. PETER KEEPNEWS



More Monkee Business. Peter Tork, Davy Jones, and Mickey Dolenz had the crowd up and dancing to a string of golden oldies at the Monkees' recent reunion show at New York's Pier 84, one stop on a nationwide summer tour. (Photo: Chuck Pulin)

Case In Point

Former Plimsoul Goes Back To Basics

BY STEVE HOCHMAN

LOS ANGELES Grassroots is the watchword for the tour and promotional campaign supporting Peter Case's eponymous debut solo album, on Geffen.

As the opening act for Jackson Browne's outdoor auditorium dates, Case has been facing large crowds with just his guitar and harmonica, as he has done before Los Angeles club audiences for the past year.

Some may remember Case as the leader of the critically lauded Plimsouls. Because that band's commercial success was limited and Case has not been involved in a national tour since the group disbanded three years ago, he and Geffen have approached this go-round as if Case were a new artist.

Those familiar with Case's past work will probably find the album something of a surprise. Gone is the garage ebullience of the Plimsouls; "Peter Case" offers songs that carry a hard, almost folklike edge sharpened by T-Bone Burnett's crisp production.

While on the road, Case has been taking advantage of his bare-bones flexibility by playing promotional sets at record stores, college and AOR radio stations, and WEA distribution offices as well as dates at local clubs.

"It's sort of character building," Case says of the experience. "If you take a guitar and a suitcase, you can

go just about anywhere and play wherever it seems right to play. I'll play in the streets if I want to. I'll just go around and play and meet people."

This low-key approach fits in perfectly with Geffen's marketing plans for what the company views as a record that will be slow to build.

"Jackson's tour furnished Peter

with an excuse to get into many of the markets," says Teresa Ensenat, an a&r staffer for Geffen. "It's great to put him out in front of 10,000 people, but this tour is also a way for us to educate the people who are working his record."

Tentative plans call for Case to assemble a band for a followup tour of clubs and smaller theaters in the fall.

Manager Draws On Past Performer Handles Peter Case

LOS ANGELES Neophyte manager Steven Soles has few problems understanding the needs of client Peter Case, for Soles himself is a seasoned singer and songwriter.

"I've been managing myself for the last few years, so I've had a little experience there," says Soles, best known for his work as a member of the Alpha Band during the late '70s. "With the exception of Elliot Roberts [whose clients include Tom Petty and Neil Young], no manager ever did what they said they'd do."

Thus, when Soles began working with Case's wife, Victoria Williams, his rapport with both performers led to his new career. En-

couraging Soles to take on Williams as a client was Case's producer, T-Bone Burnett—Soles' friend and partner from the Alpha Band days.

Soles and Burnett are slated to co-produce Williams' debut album, which, like her husband's, will be on Geffen. The two Alpha alumni have also been working together on Burnett's first album for Columbia.

As for his own career, Soles has focused principally on the contemporary Christian market via two solo sets, with a third in the can. He's also scored his first film, an American Film Institute-sponsored project, "A Day Like Any Other."

SAM SUTHERLAND

Queensryche Breaks Heavy Metal Mold

BY LINDA MOLESKI

NEW YORK Queensryche has attempted to give heavy metal music a shot in the arm with its second album for EMI-America, "Rage For Order," says the Seattle-based band's lead singer, Geoff Tate.

"People tend to view heavy metal as a very limited format," says Tate, one of the heavy metal panelists at last month's New Music Seminar.

"It's basically a twin-guitar-bass-drum-vocal assault, and it's gotten

really old," he continues. "It has the same kind of format, same kind of arrangements, and same kind of imagery. I think it needs to be updated if it's going to survive as a music form."

Many heavy metal acts wind up hurting themselves by refusing to make creative and technological advances, says Tate. He notes that Queensryche was eager to experiment and broaden its horizons during the sessions for "Rage For Order," making a concerted effort to veer away from traditional hard rock styles.

The album was produced by Neil Kernon, best known for his work with Hall & Oates and Dokken.

Says vocalist Tate, "A lot of guys I talk to in this genre tend to say, 'Electronic drums? No way! I'll never use those. Synthesizer? No way! I'll never use that.' But they're damning something before they even understand the capabilities of the machine."

"People should try to expand. So many people tend to find a niche for

(Continued on page 39)

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Arthur Baker, Producer Of 'Sun City,' Bows Label

BY NELSON GEORGE

NEW YORK Arthur Baker is moving from political activism to criminal activity, but he doesn't

'I have no partners this time'

think anyone will be upset.

The co-producer of the landmark anti-apartheid record "Sun City" has just opened an independently distributed black/dance label called Criminal Records, his second venture into the independent record business. Baker was one of the partners in Streetwise Rec-

ords, the label that gave the world New Edition and then ended in a flurry of lawsuits.

"I have no partners this time," he says with a laugh. "I'm all alone. Criminal is totally mine. Right now, I'm using eight distributors nationally and plan to release anywhere from 12 to 20 12-inches, do four albums, and sign about nine acts within the first year."

Criminal is based at Baker's Shakedown Studio in Manhattan, and its current staff consists of promotion man Joey Caivello and distribution director Linda Fine.

The producer admits to being stung by his Streetwise experience and upset about a recent court de-

cision that put him on the losing side in a battle over the rights to New Edition. "We got screwed, basically," Baker says. "We developed the group and some question-

'We were raising consciousness'

able people stole the group from us. The group had a moral obligation to Streetwise, but we never got a chance to make a deal. Streetwise was destroyed by the legal cost of their move. That won't happen to me again."

Baker, who made his reputation producing hip-hop hits with Afrika

Bambaataa ("Planet Rock") and remixing superstar singles (Bruce Springsteen's "Dancing in the Dark," Cyndi Lauper's "Girls Just Want To Have Fun"), has been keeping a low profile since the release of the controversial "Sun City" single and album on Manhattan Records. Some have claimed that because the album only sold in the 400,000 range in the U.S., "Sun City" was a failure. "We didn't do it to raise dollars," says Baker. "We were working to raise consciousness and, as far as that goes, we were successful. The whole Sun City operation was exposed for the world to see."

Baker concedes that the singles, particularly the Gil Scott-Heron-led "Let Me See Your ID," could have done better. Overall, he feels the record was a victim of radio conservatism. "Pop radio didn't want to play it because it was too black. Rock radio said the same thing. Black radio didn't want to play it because it was too rock," he says.

Following "Sun City," Baker retired to the studio to do several outside production and remix jobs (Jeffery Osborne's "Soweto," Jermaine Stewart's "Jodi") and to continue work on his solo debut for Epic and the development of a film project called "Clubland."

Musically, Baker finds the dance landscape pretty tame. "If I'd gone to sleep four years ago and just woke up, I'd find that nothing has changed, except that some of the poor people then are now rich. Sleeping Bag Records is doing well doing retro-hip-hop. Los Angeles is doing

old music. House music out of Chicago is retro-disco. Prince, who was the most innovative guy out there, is now more retro than anybody." The only new sound added to the dance spectrum, according to Baker, is the mating of "rock guitar with a heavy beat that has been happening in rap. You have retro-heavy-metal and retro-r&b. Even if you don't know what's next, no one else does either."



In the Place To Be. PolyGram's Kurtis Blow recently finished work on his new album, "Kingdom Blow," and had a party to celebrate. Clockwise from left, Whodini's Ecstasy, Blow, and Doug E. Fresh.

THE RHYTHM & BLUES

by Nelson George



PHILADELPHIA is back! At least, that's what the charts seem to say. Jean Carne's "Closer Than Close," on the Philadelphia-based, Atlantic-distributed Omni label, and Shirley Jones' "Do You Get Enough Love," on Gamble & Huff's Manhattan-distributed Philadelphia International Records, have battled for the last few weeks over the top spot on the Hot Black Singles chart. It has been a long time since two records made in the city of brotherly love have had that kind of sales impact. These aren't just hits either; the records are quality music, as well. For Carne producer Grover Washington Jr., it will surely mean more opportunities to work with the vocalist and respect for the young songwriter Terry Price. The PIR success can be chalked up to steady old hands Bunny Sigler and his boss, Kenny Gamble. Further evidence of the health of the Philadelphia scene is the continuing string of hits from producer Nick Martinelli and a strong PIR debut single from Phyllis Hyman, "Old Friends."

RETRONUEVO was a term we introduced here a few months ago to describe the creative use of old styles by black artists in contemporary music. Though it was used in a somewhat tongue-in-cheek manner, there is no question that this back-to-the-roots style is happening more and more. Ashford & Simpson's new Capitol single, "Count Your Blessings," is a prime example. Coming off the gospel-influenced hip hop of their 1984 No. 1 single, "Solid," this song is a surprise. "Blessings" sounds very much like one of the Diana Ross-Marvin Gaye duets they wrote and produced. In the opening bars Valerie Simpson even sounds a bit like Ross, a singer whose voice she must know inside and out by now. Full Force's "Get Busy 1 Time" album on Columbia is full of echoes of James Brown and Sly & the Family Stone. In particular "Old Flames Never Die" is a brilliant blend of Sly's funky and melodic sides.

RALPH KAFFEL, president of Fantasy Records, felt our recent interview with Al Bell made it seem Stax was dead. But he says, "Although we chose not to pursue an aggressive policy of new recording... the Stax catalog is very much alive, well, and selling." Since 1977, when Fantasy acquired the catalog, approximately 70 album titles have been released at midline prices, including the music of Isaac

Hayes, the Dramatics, the Staple Singers, Johnnie Taylor, Albert King, the Emotions, Little Milton, and Booker T & the MGs. The Bell piece didn't mean to suggest that Stax's music was unavailable but to illustrate how dynamic the company had been in its glory days.

SHORT STUFF: Elektra has several attractive releases on the way. The most important and potentially commercial work is Howard Hewett's "I Commit To Love," which contains several good songs, including "Stay," "I'm For Real," "Eye On You," and the gospel ballad "Say Amen." The former Shalamar lead vocalist wrote and pro-

duced most of the album in tandem with several collaborators. George Duke's self-titled second Elektra album and the B.B. & Q band's "Genie" hit the street next month... Video director Peter Allen is handling work on Beau Williams' "There's Just Something About You" for Capitol. Another Capitol act, the Boogie Boys, just shot a video for their single "Dealing with Life"... Darryl Lindsey has moved from Cash Box to Syndicate It Productions as station relations manager. Previously Lindsey worked at KMET and KABC in Los Angeles... Ex-Motown musical magic maker Lamont Dozier recently collaborated with Simply Red lead vocalist-songwriter Mick Hucknall on two songs for the Elektra band's next album... Bunny Wailer appears at Madison Square Garden Aug. 16. While the two other former Wailers Bob Marley and Peter Tosh went on to international acclaim, Wailer has stayed in the Jamaican mountains. For reggae fans, this concert is an important event... Steve Winwood and Alison Moyet, two English vocalists with a taste for r&b, are contributing songs to James Brown's upcoming CBS/Scotti Brothers album. Dan Hartman, who produced and co-wrote "Living In America," is in charge of the project... A&M has released what it calls "cool summer" remixes of Janet Jackson's "Nasty." Some stations have already been playing them, now that the mixes are commercially available. The mixes, by Steve Hodge, clock in at 7:57 and 10:09... Kurtis Blow's "Kingdom Blow" album is being produced with Washington, D.C.'s top go-go band, Trouble Funk, and master hip-hop producer Larry Smith. Bob Dylan, who met Blow at the Power Station a few years back, makes a guest appearance on the song "Street Rock."

Two Philly-spawned songs are battling for No. 1

Former Plasmatic Jean Beauvoir gets his career back on track with a solo album ... see page 24

FOR WEEK ENDING AUGUST 16, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

87 REPORTERS

NEW EDITION	EARTH ANGEL	MCA	NEW ADDS	TOTAL ON
CAMEO	WORD UP	ATLANTA ARTISTS	24	35
REBBIE JACKSON	REACTION	CBS	23	50
FORCE M.D.'S	ONE PLUS ONE	TOMMY BOY	22	22
FIVE STAR	CAN'T WAIT ANOTHER MINUTE	RCA	22	24
			19	58

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RETAIL BREAKOUTS

130 REPORTERS

ASHFORD & SIMPSON	COUNT YOUR BLESSINGS	CAPITOL	NUMBER REPORTING
KRYSTOL	PASSION FROM A WOMAN	EPIC	17
ORAN "JUICE" JONES	THE RAIN	DEF JAM/COLUMBIA	15
CAMEO	WORD UP	ATLANTA ARTISTS	13
RUN-D.M.C.	WALK THIS WAY	PROFILE	12
			11

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Nashville Panel Examines Payola, Indie Promotion

BY EDWARD MORRIS

NASHVILLE Speaking on a panel here, promotion chiefs for two major labels praised the usefulness of independent record promoters. But they stopped short of concluding that their labels' promotional efforts have been seriously impaired by corporate decisions to drop indies.

The July 31 panel, "Country Payola: Fact Or Fiction?" was produced by the Organization Of Entertain-

ment Independents. Speakers included Bob Saporiti, national promotion director for Warner Bros. Records/Nashville; Paul Lovelace, vice president of national country promotion, Capitol Records/Nashville; Chuck Morris, manager of the Nitty Gritty Dirt Band; Eddie Edwards, morning DJ at WSIX Nashville; Jay Phillips, music director, WSM Nashville; and independent promoters Jack Pride and Carolyn Parks.

"A good indie absolutely helps

out," Saporiti said. "It's good to have that extra voice out there." Lovelace agreed: "It is physically impossible for us to cover everybody." He said his staff still works with indies even though Capitol has banned hiring them. "The decision was made," he said, "and I have to work with that decision. But I welcome any publisher or manager to protect their own interests [by using indies]," he added.

Morris said he relied heavily on indies to "help establish the Dirt

Band as a country act." And Phillips noted that in calling on behalf of certain records, "indies help remind you of something you may have overlooked." He said he gets 50 or

'We do not pay anyone, and there are no secrets'

60 records a week to consider for his playlist.

"We get a lot of comments from radio that they don't give to major labels," Parks contended. "They have nothing to lose. They'll be more honest with us, and we can give the labels more feedback." In addition, Parks said that label promotion departments have more to do than just call radio stations. "Our job," she said, "is to get to everyone every week."

Pride argued that a major function of indies is to draw attention to independent record acts that may have major label potential.

Although the panelists agreed that indies are especially helpful in breaking a new act, they also noted that their services don't stop there. Said Morris, "Dwight Yoakam or Randy Travis going to No. 1 is more important [to Warner Bros.] than the Dirt Band. I have to have my insurance. That's just a reality in our business."

Morris told the audience gathered to hear the panel that payola is, by definition, "acceptance or agreement to accept money, services, or anything else of value in return for broadcasting records or any other material without disclosure that payment was made."

Saporiti responded, "We don't do anything undisclosed. We do not pay anybody, and there are no secrets." "I think there's some form of payola in every business," Parks said, "but I don't think it's prevalent in country. If [the government]

is going to investigate, let them investigate. We are all losing business over this."

"At the last three stations I worked for," Phillips said, "the first thing they give you is a statement about payola. And you sign it."

"One of the reasons we don't have payola," Parks said, "is not moral. We can't afford it. Country isn't selling enough records."

"Why haven't the major labels in this town stood up and said, 'We support independents?'" Morris asked. "No one has done that."

"It's not a matter of standing up," Lovelace responded. "It was not up for discussion. It was a corporate decision. We are not even allowed to use independent marketing. On 40% or 50% of my records there is independent help, but that comes from sources other than us."

"It's the same for Warner Bros.," Saporiti added. "It's a corporate decision, and corporations don't want to divide themselves. The decision [on hiring independents] is now up to the individual vested interests whether they want to participate in the financial outlay."

Said Morris, "It's a tremendous savings for major labels. Anyone ever thought of that?" Saporiti said that another way of looking at the labels dropping indies is that the vested interests [managers and publishers] are no longer getting "a free ride" at the labels' expense.

Pride complained of the slowness with which the payola investigation is moving. "All of a sudden it's gone dead," he said. "We haven't heard a thing out of Washington."

Morris asked if the major labels' promotional job is harder without access to indie services. Said Lovelace, "On a real hit record, I have not seen any problems. On the marginal records, it's a little slower."

Among the other observations from the panel and the audience were these:

•Bruce Shindler, national promoter
(Continued on next page)

NASHVILLE SCENE

by Gerry Wood



ROY ROGERS, TRIGGER, DALE EVANS. Three names that turn nostalgia into childhood reality, dreams into drama, and songs of the West into lasting tunes that continue to garner TV and radio airplay and retail sales.

This is no '40s or '50s flashback—it is prompted by a recent visit with the King of the Cowboys, who was in Knoxville taping more episodes for **The Nashville Network's "Happy Trails Theater,"** starring—who else?—Roy and Dale. It was a thrill to see this legend of screen and song and the founder of the Country Music Hall of Fame group the **Sons Of The Pioneers** sitting on-stage with his wife and co-star, leading lady Evans. Both look great. The 75-year-old Rogers doesn't look a day over 60—and for the series he wears the same western shirts he wore for his movies 40 years ago. They still fit perfectly.

Two generations of Americans grew up with Rogers on the silver screen, TV, and radio—and the impact he had on the present success of country music would be hard to estimate and easy to underestimate. Our singing-cowboy heroes—such as Rogers, **Eddie Dean, Gene Autry, Rex Allen, and Tex Ritter**—not only taught us weekly that good beats bad and that the good guy gets the pretty woman, but did it all with a song. They are the ones responsible for the "western" in the term "c&w," which many people use to describe this genre. They have graced the American musical landscape with many classics that have become part of the nation's cultural fabric.

Autry and Ritter have earned the ultimate country music honor—induction in the Country Music Hall of Fame. Thus far, Rogers is only in the Hall as a member of the Sons Of The Pioneers. You'll find a pair of his boots (along with Evans' boots), an old Rogers/Evans movie poster hawking "The Bells Of San Angelo," and a TV tape showing Rogers singing with the Sons Of The Pioneers from the 1942 movie titled "Sons Of The Pioneers." That group yielded such other singing and writing greats as **Bob Nolan** and **Tim Spencer**. Nolan wrote the sagebrush classic "Tumbling Tumbleweed," with a little help from Rogers (who is not listed as co-writer because he didn't want to be). Nolan originally had titled the song "Tumbling Leaves." Rogers suggested "tumbleweed" as a more effective word, and the delightful song became part of our musical heritage.

If he hadn't become such a huge boxoffice movie star, Rogers would probably have become an even greater songwriter. He wrote several of the songs he sang in the movies, and some of them became part of the repertoire of the Sons Of The Pioneers even after Rogers left the group to concentrate on his booming acting career. Rogers has been bracketed by musical awareness and creativity through the

years: His wife, a talented singer, wrote "Happy Trails" and other hits, and his longtime personal manager, **Art Rush**, not only managed such music greats as **Mario Lanza** and **Nelson Eddy** but was once West Coast a&r director for RCA Records.

Rogers recently took me on a walk through the Roy Rogers/Dale Evans Museum in Apple Valley, Calif. Some 200,000 tourists visit this mecca of nostalgia each year. Of course, Trigger (mounted, not stuffed, Rogers insists) is the biggest attraction. But among the awards displayed are some from Billboard and the Academy of Country Music. Rogers' impact on several facets of the entertainment business—movies, TV, music, and merchandising—has been as dramatic as the influence he's had on all those youngsters who wanted

to be Roy Rogers when they grew up. After meeting this talented man, one still wants to be like him.

Remarkably, the man who formed the Sons Of The Pioneers in the '30s and recorded hit singles and albums in the '40s and '50s hit the charts again in the '70s, when producer **Snuff Garrett** rejuvenated his recording career. And, in the '80s, the Rogers renaissance continues: The LP "Roy Rogers" was released as part of the Columbia Records Historical Edition Series, coordinated for Columbia by the Country Music Foundation. The action-packed movies, stuffed, not mounted, with country songs and western songs, are reaching a new generation of fans through the popular TNN series "Happy Trails Theater," which has been renewed for 36 more shows.

The man has done it all. All except being inducted into the Country Music Hall of Fame, not just as a member of the Sons Of The Pioneers but as Roy Rogers. I'm sure those powers-that-be who decide who is eligible to be voted into the prestigious Hall feel they can survive perfectly well without any more advice on potential members. (There are probably as many suggestions for nominees as there are memories in the Roy Rogers movies.) But I would like to suggest that Rogers be given consideration for this honor as soon as possible.

Rogers laughs as he recalls telling Dale that when he rides off into his final sunset, he wants to be mounted (not stuffed) and put atop Trigger so he can smile down on all those visiting his museum.

Let's get this wonderful man and versatile creative artist into the Country Music Hall of Fame before that day arrives so that when he rides into that setting sun, he'll be flanked by Hall of Fame saddle mates Gene Autry and Tex Ritter. And that will be one happy trail.

Bid for Hall of Fame induction

FOR WEEK ENDING AUGUST 16, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS

			NEW ADDS	TOTAL ON
JOHN ANDERSON	HONKY TONK CROWD	WARNER BROS	35	36
LEE GREENWOOD	DIDN'T WE	MCA	34	75
RESTLESS HEART	THAT ROCK WON'T ROLL	RCA	34	72
STEVE WARINER	STARTING OVER AGAIN	MCA	32	33
WILLIE NELSON	I'M NOT TRYING TO FORGET YOU	COLUMBIA	27	43

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RETAIL BREAKOUTS

44 REPORTERS

			NUMBER REPORTING
RONNIE MILSAP	IN LOVE	RCA	11
THE FORESTER SISTERS	LONELY ALONE	WARNER BROS	8
NICOLETTE LARSON	THAT'S HOW YOU KNOW	MCA	7
EDDIE RABBITT & JUICE NEWTON	BOTH TO EACH OTHER	RCA	5
DWIGHT YOAKAM	GUITARS, CADILLACS	REPRISE	4

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Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	1
2	4	STRONG HEART	T.G. SHEPPARD	2
3	5	COUNT ON ME	THE STATLER BROTHERS	5
4	8	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	3
5	9	DESPERADO LOVE	CONWAY TWITTY	6
6	11	A FRIEND IN CALIFORNIA	MERLE HAGGARD	11
7	10	SOMETIMES A LADY	EDDY RAVEN	9
8	12	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	8
9	3	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	4
10	14	GOT MY HEART SET ON YOU	JOHN CONLEE	13
11	15	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	16
12	17	LITTLE ROCK	REBA MCENTIRE	15
13	6	WILL THE WOLF SURVIVE	WAYLON JENNINGS	7
14	18	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	14
15	1	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	10
16	19	GUITARS,CADILLACS	DWIGHT YOAKAM	21
17	24	IN LOVE	RONNIE MILSAP	17
18	22	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	22
19	7	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	12
20	13	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	19
21	28	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	18
22	—	TEN FEET AWAY	KEITH WHITLEY	23
23	16	ON THE OTHER HAND	RANDY TRAVIS	32
24	23	LONELY ALONE	THE FORESTER SISTERS	20
25	—	GUITAR TOWN	STEVE EARLE	27
26	—	WORKING CLASS MAN	LACY J. DALTON	24
27	21	OLD VIOLIN	JOHNNY PAYCHECK	39
28	26	BIRTH OF ROCK AND ROLL	CARL PERKINS	41
29	—	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	26
30	27	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	1
2	4	STRONG HEART	T.G. SHEPPARD	2
3	3	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	4
4	5	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	3
5	7	COUNT ON ME	THE STATLER BROTHERS	5
6	6	WILL THE WOLF SURVIVE	WAYLON JENNINGS	7
7	9	DESPERADO LOVE	CONWAY TWITTY	6
8	12	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	8
9	11	SOMETIMES A LADY	EDDY RAVEN	9
10	1	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	10
11	10	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	12
12	13	A FRIEND IN CALIFORNIA	MERLE HAGGARD	11
13	14	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	14
14	16	GOT MY HEART SET ON YOU	JOHN CONLEE	13
15	15	LITTLE ROCK	REBA MCENTIRE	15
16	17	IN LOVE	RONNIE MILSAP	17
17	20	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	16
18	18	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	18
19	21	LONELY ALONE	THE FORESTER SISTERS	20
20	8	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	19
21	22	GUITARS,CADILLACS	DWIGHT YOAKAM	21
22	25	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	22
23	23	TEN FEET AWAY	KEITH WHITLEY	23
24	24	WORKING CLASS MAN	LACY J. DALTON	24
25	28	JUST ANOTHER LOVE	TANYA TUCKER	25
26	27	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	26
27	—	GUITAR TOWN	STEVE EARLE	27
28	—	CRY	CRYSTAL GAYLE	28
29	—	SECOND TO NO ONE	ROSANNE CASH	29
30	—	YOU MADE A ROCK OF A ROLLING STONE	THE OAK RIDGE BOYS	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	17
MCA/Curb (4)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
CAPITOL (5)	11
MTM (4)	
Capitol/Curb (2)	
COLUMBIA	9
EPIC	9
POLYGRAM	9
Mercury (8)	
America/Smash (1)	
EMI-AMERICA	3
ATLANTIC/AMERICA	2
Columbia (1)	1
ALPINE	1
BERMUDA DUNES	1
EMI	1
DOOR KNOB Society (1)	1
EVERGREEN	1
MDJ	1
NATIONWIDE SOUND Soundwaves (1)	1
ORLANDO	1
PHAROAH	1
PREMIER ONE	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

57 ALL BECAUSE OF YOU (Rolling Tide, ASCAP)
 54 ALL TIED UP (Tree, BMI/Strawberry Lane, BMI) HL
 22 ALWAYS HAVE ALWAYS WILL (Texican, ASCAP/Cavesson, ASCAP) CPP
 98 BE-BOP-A-LULA "86" (Lowery, BMI)
 41 BIRTH OF ROCK AND ROLL (Godfather, BMI)
 97 BLUE SUEDE BLUES (Music City, ASCAP/Combine, BMI)
 100 BOARDWALK ANGEL (John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)
 26 BOTH TO EACH OTHER (FRIENDS & LOVERS) (Colgems-EMI, ASCAP/WB, ASCAP)
 89 BOTTLE OF TEARS (Grand Coalition, BMI/Fur Fly, ASCAP)
 52 CALL HOME (Lodge Hall, ASCAP/WB, ASCAP/Two Sons, ASCAP) CPP
 5 COUNT ON ME (Statler Brothers, BMI)
 8 COUNTRY STATE OF MIND (Bocephus, BMI/Tapadero, BMI) CPP
 28 CRY (Shapiro Bernstein & Co., ASCAP)
 42 THE DARK SIDE OF TOWN (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)
 6 DESPERADO LOVE (Tree, BMI/Lowery, BMI) CPP/HL
 46 DIDN'T WE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP)
 76 DIGGIN' UP BONES (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI)
 38 DOO-WAH DAYS (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP
 99 DREAM LOVER (Screen Gems-EMI, BMI/Unichappell, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI) HL
 96 DRINKIN' MY BABY GOOD-BYE (Hat Band, BMI)
 82 EVERYTHING THAT GLITTERS (IS NOT GOLD) (Plink Pig, BMI/Hall-Clement, BMI) HL
 45 FARTHER DOWN THE LINE (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)

77 FEEL LIKE I'M FALLING FOR YOU (Chappell & Co., ASCAP/Long Johns II, ASCAP/Bibo, ASCAP) HL
 11 A FRIEND IN CALIFORNIA (Inorbit, BMI)
 49 A GIRL LIKE EMMYLOU (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)
 83 GOOD AND LONESOME (Tree, BMI/Cross Keys, ASCAP) HL
 13 GOT MY HEART SET ON YOU (Simonton, BMI/NZD, ASCAP)
 90 GOTTA LEARN TO LOVE WITHOUT YOU (Irving, BMI/Tonka, ASCAP) CPP/ALM
 27 GUITAR TOWN (Goldline, ASCAP) HL
 21 GUITARS, CADILLACS (Coal Dust West, BMI)
 3 HEARTBEAT IN THE DARKNESS (MCA, ASCAP/Patchwork, ASCAP) HL
 59 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) (Tom Collins, BMI) CPP
 64 HOMEGROWN (Dale Morris, BMI/Screen Gems-EMI, BMI)
 34 HONEYCOMB (Golden Bell, ASCAP) CPP
 65 HONKY TONK CROWD (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP)
 35 I WANNA HEAR IT FROM YOUR LIPS (E.C.B., BMI/Safespace, BMI/Pitchford, BMI/Warner-Tamerlane, BMI)
 47 I WISH THAT I COULD HURT THAT WAY AGAIN (Tree, BMI/Cross Keys, ASCAP) HL
 75 I WON'T LET YOU DOWN (Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)
 61 IF YOU'RE ANYTHING LIKE YOUR EYES (Hall-Clement, BMI)
 55 I'M NOT TRYING TO FORGET YOU (Willie Nelson, BMI)
 17 IN LOVE (Lodge Hall, ASCAP/Milsap, BMI) CPP
 31 IT'LL BE ME (Tree, BMI/Pacific Island, BMI) CPP/HL
 62 I'VE ALREADY CHEATED ON YOU (Willie Nelson, BMI)
 53 I'VE CRIED A MILE (Tree, BMI) HL

12 I'VE GOT A NEW HEARTACHE (Cedarwood, BMI/Wayne Walker, BMI) HL
 25 JUST ANOTHER LOVE (WEB IV, BMI)
 95 LIFE'S HIGHWAY (April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP
 15 LITTLE ROCK (Combine, BMI/Music City, ASCAP)
 20 LONELY ALONE (MCA, ASCAP/Alabama Band, ASCAP) HL
 51 LOVE AT THE FIVE AND DIME (Wing And Wheel, BMI/Bug, BMI)
 60 LOVE KEEP YOUR DISTANCE (Desert Sands, BMI/Medicine, BMI)
 78 MY WIFE'S HOUSE (Acuff-Rose Opryland, BMI/Buttercup, BMI)
 94 NEXT TIME (Little Chickadee, BMI/Love Wheel, BMI)
 91 NIGHTS (Requested, ASCAP/Queen's Crown, ASCAP)
 74 NO ONE MENDS A BROKEN HEART LIKE YOU (Collins Court, ASCAP)
 19 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER (Hall-Clement, BMI) HL
 33 NOTHIN' VENTURED NOTHIN' GAINED (MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL
 84 OLD FLAME (Englishtown, BMI)
 39 OLD VIOLIN (Dwight Manners, BMI)
 32 ON THE OTHER HAND (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Dan Schlitz, ASCAP) CPP/HL
 44 THE PAGES OF MY MIND (April, ASCAP/Welbeck, ASCAP) CPP/ABP
 88 THE PRIDE IS BACK (Kool Koala, BMI) CPP
 93 READ MY LIPS (MCA, ASCAP) HL
 67 REAL GOOD (WB, ASCAP/Two Sons, ASCAP)
 10 ROCKIN' WITH THE RHYTHM OF THE RAIN (MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
 43 ROLLIN' NOWHERE (Timberwolf, BMI)
 63 SAD STATE OF AFFAIRS

(Southern Grand Alliance, ASCAP/Hoosier, ASCAP) CPP
 4 SAVIN' MY LOVE FOR YOU (Warner-Tamerlane, BMI/Flying Dutchman, BMI)
 29 SECOND TO NO ONE (Chelcat, BMI/Atlantic, BMI)
 87 SHAKIN' (Zoo Crew, ASCAP/Labor Of Love, BMI)
 92 SHE THINKS I STEAL CARS (Jack, BMI/Glad, BMI/Jando, ASCAP)
 40 SINCE I FOUND YOU (Lawyers Daughter, BMI/Uncle Arte, ASCAP)
 16 SLOW BOAT TO CHINA (Uncle Arte, ASCAP)
 69 SLOW MOTION (Combine, BMI/Music City, ASCAP)
 71 SO THIS IS LOVE (Tapadero, BMI/Little Shop Of Morgansongs, BMI)
 79 SOLDIER OF LOVE (Debuve, BMI/Malliven, ASCAP/Cotton Patch, ASCAP) CPP
 81 SOME HEARTS GET ALL THE BREAKS (Roger Miller, BMI/Tree, BMI) HL
 80 SOMEBODY WANTS ME OUT OF THE WAY (Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL
 9 SOMETIMES A LADY (RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP
 14 STAND A LITTLE RAIN (Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL
 68 STARTING OVER AGAIN (Forrest Hills, BMI/Write Road, BMI)
 66 STRANGER THINGS HAVE HAPPENED (Milene-Opryland, ASCAP)
 2 STRONG HEART (Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL
 56 SUSIE'S BEAUTY SHOP (Hallnote, BMI/Unichappell, BMI)
 23 TEN FEET AWAY (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
 85 TEXAS MOON (Magnet, BMI/Blackwood, BMI)
 48 THAT ROCK WON'T ROLL (Combine, BMI)
 18 THAT'S HOW YOU KNOW (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-

EMI, ASCAP)
 72 THAT'S WHAT HER MEMORY IS FOR (Tom Collins, BMI/Collins Court, ASCAP)
 86 TOO LATE (Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP) HL
 36 TOO MANY TIMES (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
 50 UNTIL I MET YOU (King Coal, ASCAP)
 73 WHAT'S YOUR NAME (Rightsong, BMI)
 7 WILL THE WOLF SURVIVE (Dawnce, BMI/No K.O., BMI/Bug, BMI)
 70 WITH YOU (Benefit, BMI)
 58 WOMAN OF THE EIGHTIES (Prima-donna, BMI)
 24 WORKING CLASS MAN (Frisco Kid, ASCAP/Chappell, ASCAP)
 37 YOU CAN'T STOP LOVE (Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)
 30 YOU MADE A ROCK OF A ROLLING STONE (Tree, BMI/Cross Keys, ASCAP) HL
 1 YOU'RE THE LAST THING I NEEDED TONIGHT (Jack & Bill, ASCAP) HL

SHEET MUSIC AGENTS

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

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



Conley's No. 1's. ASCAP and RCA Records honor Earl Thomas Conley for his 10 No. 1 RCA singles; his first No. 1 album, "Earl Thomas Conley's Greatest Hits"; and his 12 No. 1 ASCAP singles. From left: model representing RCA's 10 No. 1 singles; Nelson Larkin, Conley's producer; Connie Bradley, Southern Director of ASCAP; Conley; model representing ASCAP's 12 No. 1 singles; and Joe Galente, division vice president of RCA.

Jackie Phelps Sues "Hee Haw"

NASHVILLE Comedian and musician Jackie Phelps is suing Gaylord Broadcasting in circuit court here for breach of contract. A member of the "Hee Haw" cast since 1980, Phelps alleges he was dropped from the show in June with only one day of advance notice. "Hee Haw" is owned and produced by Gaylord.

According to Phelps' complaint, he was contracted to receive \$875 for each program in the 1986-87 season; a pro rata share of 10% of the producer's net profit from merchandising and publishing using Phelps' name, likeness, or voice; and 2% of the producer's net profit from merchandising and publishing in which Phelps' name, voice, or likeness was used exclusively.

Phelps is asking for a judgment for all sums owed him under the contract and for the case to be heard by a jury.

Kentucky Fried Bluegrass Fest

NASHVILLE Kentucky Fried Chicken will hold its 14th annual bluegrass music festival Sept. 5-7 at Louisville, Ky.'s Riverfront Plaza/Belvedere, with Bill Monroe & the Blue Grass Boys headlining. The free event will also include a best-new-bluegrass-band contest and a series of instrumental, singing, and dancing workshops.

Also scheduled to perform are New Grass Revival, Peter Rowan & Mark O'Connor, Tony Trischka, the Tony Rice Unit, the Osborne Brothers, Nashville Bluegrass Band, Johnson Mountain Boys, Country Gentlemen, Buzzard Rock String Band, Green Grass Cloggers, German group Free Wheelin', Canada's Haywire, and Radio Flyer, which was named the best new bluegrass band at last year's festival.



A Gospel First. Joe Moscheo, chairman of the board of the Gospel Music Assn., and Thurlow Spurr, president of the GMA, present a certificate of appreciation to gospel artist of the year Amy Grant. Grant's "Age To Age" was gospel music's first platinum album.

IBMA Elections Held

NASHVILLE Terry Woodward, president of Wax Works and Video Works in Owensboro, Ky., has been elected director at large of the International Bluegrass Music Assn. The trade association, formed last year, is headquartered in Owensboro.

Other directors picked to represent specific membership categories were Keith Case for agents and managers; Allen Mills, artists and composers; Larry Jones, associa-

tions; Peter V. Kuykendall, media and education; Barry Poss, record companies, music publishers, and merchandisers; and Milton Harkey, talent buyers.

Woodward, Kuykendall, and Jones were elected to one-year terms; the remainder will serve for two years. Selected as alternate directors were Joe Cornett, Howard Epstein, Doyle Lawson, Lee Bolton, John Hartin, Wanda Dalton, and Mary Tyler Doub.

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- AUSTRALIA/NEW ZEALAND**
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A Billboard Spotlight
ISSUE DATE OCTOBER 11
AD CLOSING SEPTEMBER 16

GOSPEL

JAZZ BLUE NOTES

by Peter Keepnews



LAST WEEK, we told you how bullish the people at Denon are about jazz on compact disk. This week, at the risk of being repetitious, we bring you a similar rosy forecast from the ProJazz label, a new division of Minneapolis-based Intersound.

"I'm expecting an explosion in the CD market as far as jazz is concerned," says Steve Vining, the label's vice president of a&r. "With player prices going down and with the CD demographic very recep-

Yet another label predicts an 'explosion' in CD sales

tive to jazz, it looks like a very good Christmas—and next year should be extraordinary."

The label, which releases its titles only on CD and chrome cassette, hit the marketplace in April. So far, ProJazz has emphasized the slick fusion end of the musical spectrum, with Steve Gadd, George Young, Sadao Watanabe, and Don Grusin among the artists on its roster. But, Vining insists, "We're not going to specifically target any one area of jazz."

As evidence, he points to ProJazz releases by Mal Waldron, Ronnie Cuber, and the Manhattan Jazz Quintet (an acoustic ensemble comprising Gadd, Young, Lew Soloff, David Mathews, and Charnette Moffett) and to upcoming projects by Art Blakey, Gerry Mulligan, and the Wolverines Classic Jazz Band, which specializes in the music of the '30s and

'40s.

If all goes according to plan, Vining says, Mulligan will be recording with a symphony orchestra—and so may Dizzy Gillespie, although those plans are less definite. ProJazz will also be recording Doc Severinsen with the Rochester Pops.

Citing the experience of ProJazz's sister label, Pro Arte, Vining says, "Last year we saw a CD explosion for classical music. This year it's going to happen for jazz."

ALSO NOTED: The Concord (Calif.) City Council and the Contra Costa County Board of Supervisors have proclaimed Aug. 10-16 Concord Jazz Festival Week. In recent years, under the aegis of Carl Jefferson (who has stepped down as festival director to concentrate on his Concord Jazz label), the festival lasted three days and emphasized mainstream sounds; this year's festival will last a full week and will showcase a broad range of jazz styles. It will also include a number of free events throughout the Concord area, in addition to shows by the likes of Miles Davis, Ray Charles, and George Howard at the Concord Pavilion... It's never too early to start celebrating the holidays, we suppose: Canada's Sackville Records has released "The Sackville All-Star Christmas Record," which features soprano saxophonist Jim Galloway and a rhythm section of Ralph Sutton, Milt Hinton, and Gus Johnson playing "Silent Night," "Santa Claus Is Coming To Town," and other swinging seasonal selections.

GOSPEL LECTERN

by Bob Darden



This is the first part of a two-part interview with Pam Mark Halls. Part two will appear next week.

THERE ARE TOO FEW Pam Mark Halls in contemporary Christian music.

In a day when the average recording artist is in his or her early 20s and the average fan is a teenager, Halls brings needed perspective and insight to a fledgling industry. In a time when people think CCM began with Amy Grant, she is around to show that it is really much older than that.

And in an era when many artists either stay the same or look to the past, she's not only managed to keep up musically—she's stayed on top of things all around.

Her latest album, "Keeper," on Reunion Records, is produced by well-known songwriter/producer Wendy Waldman. It comes 11 years after her first contemporary Christian album, "Flying," for the tiny Aslan label.

In between she's written "The Now And The Not Yet" for Grant, "Morning Star" for Debby Boone, "God Only Knows" for Russ Taff, "Taking The Time" for the Imperials, and "You Are The Reason Why" for Sandi Patti.

Halls says she has always tried to stay current in her musical vision. "Keeper" is a good example of how well she is succeeding.

"I listen to as much music as I can assimilate," she says. "Too many artists are threatened by what is happening and resist trying to integrate it into their own music. They try to take parts of it and project themselves into it musically rather than absorbing it and making it their own."

"I know I'm not Pat Benatar or Joan Jett. To posture myself like that would be devastating. At the

same time, I'm encouraged by a statement Wendy made to me early in the recording process. She said, 'Remember, when you think about it, some of the best rock'n'roll today is being done by people in their 40s. The music is no longer something to shake your fist to. An adult like Robert Palmer or Steve Winwood or Tina Turner knows how to use it to actually portray themselves in a song.'

Halls remains one of the most in-demand lyricists in Christian music. Her songs range from simple

Pam Mark Halls talks about her first CCM album in years

praise numbers to articulate statements on social concerns. And while there's a great temptation in contemporary Christian music to write catchy praise songs—mainly because they sell the best—Halls says that wasn't a consideration when she made "Keeper."

"When I sat down to play it out, I really didn't try to target any specific age or musical audience," she says. "I first wrote down the things I really wanted to say and let each song speak for itself."

"Musically, I did try to mix it up. I collaborated with Wendy on some and wrote some with Keith 'We're In This Love Together' Steagall. On the one hand, there are a couple of rock-oriented songs, and next to them are songs that are more in the Windham vein. I think that's pretty reflective of my musical tastes."

FOR WEEK ENDING AUGUST 16, 1986

Billboard.

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	1	9	★ ★ NO. 1 ★ ★ BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD) 3 weeks at No. One	DOUBLE VISION	
2	2	19	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE	
3	4	7	SPYRO GYRA MCA 5853	BREAKOUT	
4	3	23	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW	
5	5	75	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH	
6	10	7	YELLOWJACKETS MCA 5752	SHADES	
7	7	15	MILTON MASCIMENTO POLYDOR 827638-1 (CD)	ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)	
8	8	23	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM	
9	9	13	JONATHAN BUTLER JIVE JB-8408/ARISTA	INTRODUCING JONATHAN BUTLER	
10	6	15	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND	
11	13	11	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND	
12	12	39	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE	
13	24	3	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE	
14	NEW		ANDREAS VOLLENWEIDER CBS FM 42255 (CD)	DOWN TO THE MOON	
15	23	3	WEATHER REPORT COLUMBIA FC-40280 (CD)	THIS IS THIS	
16	16	15	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST	
17	17	9	SPECIAL EFX GRP A-1025	SLICE OF LIFE	
18	11	17	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP	
19	19	7	FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121/CAPITOL	DOUBLE TAKE	
20	22	5	LESLIE DRAYTON & FUN ESOTERIC ER 1004	WHAT IT IS, IS WHAT IT IS	
21	14	17	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS	
22	26	5	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW	
23	29	3	JETSTREAM TBA TB-211/PALO ALTO	AROUND THE WORLD	
24	25	5	SHADOWFAX WINDHAM HILL WH-1051/A&M	TOO FAR TO WHISPER	
25	37	3	BOBBY MCFERREN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS	
26	27	5	BILLY COBHAM GRP A-1027	POWER PLAY	
27	21	33	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON	
28	15	15	PAT METHENY/ORNETTE COLEMAN GEFFEN GHS 24096/WARNER BROS	SONG X	
29	30	3	FRANK POTENZA TBA TB-206/PALO ALTO	SAND DANCE	
30	34	7	ROB MULLINS RMC 1006	NITE STREET	
31	NEW		DAVE VALENTIN GRP 1028	LIGHT STRUCK	
32	NEW		FATBURGER GOLDEN BOY GBJ 2001/OPTIMISM	ONE OF A KIND	
33	NEW		STEPS AHEAD ELEKTRA 60441	MAGNETIC	
34	NEW		RODNEY FRANKLIN COLUMBIA FC 40307	IT TAKES TWO	
35	35	5	WILLIAM ACKERMAN WINDHAM HILL WH-1050/A&M	CONFERRING WITH THE MOON	
36	20	19	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY	
37	18	13	LYLE MAYS Geffen GHS 24097/WARNER BROS.	LYLE MAYS	
38	31	31	JOHN BLAKE GRAMAVISION 18-8501-1/POLYGRAM	TWINKLING OF AN EYE	
39	39	5	THE MICHEL PETRUCCIANI TRIO BLUE NOTE BST 85124/CAPITOL	PIANISM	
40	28	11	CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME	

Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT DANCE/DISCO

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Section: CLUB PLAY. Compiled from a national sample of dance club playlists.

BREAKOUTS
Titles with future chart potential, based on club play this week.

- 1. SAMPLE THAT! BANG ORCHESTRA! GEFLEN
2. HOW MANY HEARTS EVELYN THOMAS SEA BRIGHT
3. FOR TONIGHT NANCY MARTINEZ ATLANTIC
4. DIAMOND GIRL NICE & WILD TOP HITS
5. PARANOIMIA (REMIX) THE ART OF NOISE WITH MAX HEADROOM CHRYSALIS
6. SPIRIT IN THE SKY DOCTOR AND THE MEDICS I.R.S.
7. NIGHTMARE OF A BROKEN HEART C-BANK NEXT PLATEAU
8. WHEN I THINK OF YOU (REMIX) JANET JACKSON A&M
9. YOU ARE EVERYTHING JAMES (D TRAIN) WILLIAMS COLUMBIA
10. QUALIFIED KISS MONA LISA TLO

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Section: 12 INCH SINGLES SALES. Compiled from a national sample of retail store sales reports.

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

- 1. STAY A LITTLE WHILE, CHILD (REMIX) LOOSE ENDS MCA
2. SUMMER OF LOVE (REMIX) THE B-52'S WARNER BROS
3. DOWN AND COUNTING CLAUDJA BARRY EPIC
4. NIGHTMARE OF A BROKEN HEART C-BANK NEXT PLATEAU

DANCE TRAX



by Brian Chin

GWEN GUTHRIE'S "Good To Go Lover" album (Polydor) will certainly bring to the mass audience what the dance underground has known of all along: her distinctive voice, appealing emotional directness, and the guts to say something plainly—"Padlock" and the current "... But The Rent" being proof of the latter. Elsewhere on the album: the bright, midtempo "I Still Want You," which also has that emotional intimacy; "Stop Holding Back," a smoking, bare track comparable to "Rent"; and "Outside In The Rain," a pretty Roland-beat number, featuring Guthrie's self-harmony. For radio, the album's ace: a breezy soul remake of Bacharach/David's "Close To You," which works like crazy. Fine self-production; it is surely her breakthrough record.

SINGLES: Janet Jackson's anticipated "new" records turn out to be a couple (as detailed in story at right). The whys of a seemingly confusing release make worthwhile food for thought, especially in understanding how clubs and the 12-inch format can work hand in hand with a radio game plan. That said, the "When I Think Of You" mix is about as good—not overwhelmingly better—than the edits that radio

and clubs have been constructing since February, but this is a No. 1 pop record we're looking at. Mix-and-match elements are thoughtfully provided on the B-side.

Nocera's "Summertime, Summertime" (Sleeping Bag)—not the Jamies song—is easygoing teen hip-hop with a naggingly effective hook that kicks in on the first play. Two good dubs provided, one with a huge bass range, one without... **Phyllis Hyman's** "Screamin' At The Moon" (Philadelphia International promo) is "Thriller"-style pop/funk, produced by **Nick Martinelli**; the **Thom Bell**-produced "Old Friend" is just the kind of ballad that raises your neck hairs on the first listen. Welcome back, indeed.

From the underground: **Vivian Lee's** "Dub Is So Wonderful" (JefferSeif, 718-335-8094) is the B-side of "Music Is So Wonderful," a slight song that's far better as a skeletal groove; in its wilder form, it's semi-Chicago, especially with its tortured vocal play... **Dazz Band's** "L.O.V.E. M.I.A." (Geffen) gets two interesting mixes from Chicagoan **Farley "Jackmaster" Funk**, one with snare and one without, altering the feel substantially... Similarly, **Rebbie Jackson's** "Reaction"

(Columbia) is recontoured in its **Paul Simpson** mixes, West Coast funk in an East Coast mix.

Other remixes: The two preferred cuts from **Prince's** "Parade" album are now back to back on a Paisley Park 12-inch. "Girls And Boys" is as on the album; "Anotherloverholen-yohead," sputtering out on the pop chart, surprisingly, is extended to seven minutes, with a loose groove segment... One of the winter's underground bubblers, **Rita Mitsouko's** "Marcia Baila," has been released domestically on Sire; an English version, faithful to **Conny Plank's** French original but with improved groove and good production structure late in the cut, was produced by **Ivan Ivan**... A mostly redone, more forceful version of **O'Chi Brown's** "100% Pure Pain" (Mercury) will replace the LP version on the commercial 12-inch... Another of the cuts knocking around since winter, **Sophia George's** reggae "Girlie Girlie," is now released on Sire; it was the catchiest thing out of Jamaica since Althea & Donna's "Uptown Top Ranking," which, by the way, some years back Sire had also released here.

Yello's "Oh Yeah" (Mercury) has the band's accustomed heavy-duty hi-tech beat, with the usual weird vocals: It suggests that this is the record that should use the "Addams Family" theme. **Al Jarreau's** "L Is For Lover" (Warner Bros.) counterbalances the leanness of **Nile Rodgers'** production with the lush melodicism of the song, by **Scritti Politti's Green Gartside** and **David Gamson**.

RAPS: **Fresh Gordon's** "Fresh Commandments" (Tommy Boy) is **Kurtis Blow**-style, unshowy rap; "My Fila" appears to be the inevitable answer record to "My Adidas"; is Reebok missing an opportunity here?... **Ray Rock & K.C.'s** "Ray-rock Kick It" (NV, through Cutting, 212-569-4589) is electro-go-go rap, with a hint of the low-tempo punch of the **Real Roxanne's** "Let's Go-Go"... **Love Master Ace's** sadly topical "Diseases" (Metropolis/Emergency), which takes its theme from a Jamaican hit of a couple of years back, is a little busy but annoying enough to be catchy... **Our Team's** "Get Metsmerized" (Passport, through Jem) revisits the rap advertising scheme that won a gold record for the Chicago Bears, though the cut is not nearly as strong overall.

POP AND LEFT-FIELDERS: **Thompson Twins'** "Nothing In Common" (Arista) is done in two alternate mixes, the "street" mix, which captures the message more; both that and the club version have the characteristic percussion-fortified **Morales/Munzibai** treatment. The remainder of the soundtrack to the film is unusually tuneful: Much of it was written by **Madonna** collaborator **Patrick Leonard**, but even the outside material, by **Nick Hayward** and **Real To Reel**, is well-chosen pop.



Metal's Rat Pack. Ratt lead vocalist Stephen Percy, right, shares a joke with David Lee Roth's guitarist Steve Vai, backstage at the Palace in Los Angeles, following a show given by heavy metal glam rockers Poison. (Photo: David Plastik)

Serial 12-Inches Revive Hits Two Versions On Market At Once

BY BRIAN CHIN

NEW YORK In a break from industry practice, several labels are making new 12-inch versions of songs to exist side by side with the original 12-inch mixes.

The new versions are designed to stimulate renewed radio, retail, and/or club action. The tactic—known as serial remix—is common in international markets.

The usual practice among U.S. labels has been for a new remix to replace the older one in the retail market.

Janet Jackson's "Nasty" is now available on two separate A&M 12-inch singles. The first version was released with the 7-inch single; the second, a substantially re-recorded "cool summer" remix, was serviced in late July to black radio and retail. The label has also released a remixed 12-inch of "When I Think Of You," the newest single from Jackson's "Control" album.

A&M vice president of music **John McClain**, executive producer of the album, explains that the remix was done to keep black radio on "Nasty," which had burned out in that format.

The label's plan was to bring "When I Think Of You" to pop and black radio at the same time. The "Nasty" remix was meant "to buy us more time [and prevent radio] from going to another cut on the album."

McClain had 30 ips tape copies of the new mix sent to radio two

weeks before its ship date. It turned out to be such an attention-getter that 50,000 copies of the new mix were ordered from retail in the first two days of official release.

McClain expects the new version to sell up to 150,000 copies. Some 200,000 units of the original 12-inch have already been sold. "Nasty" has moved approximately 700,000 copies in the 7-inch format.

Upcoming albums by the **Human League**, **Jesse Johnson**, and **Vesta Williams** will all be handled similarly. "We're going to do two or three mixes and have them prepared to be strategically dropped every three or four weeks," McClain says.

Joyce Sims' "(You Are My) All And All" on **Sleeping Bag** is another example of a new remix, done for the British market, joining—not replacing—the original 12-inch. Both versions continue to sell, according to the company.

Though radio did not play the remix often, the new version is out-selling the old. **Sleeping Bag's** **Ron Resnick** says 40,000 copies of the new mix have sold. Before the new version was released, he says, the single had already reached 90,000 copies and was expected to sell only 10,000-15,000 more. But street action on the remix has helped keep the original alive on the radio in its sixth month of release.

Geffen Records' just-released "Sample That!" by the **Bang! Orchestra** will be joined Wednesday (13) by a radically different remix.

QUEENSRYCHE

(Continued from page 27)

themselves and just run it into the ground."

Queensryche's determination to move ahead seems to have paid off. "Rage For Order" jumps to No. TK on this week's Top Pop Albums chart; it debuted at No. 93 four weeks ago.

Colin Stewart, vice president of marketing for **EMI-America**, says breaking "Rage For Order" is very much a priority at the label. Queensryche's upcoming back-to-back U.S. tours with rock heavyweights **AC/DC** and **Ozzy Osbourne** will be supported by heavy marketing and promotional campaigns.

Queensryche had not performed live until it connected with **EMI** in 1983. The label signed the band on the strength of its success with an independently released EP, which sold more than 25,000 copies. **EMI** subsequently re-released the EP, which was followed by the group's debut album.

"Touring is a vital factor in breaking this band," says **Stewart**. He adds that radio, press (particularly fanzines), and video are also important tools. The group recently filmed a videoclip for the first single, "Gonna Get Close To You."

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<p>EUROPEAN 12'S</p> <p>No Mans Land—Seventh Heaven I'm Gonna Give—London Boys</p>		
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ZYX 5507 — SABIINA: Sexy Girl	
ZYX 5505 — CRUISIN' GANG: Traces of Sand	
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ZYX 5487 — EDDIE HUNTINGTON: U.S.S.R	
ZYX 6602 — ALEPH: Fly to me (megamix)	

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	26	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) 14 weeks at No. One	VLADIMIR HOROWITZ
2	2	20	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	4	8	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
4	3	22	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	6	10	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
6	5	20	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
7	7	20	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
8	8	10	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
9	9	92	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
10	10	14	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
11	11	12	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
12	12	16	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
13	18	8	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
14	14	18	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
15	15	10	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
16	13	24	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
17	17	10	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
18	NEW ▶		KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
19	16	14	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
20	NEW ▶		PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
21	21	60	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
22	22	20	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
23	19	44	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
24	20	68	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
25	23	76	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
26	24	14	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
27	30	22	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
28	25	50	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
29	27	22	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
30	28	54	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
31	33	348	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
32	29	96	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
33	31	158	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
34	26	24	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
35	NEW ▶		BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
36	36	60	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
37	35	36	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
38	34	18	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
39	38	18	OFFENBACH: LA BELLE HELENE ANGEL DSB-3981	JESSYE NORMAN
40	40	14	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)

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CLASSICAL KEEPING SCORE
by Is Horowitz



FLYING HIGH WITH ANGEL: Placido Domingo will be starring in four albums that Angel expects to become major bottom-line contributors this fall and winter. One is the soundtrack to the Zeffirelli film treatment of Verdi's "Otello," with Lorin Maazel conducting. The film, of course, is also due for release at the same time.

Domingo conducts as well as sings in a new recording of the complete "Die Fledermaus," and in "Vienna, City Of My Dreams" he sings a group of operetta arias by such composers as the Strausses and Franz Lehar. The latter entry is conducted by Julius Rudel.

Domingo stars on 4 Angel albums this fall and winter

The final Domingo offering in the series is not due until early in December, timed to coincide with the formal takeover by Angel conductor Riccardo Muti as music director of La Scala. This is a recording of Verdi's "La Forza Del Destino," the first of a new batch of diskings the label will undertake at the famed opera house. "La Forza" sessions were only completed in June, and Angel has put top priority on processing in order to make the early December target.

Angel president Brown Meggs Jr. reports satisfaction with the label's catch-up program on compact disk releases. There are now some 150 CD titles in its catalog, many of which have only become available in the last few months. Recent stress has been on back catalog, with about 11 plants around the world tapped for product. Beginning in the fall, however, Brown ex-

pects equal attention to be given to deepening inventory on better-selling titles.

John Patrick, Angel vice president of marketing and a&r, and Renni Martini, sales chief, have been hosting a series of regional fall presentations the past two weeks.

BUYING HABITS: Owners of CD players have certainly cut back on buying LPs, but they haven't yet abandoned them. A survey of subscribers to Ovation, the classical music magazine that serves also as program guide for radio stations in key markets, indicates these converts to the new technology still buy, on average, 2½ LPs a month, half the number purchased by collectors who haven't yet acquired CD players.

Ovation editor and publisher Frederick Selch says that mailings during June and July attracted 2,155 replies. More than half the respondents, or 53.5%, reported they had CD players. These buy six CDs a month, they said, and a bit less than three prerecorded cassettes.

Surveyed readers without CD players buy five LPs a month and just a shade more than 3½ cassettes monthly.

THE ORCHESTRE NATIONAL de Lyon, due in the States this fall for its first North American tour, will be recording the entire orchestral music of Maurice Ravel in 1987 during a series of concerts commemorating the death of the composer 50 years earlier. Conductor will be Serge Baudo, who will also direct the orchestra during its 16-concert junket in the U.S. and Canada.

LATIN NOTAS
by Enrique Fernandez



IS THE SAN FRANCISCO BAY AREA a mecca for salsa music? That was the question posed at a panel discussion during Salsa Expo '86, a festival that showcased an impressive roster of local talent. The panelists, mostly Bay area artists, expressed concerns one often hears about New York salsa: club owners exploit bands, bandleaders exploit band members, local promoters neglect local talent. But in this columnist's perception, the Bay area is, if not a mecca, at least a haven.

Just the very existence of the festival, the panel discussion, and the sponsoring organization itself, the Institute for Salsa & Jazz Development, shows that the Bay area has fostered a spirit of community hard to find elsewhere, particularly these days, when salsa is going through hard economic times.

The theme of the festival was "Preserving A Musical Heritage," and this meant—besides the discussions—films and videos that presented archival material, like Gustavo Paredes' "Música," a documentary about the impact of Latin music in the U.S. The feature "Crossover Dreams," starring Rubén Blades, was also screened.

But the core of the festival was the showcasing of the Bay area's salsa and Latin jazz talent. Performers included Papo de Jesús y Orquesta La Inspiración, Benny Velarde y su Super Combo, Salsa Caliente, Tumbao y Cuerdas, and the band most admired by local salsa aficionados, Sabor.

On a night devoted to women in salsa, two bands with female personnel were featured: María Medina y su Grupo Sinigual, a salsa dance band, and Patricia Thume & Bahia, a Brazilian Latin jazz ensemble. In the male-dominated world of salsa there has been little room for female talent, but in the more relaxed am-

biance of northern California, this barrier seems to be breaking down. It's worth noting that one of the area's hottest talents in mainstream pop is a female Latin percussionist: Sheila E.

The Institute for Salsa & Jazz Development, headed by Pedro Sababu Romero and Norma Burgos, takes salsa quite seriously, devoting itself to research, archival work, and education. The Salsa Expo festival has been its most ambitious project, and judging from the spirit of the event, there will be even more ambi-

San Francisco: The newest salsa hot spot?

tious festivals in the future.

THE HOTTEST LATIN TALENT in the San Francisco Bay area is not one artist or even one band, but one family: the Escovedos. In the '70s, Pete Escovedo and his brother, the late Coke Escovedo, formed the band Azteca, which recorded two Columbia LPs. Pete and daughter Sheila E. have recorded two albums on the Fantasy label, and Pete has recently recorded for a label he started with Alex Gonzalez, Esgo Records. His two albums for the label are "The Island" and "Yesterday's Memories, Tomorrow's Dreams."

FOR THE SALSA UNDERGROUND directory: Berkeley, Calif., KPFA, "Ahora," Saturday, 2-6 p.m., Luis Medina, Jesse "Chuy" Varela, Jake Aguirre, Emiliano Echeverria. Houston, Texas, KTSU, "Ritmo Latino," Saturday, 2-5 p.m., Carlos Perez, Juan Flores, Alfredo Alvarado, Caroline Castillo.

In Wake of Buyout, NRM's Changes Are Gradual

BY GEOFF MAYFIELD

CHAMPION, Pa. Changes at National Record Mart, resulting from the chain's recent management buyout (Billboard, May 17), will be gradual and subtle, according to Frank Fischer, president and chief executive officer.

Fischer and his recently formed executive committee (Billboard, Aug. 9) have already established a game plan for the immediate future. It includes the following:

- Although the chain held steady with a net total of 75 stores for three years, he says at least six additional units are planned for 1987.

- A recent direct-mail campaign, tied in with a chainwide sale, signals a more aggressive marketing stance for the Pittsburgh-based operation.

- Full-line video departments will be a key factor for freestanding or strip-center NRM stores.

- A slow but steady move toward a comprehensive store-by-store inventory-management system.

- NRM will continue to examine ways to diversify its inventory, retaining prerecorded music as the foundation for its mix. Fischer says the broader inventory yields an "improved return on investment."

"Our approach to the merchandising is—and it's pretty much what we've been saying for the last year—that we consider ourselves to be a variety store of entertainment, with prerecorded music as our base," he says.

The first step in that direction happened two years ago, when

NRM increased its commitment to blank audio- and videotape. He acknowledges that competition helped move the chain toward the variety-store approach.

"I'll give Camelot [Music] a credit for showing a lot of leadership in merchandising nonprerecorded product," says Fischer. "I felt they got into the blank tape business at just the right time. And they were making a lot of inventory adjustments that we weren't because we considered full-line LP to be the basis of the continued success of our operation."

"We were also seeing a lot of advertising by various chains that carry hi-fi equipment—the mass merchants, stereo dealers, and so forth—using blank tape and developing a lot of traffic with it."

According to Fischer, the product commitment required a change in philosophy for National. "You make so little markup with records because they have to be so competitively priced. Traditionally, record retailers looked at accessories as an item where we could make a better profit."

Instead, NRM decided to trade off the higher markup it employed with other nonmusic product in order to enjoy the traffic, diversification, and advertising support that competitively priced blank tape would afford.

A similar thinking has nurtured NRM's commitment to other products, many of which are bought on an in-and-out promotional basis, including sunglasses and sell-through-priced video. But Fischer

says such diversification is generally going to be pinned to music, e.g., rock-oriented buttons and clothing. "We sold tons of Michael Jackson buttons," says Fischer.

He acknowledges that in some ways NRM has been more cautious than other chains, including their late entry into blank tape. But, citing the roller-coaster ride that video games ran five years ago, he sees a plus side to that tendency.

"We have always been, in some ways, a conservative operation. We may not have soared to the degrees that we could have by being a little more adventurous or daring, but that's never gotten us into trouble."

"A good example would be video games. We were very cautious about going into it, and certainly [that product] did take a real big bounce. Because of our concern and conservatism we weren't hurt badly."

Contrasting with that conservative style, however, has been a more inventive approach to expansion than other mall-based dealers have been employed.

A good example was National's move into Columbus, Ohio, where all three of the city's traditional malls were locked in by the Cleveland-based Recordland chain, which has been acquired by Transworld Music Corp. Fischer was willing to stray from the safe confines of the mall environment, utilizing four dif-

ferent types of centers.

First came the opening in a strip center adjacent to Eastland Mall. Next, the company opened a small store in the modest-size Westerville Mall, anchored by a Gold Circle store, and then entered Lane Avenue Mall in the high-income Upper Arlington neighborhood. The latter

'We have always been conservative'

is a unique center, because—with no department store anchor—it relies totally on specialty stores and location to generate traffic.

Finally, NRM's increasing presence in Columbus led a developer to invite the chain to test yet another concept: opening a full-price record store in an off-price center, the Newmarket Mall.

"We know that eventually, Columbus is going to have a really super mall," says Fischer. "It's just too viable a town to rely on the malls that they have right now. They're just not the million-plus-square-foot size that we're used to in other markets. When that happens, I think we'll be in position to get into that kind of mall."

A similar strategy helped the chain set up shop in two other Ohio markets, Dayton and Toledo. In

both cases, NRM closed its first stores in those markets when they had the chance to adopt locations in more desirable centers. Similarly, with four stores in the market, Fischer sees the opportunity to enhance the chain's position in Columbus.

Some of NRM's new stores and markets came about when Western Merchandisers decided to streamline its retail territory (Billboard, May 31). Fischer says that 10 stores have been purchased from the Amarillo-based company in the last two years, although two of those were returned to the developer because National already had stores in those centers. The Western acquisitions took NRM into five new markets, including Chicago and Indianapolis.

While the chain's year-end store count has held steady—and will again this year when fall openings bring its total back to 75—NRM has not been holding still.

"This year we closed four stores. These were all stores where our leases ran out, and they were all our worst-producing volume stores. In the same time, we managed to open stores that are going to have good volume."

"So, in sales, we are showing big increases. I just looked at our figures for July, and even with three less stores than we had at this time a year ago, we are up by 14%."

More Than 30 Suppliers Present NRM Confab Is A Hit

CHAMPION, Pa. MCA was on hand with an unprecedented 21 attendees at National Record Mart's July 27-30 convention, proof that this meet is a popular stop for most of the 73-store chain's suppliers (Billboard, Aug. 9).

Certainly the atmosphere and superior food of the Seven Springs resort here add to the confab's popularity among vendors; however, a prime reason they pay so much attention to this meet is NRM's approach to its Suppliers' Day exhibits.

Repeating a format that the chain has used for several years, National devoted a generous four to five hours to its vendor sessions. The result is more genuine communication between store managers and suppliers and less of the trick-or-treat atmosphere that is found at other chains' conventions.

Groups consisting of three managers and/or district managers made their rounds to more than 25 booths, which represented 32 music, video, blank tape, and accessory suppliers. Representatives from those firms then had seven minutes for product presentations and specific questions from each group.

Although the format forces vendors to repeat their pitches close to 30 times, most tend to appreciate

the fact that they are afforded more feedback.

Says one representative, "At least you have a chance to get some communication going. Sometimes at other conventions, a manager will give you a good tip about what radio stations are strong at moving product in their markets or problems they might be having with our labels. And before you have a chance to jot down a note to yourself, here comes the next manager."

Most vendors' presentations were confined to titles and products that are already in NRM's inventory mix. However, George Balicky, vice president of advertising and marketing, says that on some occasions Suppliers' Day can be used to gauge field interest and sales viability of new products being contemplated by the chain's home office staff. Managers are given a thorough evaluation form to complete after each year's convention. Balicky says the Metacom accessory line is an example of how such a test can lead to product additions.

A new feature at this year's session was the addition of three NRM booths, manned by home office staff: one devoted to support staff functions, one for warehouse matters, and another for the chain's vid-

(Continued on page 46)

ON TARGET

by Mike Shalett

SOME PEOPLE COMPLAIN that outdoor venues are draining the talent pool away from the big indoor sports arenas. Is there a difference between the fans that patronize each venue?

To compare and contrast them, we looked at fans going to see the same band, Depeche Mode, which appeared in the Los Angeles area July 13th indoors at the Los Angeles Forum and outdoors the next night at Irvine Meadows Amphitheatre. Both shows were produced by Avalon Attractions.

The audience indoors was 51% male, 49% female, and there was virtually nobody under 15 years old in the crowd. Eighty percent of the audience was 15-21 years of age, with 24 years of age being the oldest. Outdoors, 59% were female, 41% male. Seven percent were under 15; 75% were 15-21 years of age, with 28 the maximum age.

Indoors there was a higher percentage of fans who considered hard rock their favorite type of music, as opposed to those seeing the band outdoors. Overall, both groups showed a high percentage of people who would consider themselves "new wavers" or fans of new music.

There was an interesting difference in how each survey group came to find out about each particular show. Those who went to see

the show indoors showed a greater propensity for being informed about the show by radio. The percentages were 54% radio, 31% word of mouth, 10% print. Outdoors, radio was 44%, word of mouth 39%, and print 6%.

The impact of MTV, which one would expect to be strong for a

Patrons of indoor, outdoor venues are different

new music act such as Depeche Mode, is just that. Seventy-five percent of both audiences said they watch MTV. They view the channel between 4 p.m. and midnight, and they watch it a lot. Forty-four percent of each audience also watch other music video shows.

When both audiences were asked if they had ever bought an album by Depeche Mode, exactly 78.9% of each audience said they had. Also, 55% of both audiences indicated they owned the group's latest album.

These are serious record fans, by the way, who also see a great number of concerts a year. In regard to Depeche Mode, three-quarters of these fans in both groups were seeing the band for the first

time. Their new fans were younger and were more often male than female. Buyers of their latest album also tended to be younger.

There are many positive points for outdoor shows. Many casual concert fans enjoy attending an event under the stars. In our comparison, we see that 7% more of the outdoor fans tend to see only one to three concerts a year compared to those who attended the indoor show.

"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.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents.

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BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1984
- Top Ten Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Ten Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036


FOR WEEK ENDING AUGUST 16, 1986

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
POP™ Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	2	2	7	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO 1 week at No. One
2	1	1	5	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
3	3	3	48	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
4	4	4	12	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
5	9	21	3	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
6	7	5	63	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
7	NEW	1	1	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
8	12	10	8	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
9	6	6	11	VAN HALEN WARNER BROS. 2-25934	5150
10	10	8	64	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
11	5	7	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK
12	15	11	8	GTR ARISTA ARCD 8400	GTR
13	21	28	3	EURYTHMICS RCA PCD 1-5847	REVENGE
14	8	9	28	HEART CAPITOL CDP 46157	HEART
15	11	13	5	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL
16	13	16	8	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
17	17	12	14	JANET JACKSON A&M CD 5106	CONTROL
18	16	14	18	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
19	20	24	51	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
20	14	15	4	PATTI LABELLE MCA MCAD 5737	THE WINNER IN YOU
21	19	19	4	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK
22	23	23	64	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
23	18	17	8	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
24	NEW	1	1	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
25	NEW	1	1	PET SHOP BOYS EMI-AMERICA CDP 46271	PLEASE
26	26	18	13	JOE JACKSON A&M CD 6021	BIG WORLD
27	NEW	1	1	ANITA BAKER ELEKTRA 60444-2	RAPTURE
28	28	—	2	BELINDA CARLISLE I.R.S. MCAD 5741/MCA	BELINDA CARLISLE
29	25	20	13	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
30	22	22	14	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLASSICAL™ Compiled from a national sample of retail sales reports.					
★★ NO. 1 ★★					
1	1	1	28	BACHBUSTERS TELARC 80123	7 weeks at No. One DON DORSEY
2	3	3	21	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	2	2	64	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	4	4	9	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
5	5	5	19	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
6	6	8	64	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
7	7	6	16	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
8	8	7	29	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
9	12	12	8	TELARC SAMPLER # 3 TELARC 80103	VARIOUS ARTISTS
10	10	10	6	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY (COMMISSIONA)
11	9	9	64	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
12	11	11	5	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
13	14	15	12	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
14	13	13	64	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
15	29	—	2	SYNCOPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
16	16	16	42	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
17	15	14	53	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
18	21	21	10	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)	
19	17	17	17	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)	
20	18	18	64	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS
21	19	19	64	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
22	24	28	3	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS
23	20	20	13	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
24	22	22	64	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
25	25	25	64	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
26	23	23	34	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
27	26	24	64	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
28	27	27	64	TELARC SAMPLER # 2 TELARC 80102	VARIOUS ARTISTS
29	28	26	64	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
30	30	30	64	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)



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A Billboard Spotlight on Compact Disks

THE COMPACT IMPACT

- Top CD's during the past year
- Major and independent labels
- European report on software
- CD development in Japan
- Professional CD's
- Retail report
- Duplicating plants, equipment and services
- Accessories
- CD hardware



ISSUE DATE: OCTOBER 4
AD DEADLINE: SEPTEMBER 9

FOR AD DETAILS CONTACT

IN NEW YORK
Eugene T. Smith, Associate Publisher (212) 764-7356
Ron Willman, Director of Sales, Video/Sound Business (212) 764-
OR CONTACT ANY BILLBOARD SALES OFFICE WORLDWIDE

New Releases

ALBUMS

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

POP/ROCK

DEBORAH ALLEN
You Can't Say No
LP RCA AFL1-5806/\$8.98
CA AFK1-5806/\$8.98

***SAMANTHA FOX**
Touch Me
LP Jive 1012-1-J8/RCA/\$8.98
CA 1012-4-J8/\$8.98
CD 1012-2-J/no list

JAY GOLD
All The Wrong Reasons
EP Turbo 516-486-8699/NA

***MARTI JONES**
Match Game
LP A&M SP 5138/\$8.98

CA CS 5138/\$8.98
CD CD 5138 no list
JOHN COUGAR MELLENCAMP
The Kid Inside
LP Rhino RNLP 70860/\$8.98
CA RNC 70860/\$8.98

MENUDO
Menuo
LP RCA AFL1-5865/\$8.98
CA AFK1-5865/\$8.98

BILL NELSON
On A Blue Wing
LP Portrait BFR 40146/CBS/no list
CA BRT 40146/no list

LOUIS PRIMA
Zooma Zooma—The Best Of
LP Rhino RNLP 70225/\$8.98
CA RNC 70225/\$8.98

***RUBY TURNER**
Ruby Turner
LP Jive 1006-1-J8/RCA/\$8.98
CA 1006-4-J8/\$8.98
CD 1006-2-J/no list

VARIOUS ARTISTS
The Sun Story
LP Rhino RNDA 71103/\$12.98
CA RNC 71103/\$12.98

KEITH WHITLEY
L.A. To Miami
LP RCA AEL1 5870/\$6.98
CA AEK1-5870/\$6.98

THE WILLESDEN DODGERS
First Base
LP Jive 1011-1-J8/\$8.98
CA 1011-4-J8/\$8.98

BLACK
GREGORY ABBOTT
Gregory Abbott
LP Columbia BFC 40437 CBS/no list
CA BCT 40437/no list
GENOBIA JETER
Genobia

LP RCA AFL1-5897 \$8.98
CA AFK1 5897 \$8.98
WORLD CLASS WRECKIN CRU
Rapped In Romance
LP Epic BFE 40324/CBS no list
CA BET 40324 no list

COMPACT DISK

J.S. BACH
Overtures No. 1 & No. 2
Camerata Bern, Thomas Furi, Aurele Nicolet
CD PCM Digital CD-1026/Denon no list

J.S. BACH
Overtures No. 3 & No. 4
Camerata Bern, Thomas Furi
CD PCM Digital CO-1027/Denon/no list

DARYL HALL
Three Hearts In The Happy Ending Machine
CD RCA PCD1-7196/no list

L.A. TRANSIT
De Novo
CD Interface CY-1004 Denon/no list

THE MONKEES
Then & Now The Best Of The Monkees
CD Arista A2CD 8432/no list

MUSSORGSKY: Pictures At An Exhibition
Symphony No. 5 For Organ
Pierre-Yves Asselin, Harry Geraerts
CD PCM Digital CO-1028/Denon/no list

ROD STEWART
Rod Stewart
CD Warner Bros 2-25446/WEA \$15.98

GOSPEL
DYNAMIC GOLDEN STARS
I.R.S.
LP Atlanta International AIR 10108 \$7.98
CA AIR 10108/\$7.98

THE FABULOUS WHITE SINGERS

The Closer I Get
LP Shurline Gospel SFG 55025 \$7.98
CA SFG-55025 \$7.98

GOSPELTONES OF LAS VEGAS
Crucifixion
LP Shurline Gospel SFG-55026/\$7.98
CA SFG-55026 \$7.98

MIGHTY SONS OF GLORY
You Don't Know Like I Know
LP Atlanta International AIR 10109 \$7.98
CA AIR 10109/\$7.98

THE NEW MACEDONIA SINGERS
Something Within
LP Shurline Gospel SFG-55023/\$7.98
CA SFG-55023/\$7.98

THE PILGRIM WONDERS
Ain't It Just Like Him
LP Shurline Gospel SFG-55027/\$7.98
CA SFG-55027/\$7.98

SISTER SADIE & THE BIBLETTES
A Good Mother
LP Shurline Gospel SFG-55028/\$7.98
CA SFG-55028/\$7.98

THE TRUETONES
Traveling Shoes
LP Shurline Gospel SFG-55024/\$7.98
CA SFG-55024/\$7.98

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

• For Home Video releases, see Video Retailing section.

Video retailers juggle the tradeoff between customer service and security ... see page 47

FOR WEEK ENDING AUGUST 16, 1986

Billboard TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	5	41	SILENT SERVICE	MicroProse	Submarine Simulation Game		•	•	•	•		•		
	2	2	25	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game		•		•					
	3	1	15	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator				•					
	4	9	41	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	5	4	13	PHANTASIE II	SSI	Fantasy Role-Playing Game		•		•					
	6	11	138	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	7	16	11	LEADER BOARD	Access	Pro Golf Simulation Game				•					
	8	3	23	HARDBALL	Accolade	Baseball Game		•		•					
	9	8	49	JET	Sublogic	Flight Simulation		•	•	•					
	10	7	7	KING'S QUEST II	Sierra On-Line	Adventure Game		•			•				
	11	15	21	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.		•	•	•					
	12	RE-ENTRY		WINTER GAMES	Epyx	Arcade Style Sports Game		•		•					
	13	13	17	WIZARDS CROWN	SSI	Action Adventure Game		•		•					
	14	10	7	U.S.A.A.F.	SSI	Simulation Game		•	•	•					
	15	12	15	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game		•	•	•					
	16	NEW ▶		WORLD KARATE CHAMPIONSHIP	Epyx	Action Adventure Game				•	•				
	17	14	19	BATTLE OF ANTIETAN	SSI	Simulation Game		•	•	•					
	18	RE-ENTRY		PSI-5 TRADING COMPANY	Accolade Software	Action Adventure Game		•		•					
	19	18	5	INFILTRATOR	Mindscape	Helicopter Flight Simulator				•					
	20	NEW ▶		SUPER CYCLE	Epyx	Motorcycle Simulation Game				•					

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●—DISK ◆—CARTRIDGE ★—CASSETTE

The Wiz Gears Up For A Major Expansion

BY JIM BESSMAN

NEW YORK The Wiz, New York's music, video, and home electronics chain, is in the midst of major expansion, gearing up to have 30 stores open by the end of 1987.

The decade-old, Brooklyn-headquartered operation now has 15 stores throughout the metropolitan area, an increase of eight in the last 18 months. Current plans call for six openings by the end of the year.

Such growth in a highly competitive marketplace reflects both The Wiz's traditionally extensive advertising commitment and the need to have stores strategically placed throughout the area to exploit it, according to general manager Barry Bordin.

"Our advertising is very strong in print, radio, and television. We cover the umbrella with ads in all kinds of local newspapers, but because of the size of the marketplace and the common [New York retail] practice where everyone guarantees each other's prices, it doesn't pay to advertise for just one store in Manhattan. So we're trying to fill in the gaps between stores by building new ones in populated areas covered by our advertising," says Bordin.

The Wiz's current market coverage breaks down into six Manhattan outlets, three in Queens, two each in Brooklyn and Long Island, and one each in the Bronx and New Jersey. Next month, the chain expands into North Hempstead, Long Island. Two Manhattan stores as well as additional single locations in Long Island, Westchester, and New Jersey are slated for opening later this year.

The Wiz's expansion outward into suburban locations has begun to broaden its established black music sales bent. "We're best known for our position as a black/r&b retailer in the city, and buying is always strong in black music," says Bordin. "But as we go more into the suburbs, the quantities of black and white [product] are starting to break even."

Bordin points to a recently opened outlet in Astoria, Queens, which at 4,500 square feet has one of the chain's larger record departments. "It's a working-class, blue-collar area, so the store has a funny mix—MOR, easy listening, Sinatra, Johnny Mathis, Roger Whittaker. [It is] a real melting pot store with everything from Benny Goodman to Iron Maiden and our regular inventory."

Bordin adds that, like all Wiz outlets, the Astoria location is also strong in deep catalog. "At one time we were hits, but a year and a half ago we went deep cat."
(Continued on next page)

Streetside Records Boosts Store Traffic With Video Rentals

BY EARL PAIGE

ST. LOUIS One of the first record/tape chains to enter the combo video and audio arena, back in 1979, was St. Louis-based Streetside Records. Now, the eight-store firm is finding that the added traffic is catapulting it to a banner year.

According to J.D. Mandelker, president of parent firm Sound Disc, video rental is a means to bonus store traffic. "We'd rather sell anytime. There's a lot of work in rental at \$2.50 a pop."

He places total video revenues for Streetside at 15%, with video sales accounting for around 10%. One major factor spurring sales is the sell-off of rentals, essentially marked down \$1 for each rental to a base level of \$20-\$25.

"We can have more titles at a low price. Once the consumer is buying video, he or she will not let one or

two sit on a shelf. They'll keep buying," says Mandelker.

However, director of retail Helen Hodgkinson says full-line video is both a plus and a minus situation for Streetside. On the plus side, Streetside enjoys an edge because Sound Disc operates video wholesale company Sight & Sound Distributors, with branches in St. Louis, Kansas City, Mo., and Little Rock, Ark.

The minus is really a happy problem—the success of video is forcing the stores to expand product display space, where possible, and streamline where more space is not available. Stores are 4,800-5,200 square feet in size.

Hodgkinson says that being a retail wing in a company that operates a wholesale video division does not necessarily translate into a price or stock-balancing edge, but it does offer advantages.

"Our store managers are much more comfortable realizing they have the advantage of the distributor pulse on new releases. Also, they can drop by and shop for things when they want," she says.

Streetside operates four stores in St. Louis, three in the Kansas City market, and one in Columbia, Mo. Four are in strip centers, the others are freestanding. All have video rental departments except the University City store in midtown St. Louis. "This was our flagship store, and we've maintained it without rental, though we have a large sale video selection," says Hodgkinson.

Streetside does a lot of volume in new video sales. "We come at video much as we have done in records and tapes," adds the eight-year veteran, who worked up to management from clerk. "We have an interesting selection—foreign, documentaries, and lots of music video."

She says the real secret to success in sell-through video "is to make it clear videos are for sale." This is accomplished by everything from product marking to promotions.

Streetside does not reveal its total revenue because Sound Disc is a privately held firm. The owner is Jack Brozman, who has additional business holdings and headquarters in Kansas City.

Hodgkinson claims Streetside is easily 30% ahead of 1985, with compact disk and video sales pacing the increase. But rentals supply extra traffic and are taking up slack from a somewhat weaker record and tape business. Stores carry about 2,000 titles in video, and Hodgkinson thinks more library inventory is needed.

As generally occurs with combo dealers, video led Streetside to expand in terms of personnel and hours. Hodgkinson says total staff numbers 125. Stores are open daily 9:30 a.m. to 9:30 p.m., and Sundays noon to 5 p.m..

"When we went to opening at 9:30, we were afraid. Then we realized people are always calling the store. I've been here at 6 a.m. doing books and have had people call," says Hodgkinson.

Operationally, she oversees the St. Louis stores, with Randy Davis handling the cross-state region from his headquarters in Kansas City. Like Hodgkinson, Davis ad-

vanced through the ranks from a clerk.

Looking at the record/tape side of things, Hodgkinson says the slow phase-out of the LP is a problem for Streetside. "We hesitate to lower our selection. We're kind of sitting on the fence. Our customers perceive our broad selection and depth in catalog largely by way of the LP."

She says Streetside stores carry 40,000 album selections. Prerecorded software volume is around 25% LP, 35% cassette, 20% CD, and the remainder video and singles.

Hemmed in on all sides in its markets by national chains, Streetside remains competitive in pricing. Newest competition is Musicland, which purchased five Record Bars in St. Louis last fall. "They're in malls though, and you know we can beat mall prices," says Hodgkinson.

Pricing is competitive for its markets. But she says Streetside emphasizes service, training staffers to show customers a willingness to help "without being pushy." Instead, she stresses suggestive selling.

"We do not believe in a hard sell. Where we have product open, we will offer to play it. We're fairly liberal on exchanges and returns, though we won't give away the moon either," says Hodgkinson.

"I think our greatest strength is in the recommendation. Our staff is knowledgeable."



Capitol recording artist Meli'sa Morgan made a well-attended in-store appearance at the The Wiz store on 97th Street in Manhattan. Black music accounts for much of the Brooklyn-based chain's record, tape, and compact disk sales. From left are Chuck Leonard, morning announcer for WRKS-FM (KISS radio); Morgan; and Barry Bordin, general manager of The Wiz chain. (Photo: Ebet Roberts)

THE WIZ IS UNDERGOING A MAJOR EXPANSION

(Continued from preceding page)

alog," he says. "When the hits weren't there, we needed something to supplement the numbers. Increasing inventories and catalog filled the gap, and now when numbers are strong, catalog is even better. We're getting a name [for having catalog] in the street."

In addition to store and product expansion, the chain has remodeled all existing stores to match its new store design. The previous loud oranges and reds have been replaced by more subdued grays and mauves and what Bordin calls "hi-tech imagery."

"It can be crazy in record stores, but as we get bigger and bigger, we want to create a more comfortable atmosphere and make it easier for customers to shop," he says.

Coinciding with the remodeling has been a refixturing program, including custom-made CD and cassette units designed to fit "a lot of things into a small space." Bordin says this is because Wiz stores, which average 10,000 square feet in size, carry a complete home elec-

tronics department as well as a record department.

According to Bordin, home electronics product—including TVs, stereos, VCRs, and personal stereo hardware—accounts for 75% of the chain's total sales. He says that except for the new Upper West Side Manhattan rental location, all the stores also carry sale-only video software.

"I hate the rental business," he says, adding that besides the hits and 100 or so budget movie titles, he goes primarily with the manufacturer programs. "I put them [program titles] into the store, advertise them heavily, and when the program's over, go on to the next one and go with the flow, instead of selling a multitude of different titles."

Music video titles are stocked "depending on what's happening," Bordin says, and are advertised together with a specific title's audio counterpart configurations "as long as the [video] company is willing to work with me."

But Bordin is quick to stress that

despite the split nature of The Wiz, "We're in the record business." He feels that the chain's commitment to deep catalog and emphasis on store atmosphere separate it from Crazy Eddie, New York's other hard/soft goods music chain, which it often goes up against head-to-head in advertising and store location.

Record sales, he says, have increased in the 25%-35% range over last year in comparable stores.

Bordin further singles out the establishment of a middle-management level for allowing expansion to commence smoothly. Specifically, he credits Larry Paul, director of operations and personnel, and Paul's store setup crew of Sean Jockel, Craig Chapman, and George Meyer.

"We can put a store together from scratch in 48 hours," says Bordin. "For instance, North Hempstead is already pulled, boxed, and ready to go and sitting in another store, waiting to be moved. Opening a store is a pleasure."

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BIG APPLE ENTERTAINMENT

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Grass Route

BY LINDA MOLESKI

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

NEWLY FORMED Natural Enemies make their debut on "The Bands That Ate New York," a compilation album featuring 13 local acts. The project is the brainchild of George DuBose, who says it was created to boost the area's stagnant music scene.

"We felt that there was a lot of talent in New York that was being ignored by labels," says label spokesperson Kathy Nizzari, who notes that bands are having a tough time getting club bookings.

The album features a variety of music, ranging from hardcore rock to "new age dance," with cuts from such artists as **Whole Wide World**, **R. Stevie Moore**, the **Bitter Boys**, **John Coty**, **Joe Hampton**, and **Young John**. "Though you may not love it all, there's something there

for everyone," says Nizzari.

To promote the release, the label is holding a showcase Wednesday (13) for seven of the acts at New York's CBGB's.

The label hopes to release similar product from other regions. For more information, contact 212-254-1979.

SEEDS & SPROUTS: Profile just shipped the new 12-inch single from **Boys Don't Cry**, "Cities On Fire" (PRO-7114/5114). It is the second single off the pop group's self-titled debut album. The first, "I Wanna Be A Cowboy," reportedly sold some 400,000 copies in combined 12- and 7-inch singles for the label . . .

Not only has **Run-D.M.C.** cracked the top 10 on the Top Pop Albums chart with its latest release, "Raising Hell," but the rappers were also guest stars on a recent segment of WXRK-FM New York's "Howard Stern Show" . . . **Shanachie** recording artist **Bunny Wailer** will make his debut New York City solo performance at Madison Square Garden on Saturday (16). The reggae veteran is slated to do his first in-store appearance at Tower Records downtown Manhattan store the preceding night . . . Sure to spark collectors' interest is **Dunhill Compact Classics'** latest title, "Judy Garland/America's Treasure." Not only does the CD feature such classics as "The Man That Got Away," "Come Rain Or Come Shine," and "Over The Rainbow," it also houses a 12-page booklet filled with rare photos selected by the legend's former husband **Sid Luft**. Co-op advertising and posters on the CD are available . . . This month **Shatter Records** will release "Fighting Back," the debut album from **Paul Di'Anno's Battlezone**. Di'Anno, the original lead singer for metal masters **Iron Maiden**, now fronts his own group, which consists of guitarists **John Hurley** and **John Wiggins**, bassist **Pete West**, and drummer **Bob Falck**. The band is looking to tour the States later this year . . . **Tommy Boy** chief **Monica Lynch** says radio response to the new **Rappin' Duke** record, "Duke Is Back," has been great at several black stations in Cleveland, Chicago, Atlanta, Dallas, Houston, Los Angeles, and Detroit. The project is the sequel to his self-titled album of last year.

NRM CONFAB

(Continued from page 41)

eo and accessory buyers.

Balicky says the intent of the NRM booths is to improve corporate-field communication and also to give headquarters a chance to see which, if any, policies need to be more clearly defined to their managers.

Another standard practice at NRM conventions is an awards presentation, which recognizes outstanding achievements by field staffers and suppliers.

Lori Winterburn, operations manager, presented the division manager of the year award to Columbus, Ohio-based Howard Bookman,

Metronome Store Hurt By Local Economics

BY JEFF HANNUSCH

NEW ORLEANS Metronome Music, the city's largest and most complete record and tape store, will close its location here by mid-August and move to a new store in Atlanta.

The two-story, 12,000-square-foot store opened in the uptown section of the city in December 1983, and was said to have maintained the area's widest selection of jazz, new age, bluegrass, rhythm and blues, country, classical, and ethnic music as well as compact disks and videos.

Says store manager Jimmy Augustine, "People just aren't spending money on records here the way

'We've had some alarming days at the cash register'

they did a few years ago. Ultimately, we felt the spillover effects of the recession caused by the oil glut. Now that a lot of people are struggling to pay the rent and just put food on the table, there's not much extra money around to spend on records anymore. We've had some alarming days at the cash register recently.

"When we first opened there was a real need for a store like Metronome in New Orleans. We felt the city could support a full-service record store, but business started falling off dramatically last fall. Except for Christmas, Mardi Gras, and Jazz Fest, it's been on a steady slide ever since.

"About six months ago we started pursuing the idea of expanding into a new market to help us get through the hard times here. Unfortunately, we read projections of oil dropping to \$5 a barrel and the local economy taking over four years to recover. It forced our hand.

"We had two options. We could move to a new location, or we could try to hang on a year and see what would happen. We realized that the extra 12 months would have killed us. We're not declaring bankruptcy; we're still going to

pay all of our bills. The move is strictly just a financial decision."

Besides Augustine, store owner Frank Schwaiger and Metronome business manager Dan Groya will also move on to Atlanta. Other Metronome staffers have been given the option of moving as well, but it is unclear how many will follow.

There are no plans for the present location, which underwent a \$500,000 renovation just three years ago. Augustine says that Metronome's lease on the building would soon be expiring.

The new 6,000-square-foot store will be located in the fashionable Clear Creek Center on Piedmont Boulevard in Atlanta. If all goes as planned, the new store will be open for business by the second week of September.

"We looked at about 16 cities before choosing Atlanta," says Augustine. "We looked at a lot of statistics and talked to a lot of people before we made the decision. There seems to be a real niche for a store like Metronome there. The city is growing, the economy is booming—there's just a lot happening there that isn't here."

Metronome is not the first record store to feel the crunch of the local economic woes; the number of record stores in the area has steadily decreased over the past year. Just about every other record retailer is also agonizing over the dwindling receipts at the cash register.

Despite this situation, a new Sound Warehouse opened nearby last year. Augustine says, "I don't really think the competition hurt too much. We made a few mistakes here. If we were going to do it all over again I'd try and pick a spot that was more centrally located than this store. We don't have a lot of parking here either, and I think that might have kept a lot of potential customers away.

"We're all sorry to go. This is a great music city but we just couldn't survive here with the economy in the state that it's in. Nevertheless, we're still proud of what we did here."

It hasn't been determined as yet if the store will hold a closing sale.

GEOFF MAYFIELD

...newsline...

RECORD GROWTH: Roy Imber, president of the Long Island, N.Y.-based Record World chain, says several new units will be added to the web by fourth quarter. This month's openings include the Garden State Plaza in Paramus, N.J., and Monmouth Mall in Eatontown, N.J., as well as the bow of the chain's remodeled flagship store, which moved to a larger space in Roosevelt Field Mall in Garden City, Long Island. September openings are scheduled for Danbury Fair in Danbury, Conn., and Cedarhurst Mall in Long Island. In October, a new unit opens at Boston Commons in Arlington, Va. The expansion will bring Record World's store count to 66 stores.

READY, CASSETTE, GO is the name of a promotion conducted the past three summers by the 35-store Wax Works chain, operated by Owensboro, Ky.-based Disc Jockey. The prerecorded tape sale includes 70 frontline titles, plus cassettes from WEA and MCA midline programs. Buyer Harold Guilfoil says this summer's results have been so strong, the chain may extend the sale beyond the original month-and-a-half time frame. Tape sales aren't the only thing growing at Wax Works: Another six stores are set to open by the end of August.

INDIE TRIBUTE: The upcoming Independent Distributors conference of the National Assn. of Recording Merchandisers (NARM), set for Oct. 30-Nov. 1 in Scottsdale, Ariz., will feature an awards banquet. There will be four categories for best-selling independently distributed product: album, 7-inch single, 12-inch single, and new artist of the year. There will also be a dealer trophy for best retailer. In time, these awards may be included in the presentation conducted at NARM's annual convention.

THE COMPACT DISC CLUB, RCA's mail-order operation, has established a "preferred member" status for select customers. In effect, the new member category doubles the value of the club's discount coupons, which are awarded with each regularly priced purchase. Rather than having to compile two coupons for a compact disk discount, preferred members get dividend pricing with a single coupon. A club employee says the club chooses "good members who pay their bills on time" to determine the elite status.

A CD AND CASSETTE CATALOG has been compiled by Ingram Audio, listing all of the firm's titles in those categories. In addition to titles and product number, the comprehensive tome includes such information as performer, orchestra, conductor, soloist, composer, and method of recording. It will be distributed at upcoming conventions of the Video Software Dealers Assn. and the American Library Assn., along with other book and library shows. The catalog is also available upon dealer's request.

TDK TREATED some 400 corporate staff and store employees from Show Industries, the Los Angeles parent company of retail chain Music Plus and City-1-Stop, to a day at Magic Mountain. In addition to picking up the admission tab for the area amusement park, the blank tape vendor also sponsored a barbecue at the event.

WEA MIDLINE AND FRONTLINE product is at the root of two retailers' promotions, both backed with heavy advertising and in-store exposure. WEA's Philadelphia branch has hooked up with 75 stores in the Wall To Wall Sound and Video/Listening Room web for an Aug. 10-24 campaign called "Meyer the Buyer's Summer Surf Sale." A BIC 750 sailboard and a compact disk player are among 75 store manager prizes that will be awarded in an attendant display contest for that campaign. Meanwhile, Elroy/Record World has tied in with WEA's New York branch for a similar product mix and time frame with a "Back-To-School Locker Stockers" sale in 65 stores. **GEOFF MAYFIELD**

whose territory also includes Cincinnati, Dayton, and Chicago. Frank Fischer, president and CEO, announced that Bookman's accomplishment earned the division manager a vendor-supplied trip to Puer to Vallarta, Mexico.

The manager of the year award went to Hara Solomon, one of Bookman's charges. She is stationed at the chain's Hamilton Road store in Columbus.

Video director Hank Lawhead, who served as MC throughout the meet, presented the video manager of the year award to Ted Lembo. Lembo works at NRM's Oasis store

on Wood Street in downtown Pittsburgh (eight of the firm's stores operate under the Oasis logo).

Supplier of the year award was conferred by Fischer on Dick Rose, vice president of Atrokam, a Cleveland-based distributor handling regional representation for BASF audio and video tapes.

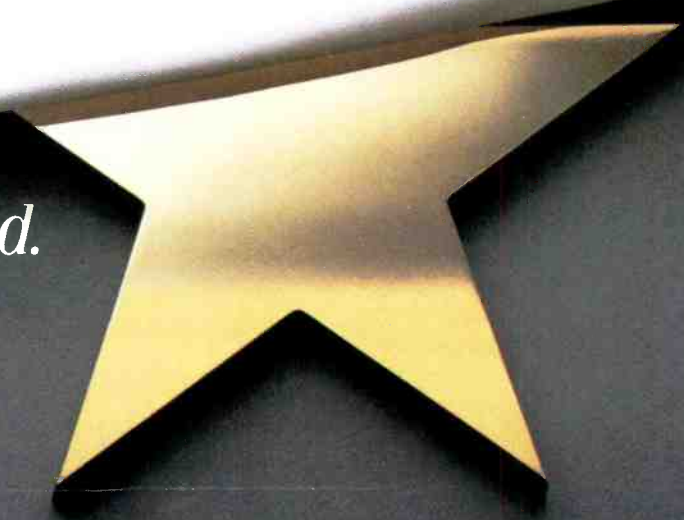
An award was also presented to Dave Wheeler, director of marketing for RCA Nashville. Balicky said the gesture was in recognition of the continual support that Wheeler has yielded NRM, supplying talent for convention showcases.



NEW WORLD VIDEO

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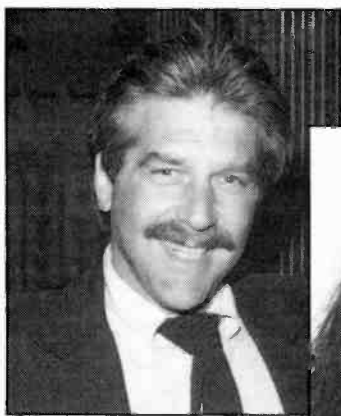


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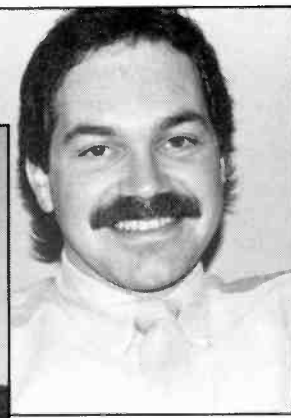
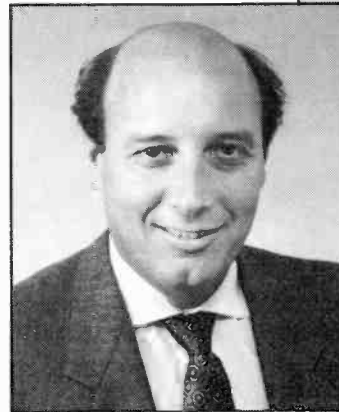


Dena Wholey, Vice
President of Creative
Services

NEW WORLD NOW: Moving Upfield Quickly

Continuing Its Rapid Growth In Its Second Year, And With A Slew Of New Hit Videos Coming In '87, Tomorrow's New World Is Destined To Set New World Records. The FilmDallas And LCA/Highgate Ventures Promise To Enhance Sell-Through Profits In Pursuit Of An Even Bigger Slice Of The Widening World Of Video.

David Pierce, Vice
President of
Marketing & Sales



Roy Cox, Vice President
of Acquisitions

In describing New World Video's position among home video independents, Paul Culberg likes to use the analogy of a football game. "Many companies in today's market have to do a lot of broken-field running. They put the product out and have to make it work, by hook or by crook," says New World Video's president.

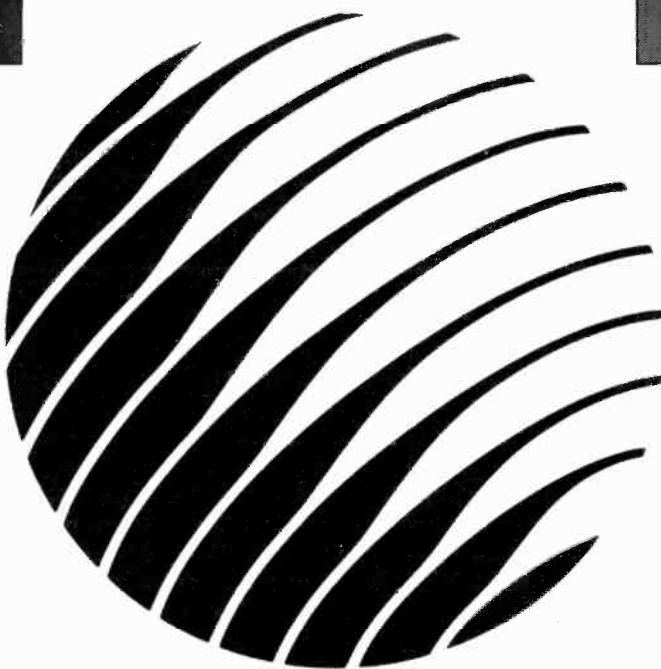
"But we have the asset of never having to break stride because many of our titles come from our parent company, New World Pictures, which will release 34 motion pictures in 1986. That constitutes a lot of lead blocking that clears the way for us and allows us to run upfield unimpeded." Such theatrical blocking has indeed helped rack up a large number of video scores: When New World Video bowed in 1985, its first four releases went platinum and current hits such as "Black Moon Rising" and "Transylvania 6-5000" are continuing to boost the

February, 1986 marked the relocation of New World headquarters to a new building called "The Atrium" in West Los Angeles.

Eve Brenner is a wheelchair-bound widow, Taylor Gilbert her son's fiancee, William Witt the killer in "Torment."



Right & far right: William Katt, George Wendt, Richard Moll, and Kay Lenz discover the horrors of "House."



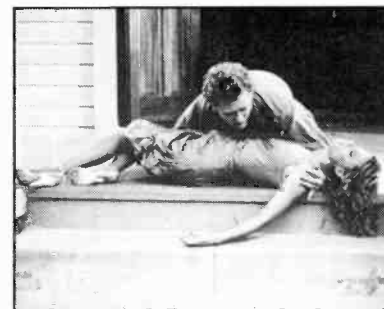
dience, though a new joint venture with FilmDallas ("Kiss Of The Spider Woman," "Choose Me," "Trip To Bountiful") will explore other demographics. LCA will release entertaining, family-oriented educational fare.

Culberg elaborates on New World's strategies: "We have a great advantage in that we have a theatrical distribution organization that parallels the majors. We have 14 theatrical branch operations in the continental U.S. and Canada. As a result of that, our product has a great deal more exposure than videos put out by other independents.

"It puts us in a position of having our product being exposed even before we release it and that's a major asset. There's no replacement for the theater, and an awful lot of people still go to the movies. Just look at all the new theaters being built."

The recently announced FilmDallas deal will add

Grace Jones stars as the exotic Katrina in horror-comedy "Vamp." (Photos: Greg Gorman)



young company's impressive scoreboard total.

In 1985, New World Video released 43 titles and grossed \$41 million in the U.S. and Canada. In 1986, 68 pieces of product will be released, along with 12 additional titles put out under the LCA line, a new company label under the New World umbrella. Most of the New World Video releases will be high concept features geared toward a youthful au-

further heft to the New World front lineup. "We have a joint venture association with FilmDallas, which funded, developed and made movies like 'Trip To Bountiful,' and we think that this will provide us with an additional six pictures a year. It's different from New World's traditional product and strengthens us as a total company."

(Continued on page N-14)

NEW WORLD VIDEO

MARKETING LCA: Strengthening New World As A Total Company

When "Streetwise" was released earlier this year, it signaled a departure from the traditional New World menu of feature films targeted at youthful audiences. The video—a hard-hitting documentary about nine teenage runaways surviving on the streets of Seattle—was the first release of New World's LCA line, which will specialize in educational and family product.

"LCA will be handled as a separate operation from New World Video. We don't want to crossover, to have LCA be just another New World entity. It needs to be handled by itself—it's a very specialized line and must be treated that way. Which we intend to do," says Paul Culberg, New World president.

New World Pictures purchased LCA and Highgate Pictures Inc. in 1985 from its founder. Highgate is known for its production of TV miniseries and specials, while LCA possesses a prestigious library of over 700 programs. Those titles—the majority of which are unexploited at the home video or syndication level—have earned over 280 major awards, including Academies, Emmies, Humanitas, and Peabodies.

*With 12 Releases Planned
For '86 Specializing In
Educational And Family
Product, New World Widens
Its Programming To
Capture A Broader Spectrum
Of The Public—With Impact.*

"VSDA is the launch for LCA for us," says David Pierce, New World Video vice president of marketing & sales. "We'll be inaugurating LCA distribution for its titles, as well as seeking alternative markets. Laurie Turner will act as director of the line and help us add focus.

"We will be marketing LCA differently from our regular line of product," adds Pierce. "With New World we usually release four to six titles every month on a consistent basis, but the LCA line will be released more on a quarterly pattern, with a select number of titles worked over a greater period of time. LCA is special product—award-winning and wonderfully entertaining—we think it needs to be marketed accordingly."

LCA will benefit from ongoing promotion, marketing and advertising. The label will be sell-through oriented, with most titles from \$19.95 to \$29.95 ("Streetwise," a feature-length film, will retail for \$59.95), and some titles in the future could be priced as low as \$14.95.

"We hope we can reach the mass merchandiser with this product, based on its content and on its price points."

"Streetwise" was the first of 12 LCA releases planned for 1986. "Our initial thrust with 'Streetwise' was to develop an association with the National Network of Runaways and Youth Services,

a Washington-based organization," recalls Pierce. "They have some 1,200 shelters throughout the country that help runaways.

"They helped us initially with our focus and how we should treat the problem, which is a delicate issue. And they gave us demographics on runaways and their family backgrounds, and helped us promote it locally with their shelters and on the community level.

"We thought 'Streetwise' was a phenomenal film and a story that needed to be told. We went to our distributors and asked for additional efforts—which they gave us. Some even donated part of their profits back to the National Network fund, which we also did." The cooperation of the network and New World's distributors helped to publicize an important video about a serious social issue. The result: 40,000 units shipped in early 1986.

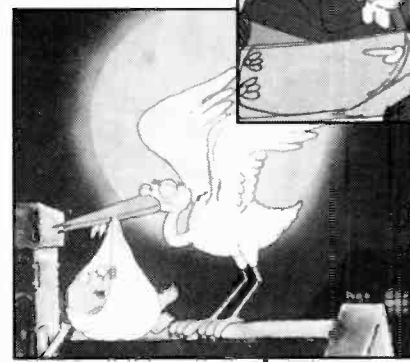
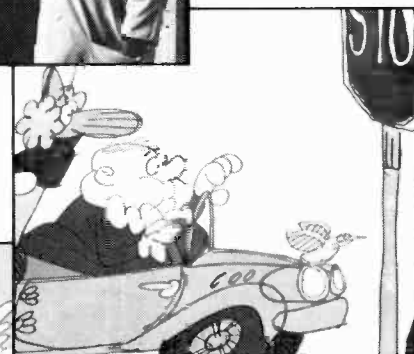
"Where Did I Come From?" is more of a purely commercial project, but also provides a public service: the 30-minute video, priced at \$24.95, explains sex education to children in a comprehensive (Continued on page N-18)

Left: a young Anthony Michael Hall in Poe's "The Gold Bug." Below: Maureen Stapleton in "The Electric Grandmother."

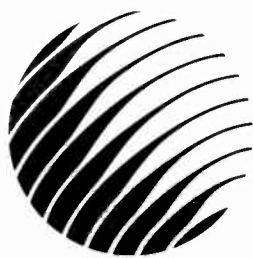


Gary Coleman in "For Safety's Sake," a child's two-video guide to accident prevention and first aid (\$29.95 each/\$49.95 both).

"Shiver, Gobble And Snore" explains to kids "Why We Have Laws."



The stork knows the way in "Where Did I Come From?" sex-ed video for kids with questions.



NEW WORLD VIDEO



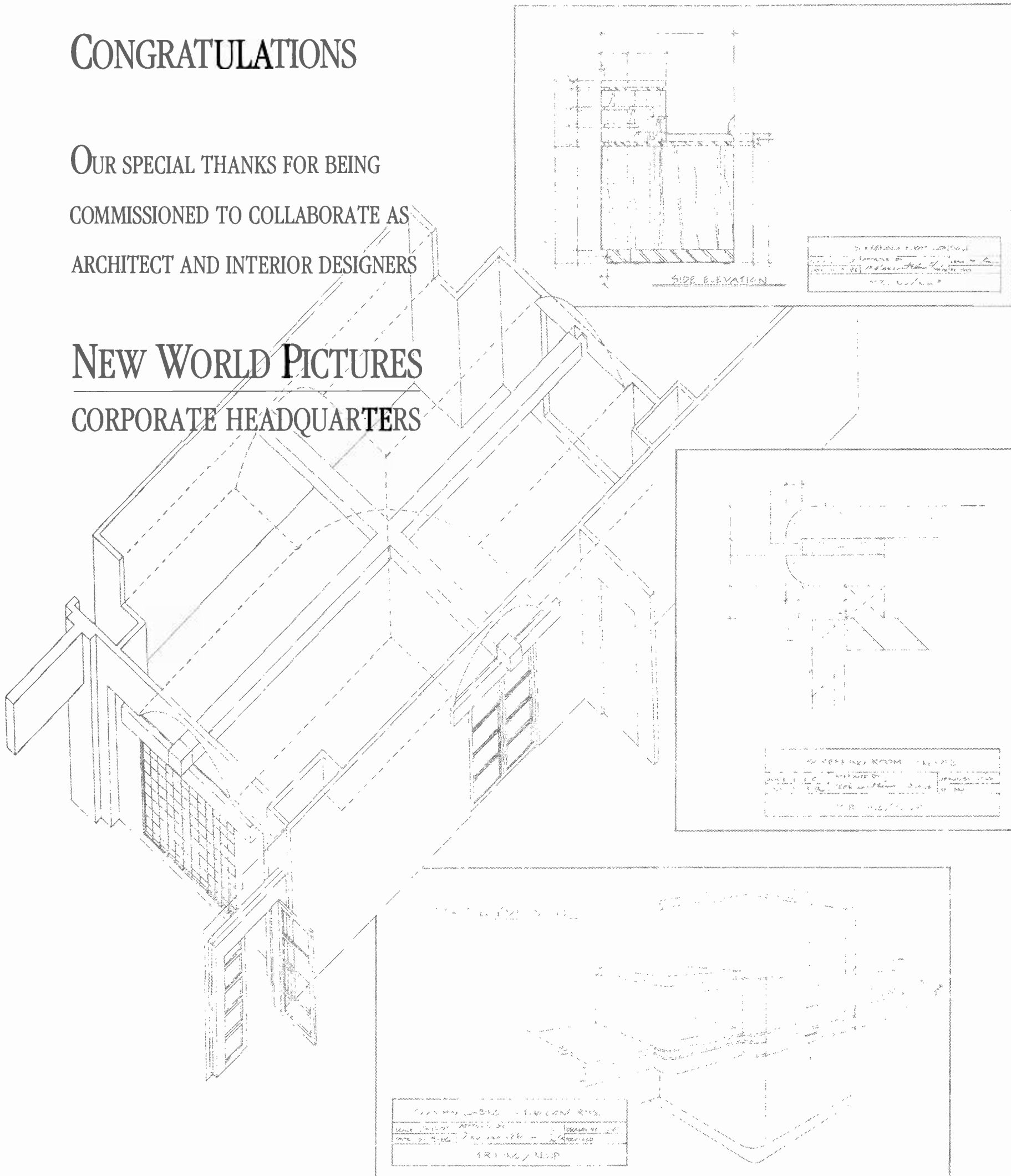
DeWayne, 16, roams downtown Seattle, Tiny is a 14-year-old prostitute, Rat, 17, learns "the way of trains" in Academy Award-nominated "Streetwise."



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INTERIOR DESIGN

NEW WORLD PROMOTIONS: It's A Wild, Wild World When Selling's Fun For Everyone

For 'Where Did I Come From?' New World Regional Salesmen Attended Distributor Meetings In Diapers ... Are These Not Men From Brave New World?

There is only one thing as entertaining as a New World video: its promotions. "For 'Where Did I Come From?,' some of my regional guys went into sales meetings wearing diapers. It got rave reviews," says David Pierce, vice president of marketing & sales.

Sometimes even reptilian monsters dispense with leveling Japanese cities to come help sell New World product. "Most people know about the Godzilla promotion and the six-foot inflatables," says Pierce. "We attracted people's attention with that. It was a promotion where distributors had X number of Godzilla inflatables. And if retailers bought Y number of 'Godzilla 1985' product, they'd receive



NEW WORLD VIDEO

a six-foot Godzilla for their stores. We had quite a lot of fun with that."

For "House," retailers would receive—for a certain number of videocassettes purchased—a three-dimensional lightbox that displayed the house in the movie and served as an excellent counter attraction piece. For "Lust In The Dust," mugs in the shape of cowboy boots were given away, as well as—by one distributor—trips to a resort in Tuscon, Ariz. "We coordinate some of these giveaways; others are distributor-motivated," says Pierce.

"We try to be as flexible as possible with our distributors in letting them know what our plans are, in (Continued on page N-8)



Julie Christie in "Miss Mary."



Left: "Soul Man" comedy stars C. Thomas Howell, Rae Dawn Chong, Leslie Nielsen, and James Earl Jones.



Wayne Crawford leaps from the pages of a paperback to save Karen Kopins from the evil John Hurt in "Jake Speed."



Wendy O. Williams rules "Reform School Girls" as Sybil Danning and Pat Ast aim to put down riot.



Rutger Hauer's a former CIA agent in "Wanted Dead Or Alive."

THE NEW WORLD LOOK: A Dazzling Design Of Art And Marketing

Advertising is a well-balanced marriage of design and marketing, according to Dena Wholey, New World Video vice president of creative services. Wholey handles the artwork that surrounds the New World product, including advertising, posters, packaging, promo items, point-of-purchase and solicitation kits. Her innovative visual concepts, tied to well-planned marketing strategies, have surrounded New World product with a "look" that stands out.

"We try to be aggressive with what we do," says Wholey, "and get away from traditional looks."

"We have a lot of fun with the designs and try to generate excitement, to excite the retailer. We want to do something that will make them choose our video over another." With a selective release schedule, New World can put more care into the look and packaging of each title.

Wholey feels that quality is another strong point. "I think our quality is exceptional, and I

*Dena Wholey's
Innovative Visual Concepts,
Tied To Well-Planned
Marketing Strategies,
Surround New World
Product With That
'Stand Out' Look Of
Fresh Excitement.*

check everything myself to ensure perfection, little things that people often don't consciously notice."

Just as great care is put into p-o-p, advertising and packaging, New World also puts a big effort

into its solicitation materials. "We work far in advance," says Wholey, "and always have the materials ready on time to support our sales force."

"I think that our solicitation kits are great. We have well-designed and functional boxes in which we usually include a counter card, a posters, release booklet, a trailer tape and some kind of giveaway—for 'Bliss' we had Bliss body oil and for 'House' we gave out House nightlights."

Wholey points out, "My staff is small and extremely versatile. Susan Fields, manager of creative services, brings to New World great experience in motion picture advertising, and her knowledge has been a key asset to the creative department. Bianca Blyth is starting her career and brings a positive attitude along with unlimited energy."

Because of people like Wholey, the New World marriage of design and marketing looks to be a long and happy one.

Tuning In The Drama Of NEW WORLD Television

New World Television is continuing to build on the momentum established by the success of its projects during the first few months of 1986.

The sweeping triumph of Joan Collins in "Sins" will be followed up by an ambitious production of "Monte Carlo" based on the Stephen Shepard novel. The four-hour mini-series for CBS, once again starring Ms. Collins, boasts an all-star international cast featuring George Hamilton, Lauren Hutton, Malcolm McDowell, Lisa Eilbacher and Robert Caradine.

Set against the backdrop of Europe during World War II, Collins stars as Katrina Petrovna, a glamorous Russian-born, but British-bred cabaret singer who secretly spies for British intelligence. Collins' character carries the heart of the multi-layered adventure that is propelled toward a heart-stopping conclusion. Loves and fortunes are won and lost, loyalties are tested and courage is discovered in the most unlikely places.

British director Anthony Page directs, with Jerry Abrams producing from a teleplay by Peter Lefcourt. Joan Collins and Peter Holm are executive producers of the project being produced through New World's Highgate Pictures division.

The television industry is talking about "Crime Story," a stylish detective serial set in the '60s. Michael Mann, who created a phenomenon with his Emmy Award-winning "Miami Vice" is executive producer of the NBC series that focuses on the exploits of Lieutenant Michael Torello who heads Chicago's Major Crime Unit "M.C.U." The first year

tracks Torello from Chicago in 1961 through personal and professional victories and disasters leading him to Las Vegas in the late '70s.

The serial stars Dennis Farina as Torello, Darlanne Fluegel as Julie Torello, Bill Smitrovich, Paul Butler, Bill Campbell, and Stephen Lang as prosecutor David Abrams. Also featured is Tony Denison, making his debut as Ray Luca.

"Dirty Harry Meets Maxwell Smart" is the way critics describe "Sledge Hammer!," an off-beat half-hour comedy series for ABC starring David Rasche.



Joan Collins follows up her success in "Sins" with a new mini-series, "Monte Carlo."

Producer/creator/writer Alan Spencer says that "the series is a comedy inspired by the current crop of rebel, police reactionary movies. Much like 'Get Smart' satirized its era of spy-mania, our show pokes fun at the realm of Clint Eastwood, Charles Bronson and Sylvester Stallone pictures." Anne-Marie Martin stars as Sledge's sidekick Dori Doreau, with Harrison Page featured as Captain Trunk. Bill D'Angelo is the executive producer of the program.

New World Television has also been extremely active in the area of movie-of-the-week productions.

CBS will air "Love 40" starring Ellen Burstyn, Tuesday Weld, Patrick Cassidy, and Eli Wallach, about a mother who learns her 22-year-old son is dating a woman twice his age. Freyda Rothstein and Jack Grossbart are executive producers.

"Easy Prey" in association with producers Gary Goodman and Barry Rosen for ABC, focuses on the true story of Tina Marie Risico who was kidnapped and spared by serial killer Christopher Wilder. Gerald McRaney and Shawnee Smith star, with Larry Mortorff and Alan Bodoh as executive producers.

Peter Strauss portrays a judge facing re-election who has to wrestle with his conscience in deciding whether to let a guilty murderer go free on a technicality in "Penalty Phase," being produced by Tamara Asseyev for CBS. Melissa Gilbert, Jonelle Allen, Karen Austin, and Jane Badler are featured in the story by Gale Patrick Hickman being directed by Tony Richardson.

"A Mother's Courage," starring Sophia Loren, Billy Dee Williams and Hector Elizondo, is a true story of an Hispanic mother who goes undercover to break a South American drug ring. The three hour film for CBS is one of the first ventures being produced as a result of New World's acquisition of The Learning Corporation/Highgate Productions.

Another LCA/Highgate project is "Queenie," which has topped the best-selling book lists both in
(Continued on page N-8)

A Billboard Advertising Supplement

CONGRATULATIONS!

NEW WORLD VIDEO

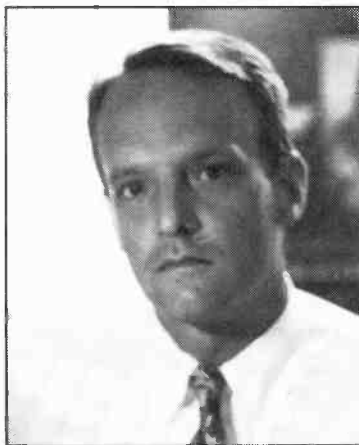
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A Winning Team
NEW WORLD'S REGIONAL MARKETING MANAGERS



From Left: Glenn Zimmerman (East Coast); John Reina (Midwest); Ralph Walin (West Coast).

'Our regional staff—John Reina, Glenn Zimmerman, Ralph Walin—are very involved with the sales and marketing direction of New World. They're the experts, and we don't make a move without input from the street.'
DAVID PIERCE

PROMOTIONS

(Continued from page N-6)

front of the actual release of information. Thus we can go to distribution and say, 'This is the title and this is the information your sales people are going to receive on such and such a date. From a corporate standpoint we want you to be aware of this, so that—before the information hits the street—you can come up with a promotion or we can come up with one for you. Or together, whatever the case may be.'

Not long ago, while making a presentation at the headquarters of a major home video distributor, the New World Video marketing staff eschewed diapers for Santa Claus suits. Backed up by a 50-piece drum and bugle corps, they marched on stage, tossed candy canes to the audience and handed out triple-platinum branch awards.

This zany presentation—like the promotions for "Where Did I Come From?," "Godzilla 1985," "House" and "Lust In The Dust"—was a typically successful New World stratagem to separate itself from the pack, whether at a distributor's meeting (where dozens of program suppliers make presentations) or at the retail level (where store owners must choose from hundreds of new titles a month).

Adds Pierce: "Our regional staff [John Reina, Glenn Zimmerman, Ralph Walin] are very involved with the sales and marketing direction of New World. They're the experts and we don't make a move without input from the street. Reina, Zimmerman and Walin are an extremely dedicated team. Their theatrical sales presentations prove it: Walin doing his Carson impersonation of Karnac; Reina wearing a diaper, and Zimmerman presenting product as a blind blues guitarist. Our success is a by-product of their dedication."

The emphasis in New World Video promotion is on fun, on transmitting enthusiasm and excitement. Considering the innovative company's string of platinum hits and remarkably rapid growth, the strategy seems to be working.

TELEVISION

(Continued from page N-7)

hardcover and more recently as a paperback. "Queenie," which will be shot on location in India and England this fall, is a fictionalized biography on the life of film star Merle Oberon by Michael Korda.

Major H/Anson Williams Productions, the Larry Thompson Organization and Guillaume/Margo Productions are among the affiliated production companies developing projects in association with New World in a number of areas. Specifically, New World is working on a new series for Robert Guillaume who popularized the role of "Benson" initially on "Soap" and through seven seasons on the acclaimed "Benson" comedy series.

New World is leaving no area untapped as its soap opera "Santa Barbara" continues to gain viewers based on a recent demographic survey, further establishing the show as one of the country's favorite afternoon programs. "Santa Barbara" recently garnered three daytime Emmy nominations.

With a burgeoning array of activity, New World Television has proven itself to be one of the major new sources of highly rated programming for network TV as well as the growing cable market.

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LOS ANGELES TIMES

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- 3. EMMY NOMINEE**
"Amy And The Angel"
- 4. EDGAR ALLEN POE STORIES**
EMMY WINNER
"The Gold Bug"

- 5. BRÖGTHERS GRIMM STORIES**
EUROPEAN ANIMATION
"Little Red Riding Hood"
"The Seven Ravens"
- 6. RUDYARD KIPLING STORIES**
"How The Elephant Got His Trunk"
"How The First Letter Was Written"
"How The Whale Got His Throat"
- 7. ACADEMY AWARD NOMINEE**
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SNEAK PREVIEWS

(Upcoming productions from New World).
"THE BENTLEY ACADEMY"

The Bentley Academy, an exclusive finishing school in Greece, is the setting for outrageous hijinks.

Shot in and around Athens, the film stars Patricia Arquette, Tricia Leigh Fisher, Dennis Cole, and Paris Vaughan. It is directed by Dimitri Logothetis from a screenplay by Dan Hoskins, and is executive produced by Joseph Medawar and co-produced by Jeff Begun, Ken Solomon and Melanie Alschuler.

Expected Release: Spring, 1987; Expected Rating: R
"BEYOND THERAPY"

Christopher Durang's much-acclaimed stage play "Beyond Therapy," a comedic love story about two neurotic therapists and two equally neurotic patients, is now a motion picture by Robert Altman and starring Glenda Jackson, Tom Conti, Jeff Goldblum, Christopher Guest, and Julie Haggerty.

Directed by Altman, whose illustrious credits include "Streamers," "Nashville," "Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean" and "A Wedding," the screenplay is written by Durang. Durang has also authored such plays as the Obie Award-winning "Sister Mary Ignatius Explains It All For You" and "Baby With The Bathwater," among others. The film is being produced by Steven Haft and executive produced by Roger Berlin.

Expected Release: Winter 1987

Expected Rating: PG-13 or R

"DEATH BEFORE DISHONOR"

Fred Dryer, TV's "Hunter," stars as a member of a troupe of highly trained Marines specializing in stopping terrorist activity.

Veteran actor Brian Keith ("Hardcastle And McCormick," "Family Affair") and Joanna Pacula ("Gorky Park," New World's "Not Quite Paradise") also star in the film. Making his debut as a feature director is the Terry Leonard, who has been one of Hollywood's most praised stunt coordinators for years. His credits as a second unit director and stunt coordinator include such action-packed pictures as "Romancing The Stone," "Raiders Of The Lost Ark" and "The Wind And The Lion," to name a few. It's written by John Gatliff, produced by Lawrence Kubik and executive produced by Frank Capra Jr., Arthur Maslansky and William Braunstein.

Expected Release: Jan., '87; Expected Rating: R

"EAT AND RUN"

A New York City detective pursues a creature from outer space who has become hooked on eating Italians without knowing that eating people is wrong.

Father and son team Stan and Christopher Hart wrote the "insane" screenplay. The latter also directed the film, which was produced by Jack Briggs. Featured in the cast are Ron Silver, Sharon Schlarth and R.J. Ryan.

Expected Release: Spring, 1987; Expected Rating: R
"MISS MARY"

Academy Award-winning actress Julie Christie is Miss Mary, a British governess who wins over a bourgeoisie family in 1930s Buenos Aires.

Directed by Maria Luisa Bemberg, who is best known for "Camila," the screenplay by Jorge Goldenberg is produced by Lita Stantic.

Expected Release: Fall, '86; Expected Rating: PG-13
"PLACE OF WEEPING"

The first true and realistic film about South Africa, produced by blacks, "Place Of Weeping" is a sincere account of the harsh inequities endured by black farm laborers, including the story of a brave black woman's fight for freedom.

Starring South African actors James Whyle, Gcina Mhlophe and Charles Comyn, the film is produced by Anant Singh, written and directed by Darrell Roodt, with the story by Roodt and Les Volpe.

Expected Release: Winter, 1987

Expected Rating: PG-13

"RETURN TO HORROR HIGH"

A low-budget motion picture company returns to a
(Continued on page N-15)

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NEW WORLD NOW

(Continued from page N-3)

These changes—along with a recently opened U.K. distribution office—have helped New World Video continue its platinum-edged, rapid growth in 1986, its second year of operations. The canny and upstart company has enjoyed an auspicious and remarkable first two seasons.

"Business is excellent," says Culberg. "We have had remarkable successes in the first half of '86, such as shipping over 100,000 pieces on 'Black Moon Rising' in May." Along with "Transylvania 6-5000, other recent hits include: "The Stuff," "Annihilators," "The Boys Next Door," and "The Ninth Configuration."

Sales have been helped by New World's method of working closely with its distributors. "There's so much product in the marketplace now. We find by actually treating the distributor as a member of our marketing team we will get a lot farther," says David Pierce, vice president of marketing & sales.

"We take our ideas to the distributors and if there are any bumps or mistakes or errors in our marketing plan then we can smooth them out before we actually get into the release. You have to get your act together, up front, because after that initial shot you've just released 90% of the product that you'll release in the history of that particular title.

"So, I think the cooperation between manufacturer and distributor is becoming more vital than ever before—we really have to stress that."

Innovative promotion, creative packaging and eye-catching advertising are also keys to New World success, as is an effective salesforce. "We have an incredible team here," says Pierce. "Our regional marketing managers—Glenn Zimmerman (East Coast), John Reina (Midwest), Ralph Walin (West Coast)—are top notch, true professionals. They work hard and they're the eyes and ears of the company out in the field."

"We have people who care about what they do and pay attention to what the field tells them," adds Culberg. "And we have product that is very appealing in the video marketplace.

"The pictures we make and distribute are geared toward a teen audience and, as much as the industry didn't want to believe it a couple of years ago, the teen audience is the one that rents in multiples, in volume and in repetition.

"In contrast, the adults rent once a week, once every two weeks, or they say, 'We'll think about it; we'll see what the kids brought home.' It's a little different.

"So we have product that rents off the shelves—it's that simple." New World Video's market share is currently at 2-1/2% to 3% and Culberg expects it to rise to 5% in 1987. That percentage may rise even more dramatically come 1988, when he anticipates sell-through product to constitute 35% to 40% of total marketplace revenue. LCA and Film-Dallas product will undoubtedly contribute greatly to sell-through profits.

"Knowing we will get the right product from theatrical, the numbers will continue to increase and we can put out quality, highly exposed product in the sell-through market, I think it is possible for us to be one of the top five video companies in 1988.

(Continued on opposite page)



Emily Farr,
Controller

"What I'd like in the future," adds Culberg, "is for New World Video to continue to have an excellent reputation for its ability to market product, its reaction to the marketplace and its willingness to move in conjunction with the marketplace. We want to continue to provide product that is profitable to everyone down the line and to have very strong communicative relationships with our customers. We want to grow on that basis."

Concludes Culberg, "We can't lead the marketplace by the nose, but we *can* see where the opportunities are and take advantage of them. And that's our business plan."

PREVIEWS

(Continued from page N-13)

deserted high school, closed for several years following a series of unsolved grisly murders on campus, intending to make a "horror" film based on the school's bizarre incidents, but instead finding history repeating itself.

Starring Vince Edwards, who played TV surgeon Ben Casey for several years, Lori Lethin, Brendan Hughes, Philip McKeon, who was featured as Tommy on the "Alice" series, Scott Jacoby, an Emmy winner for "That Certain Summer," Alex Rocco and Maureen McCormick, the film is executive produced by Greg Sims and produced by Mark Lisson. The director is Bill Froehlich, and the screenplay is by Froehlich, Lisson, Dana Escalante, and Sims.

Expected Release: Jan., '87

Expected Rating: R

"SOUL MAN"

Southern California college senior C. Thomas Howell encounters comic misadventures and romantic entanglements when he goes to great lengths to qualify for a Harvard Law School scholarship after his par-

(Continued on page N-16)

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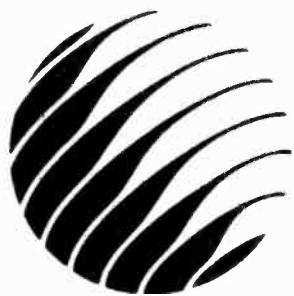
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PROMOTIONS DISTRIBUTOR SERVICES CORPORATION

PREVIEWS

(Continued from page N-15)

ents withdraw financial backing.

Also starring Rae Dawn Chong, James Earl Jones and Arye Gross, the film is produced by Steve ("Risky Business") Tisch, directed by Steve Miner, who recently guided New World's "House," which has since become the company's highest-grossing film to date, and the screenplay was written by Carol Black.

Expected Release: Oct., 1986

Expected Rating: Not Known

"STEAMING"

An interesting assortment of English women find they have a lot in common when they discuss dreams and frustrations while regularly visiting a London public bath house on Ladies' Day.

Starring Vanessa Redgrave as a repressed, upper-class housewife, Sarah Miles as a chic but troubled lawyer, Diana Dors as the sincere bath house manager and Patti Love, a sexy young Cockney who candidly admits she loves men and can't bear to live without them, the film was directed by the late Joseph Losey, based upon the stage play, with the screenplay by Patricia Losey, the director's wife. It is produced by Paul Miles.

Expected Release: Sept., '86

Expected Rating: R

"WANTED: DEAD OR ALIVE"

Rutger Hauer plays bounty hunter Nicholas Randall, the modern-day great-grandson of the popular bounty hunter played by Steve McQueen in the late '50s TV series of the same name, who is called in, by the police, on a special assignment to rid Los Angeles of a maniacal terrorist.

Also starring Gene Simmons and Robert Guillaume, the executive producer is Arthur M. Sarkissian, it's produced by Robert C. Peters, co-produced by Barry Bernardi, directed by Gary Sherman, with the screenplay by Michael Patrick Goodman and Brian Taggart. Expected Release: Nov., '86; Expected Rating: R



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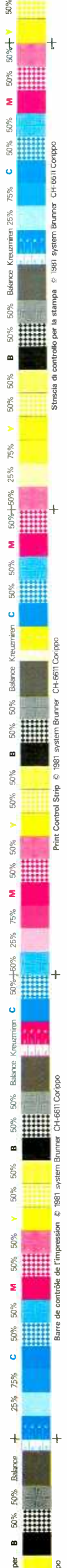


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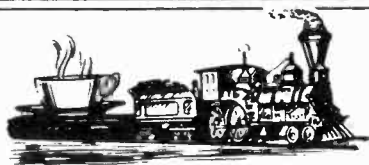
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ASTRAL
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NEW WORLD NOW

(Continued from page N-4)

and entertaining manner.

"That 30 minutes is jam-packed with information," says Pierce. "We hope that the videocassette will be used by parents and children as a book would be used. They can go back and review certain portions of the tape, going over a certain section and giving a more detailed explanation to the child."

"Where Did I Come From?" is based on the best-selling book of the same title, written by Peter Mayle, and was released in July. The author has helped promote the project by appearing on television and radio, and the video has garnered great press.

Pierce plans to fully utilize the tape's evergreen qualities: "Usually our New World marketing campaigns are one-shot issues where we announce a title and work a promotion and after a six-week period it's over and done with, because you get 90% to 95% of your coverage in that first solicitation and ship period.

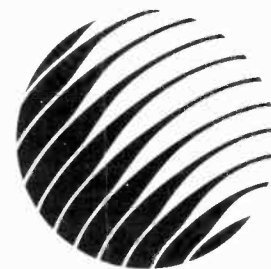
"But with 'Where Did I Come From?' it's different. Because it's a \$24.95 sell-through title, we will continue to promote and work it. We're certainly trying to get bookstores heavily into this video because they're already familiar with the book. And libraries are a key place we're trying to get the product in to." The video has also benefited from New World's traditional promotional flair: New World regional salesmen have attended distributor meetings wearing diapers to promote the tape.

Two other LCA titles to be released this year also look to enjoy a long sales life: "Home Safe Home" and "Out And About," both starring Gary Coleman. In the first, he takes the audience through the ins and outs of first aid, fire escapes and other aspects of home safety. In the second, Coleman teaches the child about the "outside world"—such as how not to get lost in the woods or why they shouldn't take rides from strangers.

"There is much programming in LCA that is of great value to a broad spectrum of the American public," says Paul Culberg. "These tapes impart social values and are informative without losing any entertainment value. It is a high-quality, family-oriented line that is an additional tool for educating our children.

"We are very high on LCA and it is good, sell-through product with high visibility, high identity and evergreen value. And we will market each release aggressively."

NEW WORLD VIDEO
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Los Angeles, Calif. 90025
Phone: (213) 444-8100



NEW WORLD VIDEO

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Susan Fields; All editorial by Chris McGowan, L.A. freelance writer; Design, Steve Stewart.

Bed'n Breakfast and Burial.

Mountaintop Motel Massacre The manager, Evelyn, has her own cute little method of letting her guests know when it's their checkout time.

Snakes. Roaches. Butcher knives. A sickle. Whatever kitchen utensil is available. She's not picky.

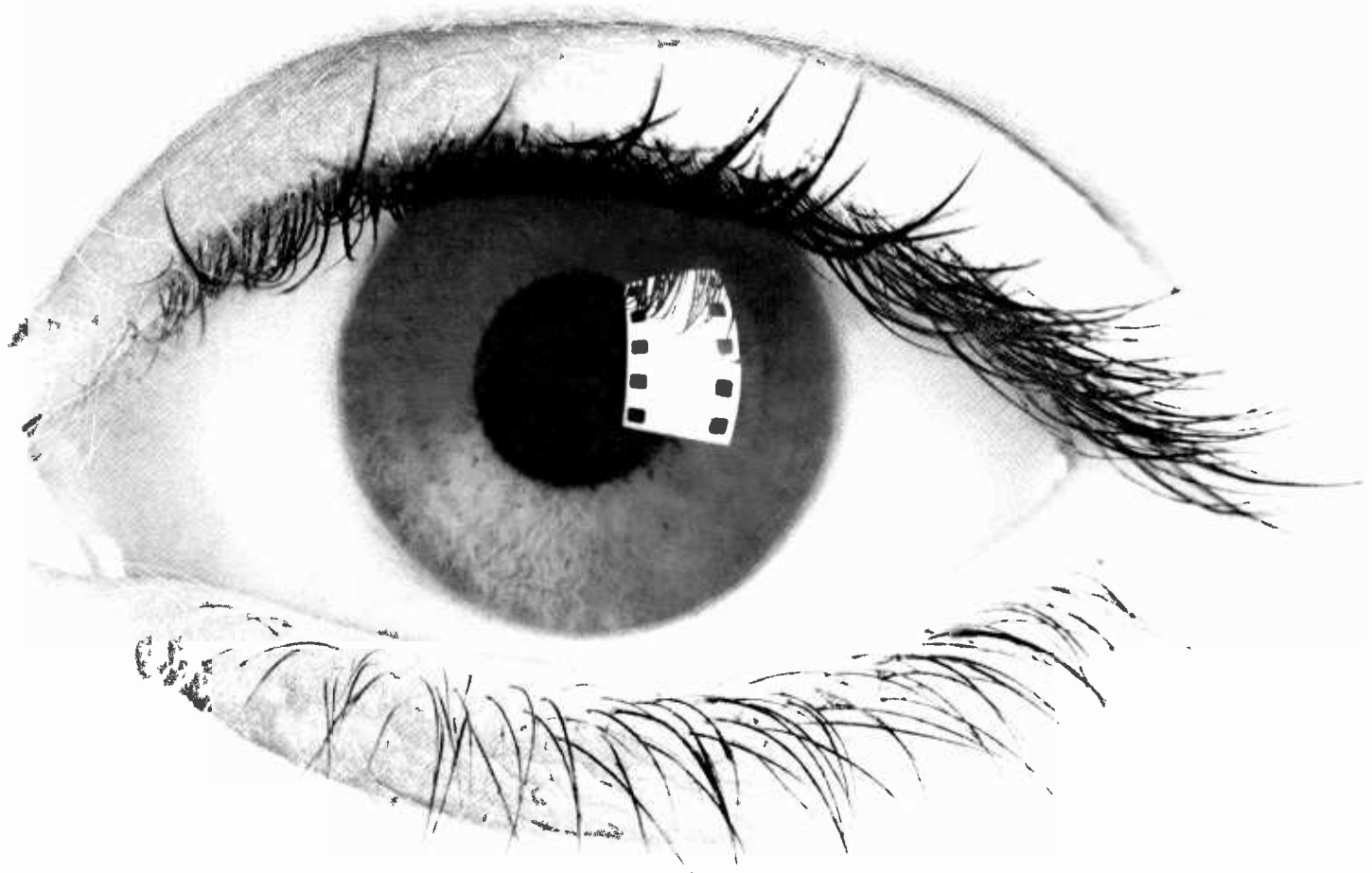
She's stark raving mad. So do us a favor. Please don't disturb Evelyn. She already is.

Ghost Keeper To escape a blinding snow blizzard, three friends duck into a deserted hilltop motel. Surprise. It's not deserted. Evil and frightening

forces descend upon them. Where do they come from? Who's doing all this? A strange woman called the "ghostkeeper." With an even stranger request. She wants to make one of the unsuspecting guests the new ghostkeeper.

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New Display Alternatives Being Eyed

BY CHRIS MORRIS

LOS ANGELES As video retailers juggle the tradeoff between customer service and security, traditional behind-the-counter rental inventories and empty-box displays are giving way to other in-store options.

Experimentation and research continue in several chains in an attempt to discover which method of store display is the most consumer-friendly. Open inventory appears to be gaining popularity in some quarters.

New options being explored include everything from "wired" rental stock on the floor to album-sized flats that take the place of bulky boxes.

One retail chain currently under-

going a major re-evaluation of its display systems is Movies To Go, a 25-store video retailer based in St. Louis, Mo.

The chain uses a dummy-box display system with behind-the-counter rental service, but company president Jim Ellis says the chain has been testing alternatives for a year.

"We're trying every conceivable method," says Ellis, who adds that the chain is testing four different display systems and seven different security systems.

"We will be fairly standardized overall, but there might be variables," Ellis says.

Among the options being studied at Movies To Go is one utilizing "live" cassettes in unadorned Am-ray library cases on the floor. Ellis

is skeptical about the success of this experiment.

"Wired boxes are presenting a theft problem," he says. "Also, the system itself is cheaper going in, but you will have the added cost of sensitizing and desensitizing the cassettes."

Defining the best display system, says Ellis, is "one area that's nothing but a pain in the ass. You either lose inventory or you lose customers. It's a no-win deal."

Final data from the Movies to Go tests is due to come in August 1.

Salt Lake City-based franchiser Adventureland Video is offering a variety of display and service op-

tions to its stores. The type of in-store system is dependent on the size of the community in which the store is located.

"In real small towns, full service is great," says Tom Cooper, manager of systems and specifications for Adventureland. "When you get to a certain level of population, to get the customers served, you have to go to open service."

Cooper says Adventureland is going to full open-service layout in its new stores. "The old stores would have to refixture entirely for open service," he says.

Open-stocked stores will be protected by some sort of gated securi-

ty system, according to Cooper. "We've used Sensormatic in the past. We haven't made any final authorization of which system we're going to use yet."

Cooper adds that a research survey on store systems went out to a selected group of stores last week and that a new open-service store concept prototype will be in place by this fall.

Bill Critchfield, Adventureland vice president of corporate communications, says 50% of Adventureland's 800-plus stores are presently on open service, while the other 50% have traditional behind-the-counter

(Continued on page 48)



Supra USA is offering boom boxes with visuals, unveiling a lineup of three different portable televisions. The RTV-002, above, combines a TV with an AM/FM radio and weighs in at slightly more than two pounds.

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.

AIMING FOR THE boom-box brigade, Supra USA (718-392-4949) has introduced three miniature television sets that range from plain to fancy. All three feature 4 1/2-inch black-and-white screens, but the top-of-the-line TRC301 also has an AM/FM radio and a stereo cassette player/recorder. The unit offers twin stereo speakers and AC/battery operation. It weighs 8 1/2 pounds and retails for \$189.

Supra's RTV-002 is a TV/radio combination, and like the TV-only HTV-001, features AC and DC-car cord adaptors. Each model weighs slightly more than 2 1/10 pounds and is available in red, yellow, pink, and ivory. The HTV-001 has a retail tag of \$89, and the RTV-002, \$99.

Starting this fall and continuing until June 30, 1987, a coupon will be

inserted with new RCA VCRs. It offers a free headcleaner when the consumer submits proofs-of-purchase from three RCA T-120HG tapes, along with \$1.99 for postage and handling.

The headcleaner (AV009W) uses a nonabrasive wet-system format that fits all makes of VHS VCRs. Additional information is available by calling 609-853-2494.

"Geneva Is Like Money In The Bank" is the theme of a fall promotion by the Geneva Group (612-829-1724). Applying to both video and audio accessories, the contest offers more than 2,000 prizes, including a \$5,000 Swiss bank account.

Geneva accessories packages will carry stickers describing the promotion, and inside the packages are scratch-and-win game cards that specify the prizes won. The contest will be supported by banners, header cards, counter cards, ad slicks, and simultaneous buyer and retail staff contests. Buyers will have their names entered in a drawing for a \$1,000 Swiss bank account. Retail clerks can also win a variety of accompanying prizes.

Billboard

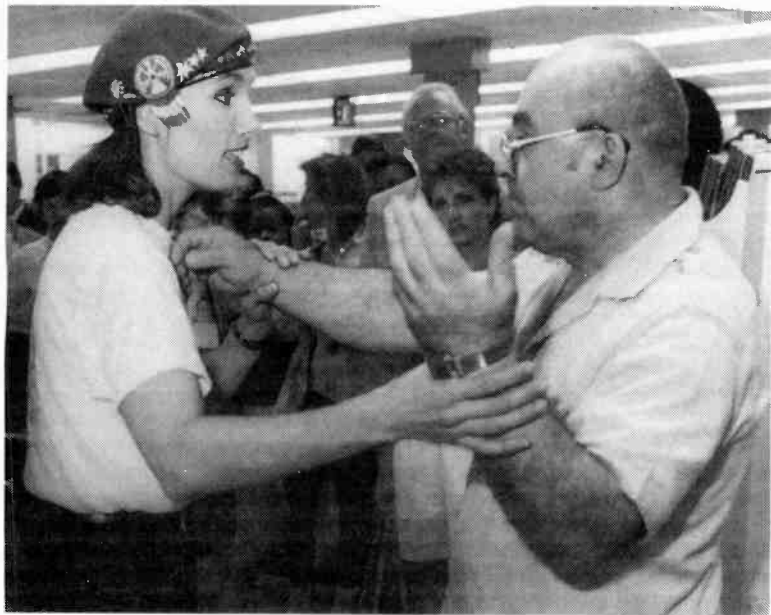
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TOP KID VIDEO SALES

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	9	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	2	46	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	3	9	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
4	10	9	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
5	5	8	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
6	7	8	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
7	8	9	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
8	11	41	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
9	6	46	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
10	4	4	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
11	9	18	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
12	14	46	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
13	19	21	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
14	18	18	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
15	15	37	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
16	13	23	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
17	12	18	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
18	24	42	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
19	23	10	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
20	22	4	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
21	20	4	PLAY-ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video 88311-x1	1986	No listing
22	16	4	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
23	RE-ENTRY		THUNDERCATS: THE GHOST WARRIOR, VOL. 5	Family Home Entertainment F2-184	1985	19.95
24	21	3	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
25	17	4	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing

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



Shack Attack. During an in-store appearance at Video Shack's superstore in New York City, Lisa Sliwa demonstrates self-defense techniques from her Vestron Video release to a customer. (Photo: Chuck Pulin)

STORE DISPLAY METHODS STUDIED

(Continued from preceding page)

service.

"We're putting together a cookie-cutter model so that when the new owner comes into the franchise system, we can present layout options and make recommendations," Critchfield says. "The options are predominantly open service."

He adds that "hosts and hostesses" will replace the traditional counter clerk in stores with open service; Adventureland is instituting a training program to teach these employees how to assist customers on the floor.

While New York-based New Video is remaining conservative in its behind-the-counter approach to rental stock, the chain is marching to a different drummer with its trademarked VideoFlats display system (Billboard, July 12).

The VideoFlat is a laminated, LP-sized "record jacket" containing a videocassette label and complete packaging notes. The flats include tape format information and rental and sale prices.

This space-saving idea, an alternative to standard empty-box displays, allows New Video to accommodate 1,500 individual titles in a six-foot browser bin. Each of the chain's four Manhattan outlets uses from four to six bins.

Michael Pollack, co-owner of New Video notes that manufacturers

such as MGM, Sony, RCA/Columbia, and Vestron are developing similar display systems on their own.

Opinions remain divided on the virtues of wide-open stock versus locked-down, behind-the-counter rental merchandising.

Erol's, a 96-store chain of movie club outlets headquartered in Springfield, Va., has always advocated open display of its rental stock—without an electronic security system.

Having videocassettes behind the counter and empty boxes on the shelves "is like having a can of corn on the shelf and going to the counter to ask for the corn," says Ron Castell, Erol's vice president of advertising and promotion.

Erol's redesigns a manufacturer's box to fit a standard Erol's cassette case, with the goods inside.

"The advantages of having hands-on outweighs the negative of shrinkage," Castell says. "We can't imagine doing anything else."

A vigilant sales staff has kept shrinkage problems to a minimum, according to Castell, who adds, "You treat the customers like second-class citizens when you worry about security."

Los Angeles-based Warehouse Records and North Canton, Ohio-based Camelot Music also utilize a hands-on display system featuring standardized packaging. Warehouse went to the system last fall; Camelot incorporated the scheme in its recently implemented new store plan (Billboard, July 26).

However, some retailers are sticking by their guns and maintaining behind-the-counter rental stocking for better security.

Among the traditionalists is the Los Angeles-based Music Plus chain of 41 record/video stores.

"We're still concerned about the theft factor," says Mitch Perlis, Music Plus director of purchasing.

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Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	10	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	2	4	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
3	4	8	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
4	3	4	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
5	9	2	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
6	5	5	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
7	6	14	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
8	8	16	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
9	7	10	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
10	10	12	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
11	13	4	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
12	11	8	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
13	NEW ►		MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
14	15	2	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
15	14	9	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
16	NEW ►		DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
17	12	13	AGNES OF GOD ▲	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
18	23	5	THAT WAS THEN ... THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
19	19	11	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
20	NEW ►		THE HITCHER	Thorn/EMI/HBO Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
21	17	7	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
22	16	18	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
23	21	17	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
24	27	7	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
25	32	40	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
26	18	3	RETURN OF THE LIVING DEAD	Thorn/EMI/HBO Video TVA3395	Clu Gulager James Karen	1985	R
27	33	4	MAXIE	Thorn/EMI/HBO Video TVA3672	Glenn Close	1985	PG
28	NEW ►		MARIE	MGM/UA Home Video 800926	Sissy Spacek Jeff Daniels	1985	PG-13
29	31	9	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
30	20	9	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
31	29	12	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
32	28	27	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
33	24	29	PRIZZI'S HONOR ▲ ◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
34	25	29	MASK ▲ ◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
35	26	18	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
36	22	23	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
37	30	15	INVASION U.S.A. ▲ ◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
38	34	15	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
39	37	19	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
40	NEW ►		HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R

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New Releases

HOME VIDEO

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

FILMS

- BAD COMPANY**
Jeff Bridges
♠♥ Paramount Home Video 8476/\$24.95
- BADGE 373**
Robert Duval
♠♥ Paramount Home Video 8474/\$24.95
- THE BEST OF THE WORLD WRESTLING FEDERATION: VOL. 8**
Jake "The Snake" Roberts, Ricky "The Dragon" Steamboat
♠♥ Coliseum Video WF027/no list
- JAMES BROWN—LIVE IN LONDON**
James Brown
♠♥ Virgin Music Video/Sony Video Software/\$29.95
- CABARET VOLTAIRE—GASOLINE IN YOUR EYE**
Cabaret Voltaire
♠♥ Sony Video Software/\$29.95
- CALLIE & SON**
Lindsay Wagner, Jameson Parker
♠♥ Karl-Lorimar Home Video 363/\$59.95
- THE CRADLE WILL FALL**
Lauren Hutton, James Farentino, Ben Murphy
♠♥ Karl-Lorimar Home Video/\$59.95
- THE DEATH OF ADOLF HITLER**
Frank Finlay, Caroline Mortimer
♠♥ Karl-Lorimar Home Video 341/\$59.95
- FRAMED**
Joe Don Baker
♠♥ Paramount Home Video 8779/\$24.95
- FUNERAL IN BERLIN**
Michael Caine
♠♥ Paramount Home Video 6609/\$24.95
- THE GREEN HORIZON**
Jimmy Stewart, Philip Sayer, Elenora Vallone
♠♥ Mars Film F3-174/Family Home Entertainment/\$29.95
- THE HUMAN DUPLICATORS**
George Nader, Barbara Nichols, George Macready
♠♥ Thriller Video 203-990/\$39.95
- IMPERIAL NAVY**
♠♥ Sony Video Software/\$59.95
- KANSAS CITY MASSACRE**
Dale Robertson, Bo Hopkins
♠♥ Vidmark Entertainment VM2702/\$69.95
- THE MACHO MAN**
Randy "Macho Man" Savage
♠♥ Coliseum Video WF026/no list
- THE MOLLY MAGUIRES**
Sean Connery, Richard Harris
♠♥ Paramount Home Video 6905/\$24.95
- MURPHY'S WAR**
Peter O'Toole
♠♥ Paramount Home Video 8047/\$24.95
- NEVADA SMITH**
Steve McQueen
♠♥ Paramount Home Video 6532/\$24.95
- NOW THAT'S WHAT I CALL MUSIC**
Various Artists
♠♥ Virgin Music Video/Sony Video Software/\$29.95
- ON THE THIRD DAY**
Richard Marant, Catherine Schell, Paul Williamson
♠♥ Karl-Lorimar Home Video/\$59.95
- ORCHESTRAL MANOEUVRES IN THE DARK—CRUSH THE MOVIE**
Orchestral Manoeuvres In The Dark
♠♥ Virgin Music Video/Sony Video Software/\$29.95
- PICASSO, THE MAN, AND HIS WORK: PARTS 1 & 2**
Pablo Picasso
♠♥ V.I.E.W. Video/\$79.95
- SPECIAL BULLETIN**
Ed Flanders
♠♥ Karl-Lorimar 350/\$59.95
- SUMMER FANTASY**
Julianne Phillips, Ted Shackelford
♠♥ Sony Video Software/\$79.95

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

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Multimedia Presentations Involve Audience Clubland Fuses Tape, Live Action

BY MOIRA McCORMICK

CHICAGO A 3-month-old video club on the North Side here has been attracting large crowds by offering a combination of music video with live performances, original theatrical footage, a dance troupe, and an MC.

Clubland—which operates Wednesday through Saturday nights at rococo concert venue The Vic—is equipped with one of the most elaborate video setups in the country.

Monitors are extensive, including 75 25-inch color monitors set in banks of 25 each along the Vic stage's back wall. Above them are five 9- by 12-foot motorized projection screens.

Video equipment includes two 3/4-inch U-matic VCRs; four 1/2-inch VHS VCRs; effects and character generators; time base correctors; one three-tube color video camera; 35mm and 16mm film projectors; a 52-position video patch panel; and a TV tuner. The club's screen can receive 10 different images at one time, courtesy of the switching system.

Co-proprietor Steve Jarvis says that it's not the equipment, but what is done with the video, that makes Clubland unique. Jarvis, along with partner Thad Gentry, runs entertainment management company ThunderDome Entertainment.

The pair holds weekly creative meetings with head video programmer Terry Shaughnessy, choreographer Tom Callas, comedy writer Paul Barrosse (formerly of the "Saturday Night Live" staff and a founding member of Chicago's Practical Theater Company), and the club's MC.

The group decides on a scenario for the coming week and begins drawing up a script. "We do theatri-

cal things because we're working out of a theater," says Jarvis.

Each Tuesday, Clubland's full-time video and editing crew is out shooting footage. While Callas works out routines to accompany hit songs for the dance team to learn, Barrosse is writing skits.

A typical Clubland evening is tightly scripted, from MC bits to dance breaks to the nightly "Midnight Hour" multimedia presentation. Music videos and filmed bits in-

'The music zips around the room in 3-D quad'

teract with live stage performances from the MC, dancers, and clubgoers.

"The host will start something live on-stage," Jarvis says, "When he walks off, the taped sequence takes over."

During a recent Clubland evening, local progressive AOR station WXRT-FM was the focus of the evening's program. The MC announced his intention to go to WXRT's studios and disappeared offstage. Cameras picked him up on his way to the station, and clubgoers watched on the screen as the MC visited with DJ Johnny Mars, who urged him to "help himself" to the station's record library. "All this served as an introduction to a lengthy rock set," says Jarvis.

On other occasions, the MC has made a beer run, gone to Detroit to buy Motown records, and played in a golf tournament. In all cases, the footage is shot in advance. At times, the host carries on a four-way conversation with himself—live and on each of three screens.

Three times a night, a prominent local musician appears onstage and

plays to different tracks, which have been remixed to create instrumental breaks for a live solo or two. Members of popular Chicago-area bands such as Ooze Magazine, Riffmaster & the Rockme Foundation, Chevere, and Combo Audio have appeared on Clubland's stage.

"It's great to see people who came to dance to recorded music dancing to something live instead," says Jarvis. Live cameras in the club pick up dance-floor action and project it on-screen as well.

The aforementioned "Midnight Hour" revolves around a particular hit track. One week, says Jarvis, that cut was Miami Sound Machine's "Conga," which was embellished by a live group of Latin percussionists, limbo dancers, and pyrotechnic effects.

Jarvis says that Clubland's audio equipment is as sophisticated as its video gear. Recording engineer Justin Niebank of Streeterville Studios here creates quadraphonic mixes, which are remixed onto eight-track recordings. These are then synced via time code with corresponding videos.

"The music zips around the room in 3-D quad," says Jarvis. Sound effects can be added as well; Niebank augmented James Brown's "Living In America" with snippets of speeches by Martin Luther King Jr., Richard Nixon, and Neil Armstrong.

The audio setup includes nine Arthur Hill speaker cabinets, a 48-channel mixing board, and an eight-track ATR. The speaker system is mounted on tracks, which allows it to be raised and lowered.

Clubland's music programming is rock-oriented, rather than disco or r&b, says Jarvis.

The club has been averaging crowds of 1,500 to 1,800 nightly.

MTV Awards Finalists Named For Sept. 5 Gala

NEW YORK Forty finalists have been named in eight general categories for MTV's third annual video awards.

The big winner is Warner Bros. act Dire Straits, which received five nominations in the general categories and five in the professional divisions. Other artists with multiple nominations include Warner's a-ha (four general, six professional), Island's Robert Palmer (four general), and Sire's Talking Heads (four general).

The MTV awards gala is scheduled for Sept. 5 and for the first time will be telecast live from two locations—the Palladium here and the Universal Amphitheater in Los Angeles. Performers set to appear are Tina Turner, the Monkees, Pet Shop Boys, Whitney Houston, and Genesis.

The awards will be handed out by a number of celebrity presenters, including Bananarama, the Bangles, Belinda Carlisle, Janet Jackson, Motley Crue, Don Johnson, Jay Leno, and Rod Stewart.

The nominations listed below are the results of the second phase of a three-part voting process by more than 1,900 industryites. Final voting will take place shortly via mail-in ballots, with the exception of the Viewer's Choice award, which is selected by the MTV audience.

The nominations follow, listed by category.

• **Best Video:** a-ha, "Take On Me"; Dire Straits, "Money For Nothing"; Godley & Creme, "Cry"; Robert Palmer, "Addicted To Love"; Talking Heads, "Road To Nowhere."

• **Best Male:** Bryan Adams, "Summer of '69"; Phil Collins,

"Take Me Home"; Robert Palmer, "Addicted To Love"; Bruce Springsteen, "Glory Days"; Sting, "If You Love Somebody, Set Them Free."

• **Best Female:** Kate Bush, "Running Up That Hill"; Aretha Franklin, "Freeway Of Love"; Whitney Houston, "How Will I Know?"; Grace Jones, "Slave To The Rhythm"; Tina Turner, "We Don't Need Another Hero."

• **Best Concept:** a-ha, "Take On Me"; Dire Straits, "Money For Nothing"; Godley & Creme, "Cry"; Talking Heads, "And She Was"; Talking Heads, "Road To Nowhere."

• **Best Group:** a-ha, "Take On Me"; Dire Straits, "Money For Nothing"; INXS, "What You Need"; Rolling Stones, "Harlem Shuffle"; Talking Heads, "And She Was."

• **Best Stage Performance:** Bryan Adams & Tina Turner, "It's Only Love"; Dire Straits, "Money For Nothing"; Huey Lewis & the News, "The Power Of Love"; Robert Palmer, "Addicted To Love"; Pete Townshend, "Face The Face."

• **Best New Artist:** a-ha, "Take On Me"; the Hooters, "And We Danced"; Whitney Houston, "How Will I Know?"; Pet Shop Boys, "West End Girls"; Simply Red, "Holding Back The Years."

• **Best Overall Performance:** David Bowie & Mick Jagger, "Dancing In The Streets"; Dire Straits, "Money For Nothing"; Robert Palmer, "Addicted To Love"; Bruce Springsteen, "Glory Days"; Sting, "If You Love Somebody, Set Them Free." STEVEN DUPLER



Duck Luck. Composer/producer/video director Thomas Dolby (with cap) is shown on the set of the video for "Howard The Duck" with some KROQ radio contest winners and friends. From left: Mike Solis, Gina Cadiz, Georgette Gonzalez, and Michelle Gonzales.

Video Track

NEW YORK

THE MIDNIGHT GYPSIES' videos for "Wild In The City" and "The Girl From Ipanema," which were included in the recent U-68 special "Curtis Knight Remembers: Jimi," were edited by Otterson TV. The clips employ various digital effects, such as colorized frame grabbing and trailing streams, that were created using the company's Fairlight CVI system. Otterson also performed postproduction work on the group's piece for "Fashion Girl," which is currently airing in London.

Richie Namm of Professional Video Productions was responsible for producing and directing the Bob Dylan & Tom Petty concert segment that appeared live via satellite during VH-1's Farm Aid broadcast on July 4. The historic performance aired from Rich Stadium in Buffalo, N.Y., and was videotaped for possible syndication. Steve Bickford served as lighting designer.

LOS ANGELES

EL DEBARGE'S video for "Love Always" was recently lensed at Studio Instrumental Rentals in Hollywood. It was directed by Francis Delia, who was behind the scenes for Starship's "We Built This City" and "Sara." Jason Braunstein produced. Peter MacKay served as director of photography. Editing was performed at Complete Post and the Editing Co. The clip supports DeBarge's eponymous debut album on Gordy/Motown.

Visual Eyes Productions and Stanley Dorfman will co-produce a 90-minute laserdisk video spotlighting Windham Hill artists Will Ackerman, Shadowfax, vocalist Michael Hedges, and pianist Scott Cossu. It will contain performance sequences shot at SIR in L.A. as well as behind-the-scenes footage filmed on location at the Red Rocks Amphitheatre in Colorado. The video is slated for an Oct. 1 release on Pioneer.

OTHER CITIES

GENESIS JUST completed a clip for "In Too Deep," the latest single off its new Atlantic album, "Invisible Touch." It's a performance piece that was shot at Jacob Street Studios in London. Jim Yukich directed; Paul Flattery produced for Split Screen/MGMM. Jeff Zimmerman served as director of photography. The song is also featured on the motion picture soundtrack to "Mona Lisa." Other recent projects for Split Screen/MGMM include Loverboy's "Heaven In Your Eyes" and Eddie Money's "Take Me Home Tonight." Both were directed by Nick Morris. Fiona O'Mahoney produced.

Split Screen East wrapped "That Was Then, This Is Now" with the Monkees, featuring Micky Dolenz and Peter Tork. It's a performance piece that was shot on location at Great Adventure in N.J. Doug Nichol and Mickey Dolenz directed. Karen Bellone produced.



Somewhere In Time. Mickey Gilley's new clip for "Do Wah Days" takes the singer on a journey through his teenage past. Shown on location in Santa Cruz, Calif., are, from left, Dr. Joyce Brothers (who makes a cameo appearance in the video), director Bob Radler, Gilley, Jim Kemp of CBS Nashville, manager Sandy Brokaw, and producer Alexis Omltchenko. (Photo: Kitty Radler)

Research Into Sell-Through Marketplace Inspires Strategy RCA/Columbia Video Delays Retail Sales

LONDON RCA/Columbia Pictures Video U.K. managing director Steve Bernard says the company will concentrate heavily on music product this fall, rather than on low-priced feature films.

There had been speculation that most, if not all, the major video producers would be drawn into the fast-growing sell-through market before the end of this year.

In fact, the likelihood of a flood of sales titles this fall has contributed to the company's decision. Says Bernard: "Since making it known that we intended entering the sell-through market, we have commissioned research on the subject.

"Our finding, together with our recognition that far too much new product will be launched this fall into what is still a very narrow sales channel, have led us to decide that we'll delay the launch of feature films under our retail label for the time being."

Instead, RCA/Columbia will concentrate on music product, which is believed to account for 30%-40% of the sales market. Around 20 titles will be made available before Christmas at only \$15 retail, including new releases such as Whitney Houston's "No. 1 Video Hits" and reissues from the Eurythmics, Lionel Richie, Hall & Oates, and others.

"We've discussed our entry into the retail market with a number of leading High Street multiples, and they've said that much as they'd like to acquire the latest movie releases as soon as possible after primary video release, the ceiling price at which they can expect to sell them is \$15.

"At this price point our margins, and those of the other major distributors who have access to toponotch prime product, would be so slim that it does not make sense to rerelease

until the product has been properly exploited by our rental dealers. Our primary market is, and in the foreseeable future will remain, the video rental library."

Bernard says the company will continue to monitor development of the sales market, which some observers believe will outstrip the rental business this year. Largely in the hands of specialist labels, notably Video Collection and

PolyGram/Heron joint venture Channel Five, this low-price market has taken off dramatically since its inception at the beginning of 1986 and has confirmed the enormous potential for video software sales at sub-\$15 price levels.

Record stores are expected to become involved, but much of the trade will go through nonspecialized multiple outlets, including supermarkets and general stores.

New Videoclips

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

BOURGEOIS TAGG
The Perfect Life
Bourgeois Tagg/Island
Janaki Rathod
David Rathod

BRYAN FERRY
Help Me
The Fly (Soundtrack)/E.G.
Gordon Lewis/Glo Productions
Tim Pope

GENE LOVES JEZEBEL
Heartache
Discover/Geffen
Alistair Bates
Peter Care

GREAT WHITE
Face The Day
Shot In The Dark/Capitol
Curt Marvis & David Brando/The Company
Doug Free & Jean Pellerin

DARYL HALL
Dreamtime
Three Hearts In The Happy Ending Machine/RCA
Nina Robbins/MGMM
Matt Forrest

REBA McENTIRE
What Am I Gonna Do About You

What Am I Gonna Do About You/MCA
Jon Small/Picture Vision
Jon Small

THE MONKEES
That Was Then, This Is Now
Then & Now... The Best Of The Monkees
Karen Bellone/Split Screen East/Bell One Productions
Mickey Dolenz & Douglas Nichols

PRINCE & THE REVOLUTION
Girls And Boys
Parade/Warner Bros.
Simon Fields/Lumelight Films
Daniel Kleinman

EDDY RAVEN
Sometimes A Lady
RCA
Charles Stone
John Dahl

FRANK TOVEY
Luddite Joe
Snakes And Ladders/Sire
Edward Maynard
Edward Maynard

U.F.O.
Night Run
Misdemeanor/Chrysalis
Scott Spanjick/McGraw-Hill Productions
Scott Spanjick & Denis de Pierre

WHODINI
One Love
Back In Black/Jive/Arista
Pamela Gibson/Atlantis Productions
Rolando Hudson

DWIGHT YOAKAM
Guitars, Cadillacs
Guitars, Cadillacs, Etc./Reprise
Sherman Halsey/Churchill Films
Sherman Halsey

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
54-40 BABY RAN Reprise/Warner Bros.	LIGHT	
AC/DC YOU SHOOK ME ALL NIGHT LONG Atlantic	BREAKOUT	
BON JOVI YOU GIVE LOVE A BAD NAME PolyGram	MEDIUM	
STAN BUSH THE TOUCH Epic	LIGHT	
GAVIN CHRISTOPHER ONE STEP CLOSER EMI	BREAKOUT	
BRUCE COCKBURN CALL IT DEMOCRACY MCA	LIGHT	
DOUBLE CAPTAIN OF HER HEART A&M	BREAKOUT	
GENE LOVES JEZEBEL HEARTACHE (HIP CLIP) Geffen	BREAKOUT	
GREAT WHITE FACE THE DAY Capitol	LIGHT	
DARYL HALL DREAMTIME RCA	POWER	
PETER HIMMELMAN 11TH CONFESSION Orange	NEW	
KEEP IT DARK DREAMER Elektra	NEW	
MANCRAB FISH FOR LIFE U.A.	BREAKOUT	
MONKEES THAT WAS THEN, THIS IS NOW Arista	POWER	
PET SHOP BOYS LOVE COMES QUICKLY EMI	ACTIVE	
Q16 FARAWAY GIRLS Blackjack	NEW	
TEN TEN WHEN IT RAINS Chrysalis	NEW	
TSOL REVENGE Enigma	NEW	
UFO NIGHT RAIN Chrysalis	LIGHT	
ART OF NOISE PARANOIMIA Chrysalis	5	
GTR THE HUNTER Arista	4	
BILLY JOEL IT'S A MATTER OF TRUST Columbia	2	
PAUL MCCARTNEY PRESS Capitol	3	
MOODY BLUES THE OTHER SIDE OF LIFE PolyGram	5	
ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island	5	
NEIL YOUNG TOUCH THE NIGHT Geffen	2	
*38 SPECIAL SOMEBODY LIKE YOU A&M	5	
BANANARAMA VENUS PolyGram	9	
BIG COUNTRY LOOK AWAY PolyGram	9	
*BELINDA CARLISLE MAD ABOUT YOU I.R.S.	15	
*EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	10	
*EURYTHMICS MISSIONARY MAN RCA	7	
*MADONNA PAPA DON'T PREACH Warner Bros.	7	
*MICHAEL MCDONALD SWEET FREEDOM MCA	8	
*JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	9	
*OUTFIELD ALL THE LOVE IN THE WORLD Columbia	7	
REGINA BABY LOVE Atlantic	8	
*DAVID LEE ROTH YANKEE ROSE Warner Bros.	7	
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	14	
*ANDY TAYLOR TAKE IT EASY Atlantic	14	
*WHAM! THE EDGE OF HEAVEN Columbia	7	
*STEVE WINWOOD HIGHER LOVE Island	8	
BERLIN TAKE MY BREATH AWAY Columbia	7	
LUIS CARDENAS RUNAWAY Allied Artists	3	
CINDERELLA SHAKE ME PolyGram	7	
TOM COCHRANE & RED RIDER BOY INSIDE THE MAN Capitol	4	
DEVICE HANGIN' ON A HEART ATTACK Chrysalis	15	
*FABULOUS THUNDERBIRDS WRAP IT UP Epic	7	
HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros.	6	
LOVER SPEAKS NO MORE I LOVE YOU A&M	3	
MIKE + THE MECHANICS TAKEN IN Atlantic	5	
MODELS COLD FEVER Geffen	7	
PRINCE & THE REVOLUTION ANOTHER LOVERHOLENYOHEAD Warner Bros.	5	
QUIET RIOT THE WILD AND THE YOUNG Epic	5	
*RUN-D.M.C. WALK THIS WAY Profile	7	
CHARLIE SEXTON HOLD ME MCA	3	
SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra	11	
THOMPSON TWINS NOTHING IN COMMON Arista	4	
LUTHER VANOROSS GIVE ME THE REASON Epic/CBS	4	
*JOHN WAITE IF ANYBODY HAD A HEART EMI	8	
DANNY WILDE ISN'T IT ENOUGH Island	15	
ARCADIA THE FLAME Capitol	4	
ALICE COOPER HE'S BACK (THE MAN BEHIND THE MASK) MCA	2	
DOKKEN IT'S NOT LOVE Elektra	8	
DOLBY'S CUBE FEATURING CHERRY BOMB HOWARD THE DUCK MCA	3	
INXS KISS THE DIRT Atlantic	3	
*MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol	7	
BLOW MONKEYS WICKED WAYS RCA	2	
BOYS DON'T CRY CITIES ON FIRE Profile	3	
MICHAEL DES BARRES MONEY DON'T COME MCA	3	
DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S.	4	
KIM MITCHELL PATIO LANTERNS Atlantic	3	
SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra	2	
SMITHEREENS BLOOD AND ROSES Enigma	12	
SOUTHSIDE JOHNNY WALK AWAY RENEE Atlantic	3	
ROSIE VELA MAGIC SMILE A&M	3	
BOURGEOIS TAGG THE PERFECT LIFE Island	2	
CHAKA KHAN LOVE OF A LIFETIME Warner Bros.	2	
CUCUMBERS ALL SHOOK UP PVC/Jem	4	
DEL LORDS HEAVEN EMI	5	
LIMITED WARRANTY VICTORY LINE Atlantic	5	
MACHINATIONS YOU GOT ME GOING AGAIN Epic	2	
MARY JANE GIRLS WALK LIKE A MAN Motown	3	
PRIME MOVERS STRONG AS I AM MCA	3	
SIGUE SIGUE SPUTNIK 21ST-CENTURY BOY EMI	3	
39 STEPS STAY FAITHLESS Important	4	
ALPHAVILLE DANCE WITH ME Atlantic	5	
CHERRY BOMBZ THE HOUSE OF ECSTASY Fake Doom	4	
THE CONNELLS SEVEN Black Park	2	
DANCING HOODS PLEASURE Relativity	2	
HEAVY PETTIN' ROCK AIN'T DEAD PolyGram	2	
THE RAINMAKERS LET MY PEOPLE GO-GO PolyGram	3	
THINKMAN BEST ADVENTURES Island	3	
WALK THE WEST LIVING AT NIGHT Capitol	4	

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

...newsline...

A SHIFT IN COMMAND has occurred at Continental Video, with Jim Silverman departing the position of president of the company. Now heading the company is Robert F. Cook, who is now executive VP and general manager. Cook is a longtime industry veteran, having served with Andre Blay at both Magnetic Video and Embassy Home Entertainment. He's also worked with CBS/Fox Video. Silverman was co-founder of Continental when the company was established in 1984. He also co-founded distributor Commtron in 1975. According to Continental, he departed to "pursue other business interests."

GROLIER INC., one of the world's largest children's publishers, is joining with Hal Roach Studios and Robert Halmi Inc. to create a new video line. Halmi, a veteran television production firm, will handle home video production duties; Grolier will provide subject material, either new or out of its catalog; while Hal Roach will deal with manufacturing, duplicating, and distribution.

LINER NOTES are being used by Sony Video Software Co. for its rerelease of "Monterey Pop." The program will have a specially designed and structured box, which folds out to provide two cassette-sized pages of information on the festival. There will also be a small section on the making of the movie. The film itself is being price-cut from \$59.95 to \$29.95. The "notes" are culled mainly from enthusiastic press accounts and reviews. Among the publications quoted are The New York Times, Life, The New Yorker, The Village Voice, and The Wall Street Journal.

RIGHTS TO THE FILM "Spacecamp," an ABC Motion Pictures movie, have been picked up by Vestron Video. The movie was released to over 1,000 theaters on June 6.

MORE THAN 500,000 UNITS of "Jane Fonda's New Workout" have now been sold, says Karl/Lorimar Home Video, putting the program well along on the catch-up trail to its parent, "Jane Fonda's Workout." Cash awards given away at the company's booth at the rate of \$1,000 an hour during the Aug. 24-27 Video Software Dealers Assn. convention should fuel the march up the charts. A total of \$29,000 will be given away.

INDIE PRODUCER CineTel Films Inc. has cut a multimillion dollar rights deal with RCA/Columbia, which will bring 12 films to the major over the next two or three years. The first film made under the deal will be "Armed Response," the second "Bulletproof." Among other titles included in the agreement are "Say Yes," "Screen Test," and "Hardbodies II." CineTel estimates it will be able to boost its production level from four films a year to eight as a result of the agreement.

UNITED ENTERTAINMENT INC. has scheduled Devils, Demons, and Monsters II, its second fall horror promotion. Preorder date for the campaign will be Sept. 23. The release date is Oct. 8, and retail list is \$29.95. Among the more than 20 films involved are "Asylum Of Satan," "Crater Lake Monster," "The Legend Of The Wolf Woman," "Night Creature," "The Body Shop Of Dr. Gore," and "Beast Of The Yellow Night."

ELTON JOHN AND MTV are the lead music titles in Vestron Video's September release schedule. The company is releasing "Elton John: Breaking Hearts Tour," and "MTV Closet Classics," both hour-long tapes that run for \$29.95. "Classics" is described as an "original made-for-home-video" program. Groups with clips on the tape include the Beach Boys, the Who, The Grateful Dead and Ike and Tina Turner. Songs in the Elton John tape include "The Bitch Is Back," "Sad Songs," "Benny And The Jets," and "Rocket Man."

PLAYBOY VIDEO is coming out down under via an agreement with Palace Home Video. Palace will be carrying the Playboy programs in Australia and New Zealand. The first three titles out will be special editions of "Playboy Video Magazine," "Playmate Playoffs," and "Playboy's Girls Of Rock & Roll." All the art for the titles will be redesigned for the new marketplace, and promotions will be done in tandem with Playboy's Australian print licensee.

SIX ARISTA artists will be included in the soundtrack of "Dolph Lundgren Maximum Potential," a cassette about fitness, nutrition, and stress management. The artists and their songs are Jermaine Jackson's "Do You Remember Me," Aretha Franklin's "Who's Zooming Who," the Thompson Twins' "Don't Mess With Dr. Dream," the Sluggers' "The Perfect Man," Expose's "Point Of No Return," and the Cruzados' "Some Day." Running time on the title will be 55 minutes.

TAEKWONDO will get its own videocassette, when the New York-based Visual Motion Corp. releases a 90-minute program on the World Cup Taekwondo championships, which were held at the U.S. Olympic Complex in Colorado Springs, Colo., July 3-5. List price on the program will be \$29.95.

TONY SEIDEMAN

Yule Promos May Bring Sad Tidings Manufacturers Fear Market Saturation

BY TONY SEIDEMAN

NEW YORK Manufacturers are afraid the sheer volume of holiday promotions, in terms of both numbers of campaigns and titles, may end up swamping the industry, making it impossible for distributors and retailers to give proper attention to their most important sales efforts of the year.

Video executives have been unanimously enthusiastic about this year's sales season. Their fears are not that the industry won't rack up record numbers but that the impact of the promotions will be considerably blunted.

Retailers say these fears may be valid. This holiday season will see "16 promotions all at once," says Joe Medwick of Tower Video. "If you're not a Warner Home Video or a Vestron or a major, these deals are just going to fall by the wayside," Medwick says.

For video stores, the promotions should provide plenty of opportunity for week ending August 16, 1986

ty. "It's going to be a good Christmas, though; it's just going to be a saturated Christmas," Medwick says. "I think it's a good problem. It's better than not having anything to sell," he says.

Distributors will carry the heavy

'It's better than not having things to sell'

est load this season, say manufacturers. "The distributor is going to really be challenged this Christmas, and it's not going to be easy for them to make sense of all of the programs that are going to be out," says Eric Doctorow, Paramount Home Video's vice president of sales and marketing. Distributors will be faced with the tough job of educating their customers about what product is available, advising which titles will work best, explain-

ing co-op terms and p-o-p material availability, and describing the specific terms and details of each campaign.

"There's no question this Christmas is going to be the most competitive one ever," Doctorow says.

"Cherry-picking," selecting specific titles from the full span of a promotion, will be an almost essential tactic this season, many executives say. "He [the video retailer] cannot bring in all of the product," says Fred Phister, director of marketing for distributor Source Video.

In many cases, Phister says, the battle will not be just to get retailers to buy into specific promotions, but to get them involved in sell-through at all. "They're still fighting this sell-through concept," he says, and because of this, many of them limit their investments in promotions. His company is taking a number of steps to assist retailers in their decision-making, including the publication of special catalogs of

(Continued on page 55)

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
				★ ★ NO. 1 ★ ★				
1	1	7	THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	2	7	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	4	9	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
4	8	9	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
5	9	37	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
6	5	15	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
7	7	37	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
8	6	9	IMAGINE	Picture Music Intl. Sony Video Software RO429	John Lennon	1986	D	29.95
9	10	5	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
10	3	3	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
11	11	41	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
12	12	5	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
13	13	25	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
14	18	25	PORTRAIT OF AN ALBUM ● ◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
15	NEW ▶		THE MAKING OF GTR	Arista Records Inc. MusicVision 6-20633	GTR	1986	D	19.95
16	19	39	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
17	17	27	ARENA	Picture Music Intl. Thorn/EMI/HBO Video TVF2789	Duran Duran	1985	LF	29.95
18	NEW ▶		RICKY NELSON IN CONCERT	Silver Eagle Records, Inc. MCA Dist. Corp. 80360	Ricky Nelson	1985	C	19.95
19	16	13	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
20	15	3	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98

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

Hi Fi Has Minimal Role In Marketing Product

NEW YORK Once touted as a force that would sharply increase music video's penetration of the marketplace, hi-fi sound is of small use in marketing video product, according to manufacturers, retailers, and distributors surveyed by Billboard.

"Hi fi—it's really kind of in the baby stage. I don't think the public has really gone for that in a big way," says Alan Crutchfield of Adventureland Video.

Consumers are "looking for the low end, not the high end" when they purchase VCRs, says Crutchfield, whose stores sell hardware. Even though the machines have been on the market for several years, he says, "I don't think [stereo] has really scratched the surface. As of now, it's not a big seller for us." Stereo hardware accounts for 5%-10% of total machine sales.

As for software, when VHS and Beta hi-fi cassettes first hit the market, the availability of quality sound probably had a positive impact, but now the situation is very different, says Eric Doctorow, vice president of sales and marketing for Paramount Home Video.

"My perception is that virtually all product offered by majors now is VHS and Beta hi fi," says Doctorow, noting that while it may once have been a plus for a company to accentuate hi fi in its marketing campaigns, the impact now is small.

"It's become expected in the marketplace," Doctorow says. "If we decided not to offer a title in hi fi, we might suffer. It's the thing to do, it makes sense. People who own VHS and Beta hi-fi machines are particular about their sound and visual quality." Paramount has been making virtually all of its product available on VHS and Beta hi fi for years, he says.

Video product is "not any more desirable because it's in stereo or hi-fi," says Peter Balner, president of the New Jersey-based Palmer Video chain. He says that for most of his customers, hi fi has little impact, positive or negative. The situation is "business as usual," he says.

Record/video outlets are where hi fi has shown the greatest strength. Hi fi "has helped push the music video business," says Carol Babeli, video director of Camelot Enterprises, with the digital soundtracks of many cassettes proving a special advantage. And music videocassettes aren't the only place where Camelot's customers are looking for quality sound. Owners of hi-fi systems "demand not only on music video, but on movies, high-quality sound," she says. "There's definitely a trend and a demand for that quality," she says.

Camelot carries about 200 music video titles and plans to triple that number by Christmas. The audience for high-quality sound is growing as the number of hi-fi machine owners increases, Babeli says. Hi-fi machines are more attractive because, as prices decline, "It makes more sense to look for a bigger and better toy."

"A lot of people who started out with regular VCRs are upgrading right now," she says.

Not all record retailers feel hi fi is having a strong impact. "I don't think it's a big selling point to the general buying public," says Joe Medwick, video buyer for Tower. Paralleling the estimates of other distributors and retailers, he estimates that about 10% of the VCR owners in his market have hi-fi machines. High-quality sound "makes a difference to a slice of the buyers, but I don't think the general public is as sophisticated as we might think, yet." TONY SEIDEMAN

Fast Forward

BY FRANK LOVECE

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

PORTABLE VCRs AND STAND-ALONE videocameras may not be down for the count, but their count is going down. In June, the Electronic Industries Assn. (EIA) stopped compiling monthly sales statistics for videocameras and halted the weekly figures for portable VCRs. Camcorders—compact, one-piece videocamera/recorders—have replaced two-piece systems almost totally in the marketplace.

While the EIA's projection of 1 million camcorders going to dealers in 1986 and 1.5 million in 1987 are necessarily based more on intuition than on past trends, the year-end estimates for videocameras and portable VCRs tend to validate these projections. In 1984, the EIA counted 885,000 portable VCRs, with the figure including what few camcorders were then available; the following year, portable VCRs and camcorders split the market almost evenly: 586,000 to 517,000, revealing a total market of about 1.1 million. For 1986, the portable-VCR projection is 200,000, which makes the camcorder projection of 1 million quite reasonable, even conservative.

Videocamera figures for 1984-86 show a similar pattern of decline: 489,000 (1984); 395,000 (1985); 150,000 (1986 projection). Videocameras currently are moving at the rate of 3,000-3,500 per week, while camcorder sales are 10 times that.

In such a price-competitive field as video, the camcorder's brawny emergence seems an anomaly because most manufacturers offer only one or two high-end models. Camcorders are among the most expensive items in the video-equipment universe, generally costing more than many videocamera and portable VCR combinations purchased as separates. Yet the

advantages camcorders have over two-piece systems are apparently enough to outweigh the cost as well as other disadvantages.

Camcorders' primary advantages are, of course, their compact size and low weight. Across all four video formats in which camcorders are available—Beta, VHS, the subformat VHS-C, and 8mm—they range in weight from less than three pounds to a maximum of just over six pounds. (For uniformity, these fig-

Videocameras are losing popularity

ures are given minus videocassette and battery; battery weight can vary according to type and length of its charge). As for compactness, the smallest 8mm model is almost palm-sized, and even the largest VHS models are barely bigger than full-featured standalone cameras.

A related camcorder advantage is ease of use. There are no dangling cables to connect, as there are between a standalone videocamera and a VCR, and no need, of course, to burden one's shoulders with a VCR hanging from a strap.

On the down side, the VCR portion of a camcorder has less in the way of playback effects than a conventional portable VCR; slow motion and frame-by-frame advance, for instance, generally are missing. And while portable VCRs usually are sold together with a standalone tuner/timer—for tuning in TV programs and to allow time-shifting (programmable, unattended recording)—camcorders generally are equipped only for TV playback and for recording whatever is on at the moment.

The latter is accomplished via one or more adaptors: one for the RF signal (i.e., the conventional antenna/cable TV signal) and hookup to a conventional TV set and another for di-

rect audio/video hookup to a monitor/receiver. With some models, unfortunately, an RF adaptor isn't even standard, but must be purchased as a \$60-\$200 option.

The camera portion is where camcorder manufacturers have concentrated the features that consumers have grown to expect. Automatic focus, automatic iris, automatic color-temperature and white balance and a power-zoom lens with macro (closeup) focusing are standard on most, though not all, camcorders. Many have one-button fade-in/out (as opposed to manual fade via opening and closing the iris by hand) and very basic character generators that allow users to superimpose the time and date on-screen (or, with some models, the date only). Moreover, most models have a port that allows the hookup of an optional standalone character generator, for punching in titles and such and for establishing an accessory market.

SuperBeta and HQ—the Beta and VHS versions, respectively, of recent picture-enhancing technology—are widespread in camcorders, so portable VCRs have no advantage here. Audio capability is another story, however. There are no hi-fi Beta or VHS camcorders, and, except for one model Sharp is about to introduce, no current camcorder offers stereo video recording as a standard feature.

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MHE Conference Underlines Its Commitment To Marketplace

By JIM McCULLAUGH

LOS ANGELES Media Home Entertainment has adopted a tactic of the majors, bringing in all of its distributors for a conference to inform them of its upcoming product and new sublabels.

The event, which ran July 31-Aug. 2, was attended by approximately 75 principals and guests from more than 40 wholesalers.

The topics discussed were numerous:

- Media's longterm commitment to the marketplace and to two-step distribution.

- Hi-Tops, the company's new children's video label and how it will be marketed.

- The company's "reinvigoration" of its foreign-film label, the Cinematheque Collection.

- Fox Hills, a Media mass merchandiser/sell-through division helmed by senior executive Jack Bernstein.

- Introduction of the relatively new management team at Media, including recently appointed president Peter Pirner, marketing vice president Mark Gilula, sales vice president Janice Whiffen, and field sales vice president Peter Pidutti.

'We'll have better titles in depth'

Pirner claims the gathering marks the first time a major independent video publisher has brought its video distribution network to its home base for talks, product presentation, and planning.

Media took over the newly restored Hollywood Roosevelt Hotel for a multimedia presentation. The event also included a dinner at the Variety Arts Center, hosted by veteran comic/singer Steve Allen.

The most important ammunition behind Media's message, says Pirner, is the company's recent \$100 million commitment to Cannon, consisting of two separate packages negotiated by Heron International (Media's British parent) and The Cannon Group Inc. Rights to 55 upcoming films were purchased in the deal.

Pre-orders for the first of these titles, "The Delta Force," came to 185,000 units, says Pirner. That beats the sales figure of "A Nightmare On Elm Street, Part 2: Freddy's Revenge," from the previous month. Before that, "Nightmare On Elm Street" had been the company's largest seller.

"We're looking to triple our business this year as compared to last. We're also looking for other output deals," Pirner says.

The 55 Cannon films give Media the A product "that you need in today's marketplace. And the magnitude of that deal says we plan to

around for quite a while," says Pirner.

Other lead Media titles due for release before the end of the year include "Murphy's Law," the recent Charles Bronson action/adventure yarn; "P.O.W. Escape"; "Santa Claus: The Movie"; and "Invaders From Mars." "Texas Chain Saw Massacre, Part 2" will be in Media's first-quarter 1986 release cycle.

"Basically, we'll have better titles in depth. We've had hit titles but not enough of them and B titles behind them. Every release will be led now by a flagship A title, either a Cannon film or another major independent production," he says.

Today's home video business is more product-driven and thus more reliant on A product than ever before, he says.

"The biggest reason for that is that new store openings have stopped. The basic inventory fill is no longer available, and every video store already has 1,000-2,000 titles.

All the excitement focus is on A titles," he says.

Media recently chopped prices on three top-selling horror titles—"C.H.U.D.," "Nightmare On Elm Street," and "Halloween"—to \$19.95. The company will also unveil its fall promotion plans shortly.

Looking away from mainstream product, Pirner says the Cinematheque Collection "has been doing well, but it's special product. The challenge is to let people know it's available. The typical video store has a tendency to treat that genre with benign, not aggressive, neglect." Cinematheque will now be repositioned and marketed with higher visibility.

Hi-Tops Video will have its first major presence at the Video Software Dealers Association convention Aug. 24-28, with significant product and marketing announcements scheduled.



Wrestling For Market Share. Victors in Today Home Entertainment's talent contest to select women for a new wrestling league gather with executives to celebrate their achievement. Today is teaming with Gorgeous Ladies Of Wrestling (G.L.O.W.) to do the matches. In the top row from left are wrestlers Mount Fiji, Americana, Tina Ferrari, Royal Hawaiian, and Matilda the Hun. In the bottom row from left are David McLane, a promoter for G.L.O.W.; Jackie Stallone, manager of several of the wrestlers; Heike Mayer, a wrestler; and Adriana Shaw, president of Today.

U.K. Video Group Launches Nationwide Image Campaign

BY PETER JONES

LONDON The British video industry, in a bid to boost its image and underline its prime position in the leisure field, has launched its first generic nationwide campaign with the slogan "Video entertainment right up your street."

Behind the campaign is the British Videogram Assn. (BVA), set up six years ago as the representative body of major distributors of video software here. Chairman David Rozalla says, "The statistics about the growth of the video business in the U.K. are remarkable, yet the public perception of our business is poor. The reality is different."

"We need to win back renters put off by piracy or the feeling that they have seen all the good titles. One key aim is an improvement in video retail outlets, and, as a first step, we've won the commitment to our campaign of some 200 dealers."

The statistics unfurled to back the campaign show that Britons spend \$1.8 million a day on video entertainment. Video titles, says BVA, earn more for the Hollywood film industry than television sales, cable, satellite, or cinema screenings and have become a vital source of new production revenue.

More people (330 million) rent videos in a year than attend all football-league events (40 million), read paperback books (50 million),

or buy record albums (101 million). Says Rozalla, "Elsewhere in Europe, video viewing trends are two to three years behind Britain, with only West Germany, with a healthy 108 million rentals, showing signs of mounting a challenge."

An initial \$120,000 is funding the campaign, with another \$90,000 for the first video industry awards ceremony, set for the Grosvenor House Hotel on Oct. 16. "We are putting video in its rightful place alongside the film, television, theater, publishing, and other leisure industries," says Rozalla.

The campaign, supported by distributors, retailers, and hardware manufacturers, will also stress the family viewing nature of the bulk of available video material. "Video today should be seen as mainstream family entertainment," says Rozalla. And there will be media competitions, with hardware manufacturers providing \$15,000 worth of equipment in prizes.

BVA was the prime mover behind the formation of the Federation Against Copyright Theft (FACT), which has helped reduce the profusion of pirated and counterfeit product that almost swamped the legitimate British video business just a few years ago.

FOR WEEK ENDING AUGUST 16, 1986

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	41	JANE FONDA'S NEW WORKOUT ▲	★★ NO. 1 ★★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	3	55	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	7	52	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
4	11	54	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
5	RE-ENTRY		ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
6	2	10	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
7	4	4	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
8	9	10	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
9	5	33	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
10	8	222	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
11	16	8	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
12	6	4	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
13	NEW ▶		DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R	79.95
14	15	37	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
15	10	7	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
16	20	9	AUTOMATIC GOLF ▲	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
17	17	8	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
18	12	2	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	79.95
19	19	40	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
20	27	89	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
21	37	16	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
22	35	2	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1986	G	14.95
23	13	15	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
24	14	42	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
25	NEW ▶		MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	79.95
26	38	2	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
27	29	10	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
28	25	40	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
29	30	32	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
30	31	74	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
31	24	38	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
32	NEW ▶		THE HITCHER	Thorn/EMI/HBO Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
33	34	14	CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98
34	18	3	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	79.95
35	23	25	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
36	33	4	MOONLIGHTING	ABC Circle Films Warner Home Video 35009	Cybill Shepherd Bruce Willis	1985	NR	29.98
37	21	5	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R	79.95
38	26	23	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
39	22	17	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
40	28	8	WRESTLEMANIA 2 ●	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95

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

HOLIDAY PROMOTIONS

(Continued from page 52)

sell-through material and a special 100% exchange program (Billboard, Aug. 9).

Rob Blattner, president of RCA/Columbia Pictures Home Video, is concerned that the selection process will be carried out to an extreme. "The pressure really will be on the distributors to try and do justice to all the titles that are out there," he says. He says the most important question for many companies is how to "prevent retailers from just taking the best two titles of every promotion."

Blattner is not certain retailers are ready to accept the challenge. In the last promotion RCA/Columbia did, even though sales goals were reached, retailers did not show a great deal of enthusiasm for sell-through. "It's not at all clear to me that retailers are as aggressive about sell-through promotions as they claim to be," says Blattner. The stock traditional video specialty stores brought in pretty much amounted to what had been preordered by their customers, Blattner says.

As for how the product that is bought should be handled, "I would caution the retailer to have a plan and then try and buy product to fit into the plan," says Paramount's Doctorow. "The retailers that do spend the time to create a business plan or an action plan are going to be more able to take advantage of all the opportunities that are available than those dealers who sort of browse through the mailers and buy what's appealing," he says.

All the advice in the world won't help half as much as bigger advertising and co-op budgets, says Alan Crutchfield, head of retail chain Adventureland Video. "We have to have co-op from distributors in order for both of us to succeed," he says. "Coordinated advertising" is essential. His stores will be cherry-picking, Crutchfield says, but even this is being carefully planned. Adventureland is "working with several distributors right now that will give us co-op dollars based on all of our buys," he says.

Doctorow says Paramount is willing to do "omnibus" co-op ads that display product from several manufacturers. Compensation will be given based on the percentage of the product advertised that comes from Paramount, he says.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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New Products

Hi-Tech Facility In A Rural Setting

Edit Masters' Reputation Draws Clients

BY PAULA PARISI

NEW YORK Edit Masters, the fledgling hi-tech video postproduction facility located in rural Voorhees, N.J., is counting on word of mouth and cutting-edge equipment to help build its client list.

The 3-year-old facility was recently the scene for an on-location shoot when Melba Moore, Joe Cocker, and Freddie Jackson descended on the site to tape "Music By Melba And Friends."

The five-part television special will be syndicated in 75 markets from Sept. 8 through Oct. 12.

Both "Melba And Friends" and "Melba Moore's Collection Of Love Songs"—a syndicated vidclip show now in its second year—are mounted by Lovesongs Productions and marketed through M&M Productions. Both companies are part of a corporate trio that includes the Edit Masters facility.

While Lovesongs is expanding to include health and lifestyle programming in addition to music, and M&M is successfully syndicating a dozen shows, it is Edit Masters, that forms the nucleus of the organization.

The facility includes dual editing suites and a deluxe Ampex Video Art-3 graphic design system. Michelle Pruyn, Edit Masters' president, says that next to the firm's "totally service-oriented approach," the AVA-3 is Edit Masters' primary attraction.

The AVA-3 is similar to systems manufactured by Quantel and NEC, but its higher screen resolution,

16.8 million color capacity, and rotoscope capability puts it in the state-of-the-art category.

According to Pruyn, the AVA-3 is "everyman's \$200-an-hour answer to Lucasfilm's Industrial Light & Magic" and the first machine of its kind to be installed in an East Coast production facility. In fact, the technology is so new that Edit Masters is serving as an Ampex beta test site.

"The AVA is not just an effects machine," says Pruyn. "We use it to solve practical problems, such as the fact that the studio we shoot in is rather small. So, we shoot the whole thing onto blue screen and, then, using spectra key, feed the background in through the switcher as we are doing the shooting. It makes the person appear to be in that setting, and we have seven different views of the room, one for each camera angle," she says.

Edit Masters' art director Don Klinger has created dozens of backdrops for this purpose; the one used for "Melba And Friends" is an interior with glass walls, beyond which sparkles the illuminated skyline of New York City.

"The AVA will simulate anything that can be done in any other media—airbrush, water colors, oil paints," says Klinger. "The drop we're using for this shoot would take an illustrator two to three weeks, and the bill would be around \$3,000, whereas I can crank it out in a matter of hours."

To create the backdrop, Klinger used the same key process utilized for some special effects in "Star

Wars." Says the art director: "This machine can reproduce anything you see coming out of the big Hollywood effects houses."

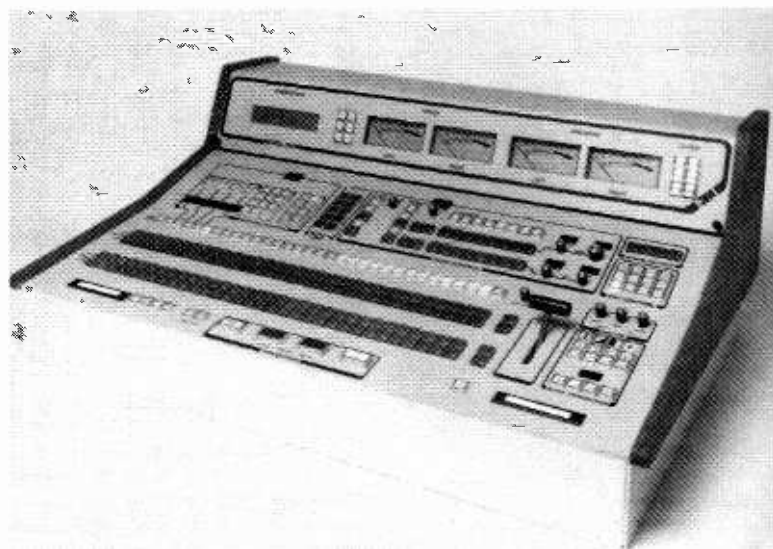
Though Edit Masters is located in out-of-the-way Voorhees, there is nothing backwoods about the equipment. Both suites contain fully integrated Ampex systems.

The main room, adjacent to a 20-by-17-foot studio, is outfitted with an ACE (Ampex Computerized Editor) with digital interface, an ADO effects machine with Digimatte, and four VPR-3 1-inch VTRs.

The room's hi-tech AVC 2M/E switcher has chroma key and spectra key, 164 wipe patterns, and an expanded capacity memory that can store up to 800 edit setups. Another special feature is the Dubner Texta graphics generator. Audio gear includes a Soundcraft 200 10-input console, with three stereo tracks, and a Valley People 610 compressor/limiter. Other manufacturers represented in the room are Otari, Sony, and Nakamichi.

The smaller room, used primarily for interformat editing, is similarly equipped. Base rate for the main suite starts at \$295 per hour; the small room goes for \$165 per hour. While M&M Syndications is Edit Masters' largest account, bookings have been steadily increasing, mostly because of word of mouth on the facility, says Pruyn.

The house's other clients include the Smith/Kline/Beckman pharmaceutical company and the Wendy's restaurant chain, both of which have composed ad campaigns on the premises.



3M Co. of St. Paul, Minn., has introduced a new master control on-air switcher, the model 324, which is designed to offer a full range of functions at an affordable price. Marketed by the firm's broadcast and related products division, the 324 allows the operator to perform keys and do dissolves, cuts, and transitions to and from programming information. The 324 can be used as a stand-alone master control or integrated with 3M switching systems. It provides 32 audio/inputs, four assignable inputs with alphanumeric readouts, and full audio over and under capability. Contact 3M at 612-733-7837.

Le Studio Issues Stock On Montreal Exchange

BY KIRK LaPOINTE

MONTREAL Le Studio, the picturesque and prestigious audio/video production center nestled in the Laurentian Mountains just north of

here in Morin Heights, Quebec, has successfully launched a stock issue on the Montreal Stock Exchange.

The aim, says Le Studio manager Yael Brandiis, is to raise funds to expand the Morin Heights facility and to finance the construction of a similar audio/video complex in Washington, D.C., within the next year.

A total of 1.1 million units were sold at \$3.50, entitling shareholders to a Class B share and a warrant to purchase an additional share at \$4 in the near future. The original issue raised \$3.85 million, and the warrants could raise an extra \$4.4 million in the next two years. When it first listed on the MSE July 16, the stock was selling for \$5.25. It has traded well in opening weeks, and has eclipsed the \$5.75 mark.

The move makes Le Studio Andre Perry Inc. one of the first nonbroadcasting companies in the music business to list on the stock exchange (Continued on next page)

ITS Chapter Production Handbook Out

NEW YORK The mid-Atlantic chapter of the International Teleproduction Society (formerly the Videotape Producers Assn.) has published a "Handbook Of Recommended Standards And Procedures" for use by the teleproduction industry.

Tom Angell, president of the society's mid-Atlantic chapter, says the handbook has been assembled to "create and maintain consistent production and post-production rules of thumb for the industry."

"The end result will hopefully lessen the headaches of producers and postproduction managers when tapes are taken from one facility to another."

ITS was formed in a merger several months ago of the East Coast-based Videotape Producers Assn. and the Videotape Facilities Assn. in Los Angeles.

"Handbook Of Recommended Standards And Procedures" is available for \$10 from ITS Mid-Atlantic Chapter, P.O. Box 32070, Washington, D.C. 20007.

NEW YORK

PRODUCERS TONY MORAN and Albert Cabrera have completed cutting all tracks for their upcoming "Bach To The Future" album at D&D Recording. Gary Rottger of Digital Computer Music co-produced the record and also provided the elaborate synthesizer setup. Billy Cobin and Bobby Kourzori had a hand in some programming for the project. Douglas Grama engineered. Also there, session vocalist Ellen Burfield was in cutting tracks for her upcoming debut album with producer Ann Bryant and engineer Grama.

Stephen Broughton Lunt has been working at 39th Street Music producing a 12-inch single for MCA featuring Brenda K. Starr. Andy Wallace at the board, assisted by John Paul Cavanaugh. Also there, British act the Colour Field has been working on its upcoming album with producer Richard Gottehrer, engineer Jeffrey Lesser, and assistants Sue Fisher and Barnaby Bristol.

LOS ANGELES

BERLIN HAS BEEN mixing a new album for Geffen at The Vil-

lage Recorder with producer Bob Ezrin. David Tickle is handling the board, assisted by Charlie Brocco. And producer/composer John Trivers has been scoring and producing a TV commercial for World of Wonder/Lazer Tag, with Mark Howlett.

Atlantic act Malice is recording at Fiddlers in Hollywood for the next four to six weeks. Max Norman is producing.

Mastering engineer Wally Traugott has been busy with a number of projects at Capitol Recording Studios in Hollywood, including an album on CBS act Fishbone; 7- and 12-inch singles on CBS' the Bangles; a 7-inch reference single on Arista's Air Supply; a 12-inch single on Capitol act Maze; and a 7-inch single on Capitol's Joe Cocker. Traugott is also working with engineer David Cole on the 7-inch "It's You" for Capitol's Bob Seger. Also at the studio, Eddy Schreyer has been mastering a 12-inch for EMI-America's Pet Shop Boys, and Warner artist John Fogerty has been in Studio C for the 48-track mixdown of his upcoming album with engineer Jeffrey Norman.

Rod Stewart has been in at Artisan Sound Recorders overdubbing lead vocals and horns with produc-

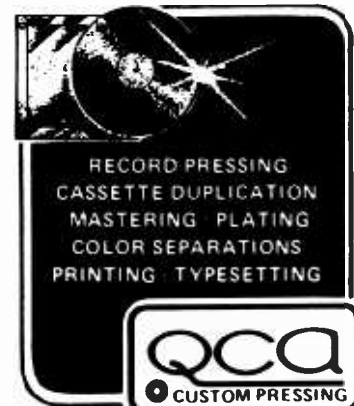
ers Bob Ezrin and Peter Lewis. Dutch female quintet the Dolly Dots have been in working with producer Larry Lee and engineer Steve Bates tracking, overdubbing, and mixing the soundtrack for their film, "Dutch Treat," coming from Cannon Films. And producer Manabu Kiri has been in from Japan to mix an album on Anli Sugano. Producing is David T. Walker and Artisan engineer Peter Barker.

Robert Palmer is in at Cherokee recording several tracks for his upcoming Island release with producer Bernard Edwards. Edwards is also working with Kenny Loggins at Cherokee, producing several cuts for the artist's next Columbia release. On both projects, Josh Abbey and Scott Church are engineers, with Daren Chadwick assisting.

OTHER CITIES

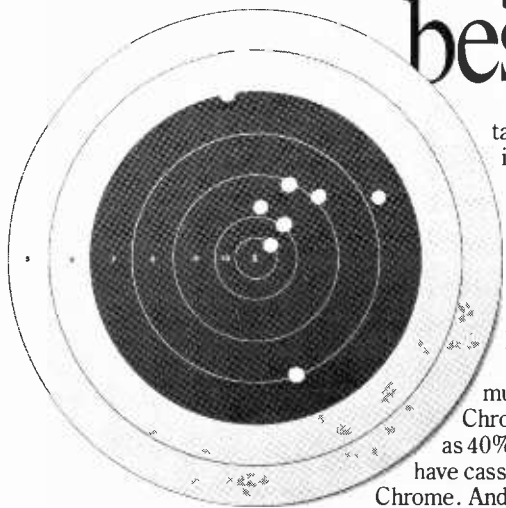
MONDO ROCK HAS completed recording its first album at Platinum Australia in South Yarra, Victoria. The record was produced and engineered by Bill Drescher, assisted by Angus Davidson. Also there, former Split Enz members Eddie Rayner, Phil Judd, Nigel Griggs, and Noel Crombie, who have (Continued on next page)

Audio Track



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A614

ro audio/video



Burnin' Gold. ZZ Top recently accepted an Ampex Golden Reel Award for "After Eumer," which achieved double-platinum status in a shorter period of time than any other album. Shown, from left, are Ampex Corp.'s Tom Clark; ZZ Top's Dusty Hill and Frank Beard; manager/producer Bill Ham; and the band's Billy Gibbons.

LE STUDIO LAUNCHES STOCK ISSUE

(Continued from preceding page)

here. The Ahed Music Corp. was an earlier venture, but it floundered until a recent takeover and change of business. (That effort, too, has fizzled in recent weeks.)

Concert Productions International Inc., the country's largest promoter, issued a preliminary prospectus two years ago with an aim to raise funds through an issue. However, that firm withdrew its plans when alternative financing surfaced.

Perry and Brandiis retain a majority of equity and a majority of voting shares in Le Studio. Many of the 32 employees and several of the studio's music and video clients also purchased shares. Employees were offered interest-free loans to facilitate the purchases.

One of the immediate effects visible from the issue was the delivery of a \$500,000 Mirage digital video effects unit. Money raised will also

be used to create a Synclavier suite in the studio and to upgrade the control room by the fall. Le Studio also has immediate plans to add a sound-effects and film-music facility which will develop a bank of audio and video effects for use on the premises or for sale.

A major move will be the construction of a parallel facility at the Mediaplex in Washington, D.C.'s Lafayette Center. Le Studio will become the hub of the communications business in the center and will link with Morin Heights via satellite.

Although Le Studio is already a well-respected working retreat—visited by such artists as the Police, David Bowie, Chicago, and Corey Hart—the move to the Mediaplex can only augment its international clientele.

"We're trying to offer a large va-

riety of services which are all interactive," says Brandiis. Already in place at Morin Heights are a 48-track audio studio, computer-graphics equipment, a small shooting stage, and a postproduction editing suite.

Perry moved Le Studio into video a couple of years ago. Today, the facility is frequently used for music and industrial video projects.

"We're staying just one step ahead," Brandiis says.

The video division has already been editing a one-hour TV special for the Kennedy Foundation, "A Very Special Arts Story," featuring host Cliff Robertson and guests Nancy Reagan and Pope John Paul II. The audio division recently wrapped the third Corey Hart album as well as a new album by Bruce Murray, Anne Murray's singing brother.

AUDIO TRACK

(Continued from preceding page)

formed an as-yet-unnamed band with guitarist Michael Denelzan. They are working with engineers Chris Corr and Angus Davidson.

At Pyramid Sound in Ithaca, N.Y., the Rods have been tracking with producer Carl Canedy and engineer Alexander Perialas.

At Reflection Sound Studios in Charlotte, N.C., Robert Kirkland has been wrapping a new album for European release on Mega Records. The artist produced with Steve Haigler, and Haigler manned the controls. Also there, Marti Jones cut tracks and mixed one song to digital 1610 for her new A&M release. Don Dixon produced, and Mark Williams engineered.

Buffalo, N.Y.-based rock act Assailant has been tracking its first album at MusicAmerica Studios in Rochester, N.Y. Paul Curcio is producing, with a release set for this fall.

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

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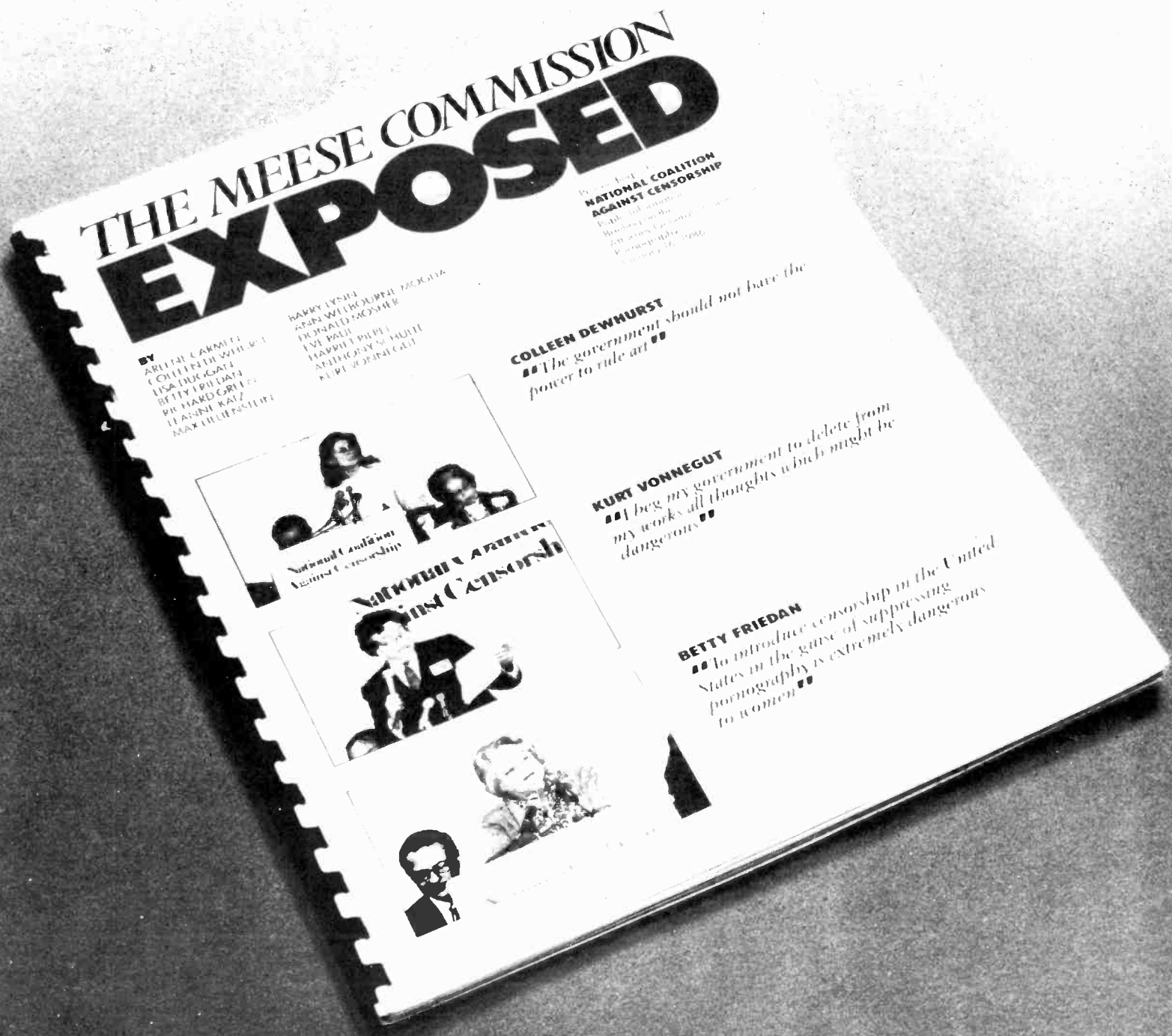
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan 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.

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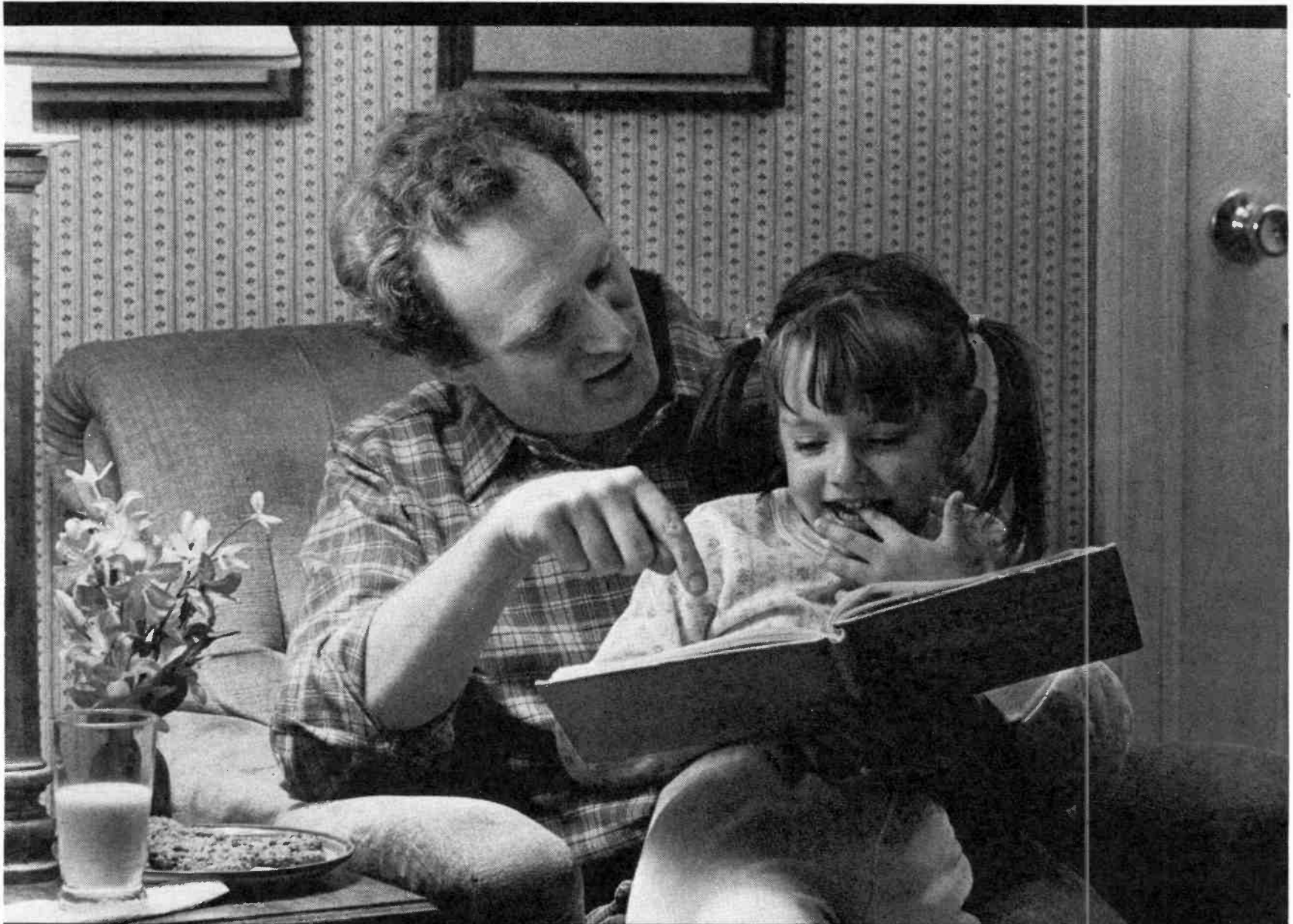
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WHAT'S THE CONNECTION?

Q. Landscape, Spandau Ballet, King, Adam Ant, Col. Abrams, Five Star, Melba Moore?

A. RICHARD JAMES BURGESS . . .

Q. Landscape, Swans Way, Bad Manners, Twelfth Night?

A. JOHN L. WALTERS . . .

Q. Robert Palmer, Steve Winwood, Bob Marley, China Crisis, King?

A. PHILL BROWN . . .

Q. Pink Floyd, Spandau Ballet, The Dream Academy, The Danse Society?

A. ANDY JACKSON . . .

Q. The Blow Monkeys, Kokomo, Kiss, Atlantic Starr, Loose Ends, Don McLean?

A. ADAM MOSELEY . . .

Q. Col. Abrams, Five Star, Shannon, Grandmaster Melle Mel The Pet Shop Boys?

A. FRANK ROSZAK



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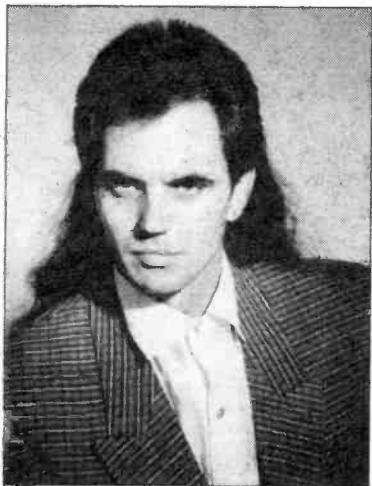
Britain's trade paper, Music Week, certified Richard James Burgess as second most successful producer of singles in the U.K. at its 1985 Awards Ceremony. Only Nile Rodgers productions resulted in more sales, while many names which seem more familiar languished some way behind the British-born ex-drummer, who is currently a Los Angeles resident. This decade has seen Burgess rise in stature from session work combined with co-leading an experimental jazz/funk group to a position as a highly regarded hit producer and proprietor of a London-based company which looks after not only his own projects, but also the interests of a select few engineer/producers and is branching out into music publishing, also on a selective basis.

Richard James Burgess (the additional first name is not an affectation, but rather to distinguish him from another musician also named Richard Burgess) spent his formative years in New Zealand with parents who emigrated from Britain at a time when the Antipodes were regarded as some kind of new frontier. Even in such a relatively remote part of the world as New Zealand, the groups which are now regarded as staples of the "British Invasion" were heard and enjoyed, Burgess recalling that his favorites included the Rolling Stones and the Animals, and it was this love of r&b which led

At Home In U.K. Or L.A.—With New Rock, Pop, Dance And R&B

RICHARD JAMES BURGESS

A Producer/Artist Whose 'Breathless' Style Carries Sound Of 'Hit' Excitement Around The World



Richard James Burgess (Photo: Albert Sanchez)



From right: Alan Moulder, Burgess, Phill Brown at Trident 2 Studio, London. (Photo: James Palmer)

By JOHN TOBLER

him to take up drumming. Indirectly, this was the start of his musical career, through a series of events covering three continents during the 1970s.

"I played in a band in New Zealand, and became a studio musician

although I was very young then. It became clear that there was very little scope there—I would estimate that when I left New Zealand, there were no more than 25 professional

musicians in the whole country—and after talking to the American drummer with the New Zealand Symphony Orchestra, I applied to Berklee School of Music in Boston, and at the same time began to prepare to return to Britain, as I felt it

unlikely that Berklee would accept me.

"However, with my application, I sent several LPs upon which I had played in the studio, and when I contacted my mother from New York when the boat I was on docked there several weeks later, she told me that I had won a scholarship to Berklee. I had to continue the trip to England, but as soon as I arrived, I turned round and went back to Boston."

After studying arrangement and composition ("a great grounding when I learned to do things I'd never considered before") for two semesters, Burgess crossed the Atlantic yet again, intending to take up a record deal with Warner Bros. arranged on the strength of his work in New Zealand. That fell through, which led to the formation of Landscape, an experimental jazz/funk group jointly led by Burgess and an

(Continued on page H-4)



Spandau Ballet



King



Colonel Abrams

The Burgess/Walters Association

HEISENBERG INTERNATIONAL

A Partnership Long In Tune With The Musical Landscape

The company established by Richard James Burgess and John Walters takes its name, according to the former, from "a German scientist, whose theory is the principle of uncertainty—roughly it suggests that the more you examine something, the less you know about it!" The company's London office is efficiently managed by Janice Crotch, who has known Burgess since the days of Landscape. Under her auspices, Heisenberg International has substantially broadened its scope, the latest string to its bow being a recording coordination service which is obviously utilized by the professionals attached to Hei-

senberg International but is also available and active on behalf of third parties. Janice is in daily contact with Richard Burgess, either by phone or frequently in person and is the initial point of contact for all interests of the company.

Also currently attached to the company apart from Burgess himself are John Walters, who co-produced most of Landscape's output with Burgess and has also produced records for Swans Way (their "Soul Train" single reached the U.K. Top 20), Kissing The Pink, Bad Manners and the wonderfully named Pookiesnackeburger. He also works as a songwriter, having co-written most

of Landscape's records including "Einstein" and "Norman Bates" plus most of the unreleased LP by Burgess, an arranger (for Hot Gospel, Pamela Stephenson and the Farmer's Boys) and a Fairlight programmer (for ex-Shalamar member Jeffrey Daniel's solo work).

The company also represents four engineer/producers. Burgess: "We didn't intend to take on other people when we started, but as I worked with certain engineers and formed relationships with them, they began to see how the company worked, and because it ran smoothly, asked us if we'd be interested in representing them. The company's

really small with just four such engineers, but we can personally vouch for each one of them, because we know their work is beyond reproach, their attitude's good and that they're great engineers who can produce as well." At this point, the most experienced of the Heisenberg engineers is Phill Brown, of whom Burgess says: "I worked with him in Britain for a long period, and when I moved to America, wasn't able to work with him so often, but since we started Heisenberg and he joined, we've been able to continue our relationship, which is excellent." Brown's past credits in the studio include Joan Armatrading, Jeff Beck, David Bowie, Ian Gillan, Murray Head, Steve Winwood, Robert Palmer, Suzi Quatro, Roxy Music, and Bob Marley among many others as engineer, while his production credits include John Illsley (of Dire Straits), Dana Gillespie and up and coming act the Ward Brothers. In addition, his live sound balancing experience includes Dire Straits,

(Continued on page H-7)



Five Star



Kim Wilde

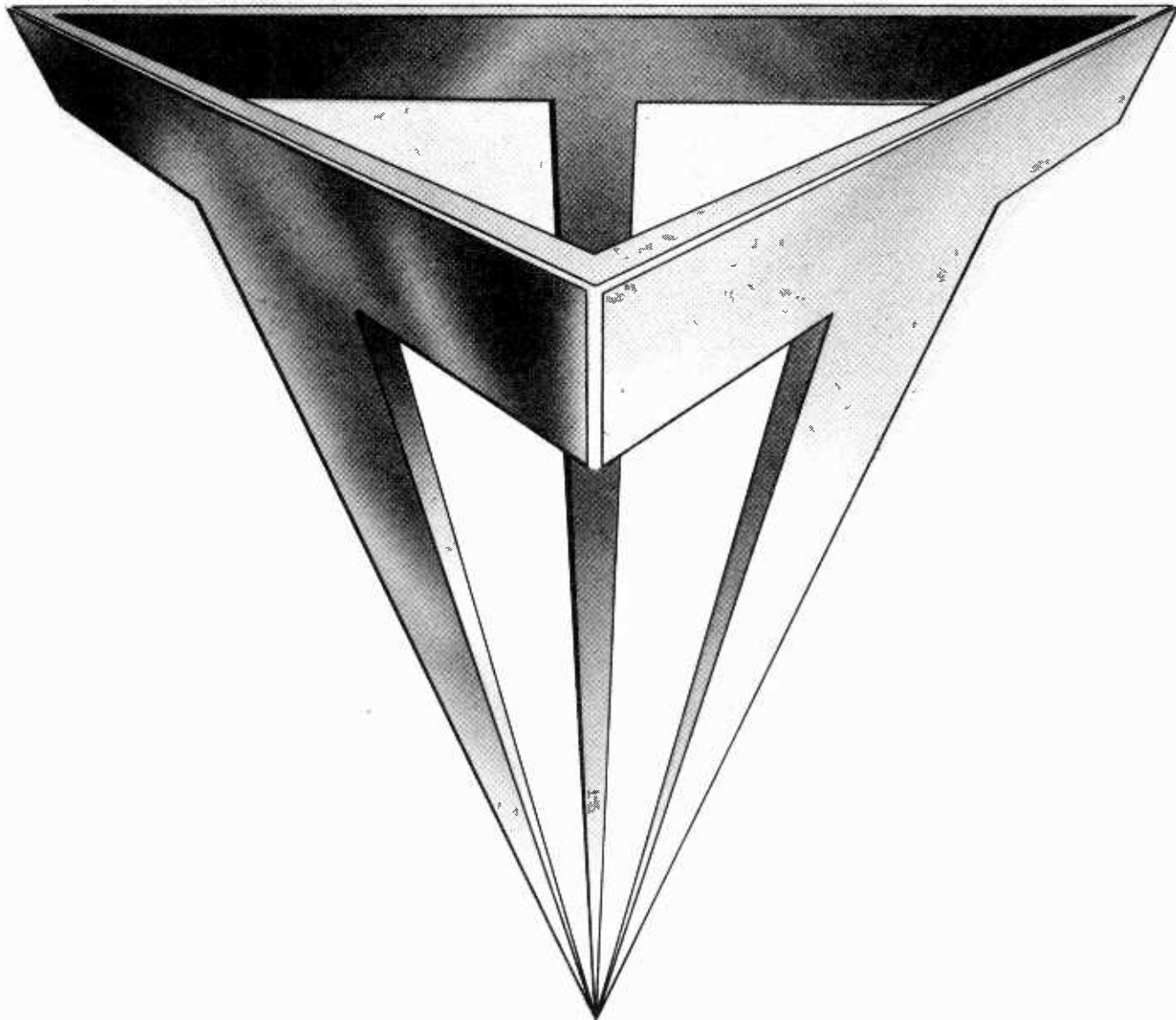


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BURGESS

(Continued from page H-2)

Honours Graduate of King's College, London, keyboard maestro John Walters. Burgess meanwhile did a percussion course at London's Guildhall School of Music and Drama, studying tympani, xylophone and vibraphone—"That was a rounding off period, as I felt I needed to improve certain of my abilities, although by then I had absorbed a jazz grounding."

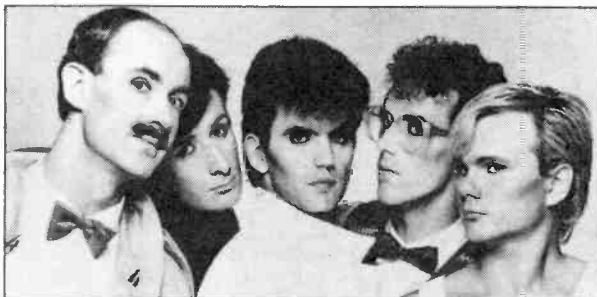
Landscape existed from 1976, when it veered towards the avant garde, until, as Burgess puts it, "We discovered computers." This resulted in a period of commercial success, culminating in a major U.K. hit single, "Einstein-A-GoGo," and a silver album rejoicing in the unforgettable title of "From The Tea-Rooms Of Mars . . . To The Hell-Holes Of Uranus," but for various reasons, success was not maintained corporately, and both Burgess and Walters embarked upon careers in record production which continue today. The watershed for Burgess came in 1980, when the "New Romantic" explosion, which produced hitmakers like Ultravox, Spandau Ballet, Visage and Culture Club, burst into flower. Burgess and Walters, as members of Landscape, were intimately involved, but were also working on other projects during the run up to this period—Burgess had continued his session drumming, his most successful ventures including work with Scottish songstress Barbara Dickson, the well-loved taxi driver's anthem, "Driver 67," and the debut LP by Buggles, "The Age Of Plastic."

However, these achievements meant little to Burgess in comparison with his discovery of the Fairlight. "I could hardly believe anyone had made something with such remarkable capabilities, so I went to see Peter Gabriel, who was the first person in Britain with one, I believe, and got my own Fairlight very soon afterwards." According to Burgess, the first major LP to include a Fairlight was the third album by Peter Gabriel, but the Burgess/Walters team contributed Fairlight expertise to "Never For Ever," the 1980 album by Kate Bush. "The Fairlight is such an incredible device, par-

ticularly as a liberating force which allowed you to use all sorts of instruments which you couldn't necessarily play. We were so excited when we discovered the ability to sample."

In a similar field, Burgess was also responsible for developing the Simmons electronic drum kit with Dave Simmons. "I'd been frustrated with the acoustic nature of drumming for some time, particularly during the time with Landscape, where, when we toured, the only thing that we needed to amplify through the P.A. with a microphone was the drums—everything else, like keyboards, electric saxophone, electric trombone and so on, was directly injected and the drums messed everything up. As soon as you increased the volume on the drums, the microphone would pick up all the other instruments and the sound would become messy. After I'd patented the electric drum kit, I started to think about electronic drums, but most manufacturers obviously thought I was mad, until I approached Dave Simmons, who was interested. We worked together on it, and Dave designed the circuitry, although it was quite a long time before the finished product was available. I think the first hit record with Simmons' drums was 'Einstein-A-GoGo,' closely followed by 'Chant No. 1' by Spandau Ballet."

Returning to 1980, the London nightclub scene was very much an underground phenomenon, although Burgess recognized its potential some time before many record labels caught on. "Everyone in that scene knew everyone else, and



Landscape with Burgess, center, and John Walters, second from right, the core of Heisenberg International.

we all went to clubs like Blitz. I produced a single which was a big dance chart hit for a group called Shock, and that was just after finishing that Landscape 'Tea Rooms' album, which wasn't released until nine months after it was complete because it was felt that the time wasn't right since it was incompatible with everything else out at the time. I knew a whole new movement was about to start, and that Ultravox would break through, and so would Spandau Ballet, although they weren't even signed then, and that Landscape would also start to happen." He was right on all counts, but actually played a starring role, as, apart from his own endeavors with Landscape, for whom he not only played drums and programmed but also sang lead, he was invited to produce the then unknown Spandau Ballet by the group themselves.

The significance of this was hardly appreciated at the time, despite quotes from Chrysalis executives suggesting that the group was potentially one of the label's most important signings ever—after all, hyperbole is a familiar device when an expensive signing has been made. Burgess says, "I was ecstatic when they asked me to produce them, because I was a completely unknown quality, although I had done the Shock single and the Landscape album which hadn't been released. At the same time, I was a bit wary of something going wrong because of the tendency of record companies to swing back to a major name producer, but when they didn't do that, I was over the moon, because it was obviously a great opportunity for me."

Between the end of 1980 and mid-1982, the Spandau/Burgess team took five singles into the upper reaches of the British chart, while the two LPs from which they came each spent several months on the U.K. LP charts. More specifically, the group's debut album, "Journey To Glory," went Top 5 and was certified gold in 1981. It included three hit singles, "To Cut A Long Story Short" (Top 5), "The Freeze" (Top 20) and "Musclebound" (Top 10). The followup album, "Diamond," also went gold and reached the U.K. Top 20, this time spawning four chart singles—"Chant No. 1 (I Don't Need This Pressure On)" reached the Top 3, and was

(Continued on opposite page)

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followed by "Paint Me Down" (Top 30) and "She Loved Like Diamond" (Top 50), with "Instinction" returning the group to the Top 10 in the first half of 1982. Recalls Burgess: "I enjoyed my time with Spandau and we had a lot of fun, a lot of laughs, and we're still good friends."

Although he is not the type to raise such matters, Burgess also laid some of the groundwork which has resulted in Spandau Ballet achieving immense celebrity in Britain and provided them with an initial American breakthrough (although he was not the producer of any of Spandau's bigger U.S. hits). Apart from suggesting to the group's vocalist, Tony Hadley, that he should make use of the expertise of a vocal coach ("I did that right at the beginning, and I've done it with several other singers since—it's not to do with them not being good singers, it's to do with there being a gap between being a good natural talent and being a professional with stamina and good taste and all those other necessary things. There are a few tips you can learn which help you to keep your voice over a period of years and also to help you sing in tune in the studio, added to which it helps a singer's confidence to have lessons. Young singers in particular tend to abuse their voices, which can lead to losing them, and that was the main reason I suggested that to Tony—when I met him, he had such a powerful voice, it was unbelievable, and over the next year, he learned to control it and acquired dynamics, which was a further improvement"). Burgess also worked with the group's main songwriter, Gary Kemp, in reshaping their songs. "I do that quite a lot, trying not to interfere with the basic nature of the song, but taking what's good and commercial about a song and reinforcing it. Gary Kemp was a sweetheart to work with."

The obvious question which needs an answer relates to the reasons for Burgess and Spandau Ballet discontinuing their working relationship after two such successful LPs. "It was a mutual thing that we didn't do a third LP," says Burgess. "There were more things that I wanted to do, and it was becoming almost a full time job for me, especially the second album. After we recorded it, I had to do the 12-inch versions of the singles. Also, Spandau never had B sides, they always had remixes of the A side, so every time they

released a single, I had to do mixes for the A and B sides of the seven-inch, then more for the A and B sides of the 12-inch, often plus an alternate 12-inch mix, which is fairly common now, but four years ago was quite rare. When the LP came out, it was decided to also do a boxed set of 12-inch singles, which excited me at the time, but then I had to mix a whole album's worth of work again, but with a completely different mix for the boxed set. That took all my energy for about six months, and at the end of it, I felt completely drained. It was time for me to move on, and I think they felt they should move on, too, so it worked out very amicably."

After that, Burgess took some time off, initially with the idea of relaunching Landscape, whose followup single to "Einstein," "Norman Bates," was a minor British hit, and the video for which received major MTV acclaim, although the single was apparently not released in America. This last drawback convinced Burgess to end Landscape, become a

full-time producer, and move to the U.S. As he was packing his belongings, he received a call from Adam Ant, who was recording his "Strip" album. Phil Collins, who began the project, found that he was unable to complete the album due to his many commitments. "So I went to Sweden and (Continued on page H-6)



Chakk

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BURGESS

(Continued from page H-5)

did eight tracks of 'Strip' for Adam, who was looking for a new direction at the time. I didn't interfere too much, because a record is an artist's project, and an artist usually establishes his own direction, while it's up to the producer to bring that direction out. Although that wasn't immensely successful, it was successful nonetheless, but since then Adam seems to have lost some interest in his musical career, although I'm sure it'll revive again."

The next project involved King, the British group led by Paul King. "I wasn't producing much at the time they approached me, because it was immediately before the Adam album. They hadn't got a deal at that point, but they sent me a tape to see whether I might be interested, and when I heard Paul King's voice, I thought it was exceptional, and that the group's music had several interesting influences. It excited me, because I like hybrid music, and when they'd got a deal with CBS, I was pleased to work with them." Eventually, the first King LP, "Steps In Time," went gold, as did an included single, "Love And Pride," which hit the U.K. Top 3.

A second LP, "Bitter Sweet," also went gold, and included three major hit singles in "Alone Without You" (Top 10), "The Taste Of Your Tears" (Top 20) and "Torture" (Top 30). "I did two albums with them. It's not a hard and fast rule to only do two albums with an act, but by the time you've finished the second one, I find that I want to move on. I saw the guys from King in New York recently, and we're still on good terms—in fact, I'm still friendly with virtually everyone I've worked with."

When he relocated in America, Burgess signed a solo deal with Capitol, for whom he cut an album, but left the label when it became clear that the company was far less interested than Burgess had understood in his working with videos. However, after he had walked out, a single, "Breathless," was a hit on the U.S. dance chart for Burgess, who was further convinced to leave Capitol as he was receiving many offers of production work. "Since then, I haven't had enough time for another solo project, although I've thought about it, but I just don't want to fall into that trap of sacrificing my production career for personal fame."

An early success came with the chance to produce a track for New Edition on their eponymous double platinum album, following a similar involvement with Melba Moore, on the "Read My Lips" album. "It's not that easy initially for a white producer to get into black music, because people have to know in advance that you can do it. Capitol, Melba's label, had obviously heard my solo album which sounded fairly black, and that opened a lot of black music opportunities for me, like New Edition and Colonel Abrams. A lot of black artists like to have different producers on their albums, but it's not an indication of problems, they just like it that way."

Mention of Colonel Abrams inevitably brings to mind "Trapped," that mega-hit of recent times. "I did that with him before he had a deal to help him get a deal, and it's amazing how that took off. I think I always know when a record's going to do well, and the only one or two which didn't make it although I expected them to be big only failed, I believe, because they weren't given the right opportunities." Burgess also officiated as producer on about half of "Colonel Abrams," the military man's debut album, which rose well into the U.S. Top 100 album chart.

Another project around the same time, although somewhat less likely, was producing America. Says Burgess, "Apart from the chance to work with a close harmony group and learn something about that style of music, when Capitol asked me to make some tracks with America I saw it as an opportunity to further establish myself in the U.S. In Britain, success and public recognition can happen virtually overnight, as it did for me with Spandau and Landscape, but it can also disappear as quickly. America's so much bigger a country with very little national media that it takes longer for the public to become aware of who you are."

Recent projects undertaken by Burgess, who now lives permanently in Los Angeles, include highly rated MCA act Chakk ("a difficult project on a commercial level, because it's a very left-field thing, although I found it a very satisfying thing to do"), Kim Wilde, for whom he produced three tracks on her forthcoming album ("She's a very straightforward and extremely talented person, whom I enjoyed working with very much") and Imagination ("I consider that Lee

(Continued on opposite page)

John is one of today's great soul vocalists, and I'm sure they'll continue their success").

A track Burgess produced for the latest solo LP by Tony Banks looks set to become the first single taken from the album. Featuring Marillion leader Fish on vocals, the song is "Short Cut To Somewhere." As Burgess jokingly says, "I think I was brought in to translate for Fish, as we're fellow Scotsmen."

He is currently working with two new acts, Living In A Box, which is signed to Chrysalis ("They're a heavily r&b influenced band with a lead singer, Richard Darbyshire, who has an unbelievable voice and is a definite find"), and Flesh, a new act whose members have previous ties with Altered Images and/or Feargal Sharkey, for London Records.

The latest Burgess-produced hit is "Can't Wait" for Five Star, of which he says, "I'm sure that was offered to me because they were excited by what happened with Colonel Abrams, and that was the major reason, although I didn't attempt to emulate the qualities of the Abrams tracks, which is a rule I use with every project. I approached Five Star from the point of view of what they had been and what I thought they would become, because this is only the beginning for them, and I think they could become a major influence on black music." The single went Top 10.

While many producers might feel insecure at the prospect of producing only part of an album, Burgess seems quite happy working this way. "I don't like hanging around on projects—once I feel I've done what I have to do, I like to move on and I see no reason to be involved in long-term binding relationships. The producer/artist relationship is a strange kind of chemistry which is worth continuing as long as it's working, but I refuse to be in the studio with someone I'm not having a good time with. Doing one or two tracks, you can keep the energy high and have a good time, and don't get caught in the end of the album syndrome. However, my two current projects are complete albums, so I'm not averse to doing that, as long as I can pace myself. If I'm not happy, there's much less chance of the results being good."

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(Continued from page H-2)

Pink Floyd, the Kinks, Robert Palmer, and Joni Mitchell.

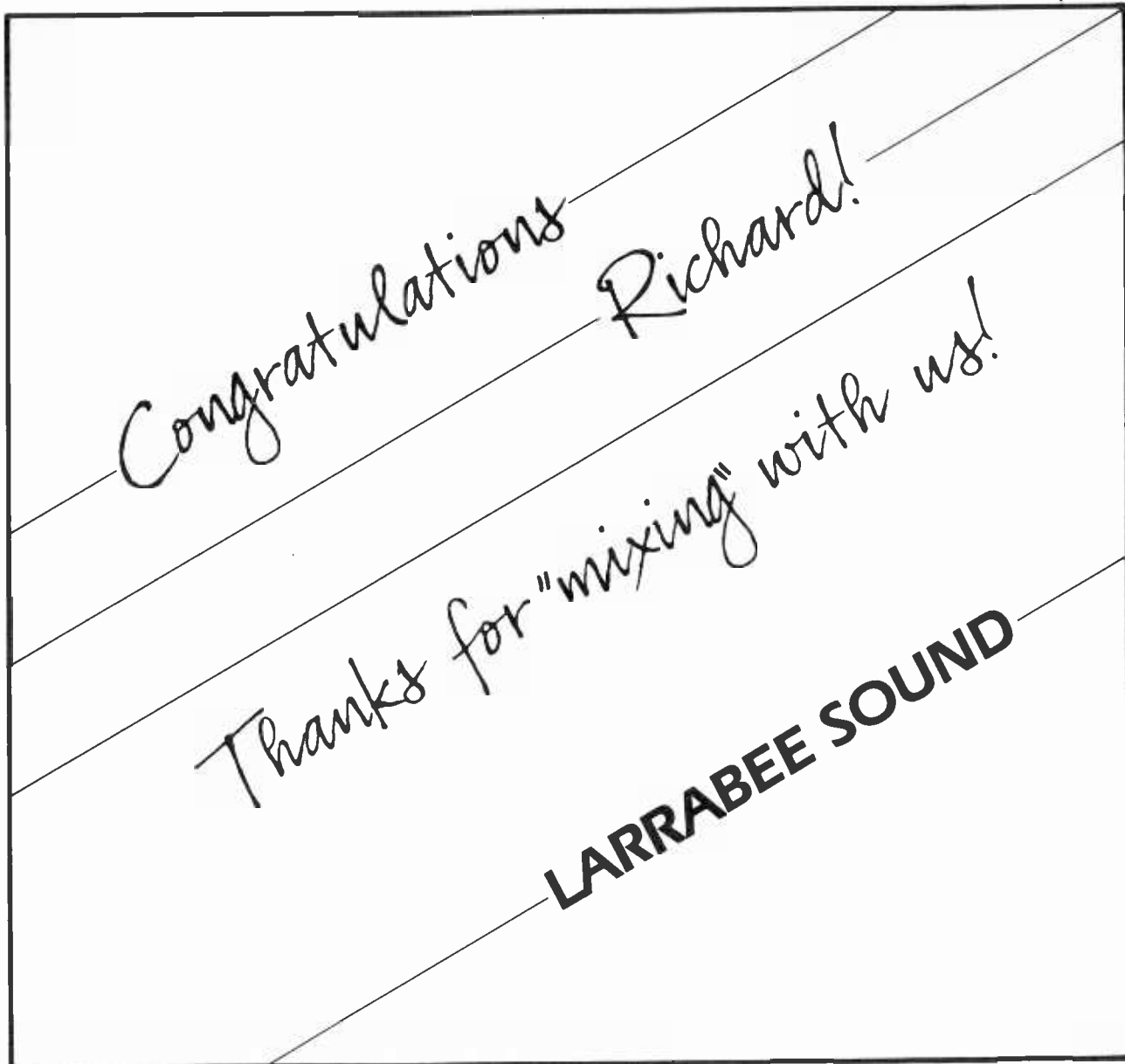
Not surprisingly, his fellow engineers at Heisenberg have somewhat lesser credits, although this is largely due to their having been involved in the music industry for less time. Adam Moseley, for instance, can boast of engineering work in the studio with Tina Turner, Rush, Dexy's Midnight Runners, Don McLean, and the Blow Monkeys (whom he also produced), while Andy Jackson worked with Pink Floyd on "The Wall" and "The Final Cut" and on the Roger Waters' solo album "The Pros And Cons Of Hitchhiking," as well as mixing the live sound for three American tours by Waters, while Frank Roszak appears to work most often as engineer for Burgess himself at the moment, having officiated for Colonel Abrams, Nancy Shanks, Chakk, Five Star, Imagination, and Kim Wilde, as well as remixing/co-producing "West End Girls," which topped the charts in both Britain and the U.S. recently for Pet Shop Boys.

Thus far, Heisenberg have signed only one act for publishing, 18-year-old Will Disley, who can already claim to have written 50 complete songs.

The London office of Heisenberg International, is at 18 Crofton Road, London S.E.5 (Tel: 01-703 7677).



CREDITS: International Editor, Peter Jones; All editorial by John Tobler, London-based writer; Design, Miriam King.



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Beatles Sue To Stop Beer Campaign

Heineken U.K. Pushes Tape Offer

BY NICK ROBERTSHAW

LONDON A cassette promotion by Heineken has provoked the wrath Paul McCartney, Ringo Starr, and George Harrison.

The three Beatles, along with John Lennon's widow, Yoko Ono, have taken legal action against Whitbread brewery, which makes Heineken, and their old record company, EMI Records, in a bid to halt the campaign. The promotion offers drinkers a 12-track Beatles compilation tape for \$4.50 plus four ring-pulls from Heineken cans.

Millions of cans bearing the names of the band and its members are already in stores nationwide, and 250,000 cassettes have been manufactured to meet the expected demand. Among tracks on the compilation are "She Loves You," "Twist & Shout," "Ticket To Ride," and "Eight Days A Week."

The Beatles company, Apple, acknowledges that EMI has the right to use the Beatles names to promote

recordings but says the current campaign is aimed at promoting lager beer. At presstime, no injunction had been sought, however, and the promotion, which began July 1, seems likely to run until stocks are exhausted, probably in September.

EMI says it is satisfied that it has acted properly and adds that if necessary, it will defend its position in court. Whitbread, which says the campaign is its most successful ever, says it will not withdraw the cans. The Beatles, it says, have only fired a "warning shot."

The promotion was originated by Stiletto, an independent company that has been involved in almost 60 music-based campaigns during the past three years involving major companies, including Budweiser, Seven-Up, Volvo, Fiat, Marlboro, and Smirnoff. It put out a Barry Manilow package for Persil soap powder and moved 125,000 units of a million-sellers compilation titled "Fiat Million Hits." The company estimates total sales in Britain and

Europe this year will be about 1 million units, giving the record industry valuable secondary marketing income.

Former EMI staffer Paul Watts, one of four ex-record-company partners in Stiletto, says discussions with EMI Records began more than 18 months ago. The Heineken proposal was made in December, and contracts were signed in April.

"We brought the parties together," says Watts. "Without us, there would have been no campaign. We can't comment on whether the Beatles approved the scheme, nor on details of the contracts between the parties. But the great thing about these promotions is the synergy.

"Everybody benefits: the artists and songwriters, the record company, the manufacturer, and the consumer, who gets good value for money as long as the thing is done with quality and style."

Death Of Marley Created Temporary Lull

Reggae Makes A Comeback In Jamaica

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Five years after the death of its leading exponent, Bob Marley, Jamaican reggae is set for a revival that could see it reach a wider audience than ever before. New, uptempo styles have emerged, and only the reluctance of North American radio and TV to program reggae material is holding back commercial acceptance.

Island Records founder Chris Blackwell, a longtime champion of reggae artists, describes recent years as "a catalog of disasters" for reggae. "First Jacob Miller died, then Bob Marley. After that, Black Uhuru split just as we had them positioned to become the next big thing, and just after that they won the first reggae Grammy, in 1984."

In Jamaica itself, the music scene had been stagnant. With the exceptions of Bunny Wailer, Jimmy Cliff, Sly & Robbie, and Third World, little of international importance was happening.

Reggae ran through countless pop hits—often unrecognized—and became a staple in the work of such artists as Sting and David Bowie, but the long-awaited North American breakthrough failed to materialize. Blackwell himself turned his energies to acts like U2 and Robert Palmer.

For many fans worldwide, Marley was reggae, and it looked as though, in the absence of a successor, the rhythm he had ridden to international fame would follow him to his grave.

Now, however, dance-hall style, also known as D.J. and dub, has emerged as the new reggae of the people. Developed two years ago in Jamaica, it erupted during 1985 when Wayne Smith's "Sleng Ting" swept the island with its quickened tempo and shufflelike dance step.

Dubbed "computa style" for its monotonous beat, the success of "Sleng Ting" and its countless variants ("Fat Ting," "Slack Ting," "Black Ting") started filling local studios again. Within two months, two Jamaican-produced singles, Sophie George's "Girlie, Girlie" and Audrey Hall's "What One Dance Can't Do," had charted in the U.K. and many other territories worldwide, the first local tracks to do so in five years.

A slew of innovative talent is now waiting to break out of Jamaica, including Chalice, Dean Fraser's 809,

'Everyone knows the rhythm. Doors are open for breakthroughs'

Bloodfire, InI InI Jamoze, Chris Stanley, Mutabaruka, Early B, and Brigadier Jerry.

Concurrent with this revival has been reggae's increasing visibility in the U.S. through the work of the Fat Boys, Billy Ocean, Deneice Williams, and others, and in the U.K. through acts like UB40 and Aswad.

Dance-hall has been joined by toast rap, rock reggae, funky reggae, dub poetry, and other variations on the roots theme.

Blackwell believes reggae's power and potential are still intact. "It can make a big breakthrough now. Everyone knows the rhythm, and the door is open. Almost all the performers at the final Amnesty International concert, for instance, played some reggae."

Some U.S. radio and TV programmers are hesitant to play a music associated with dreadlocked, herb-smoking Rastafarians, but under

Queen Plays For 80,000 Rock Fans In Budapest

BY NICK ROBERTSHAW

LONDON EMI act Queen performed before an audience of 80,000 at Budapest's Nepszabadszög July 27 in one of the biggest rock concerts ever held in Eastern Europe. The last Western artist to play the venue was Louis Armstrong in 1964.

The one-off show in the Hungarian capital was oversubscribed three times, drawing fans from as far afield as Bulgaria, Rumania, and the Soviet Union. Tickets costing \$3.30 to \$5.30 each changed hands on the black market at up to seven times face value, while an estimated 45,000 fans without tickets were allowed to listen to the concert from outside the stadium.

The visit followed negotiations between promoter Laszlo Hegedus of Multimedia and Queen manager Jim Beach. Beach had previously hoped to take the band to China, but pulled out after Wham! beat him to the punch.

Observers see Queen's single

date as an important step toward opening up East European countries to Western mass culture. Denationalization of some of the region's state-controlled record companies is thought to be likely in the near future.

Hungary's economic policy is liberal by Eastern bloc standards, and the concert coincides with a government announcement that beginning Sept. 1 the establishment of private record companies will be permitted alongside state-controlled Hungaroton. Applications have reportedly been numerous.

The new private labels are expected to focus on licensed Western product. Only limited quantities of British and American pop product are available in major cities, much of it back catalog material. The shortage is neatly illustrated by the experience of Queen manager Jim Beach, who, on asking a major Budapest retailer if he had any of the band's records, was reportedly told, "No, have you?"

At a preconcert reception in the capital, Britain's acting ambassador David Colvin said, "This visit by Queen representing the popular culture field is a vital aid in breaking down barriers between East and West. Pop music is one field where the East-West divide is less in evidence."

After trouble at shows by Traffic and the Spencer Davis Group in the '60s, Western rock was discouraged in Hungary, but it has made a comeback in recent years with concert hall performances by Dire Straits, Tina Turner, and Jethro Tull, though none were on the same scale as the Queen event. Local bands adopting Western models can still

(Continued on page 64)

3 Stations Up For Grabs In Sealand

LONDON The principality of Sealand, a wartime gun platform in international waters six miles off the coast of eastern England, has invited license applications for three new radio stations capable of reaching 200 million listeners in eight European countries.

According to Hal Shaper, chairman of Sparta Florida Music and a major shareholder in the Sealand State Corp., at least one of the stations will broadcast pop music 24 hours a day. But he insists that unlike earlier North Sea broadcasters, Sealand will not be a pirate operation. He says all music will be properly licensed and all royalties duly paid.

Franchises will be awarded with a view to increasing the range of music on air, he adds.

The principality, which is ruled by self-appointed Prince Roy and Princess Joan Bates, plans to reclaim an area of the seabed and construct a service harbor and commercial base. A self-supporting 200-foot radio mast will be installed and studio accommodation will be provided, though radio broadcasters will have to supply their own generators and other equipment.

"I realize that many people see Sealand as an eccentric English joke," says Shaper, "but we couldn't have raised the finances for the whole project if it weren't a serious commercial venture. It could become one of the most successful maritime developments ever."

(Continued on page 64)

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 8/9/86

This Week	Last Week	SINGLES
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	5	SO MACHO SINITTA FANFARE
3	2	PAPA DON'T PREACH MADONNA SIRE
4	6	CAMOUFLAGE STAN RIDGWAY IRS
5	27	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
6	3	LET'S GO ALL THE WAY SLY FOX CAPITOL
7	10	FIND THE TIME FIVE STAR TENT
8	7	WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA
9	4	EVERY BEAT OF MY HEART ROD STEWART WARNER
10	9	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND
11	18	PANIC SMITHS ROUGH TRADE
12	17	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
13	8	SING OUR OWN SONG UB40 DEP INTERNATIONAL
14	11	ROSES HAYWOODE CBS
15	15	FIGHT FOR OURSELVES SPANDAU BALLET CBS
16	26	SHOUT LULU JIVE/DECCA
17	13	CALLING ALL THE HEROES IT BITES VIRGIN
18	14	SMILE AUDREY HALL GERMAIN
19	21	RED SKY STATUS QUO VERTIGO
20	13	SOME CANDY TALKING JESUS & MARY CHAIN BLANCO
21	12	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
22	23	SUN STREET KATRINA AND THE WAVES CAPITOL
23	24	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
24	19	HIGHER LOVE STEVE WINWOOD ISLAND
25	16	VENUS BANANARAMA LONDON
26	31	PRESS PAUL MCCARTNEY PARLOPHONE
27	20	HAPPY HOUR HOUSEMARTINS GO! DISCS
28	NEW	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY ORCH BBC
29	25	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
30	22	(BANG ZOOM) LET'S GO GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
31	NEW	I CAN PROVE IT PHIL FEARON ENSIGN
32	29	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
33	28	THE EDGE OF HEAVEN WHAM EPIC
34	NEW	OH PEOPLE PATTI LABELLE MCA
35	NEW	THE WAY IT IS BRUCE HORNSBY AND THE RANGE RCA
36	30	THE PROMISE YOU MADE COCK ROBIN CBS
37	NEW	CAN YOU FEEL THE FORCE REAL THING PRT
38	NEW	BREAKING AWAY JAKI GRAHAM EMI
39	NEW	BURN DOCTOR AND THE MEDICS IRS
40	33	BRILLIANT MIND FURNITURE STIFF
ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	3	CHRIS DE BURGH INTO THE LIGHT A&M
3	2	WHAM THE FINAL EPIC
4	4	QUEEN A KIND OF MAGIC EMI
5	5	EURYTHMICS REVENGE RCA
6	6	ROBERT PALMER RIPTIDE ISLAND
7	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO
8	NEW	UB40 RAT IN THE KITCHEN DEP/INTERNAT
9	9	SIMPLY RED PICTURE BOOK ELEKTRA
10	NEW	SIGUE SIGUE SPUTNIK FLAUNT IT PARLOPHONE
11	8	ROD STEWART EVERY BEAT OF MY HEART WARNER
12	12	A-HA HUNTING HIGH AND LOW WARNER
13	10	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
14	13	GENESIS INVISIBLE TOUCH VIRGIN
15	16	PETER GABRIEL SO VIRGIN
16	14	BIG COUNTRY THE SEER MERCURY
17	11	VARIOUS NOW - THE SUMMER ALBUM EMI/VIRGIN
18	15	HOUSEMARTINS LONDON O HULL 4 GO! DISCS
19	21	QUEEN QUEEN'S GREATEST HITS EMI
20	18	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
21	NEW	MOTORHEAD ORGASMATRON GWR
22	19	WHITNEY HOUSTON ARISTA
23	17	SAMANTHA FOX TOUCH ME JIVE
24	20	VARIOUS DRIVE TIME USA K TEL
25	23	SIMPLE MINDS ONCE UPON A TIME VIRGIN
26	22	SMITHS THE QUEEN IS DEAD ROUGH TRADE
27	28	CURE STANDING ON A BEACH/THE SINGLES FICTION
28	24	SUZANNE VEGA A&M
29	34	MADONNA LIKE A VIRGIN SIRE
30	29	LEVEL 42 WORLD MACHINE POLYDOR
31	31	BILLY OCEAN LOVE ZONE JIVE
32	26	ALED JONES PIE JESU 10 RECORDS
33	33	PET SHOP BOYS PLEASE PARLOPHONE
34	32	PHIL COLLINS NO JACKET REQUIRED VIRGIN
35	30	REAL THING BEST OF THE REAL THING PRT
36	25	COMMUNARDS LONDON
37	NEW	SHALAMAR THE GREATEST HITS STYLUS
38	40	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
39	27	VAN MORRISON NO GURU NO METHOD NO TEACHER MERCURY
40	37	CHRIS REA ON THE BEACH MAGNET



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1515 Broadway
New York, NY 10036

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/04/86

This Week	Last Week	SINGLES
1	1	LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
2	2	VENUS BANANARAMA LONDON/METRONOME/PMV
3	5	PAPA DON'T PREACH MADONNA SIRE/WEA
4	3	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
5	4	THE EDGE OF HEAVEN WHAM EPIC/CBS
6	7	THE SOUND OF MUSIC FALCO GIG/TELDEC
7	6	WONDERFUL WORLD SAM COOKE RCA
8	9	LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
9	14	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS
10	8	BAD BOY MIAMI SOUND MACHINE EPIC/CBS
11	10	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
12	11	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIELA
13	13	HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA
14	18	NASTY JANET JACKSON A&M/DG/PMV
15	12	INNOCENT LOVE SANDRA VIRGIN/ARIELA
16	15	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIELA
17	17	P MACHINERY RELAX P4F ZYX/MIKULSKI
18	20	ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA
19	NEW	HEISSE NAECHE IN PALERMO ERSTE ALLGEMEINE VERUNSICHERUNG EMI
20	NEW	INVISIBLE TOUCH GENESIS VIRGIN/ARIELA
ALBUMS		
1	1	MADONNA TRUE BLUE SIRE/WEA
2	6	WHAM THE FINAL EPIC/CBS
3	3	PETER GABRIEL SO VIRGIN/ARIELA
4	2	GENESIS INVISIBLE TOUCH VIRGIN/ARIELA
5	5	QUEEN A KIND OF MAGIC EMI
6	7	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
7	4	MODERN TALKING READY FOR ROMANCE HANSA/ARIELA
8	10	EURYTHMICS REVENGE RCA
9	8	HERBERT GROENEMEYER SPRUNGE EMI
10	9	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
11	11	ROD STEWART EVERY BEAT OF MY HEART WEA
12	12	JOE COCKER COCKER EMI
13	13	CHRIS REA ON THE BEACH MAGNET/DG/PMV
14	14	WHITNEY HOUSTON ARISTA/ARIELA
15	15	STING BRING ON THE NIGHT A&M/DG/PMV
16	16	VAN HALEN 5150 WARNER/WEA
17	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
18	17	CURE STANDING ON A BEACH/SINGLES FICTION/METRONOME/PMV
19	23	A-HA HUNTING HIGH AND LOW WARNER/WEA
20	NEW	ANDREAS VOLLENWEIDER DOWN TO THE MOON CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/26/86

This Week	Last Week	SINGLES
1	1	HOLIDAY RAP MC MIKER G & DJ SVEN DURECO
2	2	PAPA DON'T PREACH MADONNA SIRE
3	4	TISENTO MATIA BAZAR ARIOLA
4	3	THE EDGE OF HEAVEN WHAM EPIC
5	NEW	SING OUR OWN SONG UB 40 VIRGIN
6	6	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
7	5	LESSONS IN LOVE LEVEL 42 POLYDOR
8	10	NASTY JANET JACKSON A&M
9	9	DISCO SAMBA TWO MAN SOUND BREAK
10	NEW	WHO'S JONNY EL DEBARGE GORDY
ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	3	WHAM THE FINAL EPIC
3	4	EURYTHMICS REVENGE RCA
4	3	PETER GABRIEL SO VIRGIN
5	5	STING BRING ON THE NIGHT A&M
6	7	MODERN TALKING READY FOR ROMANCE HANSA
7	6	GENESIS INVISIBLE TOUCH VIRGIN
8	10	CHRIS REA ON THE BEACH MAGNET
9	9	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
10	NEW	MATIA BAZAR MELANCHOILIA ARIOLA

AUSTRALIA (Courtesy Kent Music Report) As of 8/11/86

This Week	Last Week	SINGLES
1	1	PAPA DON'T PREACH MADONNA SIRE/WEA
2	2	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
3	4	STIMULATION WA WA NEE CBS
4	3	EDGE OF HEAVEN WHAM EPIC/CBS
5	5	I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
6	7	SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
7	8	WHEN TOMORROW COMES EURYTHMICS RCA
8	6	INVISIBLE TOUCH GENESIS VIRGIN/EMI
9	11	ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
10	9	WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
11	12	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
12	10	SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
13	17	LOVE TOUCH ROD STEWART WARNER/WEA
14	14	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
15	13	THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI
16	15	IF YOU LEAVE OMD VIRGIN/EMI
17	16	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
18	NEW	THE DEAD HEART MIDNIGHT OIL CBS
19	NEW	EXOTIC AND EROTIC SANDY MARTON POLYDOR/POLYGRAM
20	NEW	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
ALBUMS		
1	1	MADONNA TRUE BLUE SIRE/WEA
2	3	EURYTHMICS REVENGE RCA
3	2	WHITNEY HOUSTON ARISTA/RCA
4	4	GENESIS INVISIBLE TOUCH VIRGIN/EMI
5	6	WHAM THE FINAL EPIC/CBS
6	5	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
7	13	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
8	7	ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
9	10	STING BRING ON THE NIGHT A&M/FESTIVAL
10	9	BILLY OCEAN LOVE ZONE JIVE/EMI
11	8	AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
12	19	VARIOUS HEARTBEAT '86 STARCALL/RCA
13	12	QUEEN A KIND OF MAGIC EMI
14	NEW	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
15	11	KEVIN BLOODY WILSON KEVIN'S BACK CBS
16	14	PETER GABRIEL SO VIRGIN/EMI
17	NEW	THE CURE STANDING ON A BEACH/THE SINGLES FICTION/WEA
18	18	JOE COCKER LIBERATION/EMI
19	20	VAN HALEN 5150 WARNER/WEA
20	15	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM

JAPAN (Courtesy Music Labo) As of 7/28/86

This Week	Last Week	SINGLES
1	NEW	FUSHIGINA TEJINA NO YONI ERI NITTA CANYON FUJIPACIFIC/BOND
2	2	SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
3	3	MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
4	NEW	OSAKINI SHITSUREI ONYANKO CLUB CANYON/FUJIPACIFIC
5	NEW	HELP MINAKO HONDA TOSHIBA EMI/NICHION BOND
6	1	HITOMINI YAKUSOKU MINAYO WATANABE CBS/SONY/FUJI/PACIFIC/VARNING P
7	NEW	SETSUNA NO NATSU NAOKO KAWAI COLUMBIA/GEIEI TV ASAHI
8	5	JINGI AISHITEMOAIMASU MIHO NAKAYAMA KING/NICHION/VARNING P
9	NEW	KAZE NO MADRIGUL YOKO MINAMINO CBS/SONY/FUJIPACIFIC J C M KITTY
10	NEW	ONNA TOMADACHI YOSHIE KASHIWABARA PHILIPS/DREAM M
11	9	PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M
12	8	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
13	4	YOAKE NO NEW KYOKO KOZUMI VICTOR/VARNING P
14	11	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJIPACIFIC
15	6	NEWS NI NARANAI KOI YU HAYAMI TOLAS/SUNM
16	13	SONG FOR USA CHECKERS CANYON/THREE STARS
17	NEW	ROPPONGI JUJIGUN MIYUKI SUGIURA WANER PIONEER/HORI M
18	19	ROJIURA NO SHONEN SHOGO HAMADA CBS/SONY/NICHION/HORI M
19	NEW	SEASON IN THE SUN MOTOHARU SANO EPIC/SONY/THUNDER
20	7	DIAMOND EYES SHO NEN TAI WARNER/JOHNNYS
ALBUMS		
1	1	KUWATA BAND NIPPON NO ROCK BAND VICTOR
2	NEW	1986 OMEGA TRIBE NAVIGATOR VAP
3	NEW	MADONNA TRUE BLUE SIRE
4	NEW	EIKICHI YAZAWA TOKYO NIGHT WARNER BROS
5	NEW	CHECKERS SONG FOR U.S.A. CANYON
6	2	KIYOTAKA SUGIYAMA BEYOND EMBARK
7	NEW	KAI BAND THE KAI BAND TOSHIBA/EMI
8	NEW	PRUSSIAN BLUE NO SHOZO SOUNDTRACK KITTY
9	4	MISATO WATANABE LOVIN' YOU EPIC/SONY
10	NEW	WHAM EDGE OF HEAVEN EPIC/SONY
11	NEW	BOWIE GIGS JUST A HERO TOUR 1986 TOSHIBA
12	11	TOSHIKI KADOMATSU TOUCH AND GO RVC
13	NEW	KYOKO KOZUMI LIAR VICTOR
14	NEW	YOSHIYUKI OSAWA LIFE EPIC/SONY
15	7	MAWAYOSHI TAKANAKA JUNGLE JANE TOSHIBA/EMI
16	3	SAYURI KOKUSHO PEP TALK CBS/SONY
17	NEW	SHIBUGAKI TAI JONETSU TEKI SHIN SEKAI CBS/SONY
18	6	ONYANKO CLUB PANIC THE WORLD CANYON
19	NEW	TATSUHIKO YAMASHITA FACES-TATSUHIKO/SINGLES TOSHIBA/EMI
20	10	MOMOKO KIKUCHI ADVENTURE VAP

ITALY (Courtesy Germano Ruscitto) As of 7/31/86

This Week	Last Week	ALBUMS
1	1	MADONNA TRUE BLUE WEA
2	NEW	ANTONELLO VENDITTI SEGRETI RICORDI
3	2	EROS RAMAZZOTTI NUOVI EROI CBS
4	4	FABIO CONCATO SENZA AVVISARE POLYGRAM
5	3	JOE COCKER EMI
6	7	GENESIS INVISIBLE TOUCH VIRGIN/EMI
7	5	LUCIO BATTISTI DON GIOVANNI RCA
8	8	STING BRING ON THE NIGHT A&M/POLYGRAM
9	6	PETER GABRIEL SO VIRGIN/EMI
10	NEW	WHAM THE FINAL CBS
11	12	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
12	NEW	BOB DYLAN KNOCKED OUT LOADED CBS
13	11	SANDY MARTON MODERN LOVER CBS
14	15	LUCIO DALLA BUGIE RCA
15	14	EURYTHMICS REVENGE RCA
16	17	QUEEN A KIND OF MAGIC EMI
17	13	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
18	9	RENATO ZERO SOGGETTI SMARRITI RCA
19	NEW	WHITNEY HOUSTON RCA
20	16	SOUNDTRACK 9 1/2 WEEKS EMI

Music Industry Wins Funds Battle

Radio And TV Tariffs Boost Payments

BY KIRK LaPOINTE

OTTAWA, Ontario The Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PRO Canada) are pleased with the final rulings in two key areas by the Copyright Appeal Board.

The societies say the rulings in the areas of use of copyright music by private and public TV signify decisive victories for the country's composers, lyricists, and publishers.

The three-person board, a federal tribunal under the Consumer and Corporate Affairs Department, handed down rulings July 19 that greatly increase the funds paid to the societies by the public-owned Canadian Broadcasting Corp. (CBC) and end a freeze on the level of payments by private stations. In addition, PRO Canada has won back a 1984 tariff for public concerts, which had been eroded in last year's ruling.

The board dealt most critically with CBC, which it said has been undercompensating Canadians for their works. The board said "a change is now warranted" in the way tariffs are set for use of CAPAC and PRO Canada works by CBC and moved to split the corporation's tariff into two distinct areas.

One tariff applies to use of music by radio and is set at 5.8 cents per capita, resulting in a doubling of the amount paid. The other tariff applies to television use and has been set at .75% of programming costs, which will generate \$4,225,000 for the societies, or approximately twice the 1985 level. Of those funds, 28% will be gathered by PRO Canada and 72% by CAPAC.

The resulting tariffs mean that CAPAC receives 4.176 cents per capita for radio and .54% of program costs for TV, while PRO Canada will get 1.624 cents per capita for radio

and .21% of program costs for TV.

CAPAC had requested a 4% increase in the 1985 level, so the 1986 decision is a big victory. PRO Canada had asked the board to split the fee for radio into 2.7 cents per capita and .88% of advertising income. The Societe Professionnelle des Auteurs et des Compositeurs du Quebec (SPACQ), a group representing Quebec composers and authors, had

'A change is now warranted'

asked for whopping increases of about 800%. And the Canadian Independent Record Production Assn. (CIRPA), which represents the country's independent record labels, was asking that CBC pay according to its radio and television market shares of 8.3% and 35.38% respectively to the private sector.

In 1985, the board decided to freeze music-use payments from private TV stations at the 1984 level of 2.4% of gross advertising revenue. At this year's tariff hearing, there was considerable debate on where that rate should move.

This year, PRO Canada was pushing for an increase in what it received to 1.1% of gross revenues from .87% last year, plus the abolition of the ceiling on fees established last year. It subsequently reduced its proposed rate to .88% of gross revenues, but continued to ask for the abolition of the ceiling. CAPAC, meanwhile, had asked for a 4% increase in the 1.53% of gross revenues it received last year.

Both CIRPA and SPACQ wanted the rate increased to reflect what they say is continued increase of use of music by TV. They proposed a 3% rate to be divided among CAPAC and PRO Canada.

On the other side, the Canadian

Assn. of Broadcasters (CAB) strenuously argued for a reduction in the rate to more closely match similar tariffs in the United States. CAB proposed a rate of 1.09%.

In its decision, the board lifted the ceiling, but set the rate at 2.1%.

"By ending the freeze, the board has re-established the concept that composers will share in the annual growth of television revenues," said PRO Canada.

The division of funds under that rate will be .77% for PRO Canada and 1.33% for CAPAC.

A most contentious tariff has been changed back to 1984 levels for PRO Canada. The board reintroduced a PRO Canada tariff rate of 1% for all public concerts, with no reduction in that rate when concert receipts exceed 250,000. The 1985 tariff reduced the fees payable to 1% on the first 250,000 and .5% of the amount above that.

CAPAC didn't challenge the tariff, but PRO Canada asked that a flat tariff be brought back. PRO Canada argued before the board that promoters earn a "steady 3% of net income" and would not be adversely affected by a flat fee.

Concert Productions International (CPI), the country's largest promoter, proposed that the rate actually be lowered to 1% of the first 250,000 and .25% of the amount above that. SPACQ, in its proposal, wanted a single global tariff of 6% of gross receipts to be divided among the societies according to the proportion of works they control that are performed at the concert.

The board said that revenues under the 1985 tariff actually dropped by 5.6%, or \$76,432. The CPI plan would further cut revenues by an anticipated \$16,870, while SPACQ's ambitious scheme would triple revenues for the societies.

The flat tariff should give PRO Canada about \$40,000 more.

Video Vending Machines Introduced

TORONTO No longer does the part-time video retailer have to worry about stocking titles, processing forms, and the like: Video vending machines have come to Canada.

Videovend Box Office Ltd. has installed several of its machines in Mac's Milk stores, K-mart Canada department store outlets, and eight Shoppers Drug Marts. Later this summer, Kitchen Table grocery stores, the World's Biggest Book Store, and the Univ. of Toronto Bookstore will become new customers.

The 100-title machine holds 400 tapes and reads customer credit cards through a Bell Telephone data line.

Videovend president John Winskill says his firm shares revenue with shopkeepers but that the units may be available for outright purchase this fall.

The Mac's chain is key to the machine's success. Since it got into the business of over-the-counter video rentals last year, Mac's has been doing brisk business. But Winskill

says acceptance of the machines in the 800-store chain would be a bonanza.

More than 100 titles rotate in a window area on the machine. Customers run their credit cards through a slit and then get the video through a plastic door. Failure to return the tape within seven days results in an automatic sale and a hefty charge to the credit card account. Example: \$145.93 for "My Chauffeur."

Winskill says conventional video stores have expressed interest in the machines because they reduce labor costs and allow stores to stay open longer. He says the video-only business is shifting to superstores with 10,000 titles.

Rental costs vary with the Videovend machines, with the highest price being \$2.99.

Maple Briefs

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

KARL/LORIMAR HOME VIDEO says that a percentage of Canadian sales from "The Best Of Comic Relief" will be donated to

the United Way to help the Canadian homeless. The \$49.95 video features Billy Crystal, Robin Williams, and Whoopi Goldberg, among a cast of countless comics.

EDMONTON'S Tim Feehan has been signed to Scotti Bros. in the U.S., and his debut is expected to coincide with a soon-to-be-released soundtrack.

New U.K. Session Fees Set

LONDON Agreement has been reached on new session fees for musicians working on production of sound recordings in Britain. The new general recording rate for a three-hour session rises by 3.7%, to 55 pounds (\$82.50) from 53 pounds.

In addition to this one-year deal, a

joint standing review committee made up of representatives of the British Phonographic Industry and the Musicians' Union has been set up.

The committee will meet regularly to look into matters of dispute, changes in procedure, and general terms of cooperation.

QUEEN PLAYS TO 80,000 IN BUDAPEST

(Continued from page 62A)

fall foul of the authorities. Two punk acts, ETA and CPG, were reputedly jailed for unacceptable lyrics.

Queen's performance, part of an eight-week European tour during which the group played to almost 1 million fans, was filmed on 35mm by top Hungarian movie-makers. Director Janos Zsombolyai used 160 crew members and 17 cameras, including one in a helicopter, and amassed 35,000 meters of footage, which will now be edited in time for the film's scheduled Christmas theatrical release throughout Eastern Europe.

The band played a 100-minute set with two encores, supported by West German heavy metal act Craaft and Hungarian synth-rock band Z-Zi Labor, the latter eclipsing even Freddie Mercury's sense of showmanship by bringing on 20 women dressed in national costume to perform "Honky Tonk Women." Mercury himself delighted the crowd by performing a national folk song learned only hours

before and appearing at the end in a cloak combining the British and Hungarian national flags.

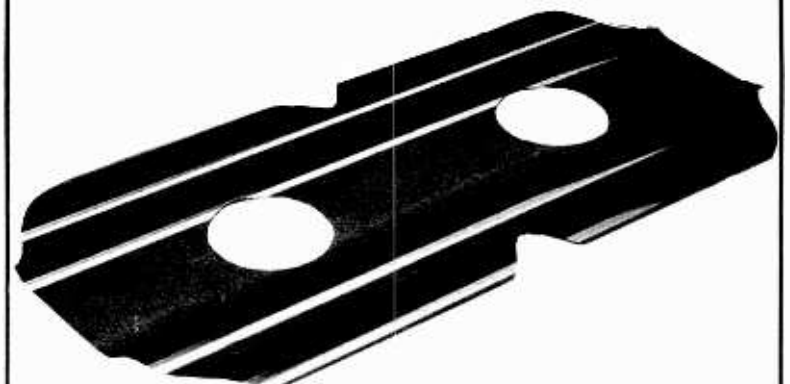
STATIONS IN SEALAND

(Continued from page 62A)

The principality claims legal recognition as an independent sovereign state, with 3,000 citizens and a nine-point constitution as well as its own currency, stamps, passports, and laws.

However, the Department of Trade & Industry in London has warned that Sealand stations will be regarded as pirates unless they join the International Communications Union in Geneva and are allotted official frequencies. Projecting a 50-Kw signal each, the three stations could be received as far away as Plymouth in western England, Nantes in France, Cologne in West Germany, and Skagen in Denmark.

PRODUCTION.



Main world patents

When you are looking at the particulars of technology



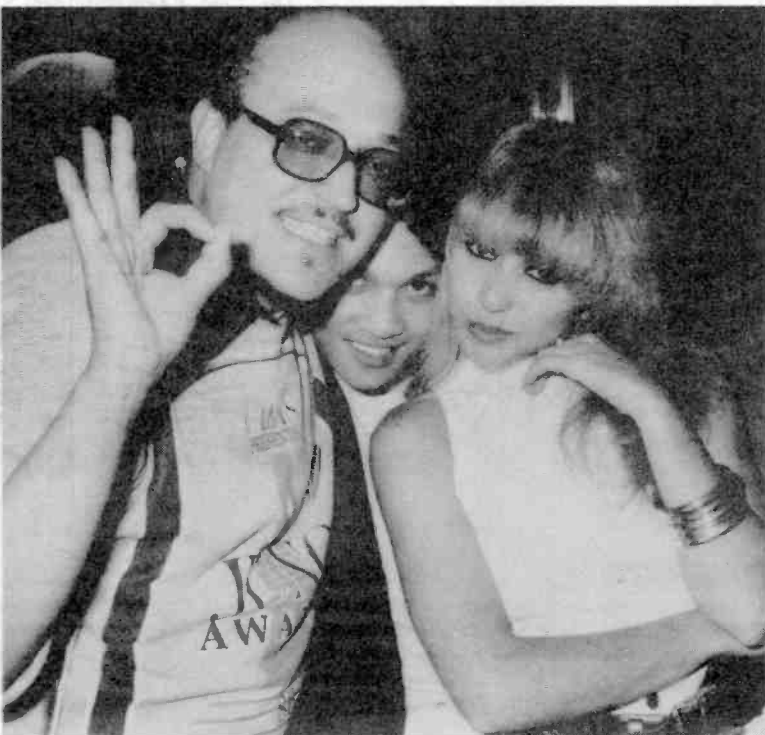
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Milano Italy
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telefono 02 9989976/7/8
TLX 334457 ATIBIX I.



Vaughan's Precious Metal. Before a recent performance at the Kingswood Theatre near Toronto, Stevie Ray Vaughan and band members were awarded with gold for the album "Soul To Soul." Shown are, from left, publicist Charlie Comer, drummer Chris "Whipper" Layton, Stevie Ray Vaughan, CBS Canada vice president of sales and marketing Don Oates, keyboardist Reese Wynans, and bassist Tommy Shannon.



CDs Released With Fanfare. Fanfare Records president Julian Rice, left, presents Toronto Symphony music director Andrew Davis with the first two Fanfare CDs, including Davis' own "Pachelbel Canon." This makes Fanfare the first Canadian company to issue domestically manufactured CDs.



Daily Promotion. During a recent trip to Canada to promote her new single, "Say It Say It," A&M recording artist E.G. Daily met with, from left, director Daniel Caudieron of Cheer Record Pool and DJ Dante.



Blue Jays' Gold Days. Toronto Blue Jays field manager Jimmy Williams is awarded a gold record for "OK Blue Jays." Seen here are, from left, songwriter Tony Kosinec, Williams, and A&M Canada senior vice president Joe Summers.



Triumphant Launch. Gil Moore of Triumph is flanked by a bathing beauty as he launches the new Q107 Toronto news boat.



Gold Rush. Executives from CBS Records Canada Ltd. present Jennifer Rush with a gold single for "Power Of Love" and a gold album for "Jennifer Rush." Pictured are, from left, president Bernie DiMatteo, Rush, and vice president of sales and marketing Don Oates.

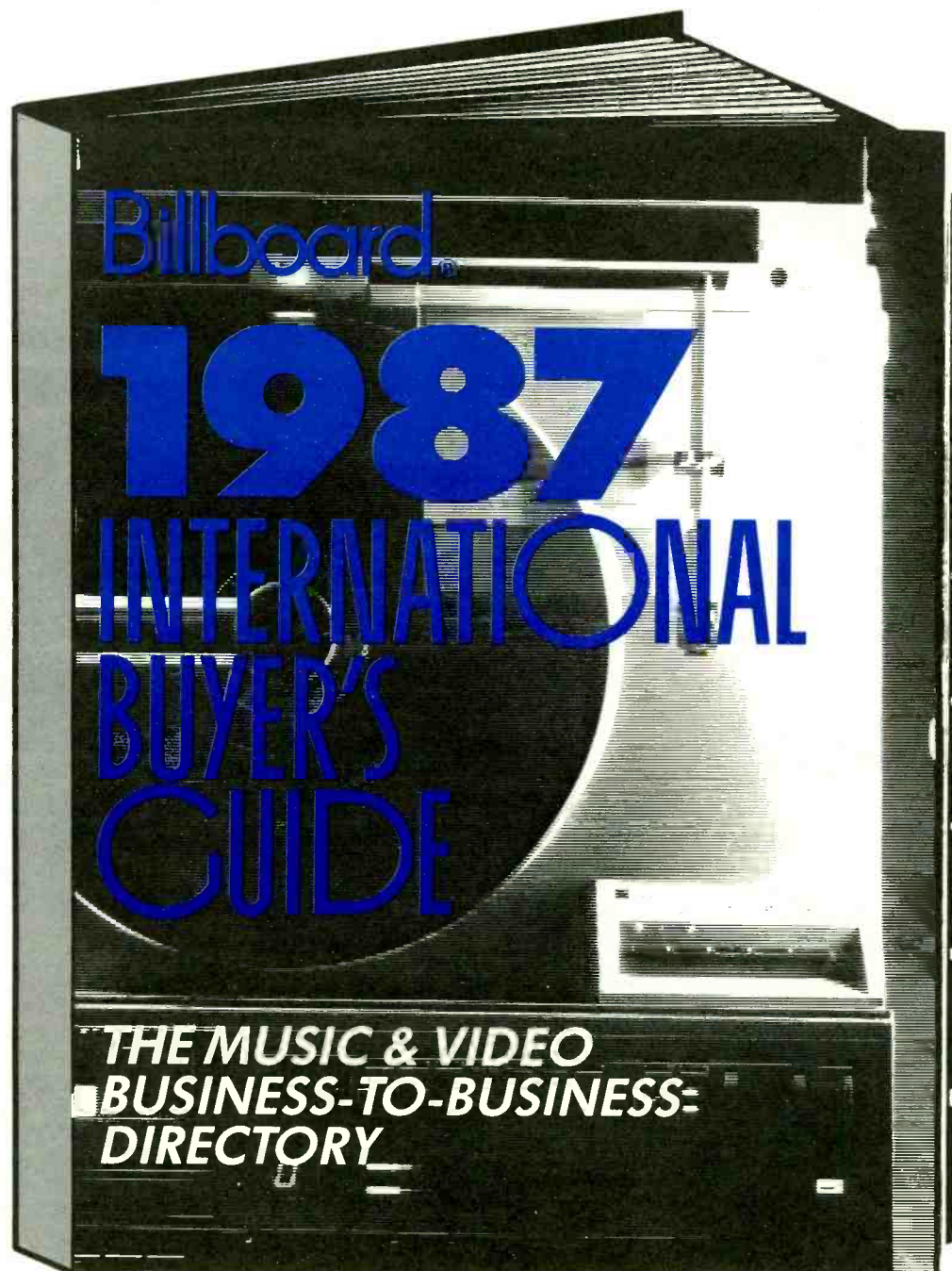


Golden Luba. Capitol recording artist Luba shows off her gold album for "Between The Earth And Sky" backstage at Toronto's Ontario Place Forum. Joining in the celebration are, from left, album producer Pierre "Baz" Bazinet, keyboardist Michel Corriveau, guitarist Mark Lyman, bassist Michael Bell, Luba, manager Paul Levesque, drummer Pete Marunzak, and agent Vinny Cinquemani.

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OR ANY SALES OFFICE WORLDWIDE

Grit, Savvy Keep Indie Label Going

Hanrahan's American Clavé Records

BY FRED GOODMAN

NEW YORK Owners of independent record labels may have experienced a shudder of recognition if they saw last year's rap movie, "Krush Groove." In a scene all too true, two of the film's leads attempt to secure bank financing for their new label, only to be greeted with disbelief by a loan officer.

In many cases, the story of starting a new record label is a story of creative financing. And for Kip Hanrahan, who operates the New York-based American Clavé Records, the story has had several twists and financing ploys, including private loans, selling shares, trading off ownership of publishing, and, yes, even bank loans.

Hanrahan says the formation of American Clavé in the early '80s was "pretty spontaneous." Then a clerk at specialty distributor New Music Distribution Service (NMDS) in Manhattan, Hanrahan was attempting to raise financing for a film he wanted to make with author Ishmael Reed. And although the budget was a comparatively paltry \$140,000, Hanrahan says they "just couldn't get the money."

While vainly seeking funding, Hanrahan was approached by Latin percussionist Jerry Gonzalez, with whom he had played in a band in

high school, about helping him make a jazz record. "The Latin market wasn't encouraging artists like Jerry to do jazz records," says Hanrahan. "I had known Jerry since we were kids, and I thought, 'Why not?' It only cost us \$5,000 to make the record, and it was like butter compared to trying to finance a film. It just made more sense to

'You can break even in nine months on paper'

me."

Hanrahan says the start-up and maintenance costs of a record company are also much more attractive than they are for a film.

"You sink your money into a film and you still don't have control of it," he says. "Making every film is like starting a factory from scratch, and you won't see your money for a long time, even if the film is a hit."

"As a whole," he adds, "the record company costs much, much less. And you can break even on paper in nine months, so it requires a lot less patience."

The American Clavé catalog, which now features about a dozen titles, including several by Hanra-

han himself, is positioned to serve fans of experimental music, melding jazz, Latin, and other ethnic influences. To date, its biggest budget for an album has been \$12,000, and Hanrahan says that its current American independent distribution web reaches saturation at about 17,000 copies per release.

Using smaller budgets and keeping a low overhead have helped to keep the label in business as well as making it a little easier to obtain financing.

For the initial Gonzalez album, Hanrahan, along with his cousin Scott Marcus—who was pivotal in establishing the business—borrowed the money from a private investor. A little later, Hanrahan was able to obtain a bank loan, but found it ill-suited to the label in particular and the record business in general.

"It was horrible," he says. "The term of the loan was supposed to be a year, but the bank could call it back anytime. When we went through a three-month dry spell, there were problems."

"It was my experience that you'll never get the money back to them as fast as the bank wants it," he adds. "I've found that we're better off with private financing because we are able to pay the money back and offer a nice profit for those who can wait."

Maintaining a low overhead remains key. After years of operating out of Hanrahan's apartment, the label has just opened its own office. "There were real dry spells when we couldn't collect [from distributors]," he says. "So now I always try and keep my accounts payable tiny."

That means paying pressing charges upfront, studio bills within 30 days, and musicians' wages at the sessions. "That just leaves mechanicals," he says.

Additionally, Hanrahan has shopped for bargains in studio time. "When we started, we bought blocks in undervalued studios," he says. "The Latin market was probably the best source and a lot of them run on a discount for cash upfront."

The label's identity also helped with musicians' wages.

"In our case, we were real lucky," Hanrahan says. "Very few of the musicians charged us a lot of money. They knew we had limited access to the market, so we went for the most artistically interesting work we could do." Aside from enlisting many of New York's best jazz musicians, Hanrahan has featured more commercially known artists on his recordings, including Taj Mahal and Allen Toussaint. A forthcoming album will feature former Meters Leo Nocentelli and Charles Neville.

American Clavé also doesn't do much in the way of promotion.

"We spend no money on promotion except to service some members of the press," says Hanrahan. "There are virtually no mailings to radio." Press response has enabled the label occasionally to renew loans in addition to helping sales.

(Continued on page 75)

...newslines...

HANDLEMAN CO. (NYSE/HDL), the Troy, Mich.-based rackjobber, says first-quarter net income will be 20%-30% lower than during the same quarter last year, when the company earned \$4.1 million, or 30 cents per share. The outfit says the first fiscal quarter, which ended July 31, is usually its slowest, and that it has experienced a 6% decline in the number of stores it services. In addition, Handleman says it has absorbed several price increases and that the company has been adversely affected by a lack of new superstar product and major video promotions and by slower sales. Sales for the quarter are expected to edge just past last year's figure of nearly \$87 million.

TRANS WORLD ROLLS: The initial public offering of 1.6 million shares of common stock of the Albany, N.Y.-based record and video retailer Trans World Music Corp. has been set at \$16.50 per share. Half of the shares are being issued and sold by the company, the remaining ones by Trans World president Robert Higgins. An overallotment option to purchase an additional 240,000 shares from Higgins has been given to underwriters Goldman, Sachs & Co. and Bear, Stears & Co. Net proceeds to the company will be used to reduce bank indebtedness and to fund capital expenditures associated with the company's expansion.

FINANCIALLY SPEAKING

Move Involves Tradeoffs

Going Public: Pros And Cons

BY LEE ISGUR

ALTHOUGH THE STOCK market has slid precipitously downward since the beginning of July, on any intermediate or longer type of measure it is still trading in a historically high area. This volatility has heated up the new-issue market (the market for companies that are going public). This has not gone unnoticed by the entertainment industry; thus, such companies as Imagine Films (Ron Howard), Aaron Spelling Productions, De Laurentiis Entertainment Group (Dino De Laurentiis), Trans World Music Corp. (Record Town, Tape World, and Peaches) and Western Publishing (Golden Books) have all had their initial public offerings.



LEE S. ISGUR

Hearing about the hundreds of millions of dollars raised by these companies has raised questions among privately held companies in the entertainment industry about whether they, too, should consider going public.

There are numerous pros and cons to going public. First and foremost, it is a way of raising money. The funds can be used either to boost a company's capital or to increase the checking account for the current owners.

How much can be raised is a function of a number of things. (You will notice I did not mention timing. Funds can always be raised—it is just a question of how much and at what price.) A company that is large, has a solid net worth, and can show that it has registered rising profits for a number of years will be courted by underwriters (brokers) wanting to bring them public. For companies like this, it is a question of price.

However, if a company has virtually no assets and no operating history, but its chief still has a dream, it is still possible to go public. For this is a market where people are looking for the next CBS, IBM, or Walt Disney. If someone has a concept that he can convince an underwriter is worthwhile or that an underwriter thinks the public will want, a company based on this concept could go public.

These are the parameters for going public—from a gleam in someone's eye to a mature profitable enterprise. Any company can go public, but should it want to? Going public, besides raising capital, involves taking in partners. For when a firm goes public, the outside world (shareholders) buys an ownership interest in the business. Once public, the company is operating in a fishbowl where most moves are held up for public scrutiny and the whole world is being apprised of company finances, at least annually and usually quarterly.

In going public, friends, associates, competitors, and customers all will take an interest and may possibly be buyers of the stock in the initial offering or in the aftermarket. While many do not take this factor into consideration, it is very important both socially and economically. If the stock goes up, everyone is happy; if it goes down, it can become a negative factor.

There are many other factors that should be considered when one is thinking about going public, such as a stock's use as an acquisition currency or as a management incentive. Also, going public puts a value on one's holdings for estate purposes that the IRS will have difficulty in challenging.

I've tried to look at what I view as most important. In the final analysis, one should go public if it makes good business sense. If not, one should remain happily private.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/29	Close 8/4	Change
NEW YORK STOCK EXCHANGE				
American Can	459.3	83 1/2	81 1/2	-2
John Blair & Co.	144.2	27 1/2	28 3/4	+1 1/4
CBS Inc.	976.7	137 1/4	128 3/4	-8 3/4
Cannon Group	329.8	36	34 3/4	-1 1/4
Capital Cities Communications	207.1	257	243 1/4	-14 3/4
Coca Cola	3330.9	39 3/4	38 7/8	-7/8
Walt Disney	1985.2	47 3/4	47	-7/8
Eastman Kodak	3321.0	55 1/4	57	+1 1/2
General Electric	2744.1	72 3/4	73 1/4	+1 1/2
Gulf & Western	847.8	65 3/4	63 1/4	-2 1/2
Handleman	380.7	27 3/4	25 3/4	-2 1/4
MCA Inc.	1413.0	45	43 1/2	-1 1/2
Orion Pictures Corp.	515.2	14	13 1/2	-7/8
Sony Corp.	1649.9	18 3/4	18 3/4
Taft Broadcasting	188.4	111	112 1/2	+1 1/2
United Artists	116.7	12 3/4	12 3/4	-7/8
Vestron Inc.	357.8	7	6 3/4	-7/8
Viacom	829.1	28 3/4	27 1/4	-1 1/4
Warner Communications Inc.	899.1	47 3/4	46 1/4	-1 1/4
Westinghouse	2802.5	53 1/2	54 3/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	1127.7	25 3/4	23 3/4	-2
New World Pictures	70.3	16 1/2	13 3/4	-2 3/4
Price Communications	253.8	11 3/4	11 3/4	-7/8
Turner Broadcasting System	40.2	16 3/4	15 3/4	-7/8
Unitel Video	13.1	9 3/4	10 1/4	+1 1/4
Wherehouse Entertainment	47.0	27	25 3/4	-1 1/4
OVER THE COUNTER				
Crazy Eddie		37	36 3/4	-7/8
Infinity Broadcasting		11 1/2	11	-7/8
Josephson Inc.		10	10
LIN Broadcasting		49 3/4	50 3/4	+1 1/4
Lieberman Enterprises		14 3/4	14 3/4	-7/8
Malrite Communications Group		13 3/4	13	-7/8
Park Communications Inc.		30 1/4	30	-7/8
Recoton Corporation		11	10 3/4	-7/8
Reeves Communications		9 3/4	9 3/4
Satellite Music Network, Inc.		9	8 3/4	-7/8
Scripps Howard Broadcasting		79	78	-1
Sound Warehouse		23 3/4	23 3/4
Specs Music		8 3/4	9 1/4	+7/8
Tri-Star Pictures		10 3/4	10 3/4
Westwood One		31	29 3/4	-1 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

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Beverly Hills, Calif. 90210

Country albums should be sent to:
Ed Morris, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

BONNIE RAITT

Nine Lives
PRODUCERS: Bill Payne, George Massenburg, Rob Fraboni, Steve Tyrell
Warner Bros. 25486

Apt title signals Raitt's return after a four-year absence as well as resumption of her Warner liaison. These songs extend the crisp rock thrust of 1982's neglected "Green Light" while adding flourishes of '80s pop and, as always, lively r&b. Strong single candidates in "No Way To Treat A Lady" and "Stand Up To The Night," from the forthcoming screen drama "Extremities."

GEORGE THOROGOOD & THE DESTROYERS

Live
PRODUCERS: Terry Manning & the Delaware Destroyers
EMI America ST-17214

Few surprises but many treats on the Destroyers' first live LP. Lonesome George lets fly with his catalog of Chuck Berry, Bo Diddley, and Elmore James licks, to the delight of a vocal Cincinnati crowd. Repertoire perennials receiving deluxe treatment include the Strangeloves' "Night Time" and Elmore's slide guitar showcase, "Madison Blues." Fans have been waiting for this one.

BLACK

PICKS

MELBA MOORE

A Lot Of Love
PRODUCERS: Various
Capitol ST-12471

The supple-voiced yet has already scored a top 10 black single hit with her duet with Kashif, "Love The One I'm With (A Lot Of Love)"; look for more chartbusters off this elegantly tailored collection. Moore puts her astonishing four-octave range to fine use. Her duet with protégé Freddie Jackson, "A Little Bit More," and the solo turns "You Trip Me Out," "Falling," and "Stay" are among the potential followup smashes.

GOSPEL

PICKS

DAVID MEECE

Chronology
PRODUCERS: Gino & Joe Vanelli
Myrrh 7-01-684406-4

This is a sort of best-of package with a twist. Some of Meece's best-known work, like "Are You Ready," "We Are The Reason," "Everybody Needs A Little Help," and "Follow You," is re-released as well as two cuts produced by the Vanelli brothers—"Seventy Times Seven" and "Come That Day." The legendary Meece energy is present in every track, and the Vanellis bring a contemporary pop sound.

CLASSICAL

PICKS

KATHLEEN BATTLE SINGS MOZART

Battle, Royal Philharmonic Orchestra, Previn
Angel DS-38297

The expanding universe of Battle fans will waste little time acquiring this collection of occasional and "alternate" arias. Inclusion of the ubiquitous "Exsultate, Jubilate" motet only adds commercial points. Beautifully sung and graced by cover art that will stop browsers dead in their tracks.

POP

RECOMMENDED

SIGUE SIGUE SPUTNIK

Flaunt It
PRODUCER: Giorgio Moroder
Manhattan ST-53033

Deliberately crass self-marketing strategies of ex-Generation X guitarist Tony James and his cronies may be just enough to put across this hopelessly trendy package of refried Euro-disco. Then again, maybe not.

ANDREAS VOLLENWEIDER

Down To The Moon
PRODUCER: Andreas Vollenweider
CBS FM42255

Electro-acoustic harpist's latest should please his longtime fans and possibly even attract some new ones. Very accessible and listenable cosmic new age, though occasionally its pretensions wear thin.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Howard The Duck
PRODUCER: Thomas Dolby, John Barry
MCA MCA-6173

Disappointing boxoffice launch for this George Lucas presentation is likely to limit exposure for the lively Thomas Dolby-produced pop/rock songs that form side one, despite convincingly feisty vocals from Lea Thompson, Tata Vega, and Dolby.

LIMAH

Colour All My Days
PRODUCER: Giorgio Moroder, Derek Nakamoto & Limahl
EMI America ST-17194

The former lead singer of Kajagoogoo takes dead aim at the Wham!/Culture Club crowd with this sleekly produced collection of hi-tech soul and teen-oriented balladry.

RODNEY CROWELL

Street Language
PRODUCERS: Rodney Crowell & Booker T. Jones
Columbia FC40116

Singer puts hard-rock edge on his country sound with an eye toward album radio crossover. Sleeper hit could be cover of John Hiatt's "She Loves The Jerk."

SPOTLIGHT



DARYL HALL

Three Hearts In The Happy Ending Machine
PRODUCERS: Daryl Hall, David A. Stewart & Tom "T-Bone" Wolk
RCA AJL1-7196

Taking time off from longtime partner Oates, Hall follows a more mainstream pop direction than he did on his Robert Fripp-produced first solo set, "Sacred Songs." Though co-production with the Eurythmics' Stewart provides a harder sound than recent Hall & Oates works, Hall has not lost sight of his rock'n'soul base. The Mott The Hoople-esque single "Dreamtime" leads; "Foolish Pride," "I Wasn't Born Yesterday," and "Only A Vision" are other likely singles contenders. All cuts, particularly the closing "What's Gonna Happen To Us," show Hall's strengths as an outstanding songsmith and vocalist. Why he still feels the need for a partner and doesn't pursue a fulltime solo career is a mystery.

THE TAIL GATORS

Mumbo Jumbo
PRODUCERS: Don Leady, Mike Stewart & Geoff Cordner
Wrestler WR986

Cajun and Tex-Mex elements add rollicking hot sauce to this pungent package of swampy boogie from the Austin-based trio featuring former members of the Leroi Brothers and the Fabulous Thunderbirds. Contact: 8520 Selma, No. 443, Los Angeles, Calif. 90028.

AZTEC TWO STEP

Living In America
PRODUCERS: Rex Fowler, Neal Shulman & David Sleight
Reflex RFS-8601 (Contact 203-790-5489)

Cult folk-rockers can still carry off their sweet, supple harmonies and bouncy acoustic pop with aplomb.

NICK DRAKE

Fruit Tree
PRODUCERS: Various
Hannibal HNBX 5302

Four-album set includes 10 previously unreleased tracks on this little-known but critically acclaimed British folk singer. Drake was "discovered" by and worked with members of Fairport Convention. His spare, bleak songs for the Island label are especially haunting in light of his untimely death.

F.M./u.k.

Indiscreet
PRODUCERS: Dave King & F.M./u.k.
Portrait BFR 40460

British rock quintet's debut work focuses heavily on Foreigner-style layered guitars, keyboards, and vocal harmonies. The single, "Frozen Heart," could provide the key to opening the door in the U.S. market if radio catches on.

GERALD TRIMBLE

Crosscurrents
PRODUCER: John Cunningham
Green Linnet SIF 1065

Trimble's cittern, guitar, mandolin, and vocals carry a program of mostly traditional material into a seductive new light; cronies include producer Cunningham on fiddle and synths, plus jazz bassist Brian Torff.

HIGHLIGHTS FROM THE ORIGINAL SOUNDTRACK

Ran
PRODUCER: Not listed
Fantasy FSP-21004

Japanese master director Akira Kurosawa's haunting retelling of "King Lear" inspires an equally haunting orchestral score composed by Toru Takemitsu and performed by the Sapporo Symphony Orchestra, conducted by Hiroyuki Iwaki.

PAUL SPEER

Collection 983: Spectral Voyages
PRODUCER: Paul Speer
Catero/Fantasy FSP21001

First release from Catero's new age series wraps Speer's guitar- and synthesizer-based originals with strong production, nice graphics, pretentious liner.

BLACK

RECOMMENDED

WILLIE COLLINS

Where You Gonna Be Tonight?
PRODUCERS: Billy Nichols & Willie Collins
Capitol ST-12442

Singer specializes in slow-grooved, romantic ballads, including the title track. Worth checking out: his cover of Womack & Womack's "Restless" and the cut "Let's Get Started."

CARL ANDERSON

Carl Anderson
PRODUCERS: Various
Epic BFE 40410

Includes the single "Friends And Lovers," the duet with Gloria Loring, which did well with West Coast radio. Other material not quite as strong, but two other duets could catch on, including another with Loring ("Ferris Wheel") and one with Angela Boffill ("A Woman In Love").

I-THREE

Beginning
PRODUCERS: Thom Bell, Ricky Walters, Grub Cooper, Tyrone Downie
EMI America ST-17222

Once and future Wailers back-up vocalists Rita Marley, Judy Mowatt, and Marcia Griffiths put most of their reggae roots behind them for a fairly straightforward pop outing. The Wailers supply some backing tracks.

COUNTRY

RECOMMENDED

LYLE LOVETT

Lyle Lovett
PRODUCERS: Tony Brown, Lyle Lovett
MCA MCA-5748

Lovett has a firm and compelling country voice, but his vision seems to have bounced around the universe. His lyrics conjure up a dazzling shower of images, poke into a few of the darker (albeit common) emotions, and—in one especially memorable cut—outline "An Acceptable Level Of Ecstasy."

JOHNNY "C"

Soul'd Out
PRODUCERS: Paul Worley, John Cowan
Sugar Hill SH-9101

New Grass Revival's John Cowan sells his soul thoroughly here, turning in blistering covers of such oldies as "When A Man Loves A Woman," "634-5789," and "I Was Made To Love Her." Only six cuts on the album.

DARDEN SMITH

Native Soil
PRODUCERS: Darden Smith, Larry Seyer
RediMix RM001

Good vocals, tight production, and memorable images. Some of Smith's songs, though, are too rambling and loose to be lyrically effective.

JAZZ

RECOMMENDED

BRAND X

Xtrax
PRODUCER: Brand X
Passport PB6054

A compilation of nine tracks culled from the seven albums released between 1976 and 1982 on this high-velocity, technically awesome "recreational band" put together by Phil Collins to fill up time between Genesis projects. Group has strong and well-deserved word-of-mouth following.

GOSPEL

RECOMMENDED

THE MARANATHA! SINGERS

The Feast
PRODUCERS: Walt Harrah
Maranatha! Music SPCN-7-100-15782-X

This is a concept album, with most songs written by producer Walt Harrah and featuring the Maranatha! Singers in full force. Solos are by Steve Archer, Teri DeSario, and Bobbi Ludwick. An impressive package, aimed for the hip choir of a large church. Should fill the need for new songs during the communion time of the Lord's Supper.

CLASSICAL

RECOMMENDED

BACH: SUITES FOR ORCHESTRA, NOS. 1 & 2
Camerata Bern, Furi
Denon CO-1026

Modern instruments are used, but they're performed on with attention to period practice. Balance is finely judged and tempos are brisk and convincing. Aurèle Nicolet is the name flutist in Suite No. 2. Lots of competition out there, but none better.

SALIERI: CONCERTO IN C/CIMAROSA; CONCERTANTE IN G/STAMITZ; CONCERTO IN G Nicolet, Holliger, Academy of St. Martin-in-the-Fields, Sillito
Philips 415 359

Label gives Salieri cover prominence to provide consumer recognition in a sharp post-"Amadeus" marketing ploy. But these flute and oboe concertos by Mozart contemporaries are charming in their own right and will be enjoyed by many. Demonstration will help them move.

SCHUBERT (ARR. MAHLER): QUARTET IN D MINOR ('DEATH AND THE MAIDEN')
English Chamber Orchestra, Tate
Angel DS-38313

The added weight of a full string orchestra provides a new and often dramatically effective perspective to this beloved work. Added interest is provided by opening with a performance of the subtitle lied by Ann Murray, with conductor Jeffrey Tate at the piano. More than a curiosity.

BRAHMS: SYMPHONY NO. 1
NHK Symphony Orchestra, Maticic
Denon CO-1003

One of a series of live concerts recorded in Japan during a 1984 tour by the late Lovro von Maticic. A large-scale, spacious reading, hardly diminished by minor instrumental flubs.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA HITS THE TOP this week with "Papa Don't Preach" (Sire), to no one's surprise. She is No. 1 by a wide margin, especially in sales. (She also hit No. 1 on the Top Pop Albums chart.) Although it is unlikely any record will be able to dislodge her next week, the two highest bulleted records below Madonna have a chance to overtake her if they continue their enormous gains: **Steve Winwood's** "Higher Love" (Island) at No. 4 and **Bananarama's** "Venus" (London) at No. 6.

SEVERAL UNUSUAL MOVES on the chart this week merit a closer look. Since bullets indicate significant point gains but have no direct relation to moves on the chart, records can go up as many as five positions without a bullet. For example, a record can peak at radio and begin to lose airplay points but continue to sell and gain retail points. The net point gain can be enough to improve the record's chart position—but insufficient for a bullet. Four records follow that pattern on this week's chart: "Suzanne" by **Journey** (Columbia), which moves from 20 to 17; "All The Love In The World" by the **Outfield** (Columbia), 22 to 19; "Rumbleseat" by **John Cougar Mellencamp** (Epic), 30 to 28; and "Walk Like A Man" by the **Mary Jane Girls** (Motown), 45 to 41. **Prince's** "Anotherloverholenyohead" (Paisley Park), at No. 63, is following a similar path, with strong sales continuing off its black radio base.

FOR ONLY THE THIRD time, there is a combined Power Pick/Sales & Airplay winner this week: "Stuck With You" by **Huey Lewis & the News** (Chrysalis). Two of this week's top 10, Madonna and Berlin, were the previous double winners. For Lewis, this is the second consecutive week as airplay pick. The airplay runner-up is **Janet Jackson's** "When I Think Of You" (A&M), which was added to an outstanding 68 reporting stations in its second week on the chart. The sales runner-up is "That Was Then, This Is Now" by the **Monkees** (Arista). Nationally it moves from 29 to 25, and it's top 10 at nine reporting stations, including B-94 Pittsburgh. PD **Nick Ferrara** reports that the single is a top five seller and that the Monkees' "Best Of" album on Arista is top 10 locally.

HOT MOVERS: Among the nine debuts on the chart is **Anita Baker's** first Hot 100 hit, "Sweet Love" (Elektra), at No. 74, currently No. 2 on the Hot Black Singles chart. The record is especially strong in New Orleans (No. 14 at WQUE) and El Paso, Texas (No. 18 at KAMZ). The **Beatles** continue storming up the chart, as "Twist And Shout" (Capitol) jumps 89 to 65. In 1964, the record had a nine-week run on the chart. In its second week on the chart in 1986, it's already top 10 at KRBE Houston, KIIS-FM Los Angeles, KZZP Phoenix, and KUBE Seattle. "Two Of Hearts" by **Stacey Q** (Atlantic) moves into the top 40 this week and has become a top 10 hit everywhere it's played—with 17 top 10 reports from radio stations all over the South and West. "Walk This Way" by **Run-D.M.C.** (Profile), at No. 30, is taking big jumps at radio, including 16-7 at WLRS Louisville and 24-6 at KMEL San Francisco.

FOR WEEK ENDING AUGUST 16, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

224 REPORTERS

	NEW ADDS	TOTAL ON
GENESIS THROWING IT ALL AWAY ATLANTIC	130	132
JANET JACKSON WHEN I THINK OF YOU A&M	68	141
VAN HALEN LOVE WALKS IN WARNER BROS.	58	122
ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON ISLAND	48	49
BILLY JOEL A MATTER OF TRUST COLUMBIA	38	86

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

197 REPORTERS

	NUMBER REPORTING
DARYL HALL DREAMTIME RCA	38
PAUL MCCARTNEY PRESS CAPITOL	27
HUEY LEWIS & THE NEWS STUCK WITH YOU CHRYSALIS	26
SIMPLY RED MONEY\$ TOO TIGHT (TO MENTION) ELEKTRA	23
EURYTHMICS MISSIONARY MAN RCA	20

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THE LADY IN RED (A&M-2848)

Chris De Burgh's follow-up to his first seven million records.



From the album

INTO THE LIGHT (SP-5121)

Top 5 around the world, and already gold in England, Canada, Germany and Switzerland.

Does the rest of the world know something you don't?

Produced by Paul Hardiman. On A&M Records.



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BILLBOARD SPOTLIGHTS THE MANY SOUNDS OF

FUNK

RAP

JAZZ FUSION

SOUL

BLUES

BLACK MUSIC

Often imitated. But never duplicated. Ever-changing Black Music always adds something new as it holds true to its tradition. Now with incredible cross-over impact, Black Music is listened to and danced to worldwide by more people than ever before.

IN THIS ISSUE

- Major and Independent Labels
- Talent • Radio • Video • Retail
- Musical Trends

ISSUE DATE: SEPTEMBER 27
AD DEADLINE: SEPTEMBER 2

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R&B

AFRICAN

REGGAE

ROCK

DANCE

CALYPSO

GOSPEL

LET YOUR TALENT BE HEARD IN THIS SPECIAL ISSUE!

Billboard. HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	PAPA DON'T PREACH	MADONNA	1
2	3	MAD ABOUT YOU	BELINDA CARLISLE	3
3	2	GLORY OF LOVE	PETER CETERA	2
4	5	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	5
5	8	VENUS	BANANARAMA	4
6	9	HIGHER LOVE	STEVE WINWOOD	6
7	14	DANCING ON THE CEILING	LIONEL RICHIE	7
8	10	RUMORS	TIMEX SOCIAL CLUB	8
9	15	THE EDGE OF HEAVEN	WHAM!	10
10	22	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	9
11	7	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	11
12	16	SWEET FREEDOM	MICHAEL MCDONALD	12
13	17	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	14
14	6	SLEDGEHAMMER	PETER GABRIEL	13
15	23	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	15
16	20	SUZANNE	JOURNEY	17
17	4	DANGER ZONE	KENNY LOGGINS	16
18	21	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	22
19	27	BABY LOVE	REGINA	18
20	25	YANKEE ROSE	DAVID LEE ROTH	23
21	26	ALL THE LOVE IN THE WORLD	THE OUTFIELD	19
22	13	DIGGING YOUR SCENE	THE BLOW MONKEYS	36
23	11	NASTY	JANET JACKSON	26
24	28	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	20
25	30	THAT WAS THEN, THIS IS NOW	THE MONKEES	25
26	29	RUMBLESEAT	JOHN COUGAR MELLENCAMP	28
27	12	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	37
28	19	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	29
29	18	INVISIBLE TOUCH	GENESIS	21
30	33	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	27
31	24	TAKE IT EASY	ANDY TAYLOR	38
32	—	STUCK WITH YOU	HUEY LEWIS & THE NEWS	24
33	—	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	31
34	39	LOVE ZONE	BILLY OCEAN	33
35	37	THE CAPTAIN OF HER HEART	DOUBLE	34
36	—	WALK THIS WAY	RUN-D.M.C.	30
37	40	TAKEN IN	MIKE & THE MECHANICS	32
38	—	WALK LIKE A MAN (FROM "A FINE MESS")	MARY JANE GIRLS	41
39	—	TWO OF HEARTS	STACEY Q	40
40	—	HANGING ON A HEART ATTACK	DEVICE	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	PAPA DON'T PREACH	MADONNA	1
2	1	GLORY OF LOVE	PETER CETERA	2
3	7	HIGHER LOVE	STEVE WINWOOD	4
4	5	MAD ABOUT YOU	BELINDA CARLISLE	3
5	6	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	5
6	11	VENUS	BANANARAMA	6
7	10	RUMORS	TIMEX SOCIAL CLUB	8
8	13	DANCING ON THE CEILING	LIONEL RICHIE	7
9	14	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	9
10	3	SLEDGEHAMMER	PETER GABRIEL	13
11	4	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	11
12	12	THE EDGE OF HEAVEN	WHAM!	10
13	15	SWEET FREEDOM	MICHAEL MCDONALD	12
14	21	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	15
15	8	INVISIBLE TOUCH	GENESIS	21
16	9	DANGER ZONE	KENNY LOGGINS	16
17	16	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	14
18	24	STUCK WITH YOU	HUEY LEWIS & THE NEWS	24
19	17	ALL THE LOVE IN THE WORLD	THE OUTFIELD	19
20	22	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	20
21	23	BABY LOVE	REGINA	18
22	19	SUZANNE	JOURNEY	17
23	32	DREAMTIME	DARYL HALL	39
24	28	TAKEN IN	MIKE & THE MECHANICS	32
25	37	WALK THIS WAY	RUN-D.M.C.	30
26	29	HANGING ON A HEART ATTACK	DEVICE	35
27	34	YANKEE ROSE	DAVID LEE ROTH	23
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33	38	THE CAPTAIN OF HER HEART	DOUBLE	34
34	18	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	29
35	20	NASTY	JANET JACKSON	26
36	36	RUMBLESEAT	JOHN COUGAR MELLENCAMP	28
37	—	TWO OF HEARTS	STACEY Q	40
38	26	TAKE IT EASY	ANDY TAYLOR	38
39	—	VELCRO FLY	ZZ TOP	43
40	—	HEAVEN IN YOUR EYES	LOVERBOY	44

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (9)	13
Geffen (1)	
Island (1)	
Paisley Park (1)	
Sire (1)	
ATLANTIC (8)	11
Island (2)	
Atco (1)	
COLUMBIA	10
MCA (8)	10
I.R.S. (2)	
ARISTA (4)	7
Jive (2)	
Arista/10 (1)	
EPIC (3)	7
CBS Associated (2)	
Carrere (1)	
Pasha (1)	
POLYGRAM	7
Polydor (5)	
London (1)	
Riva (1)	
A&M	6
CAPITOL	6
RCA (4)	5
Grunty (1)	
CHRYSALIS (3)	4
China (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
ELEKTRA	4
MOTOWN (2)	4
Gordy (2)	
JAY	1
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	TITLE	PUBLISHER - Licensing Org.	TITLE	PUBLISHER - Licensing Org.	TITLE	PUBLISHER - Licensing Org.	
71	AIN'T NOthin' GOIN' ON BUT THE RENT (Dum Di Dum, ASCAP)	BMI	CPP	37	MODERN WOMAN (FROM "RUTHLESS PEOPLE") (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)	(RCA Music/Red Network, BMI) CPP	70	SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP
49	ALL CRIED OUT (Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	4	HIGHER LOVE	53	MONEY\$ TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI) HL	(Joel Songs, BMI) CPP/ABP	50	SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM
19	ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)	45	HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP	26	NASTY (Flyte Tyme, ASCAP) WBM	(Chappell, ASCAP/Island, BMI) WBM/CHA/HL	100	SOMETHING ABOUT YOU (Rocknocker, ASCAP/Island, BMI) CHA/HL
90	AM I FORGIVEN (Grand Pasha, BMI)	94	HOT WATER (Chappell, ASCAP/Island, BMI) WBM/CHA/HL	69	NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM	(Chappell, ASCAP/Island, BMI) WBM/CHA/HL	81	SPIRIT IN THE SKY (Westminster)
63	ANOTHERLOVERHOLENYOHEAD (Controversy, ASCAP) WBM	84	HYPERACTIVE (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM	80	NO PROMISES (I.D., ASCAP/R.G.K., ASCAP)	(Hulex, ASCAP) CPP/CLM	24	STUCK WITH YOU (Hulex, ASCAP) CPP/CLM
18	BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	79	I DIDN'T MEAN TO TURN YOU ON (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	68	NOTHING IN COMMON (Zomba, ASCAP) CPP	(Hulex, ASCAP) CPP/CLM	17	SUZANNE (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
89	BEFORE I GO (Unichappell, BMI/David Roberts, Procan) CHA/HL	59	IF LOOKS COULD KILL (Blackwood, BMI/Stone Diamond, BMI) CPP	42	OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP) CPP	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	12	SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
34	THE CAPTAIN OF HER HEART (Z-Muzik/Almo, ASCAP) CPP/ALM	21	INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/H't & Run Music) WBM	78	ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	74	SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP)
87	CRUSH ON YOU (Almo, ASCAP/Crimscio, ASCAP/Irving, BMI) CPP/ALM	85	IT'S YOU (Gear, ASCAP)	29	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashda, BMI/MCA, ASCAP) MCA/HL	38	TAKE IT EASY (Poetlord, ASCAP/Marilor, ASCAP) CPP
7	DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM	52	A KIND OF MAGIC (Queen, BMI/Beechwood, BMI) WBM	86	THE OTHER SIDE OF LIFE (WB, ASCAP)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	92	TAKE ME HOME TONIGHT (C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI)
16	DANGER ZONE (Famous, ASCAP) CPP	91	LIKE A ROCK (Gear, ASCAP) WBM	1	PAPA DON'T PREACH (Elliot, ASCAP/Jacobsen, ASCAP) WBM	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI)	9	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMP, ASCAP/Famous, ASCAP) CPP
36	DIGGING YOUR SCENE (Blue Network, ASCAP) CPP	95	LIKE NO OTHER NIGHT (Rocknocker, ASCAP/J.Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyppo Toonz, PROC) WBM/ALM	93	PARANOIMIA (Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI)	(Elliot, ASCAP/Jacobsen, ASCAP) WBM	32	TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM
31	DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM	88	LONELY IS THE NIGHT (Not Listed)	96	PLAYING WITH THE BOYS (Mik Money, ASCAP/Petwoll, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI)	(Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI)	25	THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP) CPP
97	DREAMS (Yessup, ASCAP) WBM	67	LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP	48	POINT OF NO RETURN (Poetside, BMI) WBM	(Mik Money, ASCAP/Petwoll, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI)	55	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL
39	DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP	58	LOVE OF A LIFETIME (Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)	47	PRESS (MPL, ASCAP) MPL/HL	(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP	54	THROWING IT ALL AWAY (Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP)
10	THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL	11	LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP	66	PRIVATE NUMBER (Almo, ASCAP/Crimscio, ASCAP/Irving, BMI) CPP/ALM	(Morrison Leahy, ASCAP/Chappell, ASCAP) HL	82	TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP
75	EVERY LITTLE KISS (Zappo, ASCAP)	56	LOVE WALKS IN (Yessup, ASCAP) WBM	28	RUMBLESEAT (Riva, ASCAP) WBM	(Zappo, ASCAP)	65	TWIST AND SHOUT (Screen Gems-EMI, BMI/Hill & Range, BMI) WBM
15	FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	33	LOVE ZONE (Zomba, ASCAP) HL	8	RUMORS (J.King IV, BMI/Danica, BMI)	(Screen Gems-EMI, BMI/Hill & Range, BMI) WBM	40	TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP
2	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM	3	MAD ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP	64	RUTHLESS PEOPLE (Unichappell, BMI/Hot-cha, BMI/Promopub B.V., PRS/Arista, ASCAP/Blue Network, ASCAP)	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP	43	VELCRO FLY (Hamstein, BMI) WBM
35	HANGING ON A HEART ATTACK (Makiki, ASCAP/Arista, ASCAP) CPP	27	MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	77	SECRET SEPARATION (Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM	(Hamstein, BMI) WBM	6	VENUS (Dayglow, ASCAP)
44	HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign,	61	A MATTER OF TRUST (Joel Songs, BMI) CPP/ABP	13	SLEDGEHAMMER	(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign,		
		57	MISSIONARY MAN					

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.



Getting Close In New York. Atlantic Records executives meet with Jean Carne backstage following one of her recent shows at Fat Tuesday's in New York, where she performed material from her debut Omni/Atlantic album, "Closer Than Close." From left are director of national black music publicity Simo Doe, promotion representative Lamont Boles, vice president of field operations Lou Sicurezza, Carne, and national black music marketing manager Rita Roberts.

EXECUTIVE TURNTABLE

(Continued from page 4)

Joyce Lapinsky is named professional manager for Chappell/Intersong Music Group—USA's Los Angeles office. She was assistant to the a&r director at Motown.

RELATED FIELDS. **David M. Baesler** is named national vice president of sales for LaserDisc Corp. of America in Ridgewood, N.J. He was Eastern regional vice president of sales for Pioneer's home electronics and car division.

Anthony Pignoni is appointed vice president of marketing and sales for the Panasonic Broadcast Systems Co. in Secaucus, N.J. He was vice president of business development for Bosch Video Systems Division.

MTV Networks in New York names **Liz Nealon** executive producer for VH-1/Video Hits One. She was senior producer, longform, for MTV. Also, MTVN makes the following appointments: **John Cannelli** as director of talent and artist relations MTV; **Betsy Freeman**, editorial director, press and public affairs, MTVN; and **John Lunghi**, director of advertising sales.

Marc Finer joins Communications Research Inc. in Pittsburgh, Pa., serving as a consultant to the Sony Consumer Audio Products division. He was product communication manager for that operation.

Dean Thomas has joined Hit Video USA in Houston, Texas as senior vice president of affiliate relations. He was with Time Inc.'s Shreveport, La., division of ATC.

Triad Artists in Los Angeles appoints **Bruce Eisenberg** an agent in its contemporary music department. He was a senior music agent at ICM.

Robert E. Griffin Inc./Public Relations in New York names **Richard Krueger** an account executive. He was with Stereo Review magazine.

New Companies

Advanced Inter Active Video, formed by Ted Celeste and Jerry Hultin. Company will bring advertisers and consumers together with "Voila," a new video kiosk system offering an alternative means of media exposure. Currently working with record labels, fashion and home video distributors, and consumer electronics and ad agencies. 1 Marconi Pl., 274 Marconi Blvd., Columbus, Ohio 43215; 614-464-2777.

Koindu Record Co., formed by Morris J. Lawrence Jr., John E. Lawrence, Waldemar Martinez, and

Marvin L. Miller. Company is an independent label and publishing company, with a music format that includes Brazilian and instrumental jazz, Spanish, pop, and gospel. 2383 Parkwood St., Ann Arbor, Mich. 48104; 313-071-2476.

Ovation Entertainment Inc., a new management concern, formed by Al Friedman. Company manages Buster and will specialize in the handling and development of new music, r&b, rap, and crossover artists. P.O. Box 252, Roslyn, N.Y. 11576; 212-938-5572.

TIPSTER PROGRAM ON JUKEBOXES

(Continued from page 6)

the tribunal regulations exceeds \$60—in other words, \$3—"provided at least 110,000 jukeboxes are registered."

Estimates on total number of jukeboxes range from 225,000 to 500,000, according to the Copyright Office, but currently only 88,000 are registered and pay the annual fee. Insiders say that compliance may never approach 100%, but the Juke-

box Administration Committee—composed of representatives of the performing rights societies, AMOA, and Copyright Office "observers"—is pushing for the 110,000-box figure by year's end. According to the agreement, licensees will be able to receive a \$3 rebate per box in 1988 if 115,000 boxes are registered. Negotiations over fees will resume in 1989.

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.

AUGUST

Aug. 20-24, **Musicians and Songwriters Workshop**, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. 609-424-7117.

Aug. 29-31, **20th Anniversary U.C. Berkeley Jazz Festival**, U.C. Berkeley, Calif. 415-642-7511.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Sept. 9, **Broadcast Music Inc. (BMI) Million-Air Awards**, Le Bel Age Hotel, Los Angeles, Calif. 212-586-2000.

Sept. 9, **Country Music Association (CMA) Regional Roundtable**, Airport Marriott, Dallas-Fort Worth, Texas. 615-244-2840.

Sept. 10-13, **National Assn. Of Broadcasters/National Assn. Radio Broadcasters: Radio '86**, New Orleans. 202-429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. 202-466-2030.

Sept. 13-14, **14th Annual San Francisco Blues Festival**, San Francisco. 415-864-2333.

Sept. 14-21, **Eighth Annual Georgia Music Festival**, Atlanta. Reba Lacks, 404-656-6612.

Sept. 17-20, **Contemporary Music Conference**, Union Square Hyatt, San Francisco. 415-543-8468.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, 212-593-2258.

Sept. 22-25, **Seventh Annual Nebraska Videodisc Symposium**, Univ. of Nebraska, Lincoln, Neb. 402-472-3611.

Sept. 23-25, **1986 Great Lakes Cable Expo**, Columbus, Ohio. Dan Helmick, Dixie Russell, 614-461-4014.

Sept. 27, **Women Celebrate Music**, Union Square Park, New York. Laura Abrams, 718-347-7757.

Sept. 27, **Nashville Songwriters Assn. International Seminar**, Marriott Hotel, Chicago. Robert Bacon, 312-664-4440, Ext. 413.

Sept. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, 303-534-4040.

OCTOBER

Oct. 1-5, **Black Music Assn. Eighth Annual Conference**, Fountainbleau Hilton, Miami Beach, Fla. 215-545-8600.

Oct. 9-10, **National Assn. Of Recording Merchandisers (NARM)**, Operations Conference, Los Angeles. 609-424-7117.

...newslines...

THAT'S ENTERTAINMENT LAW: Effective Oct. 1, the New York law firm of Hess Segall Guterman Pelz Steiner & Barovick will merge with the Los Angeles law firm of Loeb & Loeb, creating a legal entity of 160 lawyers serving clients in the entertainment/media fields. Both firms have been around for about 80 years.

PEOPLE WHO NEED PEOPLE: What's the biggest headache of running one's own business? It's relating to people—recruiting and managing employees and working with partners. That's a major conclusion of a study by Laventhol & Horwath, the national business, financial counseling, and accounting firm based in Philadelphia. The study, "The Challenges To Entrepreneurs," polled companies with annual sales of \$5 million and \$50 million.

GLENN MILLER STAMP: The U.S. Postal Service is reconsidering a proposal to strike a commemorative of swing-era great Glenn Miller. The proposed stamp shows Miller in uniform; he served as a major in World War II, having led an Army band. He was presumed killed in an airplane crash over the English Channel on Christmas Day, 1944. Letters of support for such a stamp can be sent to Bill Halstead Citizens' Stamp Advisory Committee, U.S. Postal Service, c/o Stamps Division, Room 5800, 475 L'Enfant Plaza SW, Washington, D.C.

B.B. KING will be honored by the American Correctional Assn. for his service to inmates in prisons in the U.S. and Canada over the past 16 years. The blues singer/guitarist will receive the association's President Award for Volunteerism on Aug. 13 at the 116th Congress of Correction in Las Vegas. King began a personal crusade to improve the morale of incarcerated men and women with a concert in 1970 at Cook County Jail in Illinois. That performance was later released as a live album.

Lifelines

BIRTHS

Boy, Zachary Wayne, to **Wayne and Lisa Easterwood**, June 6 in Nashville. He is coordinator of CBS Records press, Nashville.

Girl, Whitney Rachel, to **Mike and Betsy Friedman**, July 9 in Los Angeles. He is a video sales representative for Warner/Elektra/Atlantic, Los Angeles.

Boy, John Zachary, to **John and Cindy Pervola**, July 17 in Nashville. He is a CBS Records sales representative in Nashville.

Boy, Ryan Scott, to **John and Dawn Huie**, July 26 in New York. He is a booking agent and president of the John Huie Agency. She was formerly with Mike's Artist Management.

Girl, Julia Kate, to **Stuart and Alice Wagman**, July 27 in New York. He is Private Music's national sales manager. She is a corporate consultant.

MARRIAGES

Jay Orr to **Judy Komisky**, July 25 in Nashville. He is head of technical services for the Country Music Foundation; she was formerly head of publications there.

Melissa Deal to **Randy Forth**, Aug. 2 in Atlanta. She is professional manager of Criterion Music and assistant to Rodney Crowell and Rosanne Cash in Nashville.

DEATHS

Sam Gary, 67, in a fire, July 21 in Aiken, S.C. The famed basso-profundo singer of folk, blues, and gospel was best known for his 30-

year association with Josh White, with whom he recorded music and made concert appearances. In 1939, Gary appeared with Paul Robeson and Josh White on Broadway in "John Henry." He is survived by his wife, Suzanne, and two sons.

Ben "Benny" E. Benack, 64, July 23 in Pennsylvania. Famed as the father of Pittsburgh Dixieland, a blend of jazz and big-time brass, Benack was known for his trumpet playing for such bands as Tommy Dorsey's and Raymond Scott's. He also fronted several bands of his own, including the Dixieland Band and the Benny Benack Orchestra. He is survived by his wife, Gretchen; a daughter; and two sons.

Teddy Wilson, 73, following a long illness, July 31 in New Britain, Conn. He was a noted jazz pianist. (See separate story, page 6.)

William B. Williams, 62, Aug. 2 in New York. He was a well-known radio personality on WNEW-AM New York for almost 40 years. (See separate story, page 10.)

Florence Reece, 86, following a heart attack, Aug. 3 in Knoxville, Tenn. She was composer of the union song "Whose Side Are You On," written during a '30s coal-mining strike.

Arthur Baker starts a black/dance label ... see page 28

JANET JACKSON'S SECRET TO SUCCESS

(Continued from page 3)

company," says Garber, "Janet has been relatively shy and quiet and hard to read. But when a record company takes an artist into a partnership, it needs confidence that when it puts the money down, the artist will know how to smile at the right time.

"Unfortunately, A&M's expectations of Janet's enthusiasm to be involved in helping to sell her record was limited based on past experience. But I knew better and convinced the company to invest in a very expensive, first-class promotional tour across the country, even though her previous sales history didn't warrant that kind of money."

Garber notes that Jackson had supported her debut album with a promotional tour of high schools in which she encouraged kids to stay in school. This time, however, she was promoting an entirely different, "mature" album in which she assumes control of her life.

"Janet is blossoming into a beautiful human being, sensitive to a lot of things and conscious of everything going on around her," he says. "On the tour she turned on the switch like she was a politician! She walked in with her hands extended, allowed people to touch her, and showed them how much she appreciated what they were doing for her. It was a great motivator for the company and radio."

Jackson's whirlwind three-week, 13-city promo tour took place in March, following the late-January release of "Control." According to Garber, she visited pop, black, and AC radio stations as well as retailers, one-stops, and even a few clubs.

Michael Leon, A&M's vice president, East Coast operations, credits Jackson's success to "responsiveness" at urban and pop radio, especially outlets in major markets.

In the case of the third single, "When I Think Of You," the label assisted some of the major-market outlets that have been on the album for three months by supplying them with an "exciting and fresh-sounding" 12-inch version. (The new single entered the Hot 100 Singles chart recently at No. 60, earning Hot Shot Debut honors.)

Charlie Minor, A&M's senior vice president of promotion, describes how Jackson expanded her exposure through her video after breaking out on urban and pop radio.

"The videos completed the image

of Janet Jackson with the buyer," says Minor. "They gave her a face, dance, action identity with the songs, and a visual image of her as a rock'n'roll star."

Leon makes note of black video programming outlets' "primary" role in the "overwhelming acceptance" of Jackson's videos, but he singles out MTV for its involvement in broadening her base.

"They didn't break Janet Jackson, but they responded to our priority and were very much on time, given her nature as an urban crossover artist," he says. "They will play a very significant role in her future development."

'Videos completed Janet's image with the record buyer'

Les Garland, MTV's senior vice president of programming, says, "Our niche is rock'n'roll, of course, but Janet Jackson is a Jackson, so there's a certain amount of interest to us and our audience on that count.

"We had a winter meeting in L.A. with A&M where they played 'What Have You Done for Me Lately,' and they were very intelligent in starting with a good black base and quickly crossing it to CHR. We added the video the third week in March in light rotation, smelled a hit, and moved it up to heavy by April 23.

Garland says the network's involvement continued by featuring Jackson in its news coverage, new-faces promos, and the "New Video Hour" and "120 Minutes" programs. When the "Nasty" video was released, he says, it was added immediately in active rotation.

He says the enormous success of "Control" prompted A&M president Gil Friesen to meet recently with MTV in New York to plot further activities. Among them, he says, will be Jackson's appearance on the upcoming MTV Video Awards program and possible participation in weeklong focuses on fashion and dance.

A third video from "Control" is being shot by director Julien Temple, with the cost in the \$300,000 neighborhood, according to Garber.

HANRAHAN

(Continued from page 67)

Which isn't to say American Clavé hasn't had its hard times. The company had to sell bits of its publishing in Germany, Japan, and the U.S., and Hanrahan is no longer the owner since offering several blocks of shares in the company to investors. He still maintains artistic control along with Marcus, although his financing arrangement includes a financial-disaster clause that could take the company out of his hands in a worst-case scenario.

"I'm on salary now," he says, "although I don't really draw it."

Although American Clavé now has licensing arrangements for Japan and Europe, the label had relied on its American web of distributors to ship overseas markets.

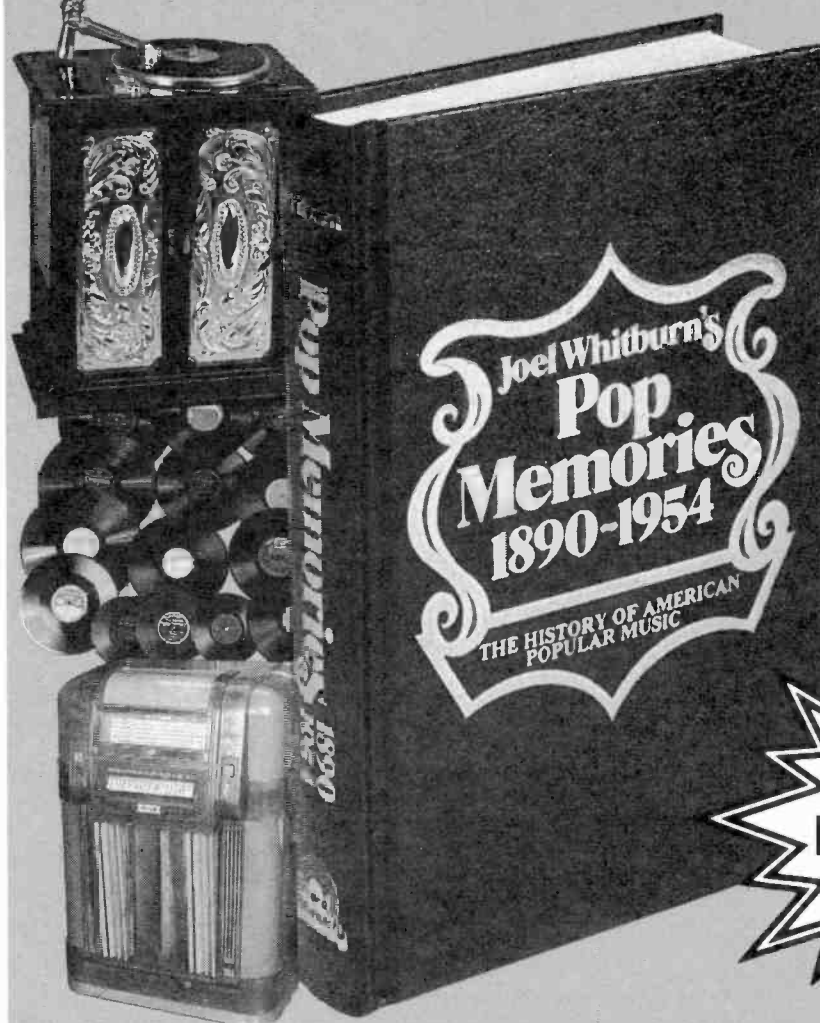
"There was nobody in France who I trusted who made me an of-

fer," Hanrahan says of the long lag in foreign distribution. "Yet we've toured France twice, and I sometimes think we've sold as many as half of our records in Europe. We just signed in Japan because the money was finally reasonable. But I have no idea how many records our American distributors sold overseas."

Hanrahan sees the label's distribution web as one of the primary puzzles regarding American Clavé's growth. He would like to continue releasing certain projects as he has in the past, but hopes to develop a two-tier distribution system similar to those enjoyed by independently owned labels like Rounder and Slash. "There's no doubt that we need different distribution for higher sales on some releases," he says.

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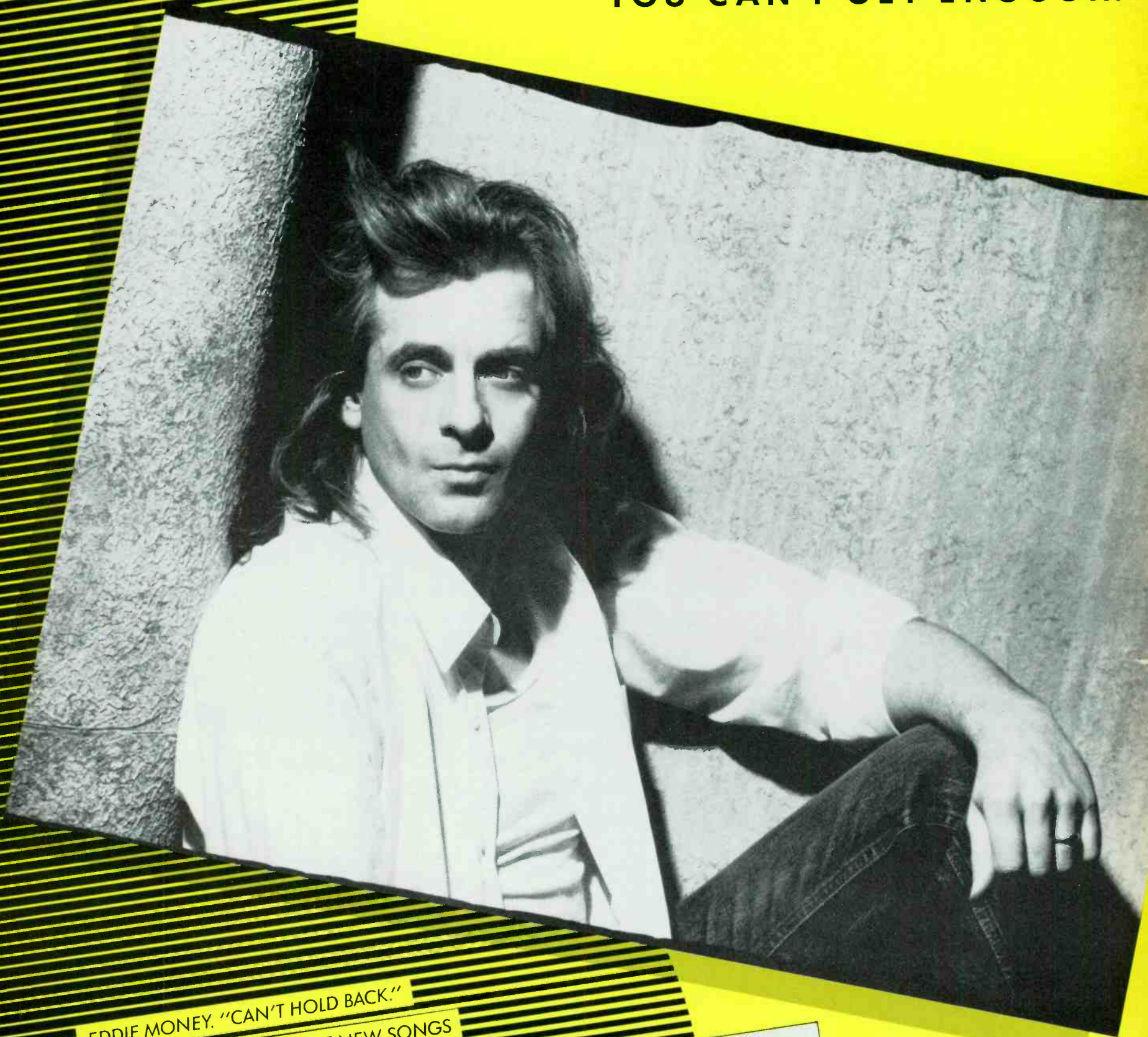
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	5	5	MADONNA SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE ★ ★ NO. 1 ★ ★ 1 week at No. One
2	1	1	11	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
3	2	2	10	PETER GABRIEL ● GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
4	4	3	8	GENESIS ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
5	5	4	24	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
6	8	12	4	DAVID LEE ROTH WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
7	6	6	14	BILLY OCEAN ▲ JIVE JL 8-8409/ARISTA (8.98) (CD)	LOVE ZONE
8	7	7	13	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
9	9	11	10	RUN-D.M.C. ▲ PROFILE 1217 (8.98)	RAISING HELL
10	10	8	73	WHITNEY HOUSTON ▲ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
11	12	10	14	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
12	13	15	5	WHAM! COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
13	17	22	5	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
14	11	9	18	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
15	14	14	19	VAN HALEN ▲ 2 WARNER BROS. 25394 (8.98) (CD)	5150
16	18	18	37	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
17	15	13	14	GTR ● ARISTA ALB-8400 (8.98) (CD)	GTR
18	16	16	23	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
19	21	24	11	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
20	20	19	14	38 SPECIAL ▲ A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
21	19	17	18	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
22	22	21	18	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
23	26	23	10	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
24	24	27	7	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
25	23	20	15	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
26	31	34	6	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
27	25	26	58	HEART ▲ 3 CAPITOL ST-12410 (9.98) (CD)	HEART
28	32	32	6	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
29	52	—	2	EURHYTHMICS RCA A&M 1-5847 (9.98) (CD)	REVENGE
30	33	33	8	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
31	42	45	4	THE MONKEES ARISTA AL9-8432 (9.98)	THEN & NOW... THE BEST OF THE MONKEES
32	28	29	20	THE JETS MCA 5667 (8.98) (CD)	THE JETS
33	29	28	10	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
34	30	30	10	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
35	35	37	9	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
36	38	39	49	JOHN COUGAR MELLENCAMP ▲ 3 RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
37	40	42	9	AC/DC ATLANTIC 81650 (8.98) (CD)	WHO MADE WHO
38	44	46	10	JERMAINE STEWART ARISTA/10 ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
39	39	40	6	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
40	41	43	39	MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
41	27	25	13	NEIL DIAMOND ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
42	36	38	39	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
43	34	31	18	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
44	37	36	12	NU SHOOSZ ATLANTIC 81647 (8.98) (CD)	POOLSIDE
45	45	44	14	WHODINI ● JIVE JL 8-8407/ARISTA (8.98)	BACK IN BLACK
46	46	47	5	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
47	47	53	4	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
48	54	92	3	QUIET RIOT PASHA OZ 40321/EPIC	QUIET RIOT III
49	NEW	1	1	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
50	50	52	7	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
51	51	54	18	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
52	58	65	5	CINDERELLA MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
53	49	49	10	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
54	57	80	3	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	56	13	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
56	NEW	1	1	BANANARAMA LONDON 828 013-1/POLYGRAM (8.98)	TRUE CONFESSIONS
57	43	35	22	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
58	53	48	39	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
59	59	60	5	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
60	60	62	9	BRUCE HORNSBY & THE RANGE RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
61	48	41	9	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
62	56	50	40	ZZ TOP ▲ 3 WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
63	61	55	22	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
64	62	58	19	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
65	65	61	76	PHIL COLLINS ▲ 5 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
66	66	66	10	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
67	63	57	29	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
68	68	75	5	SOUNDTRACK EMI-AMERICA SV 17206 (9.98)	LABYRINTH
69	67	59	13	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
70	72	74	7	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
71	71	73	5	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
72	69	63	9	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
73	76	88	6	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
74	74	82	7	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
75	75	97	16	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
76	77	87	6	SPYRO GYRA MCA 5753 (8.98)	BREAKOUT
77	80	107	4	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
78	92	102	5	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
79	94	99	4	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
80	64	51	19	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
81	82	78	42	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
82	96	120	3	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
83	NEW	1	1	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98)	LANDING ON WATER
84	70	67	63	DIRE STRAITS ▲ 5 WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
85	79	70	13	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
86	73	64	16	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
87	90	100	35	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
88	87	68	18	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
89	89	77	27	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
90	84	69	35	SADE ▲ 2 PORTRAIT FR 40263/EPIC (CD)	PROMISE
91	91	93	7	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
92	107	110	5	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
93	93	96	8	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
94	78	71	51	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
95	103	108	5	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
96	81	81	7	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
97	85	85	23	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
98	86	76	37	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
99	NEW	1	1	VAN MORRISON MERCURY 830077-1/POLYGRAM (8.98)	NO GURU, NO METHOD, NO TEACHER
100	88	72	8	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
101	100	84	10	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
102	105	98	16	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
103	106	113	4	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
104	101	103	18	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
105	83	83	9	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
106	95	89	59	RENE & ANGELA ● MERCURY 824 607-1M 1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
107	102	104	21	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
108	99	91	25	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
109	119	175	3	PIECES OF A DREAM MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE

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

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except "One Chance" produced by David Kerstenbaum,
Richie Zito and Eddie Money.

Direction: Bill Graham Management.
Photography: Rande St. Nicholas.

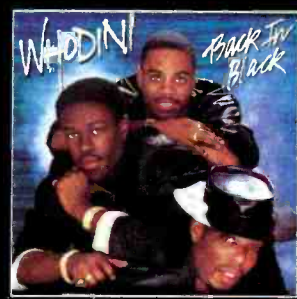
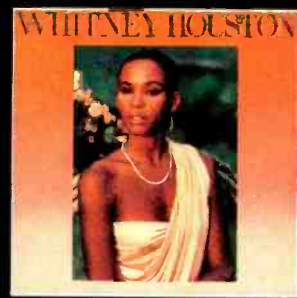


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ARISTA



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Since the beginning of 1986, Arista has been #1 on at least one of Billboard's charts every week for six consecutive months!

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As we begin the second half of the year, you can expect one thing: our run at the top will continue!

ARISTA RECORDS
WHERE THE HITS KEEP COMING...HOME.

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	98	86	8	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
111	108	105	13	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
112	97	95	7	RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)	THE FLAG
113	111	106	65	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
114	114	123	9	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
115	115	117	11	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
116	120	190	3	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
117	134	140	38	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
118	129	136	6	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
119	164	—	2	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
120	110	109	44	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
121	121	127	5	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)	BURNIN' LOVE
122	112	94	28	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
123	113	114	10	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
124	126	163	3	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
125	109	79	25	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
126	104	90	46	STARSHIP ▲ GRUNT BXL-1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
127	118	116	73	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
128	130	138	90	MADONNA ▲ ⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
129	131	133	24	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
130	175	—	2	BOOGIE BOYS CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST
131	133	137	5	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
132	123	115	113	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
133	125	130	17	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
134	142	197	3	POISON ENIGMA ST 12523/CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
135	156	164	6	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
136	132	124	148	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
137	117	111	16	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
138	136	141	58	MOTLEY CRUE ▲ ² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
139	NEW	▶	1	THE MONKEES RHINO RNLP 70140 (8.98)	THE MONKEES
140	124	118	12	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
141	122	122	4	SOUNDTRACK COLUMBIA SC 40404	CLUB PARADISE
142	128	128	40	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
143	NEW	▶	1	THE MONKEES RHINO RNLP 70142 (8.98)	MORE OF THE MONKEES
144	116	101	25	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
145	138	144	7	GEORGE STRAIT MCA 5750 (8.98) (CD)	# 7
146	154	157	4	BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)	WORLD OF WONDERS
147	151	172	3	BRONSKI BEAT MCA 5751 (8.98)	TRUTHDARE... DOUBLEDARE
148	144	152	59	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
149	145	146	174	ZZ TOP ▲ ⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
150	135	132	41	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
151	147	153	147	PHIL COLLINS ▲ ² ATLANTIC SD1 6029 (8.98) (CD)	FACE VALUE
152	152	145	13	JONATHAN BUTLER JIVE JLB-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
153	153	161	155	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
154	149	142	78	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
155	160	148	637	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	139	131	14	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
157	141	119	7	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98) (CD)	HEAR 'N AID
158	162	189	31	STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
159	161	143	21	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
160	NEW	▶	1	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
161	155	162	8	LARRY CARLTON MCA 5689 (8.98) (CD)	ALONE BUT NEVER ALONE
162	127	121	13	GIUFFRIA CAMEL/MCA 5742 (8.98) (CD)	SILK AND STEEL
163	137	112	16	KROKUS ARISTA ALB-8402 (8.98) (CD)	CHANGE OF ADDRESS
164	159	134	32	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
165	170	177	145	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
166	146	151	9	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
167	158	156	141	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
168	193	—	2	GORDON LIGHTFOOT WARNER BROS. 25482 (8.98)	EAST OF MIDNIGHT
169	171	170	100	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
170	NEW	▶	1	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98)	ESPECIALLY FOR YOU
171	157	135	7	MTUME EPIC FE 40262 (CD)	THEATER OF THE MIND
172	169	129	22	JERMAINE JACKSON ARISTA ALB-8277 (8.98) (CD)	PRECIOUS MOMENTS
173	195	—	2	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
174	143	126	66	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
175	NEW	▶	1	DAVID & DAVID A&M SP 65134 (6.98)	BOOMTOWN
176	148	147	14	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
177	NEW	▶	1	THE MONKEES RHINO RNLP 70141 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
178	178	183	4	RANDY CRAWFORD WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
179	150	150	13	SHOULDERS AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
180	140	125	17	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
181	181	179	65	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
182	180	185	46	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
183	183	—	2	THE STATLER BROTHERS MERCURY 826 782-1/POLYGRAM (8.98) (CD)	FOUR FOR THE SHOW
184	167	176	135	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
185	185	—	2	THE UNFORGIVEN ELEKTRA 60461 (8.98)	THE UNFORGIVEN
186	182	186	96	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
187	179	180	18	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
188	191	198	39	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
189	194	—	2	CACTUS WORLD NEWS MCA 5747 (8.98)	URBAN BEACHES
190	197	195	63	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
191	198	182	152	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98) (CD)	LIVE BULLET
192	177	178	34	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
193	174	167	29	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
194	184	184	8	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
195	NEW	▶	1	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
196	RE-ENTRY	▶	1	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
197	176	173	46	STARPOINT ● ELEKTRA 60424 (8.98) (CD)	RESTLESS
198	189	196	11	CA\$HFLOW ATLANTA ARTISTS 826028-1/POLYGRAM (8.98) (CD)	CA\$HFLOW
199	196	—	54	GENESIS ATLANTIC 19313 (6.98) (CD)	ABACAB
200	172	155	58	STING ▲ ² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 20	Belinda Carlisle 19	Dokken 87	Icehouse 55	Teena Marie 96	Pieces Of A Dream 109	About Last Night 77	UTFO 173
AC/DC 37	Larry Carlton 161	Double 79	Isle Of Man 131	John Cougar Mellencamp 36	Pink Floyd 155	American Anthem 91	The Unforgiven 185
Alabama 108	The Cars 188	Bob Dylan 54	Joe Jackson 88	Metallica 107	Poison 134	The Big Chill 136	Van Halen 15
Joan Armatrading 70	Ca\$hflow 196	John Eddie 105	Janet Jackson 5	Miami Sound Machine 40	Prince & The New Power Generation 43	Club Paradise 141	Andreas Vollenweider 82
The Art Of Noise 75	Peter Cetera 28	Emerson, Lake & Powell 23	Jermaine Jackson 172	Midnight Star 101	Queen 46	Karate Kid Part II 39	
Atlantic Starr 174	Cherrelle 193	Eurythmics 29	Bob James/David Sanborn 66	Mike & The Mechanics 58	Queensryche 47	Labyrinth 68	Wham! 12
Anita Baker 51	Gavin Christopher 74	The Fabulous Thunderbirds 18	Rick James 112	Stephanie Mills 159	Quiet Riot 48	Pretty In Pink 144	Whodini 45
Bananarama 56	The Church 166	Falco 125	Jean-Michel Jarre 137	Missing Persons 119	Run-DM.C. 9	Running Scared 50	Hank Williams, Jr. 95
Bangles 67	Cinderella 52	The Fat Boys 111	The Jets 32	Models 102	Run-D.M.C. 9	Ruthless People 24	Steve Winwood 13
The Beach Boys 103	Class Of '55 114	The Fixx 34	Billy Joel 49	The Monkees 160, 139, 143, 177, 31	Sade 154, 90	Top Gun 2	Stevie Wonder 120
The Beat Farmers 135	Tom Cochrane & Red Rider 116	GTR 17	Howard Jones 86	The Moody Blues 11	Bob Seger & The Silver Bullet Band 14, 191, 190	Bruce Springsteen 132	Dwight Yoakam 104
Jean Beauvoir 93	Bruce Cockburn 146	Peter Gabriel 3	Stanley Jordan 181	Melli'sa Morgan 122	Band 14, 191, 190	Spyro Gyra 76	Neil Young 83
Big Country 59	Phil Collins 151, 184, 65	Genesis 199, 4	Journey 25	Van Morrison 99	David Lee Roth 6	Starpoint 197	ZZ Top 62, 149
Big Audio Dynamite 196	Con Funk Shun 121	Glass Tiger 78	Judas Priest 64	Motley Crue 138	Mr. Mister 94	Starship 126	
The Blow Monkeys 35	Bill Cosby 61	Great White 195	The Judds 142	Mr. Mister 94	Mtume 171	The Statler Brothers 183	
Bodeans 115	Randy Crawford 178	Giuffria 162	Rob Jungklas 123	New Edition 98		Jermaine Stewart 38	
Boogie Boys 130	The Cure 182, 53	Hear 'N Aid 157	Keel 187	Nu Shooz 44		Rod Stewart 28	
Boys Don't Cry 72	David & David 175	Hearth 27	Krokus 163	Billy Ocean 7		Sting 200	
Bronski Beat 147	Eti DeBarge 33	Hiroshima 117	L.L. Cool J 164	Jeffrey Osborne 30		George Strait 145	
Jackson Browne 63	Depeche Mode 133	Honeymoon Suite 97	Patti LaBelle 8	Ozzy Osbourne 89		Stryper 158	
Roy Buchanan 194	Depeche Mode 133	The Hooters 113	Level 42 57	The Outfield 16		Talking Heads 148, 169	
Jimmy Buffett 100	Neil Diamond 41	Bruce Hornsby & The Range 60	Gordon Lightfoot 168	Robert Palmer 42		Tears For Fears 127	
Jonathan Butler 152	Dio 110	Whitney Houston 10	Loudness 140	Pet Shop Boys 21		The Temptations 176, 124	
Cactus World News 189	Dire Straits 84	INXS 81	Madonna 128, 153, 1			Randy Travis 92	
The Call 129						U2 167, 186	

REAGAN OPPOSES SENATE'S HOME-TAPING BILL

(Continued from page 1)

patents and trademarks: "mandatory use of the CBS decoder system."

The decoder system, unveiled late last year and offered as an alternative to the royalty provisions earlier this year, would force tape-machine manufacturers to place antiduping chips in new machines and would make it impossible to copy encoded prerecorded music software.

The decoder element may add \$1 to \$5 to the cost of new recorders, an amount the commissioner characterized as "an insignificant cost for most purchasers."

Recording-industry officials were quick to look at the positive side of the testimony. Says Stan Gortikov, president of the Recording Industry Assn. of America, "We're pleased about that, yes. I'm disappointed the administration did not recognize the merit of a legislative royalty approach in the short run for copyright owners and creators—for current economic harm—but we feel the decoder approach is a realistic and achievable approach for the future."

Quigg's remarks hinge on one major point. "The decoder approach will not retard technology; it depends on a performance standard, not a hardware standard, and it is adaptable to new technology," he says.

In addition to minimal cost, the testimony lists eight points in favor of the decoder approach, many of them tied to marketplace solutions:

- It minimizes administrative

costs and permits the market to set the price for the right to make home copies.

- It avoids adding yet another compulsory license to the copyright law.

- It avoids the complexity and governmental involvement in regulation and rate setting.

- It permits copyright owners to secure compensation by placing a premium on copyable records. (The industry would continue to release copyable software, but at an unstated premium price).

- It eliminates the involvement of the Copyright Office and the Copyright Royalty Tribunal; collection and distribution would be left to the free market.

- It would avoid imposing additional costs on noninfringers.

- It responds to the challenge posed by the emerging Digital Audio Tape recorders.

- It is consistent with administrative efforts to encourage strong protection of intellectual property.

Retailers have warned that a future of copyable and noncopyable software will increase the pressure they now face with multiformats and ever-increasing inventories.

Audio hardware critics have seized on the worries. John V. Roach, chairman of the board of Tandy Corp., with 7,000 stores nationwide, testified at the hearing. In addition to the problem of dual inventories, he said, he could also see a time when "sales personnel on the floor will have to explain that a re-

recorder with the decoder chip will record old music and new unencoded music but will not record new encoded music, and that pre-1987 recorders can record old music and new music, both coded and uncoded... We do not need this type of re-tailing headache."

Roach also testified that regardless of the choice of system, any home-taping legislation would inevitably result in higher prices to the consumer, suggesting that there would not only be a markup at the manufacturer level but at the distributor and retailer level as well. For example, for a machine that would carry a royalty of 25% of wholesale price, a customer might be surprised to find the price of the machine had doubled. Roach's testimony on additional markups left one legislator unconvinced.

Said Sen. Dennis DeConcini, D-Ariz.: "I know for a fact you people don't work that way. That is the most unconvincing argument I've heard all day."

Regardless of the administration's testimony, proponents of S. 1739 said they will continue to push for passage. Still, there are only six certain votes in favor of the bill on the 18-member Judiciary Committee. The committee chairman, Sen. Strom Thurmond, R-S.C., has announced that he still has "reservations about the bill" even though he is "sympathetic to the position the copyright owners are advancing."

SUMMER SALES CATCH FIRE

(Continued from page 1)

stars."

Leading the vendor pack is WEA, with dealers giving almost universal acclaim to numbers generated by Madonna, Peter Gabriel, Genesis, David Lee Roth, Van Halen, and Steve Winwood.

Adding to the distributor's hot hand are releases from Chaka Khan and Anita Baker. "It's WEA's year again," says Evan Lasky, president of the 84-store Budget Tapes & Records franchise chain, headquartered in Denver.

Meanwhile, soundtracks from "Top Gun" and "Ruthless People" are building sales for CBS Records, as is the new Billy Joel title.

While a few dealers have suffered summer doldrums, hot sales have been reported by several major chains, including Camelot Music (180 stores), The Record Bar (126 stores), Wall To Wall Sound & Video (87 stores), National Record Mart (73 stores), Turtle's Records & Tapes (70 stores), Record World (62 stores), Spec's Music (27 stores), and Kemp Mill Records (27 stores). Many of those chains' increases are stunning.

Steve Bell, vice president of Philadelphia-based Wall To Wall, which includes Listening Room stores, says the chain's total hardware and software sales are up 18%-20%; buyer Brian McEvoy says that music sales are up by 10%-15%.

Joe Andrules, vice president and general manager of Miami-based Spec's, reports 21% July increases on a comparative store basis, in part because of an extensive promotional campaign. With additional revenue from stores opened during the past year, the chain's volume is up by better than 40%.

In New York, Randi Swindel, East Coast regional manager for Tower Records and manager of the chain's downtown store, says the city's two outlets are 10% over projection. The two stores are some 25% ahead of last year's June and July figures.

Typical of the on-the-go summer months, retailers say audiocassettes are pacing the sales parade.

"LPs are still slipping, but where before it looked liked CDs were taking away from LP sales, during the summer it looks like cassettes are taking away from LPs," says Swindel.

Overall, dealers say that cassettes are outgunning vinyl by at least a 2-1 ratio. For many titles, cassette performance is as high as 4-1.

Still, the CD remains a boon for many stores.

Howard Applebaum, vice president of Kemp Mill Records, says deep inventory and better-than-competitive pricing are factors that have helped the chain reach 28%-30% increases on a comparative-store basis. He says, "What is doing it is compact disks. We'll go through thousands and

thousands of them."

He says price has juiced CD business, with several weekend sales running at \$12.99 per pop title, \$13.99 for classics. "That seems to be the price that gets people excited," says Applebaum. "We just put together three incredible months in a row. July was our best month ever, except for the past two Decembers."

CDs are also being lauded by Budget's Lasky, by Wyn King, vice president of operations for Atlanta-based Turtle's, and by Bob Stanford, owner of Soundtraks Ltd. in Huntington Village, a well-heeled community on Long Island, N.Y.

Says Stanford, "I'm developing a clientele of wealthy people who are willing to come in and drop \$100 to \$150 buying CDs. They say, 'Give me one of these, one of these, and one of these.'"

He says the CD surge has cooked up summer traffic for Soundtraks. "Based on my previous retail experience, I've been really surprised, because when I had a store on Ohio State's campus [in Columbus] there just wasn't any business when the college kids went home. My business here has almost doubled since the school year ended."

Unusually hot temperatures have also been cited as a boon for summer business (Billboard, Aug. 2). Turtle's King and Waxie Maxie's Blaine both say that sweltering conditions have made the air-conditioned shopping environment and home entertainment more attractive than typical outdoor activities.

However, warmer than usual weather in the Twin Cities has made for a less-than-substantial summer at Great American Music's 17 stores. Sales for the chain in June were down 4% from a year ago; July tallies ran even with 1985.

Great American president Ira Heilicher says, "June and July were tough months for us, because 14 of our stores are located in the metropolitan Twin Cities. This year, the weather here has been spectacular—82 to 87 degrees—and that's in the home of Paul Bunyan."

Heilicher is also one of the few chain executives to complain about a lack of major titles: "Last year, we had some super, super heavy albums. This year is nothing like that. You need two or three Madonnas."

Budget's Lasky, too, finds music product to be spotty. "For two or three weeks [business is] great, and then it'll disappear."

But most of the isolated negative reports regarding summer sales have been attributed to regional economies.

Assistance in preparing this story provided by Chris Morris in Los Angeles.

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RIAA CHIEF EXPRESSES DAT FEAR

(Continued from page 1)

kov told the legislators. "But unlike compact disks, DAT will be able to record initially up to two hours of music on a minicassette and ultimately some four to six hours of music.

"With DAT," he added, "originals and copies will all sound alike; all will be perfect replications of each other."

Gortikov said that as home tapers are able to produce their own "master-quality recordings," the phenomenon of home taping "is sure to experience a quantum leap."

Because DAT machines have not yet been marketed (Billboard, Aug. 9), the RIAA chief said, "Congress has a rare opportunity to devise in separate legislation a permanent solution to the digital home-taping problem before severe incremental damage is caused by the product."

Gortikov also suggested that the royalty provisions of S. 1739 be lim-

ited "to the kinds of devices that existed when the bill was originally drafted."

Late last month, top officials of IFPI, the international record label trade group, accompanied by Gortikov and other RIAA officials, met with several U.S. copyright and trade officials in the nation's capital to urge the adoption of the European position that no DAT recorder be imported or manufactured in Europe or the U.S. without a recording spoiler device. RIAA officials were "observers" of the lobbying mission since U.S. member companies have no formal position on DAT yet. However, it seems clear that since the overseas divisions of several of

the majors are active in this fight already, domestic approval is forthcoming.

Because it is believed that it will be 18-24 months before prerecorded DAT cassettes can be made available, only blank cassettes will reach the market. Industryites fear the configuration will offer renewed temptation for the home taping enthusiast.

This first public warning comes during the tail-end of the 99th Congress and there is no chance that lawmakers would introduce DAT legislation until the new Congress convenes in January 1987.

BILL HOLLAND

BILLBOARD HOME-TAPING STUDY

(Continued from page 1)

vey on a sample of 445 people intercepted at concert venues or in record stores. Of these, 88% said they had purchased blank tapes and thereby became the respondent pool for the survey.

Survey interviews were conducted by phone in seven cities from May-July 1986. The questions were asked in conjunction with a variety of different Street Pulse Group surveys. No incentives were offered for answering the questions.

Among the findings:

- Forty-five percent of home tapers most often borrow the albums they record.

- Younger blank tape buyers are more likely to borrow the albums they record.

- The No. 1 reason given for recording on blank tape was to make a

copy for use in an automobile.

- Fifty-three percent of those who record albums on blank tape said they prefer their own tapes to prerecorded tapes.

- Ninety-five percent of those who record albums do it for their own use.

- Seventy-five percent of those who copy music onto tape most often record an entire album as opposed to individual songs.

- Sixty-two percent of blank tape users prefer to buy by specific brand.

The study contains more specific information on these and other topics. For further information, contact Emelia Tomaszewski at Billboard, 212-764-7430.

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FLOW OF IMPORTS SLOWED

(Continued from page 1)

large percentage of their business in new music and collectibles.

"It's more difficult to get the import product we want," says Bob Say of the Los Angeles-based Moby Disc chain, which does 12% of its business in imports. "Importers are more cautious about records that might be put out over here."

Among the hardest hit is Caroline, which closed a regional branch in the wake of its settlement with several major labels.

"The rock'n'roll industry is dominated by English product," says Bob Plotnik, whose Bleecker Bob's stores in New York and Los Angeles do 60% of their business in imports. "We can't sell the No. 1 record in England because it's not available here."

Retail stores—particularly those with a hefty trade in rock imports—are encountering difficulty in procuring current foreign recordings for which the major American manufacturers own the U.S. copyright. The majors have made it clear to retailers and distributors that they believe their rights include deciding when and how a title will be released here, including titles not yet scheduled for U.S. release.

Import distributors are approaching their buying cautiously, wary of inciting the legal wrath of domestic labels.

Some importers say they are concentrating their efforts on developing other markets and their own domestic labels to weather the import freeze.

Reverberations from the issue have also been felt, albeit far less severely, by retailers and distributors of blues, jazz, and other native musical forms available as imports.

Major concern has stemmed from the settlement of a suit against Tower and Caroline by CBS, Chrysalis, RCA/Ariola International, Sire, and the WEA labels (Billboard, May 3). In the settlement, Tower and Caroline agreed to purge their inventories of 20 parallel import titles.

Nels Cline, rock import buyer for Rhino Records of Los Angeles, where 35% of sales are import-derived, believes that the importers' concern goes beyond caution.

"Importers are making up code names for certain albums on their invoices out of total fear," Cline says. "There are certain records no one would touch, like the Depeche Mode 12-inches or the Big Country album."

Cline believes that future legal action may have a dire effect on the import business at large: "If enough companies get sued, we won't get any imports. The companies will be wiped out, bled dry by court costs."

"I could order 100 of the records I want but only get five of them," says

Mark Clifton, import buyer for Chicago's Wax Trax Records, where imports tally 50% of the store's trade.

Clifton cites distributor caution as a reason for the freeze-out. "Distributors are afraid of getting into a situation like Caroline's," he says.

Caroline reached its settlement with the major labels on April 23; on May 30, the distributor closed the doors of its West Coast branch, Caroline Records California.

Keith Wood, former West Coast general manager of Caroline, refused to comment on the closure or on Caroline's current internal structure.

"We are not carrying any parallel product," Wood says in his only remark for the record. "We are obeying [the settlement] to the letter."

Rock import distributors admit that Caroline's situation has colored the way they are doing business.

"We've always been careful, and we're being careful," says Bob Marin, president and owner of Los Angeles-based Sounds Good Music Co. "We're concentrating on independent labels and our own labels that we license."

Barry Kobrin, head of Jamaica, N.Y.'s Important Record Distributors, says he "learned early" about the perils of parallel importing.

In 1982, the company was sued by CBS for importing a Dutch Santana compilation and Journey and Blue Oyster Cult picture disks. The suit was settled out of court, with Important agreeing not to bring in the product.

In spite of this, imports remain 25% of Important's business. "If we had major label product to bring in, it would be 50%-60% of our business," Kobrin says.

Like Sounds Good, Important has diversified into distribution of domes-

tic independent labels and the marketing of its own labels, Relativity and Combat. "We had to change to survive," Kobrin says.

The absence of major label ground rules on importing concerns Kobrin.

"Only if we can reach someone at a major label will we bring in major label product," he says. "We know there are imports they'd like us to bring in, but we don't know what they want us to bring in."

"It's put a question mark in our eyes," he adds. "We want to meet with the major label people to find out what we can bring in. It's a mysterious situation."

Tower Records president Russ Solomon concurs. "[The manufacturers] have got their heads in the sand. They won't make decisions, and they don't want to make decisions. We want to cooperate with these people, but we want some more positive action on their part."

In the Down Home Music case, the parallel import controversy enters the realm of catalog product.

Imports, including reissues from both active and moribund American labels, account for 50% of Down Home's total retail and mail order sales of blues, classic rock'n'roll, jazz, and ethnic recordings.

In March, the El Cerrito, Calif., firm was served with a cease-and-desist letter from MCA Records.

The label asked that Down Home end its sale of Japanese pressings of blues and rock sides from the Chess Records catalog, which MCA purchased from Sugarhill Records last year.

Ultimately, Down Home agreed to sell off its stock of previously imported albums, while MCA agreed to allow Down Home to import certain foreign Chess releases not being is-

sued by the American company.

Down Home has contended that the 1972 federal copyright law cited by MCA is not valid in policing imports of material recorded before the enactment of the statute.

"We feel we should have the right to import anything not available on an American label," says Down Home co-owner Frank Scott. "But if U.S. companies want to put out the product, we'll support them 100%."

Scott points to Down Home's newsletter discount offer on MCA's initial Chess release, a two-record Chuck Berry rarities package, as an example of the company's willingness to support domestic reissues.

Robin Wise, owner of Bayside Distribution, the Bay area company that imports many of the foreign releases sold by Down Home, says that although his company is "concerned" about the Chess controversy, it has not backed off of importing domestically unavailable catalog material.

Wise notes, however, that his foreign suppliers are sensitive to the parallel import situation.

"CBS France will not ship anything available from the U.S. parent company," he says.

John Kuliak, manager of the Jazz Record Mart in Chicago, also identifies foreign CBS product as "troublesome" for U.S. retailers.

"Nobody is daring to import the CBS Duke Ellingtons," he says.

Kuliak says that distributors of import CD product have grown wary: "One distributor would not even list CBS import CDs."

Overall, however, Kuliak believes that jazz specialty outlets are not taking as much heat as other retailers because "it isn't the kind of stuff the labels are taking pot shots at."

VIDCLIP OUTLETS SOLD TO HSN

(Continued from page 3)

given much exposure to local Boston bands unable to get their clips played elsewhere.

HSN has operated only on cable, but says it plans to eventually purchase a total of 14 UHF stations in the top 25 U.S. broadcast markets.

According to Ludin, Home Shopping Network 1, which debuted in July 1985, sells a wide variety of "deeply discounted" merchandise via an 800 toll-free number. The second service, HSN 2, kicked off in March 1986 and offers a "more upscale, trendy type of merchandise."

Both services normally are programmed 24 hours per day. FCC regulations for UHF stations, however, require a certain amount of local content.

According to one source, U68 went up for sale about two years ago, when Wometco's owner—investment firm Kohlberg, Kravis & Roberts—purchased cable outfit Storer Broadcasting.

Although U68 reportedly has been unprofitable since its inception, the channel has grown steadily in popularity, and industry observers speculate that U68 may show up for the first time in the Nielsen sweep results to be released Tuesday (19).

HSN's two shopping services currently reach about 8.5 million homes via satellite dishes and cable systems. The firm's stock opened at \$18 a share in May and closed recently at \$89.50.

winner were "Day Of The Dead," "School Spirit," "Creature," and "Creepers."

Gold theatrical certification requires sales of 75,000 units or a take of \$3 million at retail. Platinum requires 150,000 units or \$6 million at retail.

The nontheatrical area had the weakest performance of any category for July RIAA certifications, but the figures for the month were still up from the year before. July saw three titles certified gold and none platinum. Year to date, 12 ti-

ties have won nontheatrical gold and eight platinum. In July 1985, there were no titles certified gold or platinum, but the year-to-date figures were 81 gold and 31 platinum.

The gold-only music video winners were "Hall & Oates: Rock 'n' Soul Live" and "The Police: Synchronicity Concert" from RCA/Columbia Pictures; "Elvis Presley's '68 Comeback Special," from Media; and "Sade: Diamond Life Videos" and "Barbra Streisand: Putting It Together . . . The Making Of The Broadway Album," from CBS/Fox.

JULY CERTIFICATIONS

(Continued from page 4)

released in August 1984.

Here's the complete list of July certifications:

Platinum Albums

Talking Heads' "Stop Making Sense," Sire/Warner Bros, their second.

Run-D.M.C.'s "Raising Hell," Profile, its first.

"Top Gun" soundtrack, Columbia.

Gold Albums

Neil Diamond's "Headed For The Future," Columbia, his 21st.

Moody Blues' "The Other Side Of Life," Polydor, their 11th.

Jackson Browne's "Lives In The Balance," Asylum, his eighth.

38 Special's "Strength In Numbers," A&M, its fourth.

Run-D.M.C.'s "Raising Hell," Profile, its third.

Jane Fonda & Various Artists' "Workout Record/New And Improved," Columbia, her second.

Fabulous Thunderbirds' "Tuff Enuff," CBS Associated, their first.

Peter Gabriel's "So," Geffen, his first.

GTR's "GTR," Arista, its first.

Rene & Angela's "Street Called Desire," Capitol, their first.

Simply Red's "Picture Book," Elektra, its first.

Starpoin's "Restless," Elektra, its first.

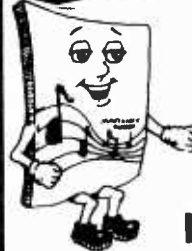
UB40's "Labour Of Love," A&M, its first.

"Top Gun" soundtrack, Columbia.

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Exec Raps Reagan For Linking Drugs And Rock

BY STEVE GETT

NEW YORK President Reagan's charges that the music industry encourages drug abuse have drawn an angry and bitter response from Danny Goldberg, the Gold Mountain Records president/artist manager who recently launched an anti-drug campaign, Rock Against Drugs (RAD).

"Whatever his virtues may or may not be, President Reagan is clearly totally uninformed about what rock'n'roll is, what American music is, and how it relates to drug use," says Goldberg.

Interviewed for the Aug. 11 issue of Newsweek, Reagan was asked to account for the nation's drug problems. He replied, "For one thing . . . the music world . . . has . . . made it sound as if it's right there and the thing to do, and rock'n'roll concerts and so forth. Musicians that young people like . . . make no secret of the fact that they are users."

Says Goldberg, "It is somewhat shocking to me that Reagan would be mouthing a totally inaccurate cliché. Such a comment by him can actually contribute to a climate of drug abuse by young people."

The anti-drug group, set up by Goldberg and California Attorney General John Van de Kamp, plans

to reach teenagers through television spots featuring musicians.

Gene Simmons of Kiss, Belinda Carlisle, Duran Duran's Andy Taylor, Michael Des Barres, and Dweezil and Moon Zappa are among the artists already committed to RAD.

"The idea is to create spots that really speak in the music video, rock'n'roll language and that don't have the 'preachiness' associated with PSAs. That way they will be credible to music fans," says Goldberg.

Van de Kamp has pledged \$50,000 to the cause. Goldberg hopes to augment that budget with corporate and music business donations.

"I'm hoping that [Reagan] will find a way of apologizing to the music business, to musicians, to fans, and to work with us to fight the drug problem."

For the record, when the president held a press conference on Aug. 4, the day his Newsweek interview was published, he told reporters, "You might be interested and pleased to know that a large number of people—the musicians in that field—are organizing to see if they cannot start promoting rock concerts without drugs."

Inquiries to the White House could not confirm whether the president was referring to RAD.

INSIDE TRACK

RETAIL'S HOTTEST CORNER? Considering all the action, it's probably the confluence of Sepulveda and Hawthorne boulevards, immediately west of the Del Amo Mall in Torrance, Calif., hub of South Bay. Newest player is Las Vegas video franchiser **Major Video**, which bowed its 8,500-square-foot superstore on Aug. 1 with an industry party. The unit is at the corner of Torrance and Hawthorne, just north of where **Tower's** new 12,500-square-foot store faces off across Sepulveda with **Wherehouse**, also 12,500 square feet, which opened last Thanksgiving Day. Just a few doors east of the Wherehouse unit is a **Licorice Pizza**, representing the longtime local chain recently acquired by industry behemoth **Musicland**. Tower expects to open "within the month."

MR. MIDEM—Bernard Chevry—has sold his **Midem Organization** for about \$7 million to U.K.'s **TVS 1**, the diversified broadcaster. But Chevry will continue to organize his various industry conventions out of Cannes for at least the next three years. Midem was set up by Chevry in 1967, and it's been running strong since.

PLAINTIFFS AND DEFENDANTS: Charly Prevost, now marketing and creative VP at **Chrysalis Records**, has sued his former logo, **Island Records**, its president, **Chris Blackwell**, and **Art Yaeger**, VP of finance, in New York's federal district court over breach of contract. Prevost claims that Island has failed to honor a three-year binder it agreed to in August 1984, calling for a salary that would reach \$225,000 in the third year and additional annual compensation based on a percentage of the company's revenues. Prevost demands \$250,000 in compensatory damages and punitive damages of \$200,000. Prevost's formal association with Island ended last March . . . The action by the **Beatles**, **Apple Corps Ltd.** and **Apple Records** against **Capitol Records** and **EMI**, a breach-of-contract charge initiated in New York district court back in 1979, crawls on with several developments: Judge **Michael Dontzin** of the New York State Supreme Court has ruled that the Beatles can up the ante in compensatory and punitive damages. The judge agreed to allow the action, charging underpayment of royalties, to include the period 1969 to the present. Also, Judge Dontzin allowed the addition of **Ringo Starr**, **George Harrison**, and **Yoko Ono**—representing the **John Lennon** estate—as individual plaintiffs. Maybe—just maybe—a trial will get underway next spring . . . **Laura Branigan** sang as part of her testimony last week in a federal court trial in New York, the result of a copyright infringement suit by writer **Gary William Friedman**, who charges that "How Am I Supposed To Live Without You," a song on Branigan's second album, is a steal of his "Promise Me I'll Feel This Way Tomorrow." **Michael Bolton** & **Doug James**, authors of "How Am I . . .," are defendants along with Branigan, **Atlantic Records**, and publishers **April Music**, **Blackwood Music**, and **Is Hot Music**.

READ ALL ABOUT IT: **I.R.S. Records** wants to reintroduce liner notes on rock albums. Plans call for album notes by musicians and critics on all upcoming releases by new and developing artists, including **Hunters & Collectors**, **Three O'clock**, **Beat Rodeo**, and others. For established artists on the label, notes will be at the artists' option . . . Track hears that **Fred Deane**, who joined **PolyGram Records** as senior director of promotion last spring, will replace **Bill Hard** as the editor of the **Friday Morning Quarterback/Bill Hard Sheet**.

IS BOB PITTMAN leaving as president of **MTV Networks Inc.** to establish a new entertainment company with funding by **MCA Inc.**? According to an article in the Aug. 7 **Wall Street Journal**, a deal is close. Pittman, credited with originating the 6-year-old, 24-hour-a-day vidclip concept, would need parent **Viacom's** okay to break a longterm contract. He is said to have close ties with **MCA** executives, especially **Irving Azoff**, CEO of **MCA Records**.

NO MONKEE-ING AROUND: Seven albums by the **Monkees** on either the **Arista** or **Rhino** labels are charting, with more to fuel their revival in a new video from Arista on the new "That Was Then, This Is Now" single. The clip debuted Aug. 8 on **MTV**.

ADD TALKING HEADS to the growing list of artists with cassette releases using the 4- by 12-inch box. **George Rossi**, exec veep of marketing at **WEA**, which handles the **Sire Records** act, says the long-box version of "True Stories" ships this month, simultaneous with the LP and standard cassette package . . . **RCA Records** will honor three outgoing veterans with a banquet Monday (18) in Atlanta. Saluted will be **Charlie Hall**, Atlanta-based regional director, Chicago branch manager **Tom Potter**, and Cleveland branch manager **Dom Violini**, all of whom retire this month . . . **David Bean**, who headed **Pacific Arts Video** from 1981 until 1985, has been named director of the first **Monterey Film Festival**, slated for Feb. 5-8, 1987. Bean, who continues to consult to the home video field, had earlier stints in records (also at **Pacific Arts**) and radio as well as motion pictures . . . The **Oak Ridge Boys'** publishing firm, **Silverline/Goldline**, is on the block with a reported asking price of \$1.2 million . . . **RCA Records** will sell a new **Ronnie Milsap** Christmas album at \$6.98, while the same list goes for the platinum-selling "Alabama Christmas" by **Alabama** and "Once Upon A Christmas" by **Kenny Rogers & Dolly Parton**.

ELLIOT MINSKER, chairman and CEO of **Knowledge Industry Publications**, reports that the second annual **New York International Home Video Market** will be staged next year at the **Jacob Javits Convention Center**, April 21-23. There are some key changes for the trade show in store. Rather than focusing on nontheatrical releases, the meet will cover all video products. Also, the show will not be open to the general public.

VIDEO FRANCHISER MERGERS: They continue apace, with word expected Monday (11) of 800-unit-plus **Adventureland Video's** acquisition of 133-store **Video Biz**. Merger would put Salt Lake City's **Adventureland** into more metro markets, long developed by **Video Biz** toppers **Robert Moffett** and **Ray Fenster**. Duo split from pioneer franchiser **Video Station** in 1981.

FRANK RAMOS, owner of **Downtown Records** in midtown Manhattan and **Park Slope**, Brooklyn, has been arrested and charged with sodomy, sexual abuse, and endangering the welfare of a child. The arrest followed the discovery of a 14-year-old runaway boy in Times Square by his father. The boy had been the victim of a "pedophile ring" operating in the city, according to authorities. Police say as many as a dozen more individuals may be charged in the case.

Edited By IRV LICHTMAN

Vid Raid Yields 6,000 Tapes Florida Grabs 'Pirate' Cassettes

BY TONY SEIDEMAN

NEW YORK Employing rarely used state and local laws rather than federal copyright statutes, police in Hialeah, Fla., raided a video store and confiscated 6,000 allegedly illegally duplicated tapes.

The Aug. 1 raid was "one of the largest single seizures" of pirated videocassettes this year, says **Frederick Behrends**, a staff investigator for the **Motion Picture Assn. of America**.

Behrends says "a lot of states will be watching" the case for cues on enforcing their own laws. The Hialeah raid was "one of the first times" local statutes have been used to combat piracy, Behrends says. "If [local] laws can apply, it's a tremendous avenue" for antipiracy campaigns, he adds.

Almost all antipiracy campaigns are conducted by the **FBI** using federal copyright statutes. But anti-drug campaigns are consuming such a large share of the **FBI's** time that a piracy violation is "not considered a priority case," Behrends says.

"This problem is going to get worse until the local people can deal with it. The federal level is consumed with drug prosecutions in big cities," agrees **Larry Warmoth**, a Hialeah police detective.

The Florida raid took place at the **Hialeah Video Club**. Its full contents were confiscated by the police, in strict enforcement of the municipality's forfeiture laws. Two checking accounts, a van, and all the money in the store's cash register were also confiscated, Warmoth says, alleging that of the cassettes in the store "99% were illegal."

The Hialeah police department was tipped off to the allegedly illegal duplicates when one of its officers joined the club as a regular member. He complained to a fellow officer about the poor technical quality of the programs. Examination of the cassettes allegedly confirmed suspicions that the programs were dubs that carried photocopied or crudely printed labels.

Videocassette piracy is "one of the vast areas of consumer fraud that people are not aware of. It has not been out long enough for the expertise and awareness on the part of the public to lead them to complain," says Warmoth. "Every person who came in there was being ripped off as a consumer," he says.

The local and state codes used included consumer fraud laws in relation to the low quality of the dubbed product, state sales tax laws, and restrictions against theft of intellectual property.

JAZZ PIANIST TEDDY WILSON DEAD AT 73

(Continued from page 6)

Records. His subsequent work with **Willie Bryant's** big band was documented by **RCA** and reissued a few years ago on the **Bluebird** label.

It was in the late '30s that **Wilson** established himself in the jazz world. His work with **Goodman**, who was then at the height of his popularity, introduced him to a broad international audience. At the same time, he made a series of recordings with **Billie Holiday** that quickly attained the status of jazz classics.

Those recordings, some of them done for **Vocalion** under **Holiday's**

name and some of them done for **Brunswick** under **Wilson's** name, were subsequently reissued in various configurations by **Columbia**.

Wilson attempted to capitalize on his fame in 1939, when he left **Goodman** to form his own big band, for which he wrote many of the arrangements. But that band, which recorded for **RCA**, proved to be short-lived.

From 1940-44, **Wilson** worked with a sextet, mostly in **New York**. After that, he became increasingly involved in teaching and radio work as well as doing some recording,

mostly for the **Musicraft** label (much of his **Musicraft** material has been reissued on **Discovery**). But the success of the 1956 movie "The **Benny Goodman Story**," in which **Wilson** played himself, led to a resurgence of **Wilson's** jazz career. He worked throughout the world, usually at the helm of a trio, for the final three decades of his life.

Wilson also frequently reunited with **Goodman**. He toured the **Soviet Union** with the clarinetist in 1962 (a tour documented on an **RCA** album).

In the last three decades of his life, **Wilson** recorded for **Columbia**,

Verve, **Chiaroscuro**, **Halcyon**, and other labels. He also made a number of albums in **Europe** and **Japan**.

Poor health had recently curtailed **Wilson's** performing and recording activity. The final recorded evidence of his talent can be heard on "Swing Reunion," an all-star album recorded last year at **New York's Town Hall** and released on **Book-Of-The-Month Records**, which markets its newly recorded sessions via direct mail and retail.

Wilson is survived by three sons, **Theodore**, **Steven**, and **James**, and a daughter, **Dune**.

EVERYONE'S SCREAMING ABOUT "RAT IN THE KITCHEN"



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August 18/19	NYC, NY	September 10	Vancouver, B.C.
August 22	Boston, MA	September 11	Portland, OR
August 23	Long Island, NY	September 13	Berkeley, CA
August 25	Montreal, Quebec	September 15	Sacramento, CA
August 26	Toronto, Ontario	September 16/17	Los Angeles, CA
August 27	Detroit, MI	September 19	San Diego, CA
August 28	Cleveland, OH	September 20	Costa Mesa, CA
August 29	Hoffman Estates, IL	September 21	Mesa, AZ
August 30	Milwaukee, WI	September 25	Austin, TX
August 31	Minneapolis, MN	September 26	Dallas, TX
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September 3	Lincoln, NB	September 28	New Orleans, LA
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