

# Billboard

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August 9, 1986/\$3.50 (U.S.)

**Summer movies boost Beatles' 'Twist' single back into the Hot 100**  
See *Chartbeat*, page 6

**Copyright experts dissect digital sampling dilemma**  
See page 4

**MTV looks for demo data from new ratings service**  
See page 86

## Disney Putting \$6 Million Behind Yule Video Campaign

BY TONY SEIDEMAN

**NEW YORK** Walt Disney Home Video is embarking on what is regarded as the biggest marketing campaign yet in the home video industry, with plans to spend \$6 million to support its Bring Disney Home For Good Christmas promotion.

Disney plans to place its product in 50,000 mass merchandiser, convenience, bookstore, supermarket, and video-specialty outlets.

The promotion is the latest in a series of extensive holiday season sales campaigns announced by manufacturers. Embassy Home Entertainment also has added its name to the growing list of companies with yule promotions (see story, page 84).

Lead title in the promotion will be "Sleeping Beauty," the first previously unreleased animated feature Disney has issued at \$29.95. The videocassette, mastered off a 70mm print of the film, will be the first stereo version of the classic feature. Prebook date for the promotion is Sept. 11; street date is Oct. 14.

Five other animated Disney classics will be included in the promotion at \$29.95. The other titles are "The Sword In The Stone," which

(Continued on page 84)

## Talks Underway For Higher Rates LABELS RETHINK CD ROYALTIES

BY FRED GOODMAN

**NEW YORK** Three years after the American introduction of compact disks, major labels are moving slowly but inexorably toward revised, higher royalty formulas for the configuration.

Until now, record companies have been paying artists the same amount for CD sales as the artist would realize for an LP, rather than a percentage of the CD's list or wholesale price.

Warner Bros. and Atlantic Records are the first major labels to say they will offer royalties based on a percentage of CD list. A number of other record companies appear ready to make a similar refiguring in the coming year, although most decline to reveal their plans.

"We do plan to refigure our CD royalty rate," says Ken Powell, an attorney for A&M Records. He says Jan. 1 is the target date but is quick to add that the label is not locked into that date. "It may extend a little further because of our third-party licensing overseas," he adds.

While spokesmen for CBS, MCA, PolyGram, and RCA Records say the companies have no current plans to change their rates, it is generally known that discussions are underway. Established artists have been exerting pressure for a higher rate of payment as CD sales snowball, and several sources—including attorneys specializing in artist negotiations—say the topic is under discussion at several firms. CBS is reportedly considering a January 1987 switch to a payment structure

similar to Warner Bros.' and Atlantic's.

The two WCI labels have signaled plans to up their CD-royalty formula, applying individual contractual rates on 80% of the configuration's list price, against a 25% packaging deduction (Billboard, July 26). The imprints are also said to be planning to award royalties against a full 100% CD price base to all of their artists starting in 1988; Warner Bros. may offer those terms to se-

(Continued on page 85)

## Wedding Vids Duke It Out In U.K. Shops

**LONDON** As the Duke and Duchess of York celebrated the year's most public marriage here July 23, the video arms of television companies BBC and Thames TV were fighting a behind-the-scenes battle to be first on the street with royal-wedding videocassettes.

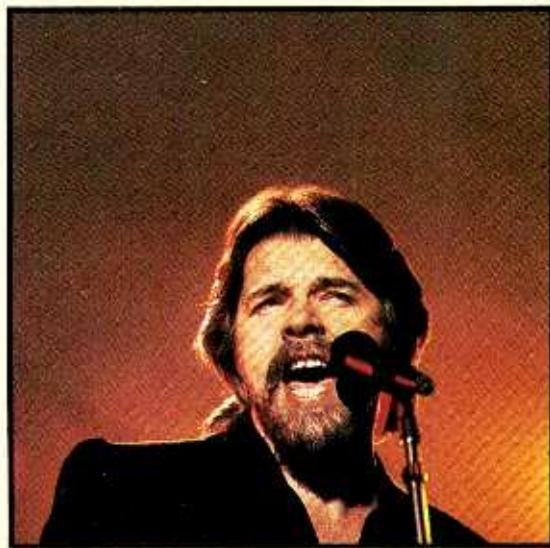
Copies of Thames Video Collection's "The Royal Wedding" were duplicated by VDC, packaged with wedding-picture covers, and delivered to the Virgin Megastore retail outlet in central London by 10:30 the evening of the wedding. The cassette retails for \$13.50.

The BBC's offering, "The Royal Wedding—A Day To Remember," duplicated by Fraser Peacock, went on sale at \$15 the following morning.

Thames Video head Peter Sames presented the first copies of the company's release at a postwedding party attended by the queen and Nancy Reagan, and the BBC took

(Continued on page 85)

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## U.S. Officials Hear IFPI Case Against DAT

BY MIKE HENNESSEY

**LONDON** A top official of IFPI, the international label trade group, has completed a two-day swing through the U.S. capital to lobby against the introduction of Digital Audio Tape (DAT) without an integral spoiler device to prevent private copying.

Gillian Davies, associate director general of IFPI, presented IFPI's case at the request of the Common Market's European Commission, Billboard has learned.

Davies, accompanied by Recording Industry Assn. of America president Stan Gortikov and the RIAA general counsel, Joel Schoenfeld, visited a number of senior U.S. government officials concerned with copyright laws and trade and commerce to urge the adoption of the IFPI position—that no DAT recorder be imported into or manufactured in Europe or the U.S. without

(Continued on page 79)



## SOUTHSIDE JOHNNY & THE JUKES

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# IN THIS ISSUE

VOLUME 100 NO. 32

AUGUST 9, 1986

**1 NEWS** ▶Labels are moving slowly toward higher royalty formulas for CD. ▶Disney is putting \$6 million behind a yule video campaign. ▶IFPI lobbies against the introduction of Digital Audio Tape without a spoiler device to prevent copying. ▶U.K. firms battle to be the first to release videos of the wedding of Prince Andrew and Sarah Ferguson. ▶3/Retailers are still not satisfied with CD order fulfillment despite improvements in service. ▶4/Digital sampling infringes on a musical copyright owner's rights if the sample is taken from a copyright sound recording, according to several experts. ▶6/ASCAP's radio fees are slated to go up 7.5%.

|                       |                            |
|-----------------------|----------------------------|
| 4 Executive Turntable | 41 Classical               |
| 38,76 Newsmakers      | 43 Dance Trax              |
| 40 Jazz               | 72 Album & Singles Reviews |
| 40 Gospel             | 86 Inside Track            |
| 41 Latin              |                            |

**9 COMMENTARY** ▶Chauvinism in blank tape payouts. ▶Letters.

**10 RADIO** ▶An analysis of the spring Arbitrons shows that top 40, adult contemporary, and album rock formats generated ratings increases for many stations. ▶Newsline. ▶11/Out of the Box. ▶13/Washington Roundup. ▶14/Vox Jox. ▶16/Featured Programming. ▶19/Yesterhits. ▶20/Promotions. ▶25/PD To PD.

**26 BLACK** ▶Did a New York City rap concert get a bad rap? ▶The Rhythm & the Blues.

**31 TALENT** ▶Branford Marsalis returns to jazz after forays into classical and rock. ▶On the Beat. ▶32/Talent in Action. ▶Boxscore.

**34 COUNTRY** ▶The CMA raises its membership dues. ▶Nashville Scene.

**46 RETAILING** ▶A panel at the New Music Seminar addresses breaking records at retail. ▶Grass Route. ▶47/New Releases. ▶Audio Plus.▶49/Hardware Monitor.

**50 VIDEO RETAILING** ▶Vending machines are set to be distributed in the New York area.

**54 VIDEO MUSIC** ▶Some videoclip makers deny that there is a recession in the industry. ▶New Videoclips. ▶55/Video Track. ▶MTV Programming.

**56 HOME VIDEO** ▶A distributor tests 100% returns. ▶Newsline.

**63 PRO AUDIO/VIDEO** ▶A sony executive predicts digital will replace analog in two years. ▶Audio Track. ▶Sound Investment.

**65 CLASSIFIED ACTIONMART**

**67 INTERNATIONAL** ▶Whitney Houston attains global stardom.

**70 CANADA** ▶Major Canadian labels are keeping their videoclip budgets secret.

**71 FINANCIAL** ▶A former member of the Jimi Hendrix Experience urges musicians to be business savvy. ▶Newsline.

**78 UPDATE** ▶Newsline. ▶Lifelines. ▶New Companies. ▶Calendar.

**CHARTS** ▶6/Chartbeat: A banner week for rap artists on both the pop albums and singles charts.

| Top Albums               |  | Hot Singles               |  |
|--------------------------|--|---------------------------|--|
| 14 Rock Tracks           |  | 16 Adult Contemporary     |  |
| 30 Black                 |  | 24 Power Playlists        |  |
| 35 Country               |  | 26 Black Singles Action   |  |
| 40 Spiritual             |  | 28 Black                  |  |
| 41 Latin                 |  | 34 Country Singles Action |  |
| 48 Compact Disks         |  | 36 Country                |  |
| 68 Hits of the World     |  | 42 Dance/Disco            |  |
| 80 Top Pop               |  | 68 Hits of the World      |  |
|                          |  | 74 Hot 100                |  |
| Top Video/Computer       |  | Hot 100 Singles Action    |  |
| 47 Computer Software     |  | 75 Hot 100 Singles Action |  |
| 50 Kid Video             |  |                           |  |
| 52 Videocassette Rentals |  |                           |  |
| 56 Videodisks            |  |                           |  |
| 58 Videocassette Sales   |  |                           |  |

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**Presidential Honoree.** First lady Nancy Reagan presents pianist Vladimir Horowitz with the Presidential Medal of Freedom during a recent reception at the White House, as President Reagan and Mrs. Wanda Horowitz look on. The medal is the highest civilian award given by the U.S. government.

## CD Fill Better, But Still Lacking Dealers Seek Consistency, Predictability

*This story prepared by Chris Morris and Earl Paige in Los Angeles*

LOS ANGELES Retailers, observing an upswing in compact disk order fulfillment by manufacturers, say they still are dismayed over failure to meet burgeoning consumer demand.

Retail chains and CD-only merchants view the present hit-and-miss fill situation with emotions ranging from guarded optimism to continued disappointment.

"Fill is improving, but demand is increasing as well," says Lew Garrett, vice president of purchasing for the 180-store Camelot Music chain based in Ohio. "The increase in demand has 'drunk up' the increase in numbers. We're really not getting ahead."

Garrett says fill shortages can still be dramatic. "With some vendors, you get less than half of what you order. Some vendors like MCA and Capitol are still allocating."

With a hot title, shortfall can be dramatic. "In the case of the Heart album, we've only seen 3,000 to 4,000 units total," Garrett says. "For a chain our size, that's less than 20 units a store."

Guardedly optimistic reports come from mass merchandiser accounts. As with certain large-volume users, buyers are loath to pinpoint those majors with slow fill.

"There are three [labels] that don't have good fill and three that do," says Ken Quick, catalog buyer at Jetco, the internal rack arm of the 227-unit Target stores of Minneapolis.

"Those with consistent good fill are remaining consistent, too," Quick adds.

George Tunder, director of merchandising for the 73-unit National Record Mart chain headquartered in Pittsburgh, says RCA, Columbia, PolyGram Classics, MCA, and Motown are all doing well in their CD supply efforts. He singles out the WEA labels as noteworthy among supply shortfallers.

Another major retailer reporting spotty CD fill is Ricx Giering, album buyer at Budget Tapes & Records, the 85-unit chain out of Denver.

"Fill percentages range from 80%-15%," Giering says. "At least MCA and Capitol reps now tell us what they can ship."

There is no consistent pattern on fill problems, says Giering. "On some hits there's no problem, then on others we won't see the piece again for months."

Dean Fine, CD buyer for the 62-store Record World chain based in Roslyn, N.Y., cites overall improvement in CD fill, but adds, "There's still a problem out there."

"Classical fills are good," Fine

says. "Pop fills are not so good, but they're getting better. It looks good for next year."

While Fine is hesitant to discuss individual manufacturers, he says that the opening of WEA's new CD plant should alleviate a "major problem."

Prioritization of product to be released on CD is one area that manufacturers should address, according to Fine.

"The labels aren't concentrating on everything they should," he says. "They're drawing out every album by a Judas Priest or a Fixx. They're printing up country titles, and country titles aren't selling"

*(Continued on page 82)*

## Vinyl Pressings Switch To Carrollton CBS Pitman Plant Going CD

BY IRV LIGHTMAN

NEW YORK CBS Records, officially saying it faces increased demand for compact disks and intimating a continued lessening of LP production needs, plans to install a CD-manufacturing facility at its vinyl-pressing plant in Pitman, N.J.

The Pitman facility will cease production of LPs and 45s by the end of the year. Pressing of these configurations will shift to the label's plant in Carrollton, Ga., where vinyl and audiotape production are done.

The label says the new Pitman CD facility will begin commercial production of CDs sometime in 1988, and by 1990 it will achieve an annual capacity of 20 million disks.

With Carrollton inheriting LP equipment from the Pitman plant, a spokesman for the label points out that CBS can fully meet projected demands beyond 1987 for LP pressing from both in-house and custom orders. "You can't lose sight of the fact that there are 80 million turntables out there and less than 2 million compact disk players," the spokes-

man adds. He says CBS decided on consolidation of LP and 45 production after agreeing to recommendations from independent consultants.

However, the inroads made by the cassette over the past decade have already put the LP configuration, now almost 40 years old, on the defensive, and the steady growth of the CD market has added to the LP's uncertain future. Cassettes became the dominant configuration several years ago.

Customer preference for cassettes over LPs is also evident in the ordering patterns at the two biggest record/tape-club operations, both of which emphasize cassette graphics in current national advertising. CBS club members prefer cassettes by a 65%/35% margin in units ordered, while RCA's figures show an even wider spread at 75%/25%. Both clubs also make available to members recorded product made by many other labels.

The CBS and WEA labels, Nos. 1 and 2 in market share, respectively, anticipate CDs to account for a

*(Continued on page 84)*



# Digital Technology May Violate Copyright Law Experts Doubt Legality Of Sampling

This story prepared by Bill Holland in Washington and Steven Dupler in New York.

WASHINGTON Digital sampling infringes on a musical copyright owner's rights if the sample is taken from a copyright sound recording, according to several top copyright experts.

Reacting to a Billboard story on digital sampling (Aug. 2), nine copyright experts say they have grave concerns about the legality of the practice. They include a former register of copyrights, officials in the Copyright Office, lawyers in copyright and communications practices, and Capitol Hill senior committee staffers.

All but two of the experts say sampling is, under current law, an infringement of copyright and a violation of one or several of the rights granted copyright holders in the Copyright Act. Several suggest the practice might also be in violation of several state laws protecting an individual's name, likeness, and right of publicity.

Sampling devices used in recording studios can record any sound digitally and play it back at any pitch over the range of the entire musical spectrum with the aid of a programmable keyboard synthesizer or digital drum machine.

Hence, a musician or producer who wants a snare-drum sound like Phil Collins' or a string sound like the Philadelphia Orchestra's can arguably have more than "like": He can have the real thing—without asking permission or offering compensation.

All but two of the copyright experts say the technique violates Section 114 of USC 17 of the Copyright Law, which spells out the exclusive rights of copyright owners, particularly the right to reproduce the work in copies or phonorecords (including CDs), and the right to prepare derivative works.

The applicable language of the section states that among the exclusive rights of the copyright owner are the following:

- "The right to duplicate the sound recording in the form of pho-

norecords, or of copies of motion pictures and other audiovisual works, that directly or indirectly recapture the actual sounds fixed in the recording."

- "The right to prepare a derivative work in which the actual sounds fixed in the sound recording are rearranged, remixed, or otherwise altered in sequence or quality."

The experts say that in a cursory examination of the matter, digital sampling appears to violate one or both of these rights.

Only one of the experts says that victims of sampling might not find adequate protection by the law now written and "might require some new statutory protection to be developed."

Some of those examining the Billboard article—all of them lawyers—have differing opinions about the outcome of any future lawsuits resulting from sampling.

"I wouldn't want to be the guy who'd have to litigate it," one says. "But if I did, I'd probably go the derivative work route."

(Continued on page 84)



**New Solar System.** Bhaskar Menon, left, chairman and chief executive officer of Capitol Industries-EMI Inc. and EMI Music Worldwide, meets with Solar Records chairman Dick Griffey, center, and Capitol/EMI-America/Manhattan/Angel vice president Dennis White to celebrate Capitol's new manufacturing, distribution, and sales pact with the label. Initial Solar product slated for release under the agreement are recordings by Dynasty, Cat Miller, Kenny Edmonds, and Carrie Lucas.

## Executive Turntable

**RECORD COMPANIES.** MCA Records in Los Angeles promotes Louil Silas to the newly created post of vice president of a&r, black music. He was director of that area.

In an effort to expand its marketing division, Capitol Records in Los Angeles appoints Bill Burks vice president of artist and product development and Ray Tusken vice president of rock promotion. Burks was vice president of creative services and merchandising. Tusken was vice president of a&r, rock. The label also names Jeremy Hammond and Michael Stotter artist and product development directors. Hammond was director of marketing and promotion for Capitol's international division. Stotter was Capitol's creative director for advertising and merchandising.

Paul Lovelace is promoted to the newly created post of vice president of national country promotion for Capitol/EMI-America Records Nashville.



SILAS



BURKS



HAMMOND



STOTTER

He was director of that area.

Sam Sutherland is appointed to the newly created post of vice president and managing director for Windham Hill in Los Angeles. He resigns as bureau chief of Billboard's Los Angeles office effective Aug. 8.

Sylvia Santavicca is named manager of special projects for MCA Records Nashville. She was country marketing manager for RCA Records Nashville.

Suite Beat Music Group in Hawthorne, Calif., appoints Robert Kuhlmann warehouse manager and Fawn Johnson art director. Kuhlmann was



LOVELACE



SUTHERLAND



FRIEDMAN



CARHART

with C.M.L. 1-Stop. Johnson was with Ritter Geller Communications.

Jacqueline Duranza is promoted to director of operations and sales at Paris International Records and Filmworks in Miami, Fla. She was sales and merchandising director.

**RETAILING/DISTRIBUTION.** The Musicland Group makes the following appointments: Ruth Sims as vice president and general manager, Southern California; Dennis Wingett, area manager for Licorice Pizza; Paul Ramaker, area manager, Southern California Musicland stores; Ron Geiger, operations manager, Musicland; Nick Mrvos, advertising/merchandising manager, Southern California Musicland stores. Sims was general manager, chief executive officer, and senior vice president of Licorice Pizza. Wingett was vice president of stores and operations for Pizza. Ramaker was group manager for national operations, Musicland. Geiger was controller at Pizza and Mrvos was store director at Pizza.

Joyce Sarah Kellerian is named executive secretary to WEA's Los Angeles branch manager. She was with the Olga Co.

**HOME VIDEO.** E. Fritz Friedman is promoted to the newly created post of director of publicity for RCA/Columbia Pictures Home Video in Burbank, Calif. He was senior manager of publicity.

Nicholas Santrizos becomes president and chief executive officer of the newly formed Vista Home Video Co. in New York. He was president of Thorn EMI/HBO Video. Also, Jay Press and Catherine McAdam are ap-

(Continued on page 78)

## NRM Conventioneers See Profitable Future Meet Emphasizes Showcases, Product

BY GEOFF MAYFIELD

CHAMPION, Pa. National Record Mart's 1986 convention here July 27-30 at the Seven Springs resort placed a great deal of emphasis on product, performer showcases, and nuts-and-bolts store operations, but the underlying current was a feeling of anticipation that the chain's future holds great promise.

The catalyst for that enthusiasm

was the company's recent management buyout, which moved ownership of the 50-year-old company from founders Jason, Sam, and Harry Shapiro to an investment group led by president and CEO Frank Fischer (Billboard, May 17).

Speaking at one of the meeting's dinners, Fischer said, "Many people have asked what effect the change in ownership will have on National Record Mart. I have waited until

now to answer those questions.

"My goal is to give you, the employees and managers of NRM, the same opportunity that the Shapiro family gave me: a chance to be creative, the ability to express yourself, and the chance to work in this exciting music industry, which has kept me feeling so young during my 35 years with the company."

It is still too early to determine the specific changes that will have an impact on the 73-store chain as a result of the management changeover, although it seems that NRM will continue to operate as a full catalog, prerecorded music retailer—a foundation established by the Shapiro brothers.

But it also appears that the Pittsburgh-based operation is poised for a more aggressive stance, both in expansion and marketing.

Beyond those directions, NRM is a company that is still determining its course. To accomplish that task, the company has established an executive committee, composed of key staff from the prior ownership: Fischer; George Balicky, vice president of advertising and marketing; Jim Grimes, vice president of systems; George Tunder, director of merchandising; Lori Winterburn, operations manager; and Paula Thompson, administrative assistant.

Joining that management team is the chain's newest executive, Mary Ann Miller, hired as vice president of finance following the Shapiros' exit. Miller previously owned an accounting firm in Philadelphia and worked as a certified public accountant for Price Waterhouse & Co.

"My management style will be to allow each member of the executive committee, and the various committees that they represent, to make their own decisions," says Fischer. "I don't plan to tell them what to do; I'm going to count on their exper-

(Continued on page 84)

eral weeks. He plans initially to employ two staff people and four associates in finance, distribution, management information systems, advertising, and promotion. The enterprise will embrace artist management, consultation for discount-store chains and manufacturers, and merchandising of home video sell-through.

Farr acknowledges that he had planned to go out on his own for several months. "I considered resigning the first of the year and then again in March. But we were so busy reorganizing [Jetco]." Farr says the reorganization of the division was a mission. "I was working right up to the last minute on it, and the whole new team is in place."

Jetco-supplied departments in Target's 227 outlets are expected to exceed Farr's estimate for 1986 of \$80 million gross sales.

Farr's resignation comes on the eve of the Target-Jetco convention in Minneapolis. Target officials say the convention will go on as planned Tuesday-Friday (12-15).

EARL PAIGE

## Farr Resigns From Jetco Exec Led Target's Rack Division

LOS ANGELES John Farr has resigned as head of Jetco, the internal rack division of Target. Farr plans to form his own company, Entertainment Marketing.

Officials at Target, where a successor is being sought, had no comment on the resignation. (See story, page 46.)

The outspoken and colorful Farr has been with Jetco 3½ years. He was promoted last August to director of marketing and operations from record/tape buyer.

A member of the retail advisory committee of the National Assn. of Recording Merchandisers since 1984, Farr's resignation stunned associates throughout the industry. The announcement came just prior to the NARM retail advisory planning meeting July 29 in Chicago.

Farr's 17 years of experience include stints as the first West Coast sales manager for Pickwick; Cleveland branch manager for PolyGram; sales manager at CBS Atlanta; and branch manager CBS Detroit.

His new Minneapolis-based enterprise is expected to open in sev-



EARL KLUGH STARTS  
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L I F E

# STORIES

(1/4/2-25478)

## THE NEW ALBUM



PRODUCED BY

*Earl Klugh*

Management: Bruce Hervey For E.K.I.  
On Warner Bros. Records, Cassettes and Compact Discs



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# Radio, ASCAP Sign Licensing Pact

## Contracts Will Raise Revenues 7.5%

BY BILL HOLLAND

WASHINGTON The nation's radio stations and ASCAP have agreed to new music-licensing contracts that will raise annual fees by approximately 7.5%, retroactive to Jan. 1, 1986. The agreement ends a 3 1/2-year, on-again, off-again legal battle.

The interim rate, an extension of the commercial rate for the contract that expired Dec. 31, 1982, is 1.725% of net sponsor receipts, less certain deductions. The new rate, figured on a different and larger base, will be 1.56%. With 1985 ASCAP fees from radio at \$63 million, the new fees schedule will bring in at least an additional \$4.7 million.

A spokesman for the All Industry

Radio Music License Committee announced last week that "given the costs and uncertainties of continuing the litigation, the committee determined that it was in the best interests of the stations it represents to accept a settlement."

Bernard Korman, ASCAP general counsel, says the performing-rights group was "very pleased by the latest demonstration that negotiations work."

Korman says that new blanket licenses will run for five years. The settlement ensures there will be no additional payments for 1983 and 1984. However, there will be a 7.5% surcharge fee on the 1985 payments, to be paid in two installments.

Per-program licenses for about 200 mostly talk-format stations

across the country, which use little ASCAP music, will run for four years.

Both the blanket and per-program licenses will eliminate the much-disputed "trade and barter" income reporting, although Korman said that an approximation of that income will be "folded in" the new contract. He added that since the Federal Communications Commission has dropped its rule requiring stations to file a Form 324, in which such trade and barter income were reported, it has proven difficult for ASCAP to check on stations' as-

(Continued on page 82)



**Private Meeting.** Peter Baumann, center, president and founder of Private Music, meets with RCA/A&M/Arista Distribution chief Sal Licata, left, and RCA/Ariola president Elliot Goldman in New York to discuss new product to be released under a new distribution deal. Slated for August release by Private Music are Leo Kottke's "Shout Toward Noon" and Yanni's "Keys To Imagination."

## 4-By-12 Cassette Package On Display

### WEA Runs Long-Box Test

BY GEOFF MAYFIELD

NEW YORK WEA Corp. is backing its commitment to the 4-by-12-inch audiocassette box with research.

According to Russ Bach, executive vice president of marketing, the company is gauging the sales impact of the long box used for three recently released cassettes by David Lee Roth, Madonna, and Steve Winwood (Billboard, July 19). The disposable package contains the standard Norelco box.

The test, in progress since June 30, involves some 60 stores in the Musicland and Camelot chains. Bach says that daily sales of the WEA labels' specially designed packages are being compared on a same-display basis to sales of standard Norelco box versions of the cassettes.

"If the results show that our long

box is a better seller we can go to our customers and say, 'Look, we got additional sales with the 4-by-12.' If not, we'll back off," says Bach.

"I only hope that our test shows that the 4-by-12 is the way to go."

Bach says that some Record Bar stores will be added to the sample this month. The research is being conducted by Susan Middlestadt of the Univ. of Illinois, a former Warner Communications employee.

The test is scheduled to be completed in time for the Sept. 15 opening of the National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee meetings in San Diego. It would mark the second straight year such a study will be discussed at the committee's annual meeting (Billboard, Oct. 19, 1985).

The earlier test—involving the

(Continued on page 85)

# CHART BEAT



by Paul Grein

IT'S A BANNER week for rap music distributed by small independent labels.

Run-D.M.C.'s "Raising Hell" (Profile) jumps to No. 9 on this week's Top Pop Albums chart, becoming the first rap album to crack the top 10. It's also the first album on a small, independently distributed label to hit the top 10 since Joan Jett & the Blackhearts' "I Love Rock'n'Roll" on Boardwalk in 1982.

And Timex Social Club's "Rumors" (Jay) jumps to No. 10 on the Hot 100, becoming the first rap-edged single to crack the top 10 since Blondie's "Rapture" in 1981. "Rumors" is also the first single on a small indie label to crack the top 10 since Jett & the Blackhearts' "Crimson And Clover" in 1982.

Run-D.M.C. first hit the Top Pop Albums chart in June 1984 with "Run-D.M.C." and returned to the chart in February 1985 with "King Of Rock." The duo's strongest rivals for the rap crown, Whodini, first charted in November 1984 with "Escape" and reached No. 35 last month with "Back In Black."

THE TWO HOTTEST groups of the mid-'60s—the Monkees and the Beatles—are competing again on this week's Hot 100.

The Monkees' "That Was Then, This Is Now" is out front, jumping seven notches, to No. 29. It's the group's first top 40 hit in just over 18 years, the last being "D.W. Washburn" in July 1968.

Only two acts in chart history have had longer gaps between top 40 hits. Gary "U.S." Bonds was shut out of the top 40 for 18 years and nine months between "Seven Day Weekend" and "This Little Girl," and Shirley Goodman was absent for 18 years and two months between Shirley & Lee's "I Feel Good" and Shirley & Company's "Shame, Shame, Shame."

The Monkees' hit was produced by Michael Lloyd, who also did

the honors on Belinda Carlisle's "Mad About You," which jumps to No. 3.

And the Beatles return to the Hot 100 with "Twist And Shout," which they originally took to No. 2 in April 1964. (It was kept out of the top spot by another Beatles smash, "Can't Buy Me Love.") The revival is linked to the song's prominent role in two hit summer movies: "Ferris Bueller's Day Off" and "Back To School."

### Indie rappers run rampant all over the charts

It's not the first time that an oldie has returned to the chart after being featured in a hit movie. The most memorable recent example came in 1983 when Bob Seger & the Silver Bullet Band's "Old Time Rock'n'Roll" was featured over Tom Cruise's famous underwear scene in "Risky Business." On the heels of that, uh, exposure, the song climbed to No. 48.

FAST FACTS: Steve Winwood's "Higher Love" jumps to No. 8 on this week's Hot 100. The veteran musician first cracked the top 10 nearly 20 years ago as the lead singer of the Spencer Davis Group. The group scored back-to-back top 10 hits in 1967 with "Gimme Some Lovin'" and "I'm A Man." Subsequent stints with Blind Faith and Traffic yielded no hit singles, though Winwood returned to the top 10 in 1981 with the brilliant "While You See A Chance."

Bananarama jumps to No. 9 on this week's Hot 100 with a remake of "Venus," which Shocking Blue took to No. 1 in February 1970. It's the second top 10 hit for the female trio, following "Cruel Summer," which reached No. 9 in September

1984. "Venus" also tops this week's Hot Dance/Disco Club Play and 12-inch Singles Sales charts.

The top three hits on this week's Hot Black Singles chart are all by female solo artists—and there's not a Houston, Jackson, or LaBelle in the bunch. Jean Carne's "Closer Than Close" holds at No. 1, Shirley Jones' "Do You Get Enough Love" jumps to No. 2, and Anita Baker's "Sweet Love" moves to No. 3.

Finally, Bill Cosby's "For Those Of You With Or Without Children" drops to No. 41 on this week's Top Pop Albums Chart, two weeks after peaking at No. 26. That's not bad, but it is disappointing given the blockbuster success of Cosby's NBC-TV sitcom.

WE GET LETTERS: We'll close with a few corrections. Fred Shaheen of Toledo points out that Prince was actually 26 years and 2 months old when the "Purple Rain" soundtrack hit No. 1, and thus shouldn't have appeared on our recent list of artists who landed a No. 1 album before their 25th birthday. Notes Shaheen: "When Prince's first album came out, his mentors fudged his age by two years to make his mystique all the more impressive. I'm still impressed."

John Farkas of Cleveland and Sandra Connolly of Richmond Hill, Ontario, note that there's actually a three-way tie for the shortest chart life of any No. 1 hit in the '80s. Phil Collins' "Sussudio" also logged just 17 weeks on the Hot 100, as did Duran Duran's "A View To A Kill" and Falco's "Rock Me Amadeus."

And Peter Cetera's "Glory Of Love" is actually the sixth No. 1 pop hit for veteran producer Michael Omartian. In our discussion last week, we left out Christopher Cross' "Arthur's Theme."

There, our conscience is clear.

## MCA's Unicity Is Duo's Idea Of 'Dream Company'

BY SAM SUTHERLAND

LOS ANGELES For veteran publishers Kathleen Carey and Ronny Vance, MCA's reorganized music operations have provided the platform for their "dream company," Unicity Music.

The young division's small roster began with Men Without Hats and has since grown to include newer signings like New Edition, Charlie Sexton, Kim Wilde, Allee Willis, Joseph Williams, Danny Sembello, Jason Scheff, and the newest professional clients, Toni Childs and Broken Homes.

In contrast to MCA Music itself, Unicity has been developed as a compact boutique publishing arm built around the duo's seven-year working partnership. Carey helmed the unit in its initial incarnation as Backstreet Music, a counterpart to the now-defunct MCA custom label.

Carey says she made Vance an essential component of the company after her first meeting with MCA

corporate president Sid Sheinberg, prior to accepting the Backstreet nod. But, she adds, it was the subsequent arrival of Irving Azoff as head of a realigned MCA recording and publishing arm that provided the most fateful link for Unicity.

"He immediately embraced us and encouraged us in developing the company," says Carey. "We work directly with Irving now."

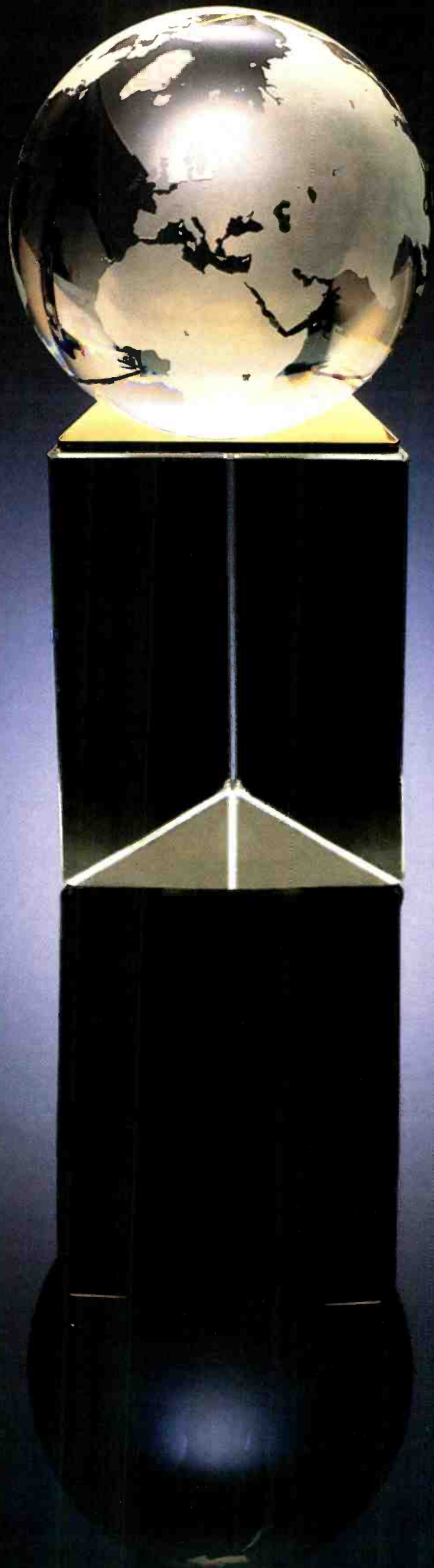
Carey and Vance say interaction with MCA Records, MCA Music, and the Universal TV/movie sector has proven flexible. To avert direct rivalry with MCA Music, artists signed to the sister label who seek publishing as well are pacted to both companies on a co-publishing basis.

"It's something we worked out among ourselves, too," says Carey. "So we've never had a problem." MCA acts signed exclusively to Unicity include New Edition, Sexton, and Wilde.

Neither Carey nor Vance claims

(Continued on page 79)





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## New French Law

# CHAUVINISM IN BLANK TAPE PAYOUTS

BY KAREN DAUTRESME

The economic effects of the newly enacted revision to French copyright law are nothing short of nefarious. One way of describing it is as a modern-day Marshall Plan designed to benefit primarily the French performing arts and related industries at the expense, in many cases, of France's trading partners.

The focus of this article is on audio and video blank-tape royalties provided for in *Loi Lang* (Jack Lang is the French minister of culture) and their distribution to authors, producers, and artists. More accurately, the focus is on how the law precludes royalties to those three creative categories for works produced outside of France.

The establishment of such a royalty is not a point at issue. Levies on blank tape, either via royalty or tax, are not new. They already exist in Austria, the Congo, West Germany, Finland, Hungary, Iceland, Norway, Sweden, and Turkey.

The issue that does concern us, however, is the mechanism (Article 28 of the law) which affords the right of remuneration only to those works fixed for the first time in France. While the law fails to furnish a definition of first fixation, it will probably be ultimately understood as works reduced to their final form.

In an action tantamount to a discriminatory trade practice, the legislators have created a mechanism whereby all works will suffer levies, but only works fixed in France will be remunerated.

It would seem superfluous to remind readers that France is the third largest export market for U.S. theatrical and video films as well as a major market for U.S. records and prerecorded cassettes.

For some time now, the French have been concerned about the state of the country's recording and film production industries. It is using its revised copyright law to address

igin. The fee will be either a lump sum or based on a percentage of broadcaster revenues.

Fifty percent of the fees are to be allocated to record producers, and 50% to recording artists. But only if the works recorded were fixed for the first time in France.

•A fee to be levied on manufacturers and importers of blank audio- and videotape. Distribution of royal-

manufactured in France.

Only after these deductions are taken will the remainder be divided among authors, artists, and producers. Again, however, only to those associated with works fixed in France.

Although the exact fees for blank tape have yet to be determined, the French Ministry of Culture has estimated that the annual yield would be about 170 million francs, or more than \$24 million. Some industry experts suggest it will be higher.

We are not faced here with a situation mandating reciprocity but one stipulating a legislative reallocation of funds. U.S. enactment of blank-tape legislation would not guarantee a reciprocal obligation under terms of the current French law. Even if the U.S. were to adhere to the Rome Phonogram Convention, American video producers and interpretive artists could still remain uncompensated.

Suffice it to say that the spirit of the Universal Copyright Convention (ensuring the author's economic rights), if not its absolute letter, has been violated by the provisions of the French law. It is also apparent to this writer, at least, that its discriminatory trade practices contravene the Treaty of Rome.

The debate is now open on how to address the situation adequately. Copyright has in recent years rightfully come to be recognized as a substantial trade issue by concerned parties in this country. Given the blatant discriminatory nature of the French law, its effects should not be accepted as a *fait accompli*.



**'American producers will not share in income generated by U.S. product'**

*Karen Dautresme is a graduate of both the Univ. of Paris and New York Univ. law schools.*

this concern and provide for government subsidies "to promote live entertainment and training activities for performers."

Unfortunately, the funding of this program is being instituted at the expense of foreign-produced audio and video works.

Under the law there are two types of levies and two sources of remuneration:

•A compulsory licensing fee imposed on all broadcasters for all phonograms used, regardless of or-

ties shall be allocated in proportion to the frequency of the work copied, with that frequency to be determined by a sampling method similar to that employed by SACEM.

However, before any monies are apportioned, 25% of all tape royalties will be earmarked for direct governmental grants to aid live entertainment and performers in France. These subsidies, in effect, will be financed by those foreign audio and video productions denied remuneration because they were not

## Letters to the Editor

**TIP OF THE ICEBERG**

I am compelled to add my voice in support of the cause Tom Shepard delineates in his recent commentary on digital remastering (July 5). The examples he cites are just the tip of a very large iceberg.

It would be impossible to describe the various ways in which the original producer of a recording is uniquely qualified to oversee the re-mixing of his own tapes. However, there is one area that must be illuminated, for I feel it is even more crucial than the question of balance and dynamics to which Tom refers.

As any experienced producer can tell you, in the sometimes involved task of putting together a musical performance, the spliced multitrack tape might contain performance flaws that are left in because of the unique nature of their remedy.

For example, in a standard classical sonata, the entire exposition is most often repeated note for note. Upon listening to the spliced performance, the artist is likely to single out some feature of the exposition and proclaim that while both the original and repeat playings are satisfactory, one version contains some little subtlety that is so well-crafted it should be used for both playings. This is a rather simple operation, but it is best done at the time of mixing.

It sometimes happens that the "little subtlety" is not so subtle. There

might be a passage of such fiendish technical difficulty that the performer literally considered him(her)self lucky to have gotten it once. Of course, it would be used two times.

Again, it must be stated that the original master would still have the unsatisfactory version in one of the two places. The final act of rectitude must be performed at the time of the mix—and, of course, performed again at the time of the remix. It is important to question whether the surrogate compact disk remixer is sensitive to these issues.

I agree that the CD is probably going to rule the technological roost for many years and that these digital remixes are going to be the last time anyone will exhume the original analog multitrack tapes.

I consider it fortunate for the artists I have been privileged to work with that CBS has engaged me to remix my own recordings. There is a tiny handful of others similarly employed. So why don't I say, "I'm all right, Jack?"

It would be impossible for any one of us to feel so strongly about this issue and not extend the rights to all of us. It is very disheartening to contemplate that corporate lines form a barrier to artistic integrity.

Andrew Kazdin  
Jamaica Estates, N.Y.

**TAKING CREDIT**

Thank you, Mr. Horne, for your much-needed commentary, "Hyping The Publicity Function" (July 26). Boy, ain't it the truth!

As someone who has her own publicity firm (and now also a management company), I've had many experiences with the "no respect" syndrome. It's about time all of us publicists spoke up and took some of the credit.

As the saying goes: "Behind every megastar is an exhausted publicist."

Evan Hosie  
Thank Evan Publicity  
Studio City, Calif.

**MUTUAL RESPECT**

Regarding Elliot Horne's commentary (July 26), I hope your readers realize that it is one man's opinion when he says that publicists get no respect.

The sources of business for my office are the managers, agents, artists, and corporate officials who, according to Mr. Horne, do not respect publicists. But I have never had a client suggest that my office is on a "free ride." I feel that in my dealings with the media there is generally a mutual respect that comes from years of hard work on both sides of the fence.

I certainly agree that our work is multifaceted and that we may not

enjoy the same visibility that some other members of the "team" behind the artist receive. But I don't think we are taken for granted.

Paul Shefrin  
The Shefrin Co.  
Los Angeles

**THE SOUND OF CHRISTMAS**

I've just learned that Capitol Records is no longer shipping Christmas singles. This disregard for the jukebox operator and his locations is outrageous.

I can only hope that this error in judgment will be corrected when the outcry from one-stops and retailers is heard and that then we may have our traditional Christmas again.

Peter McDermott  
Peter's Record One-Stop  
Norwood, Mass.

*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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# Julian Lennon

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WESTWOOD ONE RADIO NETWORKS



# Winners: AC, Album Rock, Top 40

## Checking Out ARB's Hottest Formats

BY KIM FREEMAN

NEW YORK An analysis of the spring 1986 Arbitrons in the top 25 markets shows that top 40, adult contemporary, and album rock generated ratings increases for

### Top 40 leads the pack in 7 of the top markets

50% of the stations in each of those formats.

The country format pulled bigger numbers for 48% of the stations broadcasting it; 37% of the urban outlets logged higher shares.

The survey was based on average quarter hour, 12-plus shares for stations pulling at least a 1 share in the 25 markets.

In the top 40 format, the ratings gain for 50% of the stations marks a decrease from the 65% that gained shares in the spring '85 book. This year, there were approximately 68 stations airing variations of top 40 in the top 25 markets. Last year, there were 65.

Thirty-eight percent of the top 40 stations suffered ratings drops, while 12 held steady shares through the winter and spring books.

Spring is historically a good season for top 40, and 1986 was no exception. The format leads the pack in seven top 25 markets. They are New York, WHTZ "Z-100"; Houston, KKBQ; Nassau/Suffolk,

WHTZ; Anaheim/Santa Ana, KIIS; Tampa, WRBQ; Cleveland, WMMS; and Phoenix, KZZP. In the spring '85 Arbitrons, five top 40 stations held No. 1 spots in the top 25 markets.

The nation's dominant and most diverse radio format, adult contemporary helped 60 of the roughly 120 outlets boost ratings. Forty-five percent of the ACs slipped in shares this spring. For the same sweep last year, 44% of the AC outlets in top 25 markets increased their 12-plus numbers; 51% stayed even.

Across the country, music-intensive adult contemporary stations ranked No. 1 in three markets: KVIL in Dallas, KFMB-AM in San Diego, and WTMJ in Milwaukee. In the spring '85 Arbitrons, AC led in four markets.

The ratings increase for 50% of stations broadcasting the broadly interpreted album rock format matches increases for album rockers in '85 spring results.

This year, Philadelphia and Atlanta were topped by rock outlets—WMMR and WKLS respectively. Last year, WMMR shared No. 1 album rocker national status with WMMS Cleveland and WBCN Boston. WMMS, of course, changed its status to top 40 after that book, and WBCN lost out on the No. 1 rank to WBZ, a variety-oriented AC outlet.

Thirty-seven percent of the stations airing black and/or urban fare enjoyed better spring 1986 ratings, while 55% experienced down books. Last spring, 42% of the black/urban outlets went up,

and 45% declined.

This year, WKYS Washington is the only urban contemporary outlet to lead a top 25 market. Last spring, KMJQ Houston was the only outlet to enjoy that status.

The country format helped

### Musical ACs are No. 1 in 3 major markets

roughly 48% of the stations airing it to boost ratings in this spring results. That is a stronger ratio than spring 1985, when 40% of those outlets went up and 57% declined. Last year, KNIX Phoenix was the sole spring country leader in the top 25 markets. This year, no country station ranked No. 1 in the top markets.

In other format trends, variety-oriented MOR/ACs topped six of the top 25 markets this spring. They are WGN Chicago, WJR Detroit, WBZ Boston, KDKA Pittsburgh, KMOX St. Louis, and WCCO Minneapolis. Last year, variety outlets led in four markets.

Easy listening outlets topped their markets in three cities. They are WLYF Miami, WLIF Baltimore, and KOSI Denver. Last spring, the format emerged as a market leader in five cities.

KABC Los Angeles, KGO San Francisco, and KIRO Seattle are the three news/talk outlets to lead their markets. Last spring, KGO and KIRO were the only news/talkers to do so.

# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

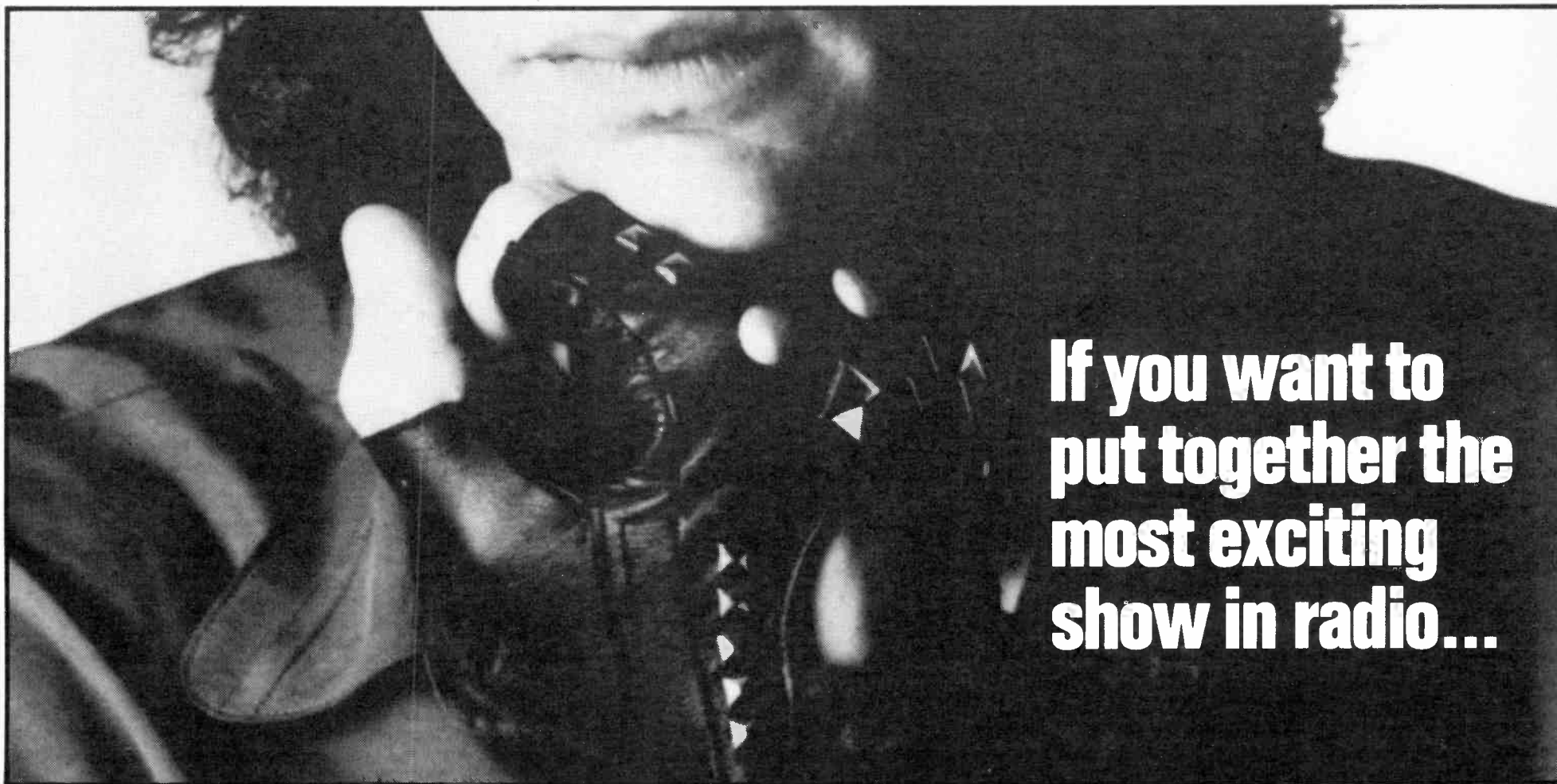
## TOP 40

"Probably the hottest thing to hit the whole country, and they don't even know it yet, is Max Headroom," says WCKK "K-104" Erie, Pa., program director **Bill Shannon**. The half-human, half-computer video character has been a staple on MTV for a while, and Coca-Cola has just tapped him/it to be soda spokesman in the company's national TV spots. Sc, Shannon says, the timing couldn't be better for Art Of Noise's "Paranoimia" (Chrysalis), which features Headroom. "The phones are blowing out with requests on this," Shannon reports. An unusual top 40 in that it uses sales research, K-104 has found another hot request generator in Isle Of Man's "Am I Forgiven" (Epic). In call-out research gauging negative/positive response to records on air at least two weeks, the single is showing up 90% positive, says Shannon. "It's very high with females and strong with teens," he reports. Pulling even more positive reaction is "One Simple Thing" (Columbia) by the Stabilizers, which checks in with 96% positive feedback. Sitting on another market-leading spring Arbitron (a 20.8 this time), Shannon lists Neil Diamond's "Story Of My Life" (Columbia), the Temptations' "Lady Soul" (Motown), Gloria Loring & Carl Anderson's "Friends & Lovers" (Carrere/Epic), and Huey Lewis & the News' "Stuck With You" (Chrysalis) as other strong performers.

## ALBUM ROCK

WIYY Baltimore PD **Tom Evans** says David & David's "Welcome To The Boomtown" (A&M) "is just a great album." Evans is playing the title track; he says the newcomers are "hard to pigeonhole. It's something you might expect 'Miami Vice' to grab. It has that feel to it." Evans has equal praise for R.E.M.'s "Lifes Rich Pageant" (I.R.S.). WIYY is playing "Fall On Me." Evans says Don Gehman's production helps make the group more accessible. Noting R.E.M.'s consistent popularity in the Southeast, Evans says he thinks this album may break the group beyond that.

KIM FREEMAN



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# Washington Roundup

BY BILL HOLLAND

**GREATER FLEXIBILITY . . .** That's what broadcasters want the FCC to consider by taking a close look at its current main-studio and local-program rules, which require the main studio to be within the community of license and the major part of non-network programming to originate there. The NAB is asking the commission to look into the matter; so is the Arizona Justice Committee, a coalition of licensees that maintain that the 1950 rules are outdated and should be amended.

**TIME SHIFTING . . .** Why not start future NAB broadcasting conventions on Saturday and have them end on Tuesday so that attendees can get back to their stations to get a little jump on the weekly workload? A good idea? That is what the NAB executive committee thought, and it approved the measure late last month. The group's exhibitor advisory committee will also have to approve, but since the shift would allow four full days for exhibits, instead of 3 1/2, it should gain favor.

**DUTCH TREAT . . .** The FCC has

**Did Run-D.M.C.'s New York concert get a bad rap from the media? . . . See page 26**

changed its policy about lunches with lobbyists—or anybody, for that matter. Used to be that a commissioner might not have to pay for, say, a thick Reuben and fries at Duke Zeibert's if a lobbyist was quick with the plastic. But no more. Now FCC officials are expected to pay for their own lunches. All this stems from an inquiry by Patricia Diaz Dennis, the recently confirmed commissioner. Hey, welcome aboard, commissioner! There's a McDonald's right across the street

**COMMISSIONER DENNIS**, by the way, will address the opening session of Radio '86 Sept. 10 in New Orleans. Mass media chief Jim McKinney will also be there to take part in FCC town meeting discussions on AM improvement. Comments on AM improvement, by the way, were due Aug. 1 at the FCC, so there will be plenty to talk about.

**IT'S NOT LOVE, IT'S YOUR antenna . . .** The FCC and the EPA are studying radio frequency (RF) radiation levels near radio and TV antennas in the Portland, Ore., area, following concerns by residents who live nearby. RF radiation is nonionizing, unlike X-rays or nuclear radiation, which can cause tissue damage. However, at relatively high levels, it can cause a slight increase in body temperature. Other studies have shown the RF radiation around broadcast towers is well below such levels and hasn't harmed those exposed, but the EPA and the commission will analyze the Portland situation and results will be made public.

**RKO RADIO PROPERTIES** may find themselves battling competing applicants at future license renewal hearings—that's old news. But now the FCC has selected two broadcast groups as applicants for RKO's Boston stations, WRKO-AM and WROR-FM, "if and when such renewal proceedings are necessary," says the commission. Nine companies sought the FCC nod. The action is still contingent on the drawn-out proceedings involving the renewal of KHJ-TV in Los Angeles. If RKO is found to be qualified in that case, then the two groups will vie for the Boston stations' licenses. Selected: Commonwealth Broadcast Group for the AM license and Professional Communications Partners for the FM. The decision becomes final in 50 days, unless there is an appeal or the commission moves for review.



**Power Play.** WUSL "Power 99" Philadelphia program director Tony Quatarone, right, poses with the winner in the urban outlet's recent U timate European Vacation contest. The winner, Paul Thurner, won a trip to Germany to pick up a 1986 Porsche and do some sightseeing while en route. Thurner's friend Cordelia Price is at left.

## SPRING '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

| Call           | Format         | Winter '86 | Spring '86 | Call           | Format         | Winter '86 | Spring '86 | Call    | Format         | Winter '86 | Spring '86 |
|----------------|----------------|------------|------------|----------------|----------------|------------|------------|---------|----------------|------------|------------|
| <b>ATLANTA</b> |                |            |            |                |                |            |            |         |                |            |            |
| WKLS-FM        | album rock     | 10.5       | 9.2        | WGST           | news/talk      | 3.1        | 1.7        | KOOL-FM | oldies         | 4.2        | 3.8        |
| WPCH           | easy listening | 9.5        | 9.2        | WPLO           | country        | 1.2        | 1.2        | KSLX    | classic hits   | 3.3        | 3.5        |
| WQXI-FM        | top 40         | 7.0        | 9.1        | WQXI-AM        | oldies         | 1.2        | 1.1        | KLZI    | AC             | 3.3        | 3.4        |
| WVEE           | urban          | 9.8        | 8.6        | <b>PHOENIX</b> |                |            |            | KDKB    | album rock     | 3.9        | 3.2        |
| WZGC           | top 40         | 8.5        | 6.1        | KZZP           | top 40         | 8.9        | 11.6       | KUKQ    | urban          | 2.7        | 3.0        |
| WYAY           | country        | 4.6        | 6.1        | KNIX-FM        | country        | 11.1       | 9.7        | KLFF    | nostalgia      | 2.3        | 2.6        |
| WSB-AM         | AC             | 5.5        | 5.7        | KTAR           | news/talk      | 8.4        | 8.3        | KAMJ    | soft AC        | 1.7        | 2.2        |
| WFOX           | AC             | 3.6        | 5.6        | KUPD           | album rock     | 7.6        | 7.5        | KKFR    | top 40         | 1.3        | 2.1        |
| WKHX           | country        | 6.2        | 5.3        | KMEQ-FM        | easy listening | 6.2        | 7.0        | KFYI    | news/talk      | .9         | 1.8        |
| WSB-FM         | AC             | 5.4        | 5.3        | KQYT           | easy listening | 8.4        | 6.1        | KSTM    | album rock     | 2.2        | 1.6        |
| WAOK           | black          | 3.0        | 4.1        | KKLT           | AC             | 5.3        | 4.9        | KVVA    | Spanish        | 1.8        | 1.5        |
| WARM-FM        | AC             | 2.4        | 3.9        | KOY            | AC             | 3.3        | 3.9        | KMEO-AM | easy listening | .5         | 1.2        |
| WEKS-AM-FM     | urban          | 2.0        | 2.4        |                |                |            |            | KOOL    | AC             | 1.9        | 1.0        |
|                |                |            |            |                |                |            |            | KNIX-AM | country        | 2.0        | 1.0        |

**... A show that has quadrupled the ratings in the most competitive radio market—**

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# ALBUM ROCK TRACKS™

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

Products with the greatest airplay gains this week.

## Radio

### WOX by Kim Freeman JIOX

IF YOU CAN'T BEAT 'EM, get 'em to join you. That's what Malrite's KRXY "Y-108" Denver did in picking up former KPKE Denver PD Mark Bolke. Bolke resigned from KPKE just a few weeks ago, when the top 40 station's new owner, Legacy Broadcasting, brought Doug Erickson in as operations manager (Billboard, June 21). Formerly with KIMN/KYGO, Denver Erickson is also Legacy's group programming head, so his arrival at KPKE left Bolke little room in the programming department.

Erickson had high remarks for Bolke's programming abilities on his departure, and Erickson now says, "We're really looking forward to the increased competition." The mission Bolke has accepted involves diluting the format-leading 6.7 spring share he built at KPKE. KRXY, meanwhile, slipped from a 4.8 to a 3.9 in the spring book.

In that mission, Bolke pulls Dave Otto on board as Y-108 morning man. Otto made a big name for himself doing the same shift at KSDO-FM San Diego, then moved to WHTT Boston until it switched to "quality rock" WMRQ last month.

As KRXY program director, Bolke replaces John Driscoll, who had been PD and morning man there.

Meanwhile, at KHOW/KPKE, Erickson brings Bob Karson on board as production director and assistant operations director. Erickson continues a nine-year working relationship with Karson, who has been with KIMN since 1977 in posts ranging from production director to assistant PD. And, longtime KHOW music director Dee Ann Metzger will be doing double music duties at KPKE on an interim basis.

SMOKEY RIVERS was let go as PD at Price Communications' KIOI "K101" San Francisco last week. According to the AC outlet's VP/GM Bill Gilreath, it was an amicable parting. Says Gilreath, "Smokey is a dedicated, capable, superior PD, but we just became much too divergent as to how an AC had to be programmed in this competitive market." Rivers left the PD post at WAVA Washington about a year ago for San Francisco. From a high 4.0 winter '85 Arbitron share, KIOI fell to a 2.5 in the spring '86 book.

JOE CAPOBIANCO resigned his PD post at adult contemporary outlet WPIX New York last week. He is returning full-time to his Cross-Country Communications consulting firm and soon-to-be-announced station ownership. At

WPIX, Capobianco leaned on the contemporary side of the AC fare with his "Ballads & the Beat" format. He says, "That had a quick and positive impact last fall and winter; I now plan to develop it on a national level." In addition, Capobianco says he'll work with other firms on "new designs in upper demo AOR and adult pop areas."

As for the station ownership, Capobianco is part of a new group, Atlanta-based DFJ, and will soon be signing the papers on a top 50 market outlet.

ACROSS TOWN at Gotham's leading AC, WLTW, Gary Nolan walks into a happy situation as the Viacom outlet's new PD. For a while, Nolan will straddle the East River, as he's sticking with his PD-morning man job at WGBB Merrick, Long Island, until a replacement is found. Nolan has been doing weekend air work for WLTW for the last few years, so he knows the players who are still reeling after a solid 4.2 spring book.

Nolan succeeds Phil Redo, who moves up to the operations director post at WMJX Boston.

WRQX-FM "Q-107" Washington fired Jim Elliot last week, breaking up one of D.C.'s longest running morning teams, Elliot &

### Bolke joins KRXY; recruits Dave Otto

Woodside. PD Randy Lane gave no explanation for the decision, saying only that "Q-107 and Jim have agreed that it would be in the best interest of both for him to leave." The morning show's ratings have been on the slide, and Lane says, "We felt that Jim wasn't going to make the difference in what it takes to win."

Elliot and Scott Woodside started out at the then-WPGC-AM-FM in 1978 and moved over to the ABC FM in January 1982. Elliott, believed to have been earning \$200,000 annually, had five months remaining on his contract.

BILL EVANS leaves his MD spot at album rocker WLUP Chicago for the operations manager spot at KKBR Albuquerque. He's replaced there by Dave Benson, who left cross-town progressive rocker WXRT for the post. He'd been filling various airshifts at WXRT and will be doing the same at "the Loop."

In Windy City top 40 gusts, Ed Volkman is the new morning man at WBBM-FM. A 10-year radio veteran, Volkman returns to his native Chicago direct from KITS San Francisco. At WBBM, he replaces Mark Sebastian, who left for cross-town top 40 WYTZ (formerly WLS-FM).

KEN CARSON leaves the PD-ship at KHTZ Reno for the same post at album rocker WHJY Providence. There, he replaces Dave Lee Austin, who left after just a few months with the outlet.

SANTA CLAUS is coming to town this month and it ain't Crazy

Eddie. Instead, you'll be seeing the going-crazy promotion team at Epic Records, who are embarking on their "Christmas In August" campaign. So, expect your local label reps to crop up with some insane outfits and offers this month. Under the Epic and Associated Labels tree will be packages from Cyndi Lauper, "Miami Vice" star Don Johnson, Eddy Grant, newcomers New Man, and others.

In Trenton, N.J., the WPST mid-day shift goes to Dave Hoeffel, who returns to the station where he started out of college after radio gigs in a variety of markets... Taking on afternoons at country station WRKZ Hershey, Pa., is Joel Allen, who moonlights as a stand-up comic. He comes with 100 character voices and four years of radio experience.

Yolanda Adra is promoted to promotions director at King Broadcasting oldies combo KSFO/KYA San Francisco... At AC outlet WRVR-AM-FM Memphis, Bob Kaake arrives as PD. He succeeds Jim Robertson, who moves on to the operations manager post at Viacom sister station KIIK-AM-FM Houston. Kaake was program and operations director at WSPA-AM Greenville/Spartanburg, S.C.

Harris Communications takes on consulting duties at album rocker WWDC Washington, D.C. That's George Harris' Bryn Mawr, Pa.-based firm, which is hoping a little of the magic its other clients have—i.e. WNEW-AM-FM New York, WMMR Philadelphia—may rub off on WWDC.

HOW TO WIN FRIENDS and influence people: Wear a WMMS Cleveland Buzzard T-shirt. While wearing ours at a recent Mets game here in New York, eight young men flagged us down to rant and rave about the outlet. Next time, we're taking "Buzzard Bites" out to the ball game along with the tees. The popcorn-type snacks arrived via mail with the WMMS logo branded all over it.


According to program coordinator Rhonda Kiefer, the "Buzzard Bites" arrived through a sales promotion with Cleveland's Dan-Dee Pretzel & Potato Chip Co., and the customized bags will be stocked in grocery stores throughout northeast Ohio.

In the close-but-no-cigar department, we wrongly listed KOFY San Francisco as a Spanish station in last week's Arbitron rankings. It's a '50s and '60s music outlet, which pulled a 1.8 share and should have been listed higher up in the list. Our apologies.

Country outlet WQIK-AM-FM Jacksonville, Fla. is asking colleagues well-connected with format stars to pull some strings for contributions to a fundraiser of utmost importance to the station. WQIK's news director, Gregory Gaines, has a son who's just had a liver transplant. Those able to help out should call WQIK's Sabrina Sproules at 904-388-7711.

In a July 26 photo caption, we said William Lee Golden of the Oak Ridge Boys was discussing the group's new album. In fact, Golden was discussing his new album, "American Vagabond," on MCA.





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## Featured Programming

**NARWOOD PRODUCTIONS**, New York, will venture into the album rock and top 40 formats Sept. 1 with the debut of "Rock Notes." The program will be a two-minute, daily feed of rock-oriented news covering music, television, movies, and other entertainment areas. Artist-interview clips will also be included, says **Ellen Silver**, Narwood executive VP.

**Ben Manilla**, production director at **Radio Today** and a former air talent at **WLIR** Long Island, is hosting the show. According to Silver, each daily shot will include five or six news bits. "Rock Notes" will be issued on reel-to-reel tape, rather than disk, to facilitate a quick turnaround time.

"Narwood has been away from the rock scene for a while," says Silver. Once "Rock Notes" builds its network of affiliates, album rock and top 40 specials may be spawned out of that base, Silver says.

Also in New York, **MJI Broadcasting** ups **Julie Talbott** to executive vice president. Talbott joined MJI in January 1984 and was most recently MJI's vice president/general manager. She will continue to oversee the sales department and operational activities for MJI in her new post.

**DUCK AND COVER COMEDY Group** is taking an interesting tack in going after the funny bone of the upscale, older demographic. In its demo of comedy bits, the group flaunts high-brow humor geared toward cultural and social topics. For example, one bit encourages listeners to visit their local museums with the line, "20th-century art: Is it art or is it garbage?" In this bit, **Cézanne** and **Rembrandt** are discussed in the gritty and noisy context of a

funny-car race spot.

Another bit does a takeoff on legal ads. In it, the law firm of "Cheatin', Lie & Steal" promotes "Legal-ert" radio beepers that allow potential victims to call a lawyer to the scene of an alleged crime.

According to **Duck And Cover's** manager, **Patrick Smith**, the group's work has been aired extensively on **WIOQ** Philadelphia. He says the relatively sophisticated nature of the bits has been an obstacle in getting wider exposure. Those interested in giving the project a listen can call Smith at 215-626-1082.

**TM COMMUNICATIONS** has moved its programming division from Dallas to Albuquerque, N.M. The new address is 2000, Randolph Road S.E., Suite 2000 Albuquerque, N.M. 87106-4267.

The **Creative Radio Network** of Van Nuys, Calif., has four specials lined up for airing during the holiday of your choice. The first is "Spirit Of American Rock," a three-hour roll through rock's roots in New Orleans, Atlanta, and Memphis, right into the California sound of Jan & Dean and the Beach Boys. The second feature is "Good Vibrations With The Beach Boys," two hours of the group's hits, plus chats with Jan & Dean and the Four Freshman.

Third on the roster is "The Beatles Invasion," a three-hour package of 36 hits and bits from the Fab Four's first trek to America. And, finally, Creative Radio Network offers "The Lionel Richie Music Special," a two-hour look at the artist and his music, both on his own and with the Commodores.

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. 8-10, **Simply Red**, Steve Winwood, etc., Party America, ABC Radio Networks, two hours.

Aug. 8-10, **The Firm**, Superstar Concert Series, Westwood One, two hours.

Aug. 8-10, **Kenny Loggins**, Hot Rocks, United Stations, 90 minutes.

Aug. 8-10, **Gwen Guthrie**, Star Beat, MJI Broadcasting, one hour.

Aug. 8-10, **Annie Lennox**, Bruce Hornsby, Rock Chronicles, Westwood One, one hour.

Aug. 8-10, **Carly Simon**, Countdown America, United Stations, four hours.

Aug. 8-10, **Captain & Tenille**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Aug. 8-10, **Ricky Skaggs**, Weekly Country Music Countdown, United Stations, three hours.

Aug. 8-10, **Jonah Jones**, Great Sounds, United Stations, four hours.

Aug. 8-10, **Mickey Gilley**, Country Today, MJI Broadcasting, one hour.

Aug. 8-10, **Bananarama**, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 8-10, **Yngwie Malmsteen**, Metalshop, MJI Broadcasting, one hour.

Aug. 8-10, **Frank Sinatra**, Classy Songs, Creative Radio Network, one hour.

Aug. 8-10, **Beach Boys**, Gary Owens Supertracks, Creative Radio Network, three hours.

Aug. 8-10, **Jerry Lee Lewis**, Elvis Hour, Creative Radio Network, one hour.

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

Aug. 9-10, **Robert Schroder**, Mu-

(Continued on page 21)

FOR WEEK ENDING AUGUST 9, 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<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                                |
| 1   | 1         | 1          | 9             | GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")<br>WARNER BROS. 7-28662 4 weeks at No. One | ◆ PETER CETERA                        |
| 2   | 2         | 4          | 10            | YOU SHOULD BE MINE (THE WOO WOO SONG)<br>A&M 2814  | ◆ JEFFREY OSBORNE                     |
| 3   | 6         | 9          | 8             | WORDS GET IN THE WAY<br>EPIC 34-06120  | MIAMI SOUND MACHINE                   |
| 4   | 3         | 3          | 10            | INVISIBLE TOUCH<br>ATLANTIC 7-89407  | ◆ GENESIS                             |
| 5   | 5         | 7          | 9             | LOVE TOUCH (THEME FROM "LEGAL EAGLES")<br>WARNER BROS. 7-28668                                 | ◆ ROD STEWART                         |
| 6   | 7         | 8          | 9             | THE CAPTAIN OF HER HEART<br>A&M 2838   | ◆ DOUBLE                              |
| 7   | 8         | 16         | 4             | DANCING ON THE CEILING<br>MOTOWN 1843  | LIONEL RICHIE                         |
| 8   | 4         | 2          | 16            | YOUR WILDEST DREAMS<br>POLYDOR 883096-7/POLYGRAM   | ◆ THE MOODY BLUES                     |
| 9   | 11        | 13         | 7             | SWEET FREEDOM (THEME FROM "RUNNING SCARED")<br>MCA 52857                                       | ◆ MICHAEL MCDONALD                    |
| 10  | 16        | 29         | 4             | FRIENDS AND LOVERS<br>CARRERE 4-06122/EPC<br>CARL ANDERSON & GLORIA LORING                     |                                       |
| 11  | 15        | 19         | 5             | TAKEN IN<br>ATLANTIC 7-89404   | ◆ MIKE & THE MECHANICS                |
| 12  | 10        | 12         | 9             | IN THE SHAPE OF A HEART<br>ASYLUM 7-69543/ELEKTRA  | ◆ JACKSON BROWNE                      |
| 13  | 18        | 22         | 5             | ANYTHING FOR LOVE<br>WARNER BROS. 7-28655  | GORDON LIGHTFOOT                      |
| 14  | 19        | 25         | 5             | HIGHER LOVE<br>ISLAND 7-99545/WARNER BROS.   | ◆ STEVE WINWOOD                       |
| 15  | 9         | 6          | 17            | THERE'LL BE SAD SONGS (TO MAKE YOU CRY)<br>JIVE/ARISTA 1-9465/ARISTA                           | ◆ BILLY OCEAN                         |
| 16  | 12        | 5          | 16            | NO ONE IS TO BLAME<br>ELEKTRA 7-69549  | ◆ HOWARD JONES                        |
| 17  | 13        | 10         | 9             | MODERN WOMAN (FROM "RUTHLESS PEOPLE")<br>EPIC 34-06118   | BILLY JOEL                            |
| 18  | 20        | 26         | 6             | TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")<br>COLUMBIA 38-05903                           | ◆ BERLIN                              |
| 19  | 17        | 18         | 6             | PAPA DON'T PREACH<br>SIRE 7-28660/WARNER BROS.   | ◆ MADONNA                             |
| 20  | 14        | 11         | 11            | THE BEST OF ME<br>ATLANTIC 7-89420   | ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN |
| 21  | 30        | —          | 2             | LOVE ZONE<br>JIVE 1-9510/ARISTA  | ◆ BILLY OCEAN                         |
| 22  | 21        | 14         | 20            | HOLDING BACK THE YEARS<br>ELEKTRA 7-69564  | ◆ SIMPLY RED                          |
| 23  | 39        | —          | 2             | STUCK WITH YOU<br>CHRYSLIS 4-43019   | HUEY LEWIS & THE NEWS                 |
| 24  | 28        | 36         | 3             | THAT WAS THEN, THIS IS NOW<br>ARISTA 1-9505  | THE MONKEES                           |
| 25  | 33        | 39         | 3             | SWEET LOVE<br>ELEKTRA 69557  | ◆ ANITA BAKER                         |
| 26  | 22        | 15         | 18            | ON MY OWN<br>MCA 52770   | ◆ PATTI LABELLE & MICHAEL MCDONALD    |
| 27  | 24        | 17         | 13            | THAT'S WHY I'M HERE<br>COLUMBIA 38-05884   | JAMES TAYLOR                          |
| 28  | 35        | 38         | 3             | THE EDGE OF HEAVEN<br>COLUMBIA 38-06182  | ◆ WHAM!                               |
| 29  | 25        | 20         | 17            | LIVE TO TELL<br>SIRE 7-28717/WARNER BROS.  | ◆ MADONNA                             |
| 30  | NEW       | —          | 1             | MAD ABOUT YOU<br>I.R.S. 52815/MCA  | ◆ BELINDA CARLISLE                    |
| 31  | 23        | 21         | 11            | LIKE A ROCK<br>CAPITOL 5592  | ◆ BOB SEGER & THE SILVER BULLET BAND  |
| 32  | 29        | 27         | 17            | ALL I NEED IS A MIRACLE<br>ATLANTIC 7-89450  | ◆ MIKE & THE MECHANICS                |
| 33  | 32        | 34         | 6             | IS IT A CRIME<br>PORTRAIT 37-06121/EPC   | SADE                                  |
| 34  | 26        | 24         | 9             | IF SHE KNEW WHAT SHE WANTS<br>COLUMBIA 38-05886  | ◆ BANGLES                             |
| 35  | 31        | 30         | 11            | WHO'S JOHNNY ("SHORT CIRCUIT" THEME)<br>GORDY 1842/MOTOWN                                      | ◆ EL DEBARGE                          |
| 36  | 27        | 23         | 15            | IF YOUR HEART ISN'T IN IT<br>A&M 2822  | ◆ ATLANTIC STARR                      |
| 37  | NEW       | —          | 1             | THE STORY OF MY LIFE<br>COLUMBIA 38-06136  | NEIL DIAMOND                          |
| 38  | NEW       | —          | 1             | LOVE ALWAYS<br>GORDY 1857/MOTOWN   | ◆ EL DEBARGE                          |
| 39  | 38        | 33         | 20            | GREATEST LOVE OF ALL<br>ARISTA 1-9466  | ◆ WHITNEY HOUSTON                     |
| 40  | 34        | 28         | 14            | HEADED FOR THE FUTURE<br>COLUMBIA 38-05889   | ◆ NEIL DIAMOND                        |

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

FOR WEEK ENDING AUGUST 9, 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    |
| 90 REPORTERS  |      |       |
| NEIL DIAMOND<br>THE STORY OF MY LIFE<br>COLUMBIA      | 22   | 23    |
| AIR SUPPLY<br>LONELY IS THE NIGHT<br>ARISTA           | 21   | 21    |
| HUEY LEWIS & THE NEWS<br>STUCK WITH YOU<br>CHRYSLIS   | 18   | 44    |
| THE MOODY BLUES<br>THE OTHER SIDE OF LIFE<br>POLYGRAM | 14   | 14    |
| EL DEBARGE<br>LOVE ALWAYS<br>GORDY                    | 14   | 25    |

## ADOLESCENCE CAN BE A BITTER PILL TO SWALLOW.

Drugs or suicide. For some young people, these are the only cures for the pain of growing up. There's no one around to tell them — show them — there are two effective remedies, love and time.

"Crosswalk" is an antidote for the malaise and disillusionment that often sap the spirits of teenagers and young adults. It's a 30-minute radio rock/talk show — lively, contemporary, full of joy, hope, humor and insight. Our listeners tell us it's one of a kind and very important. That's the message we try to convey right back to them.

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.

Name \_\_\_\_\_

Title \_\_\_\_\_

Station \_\_\_\_\_

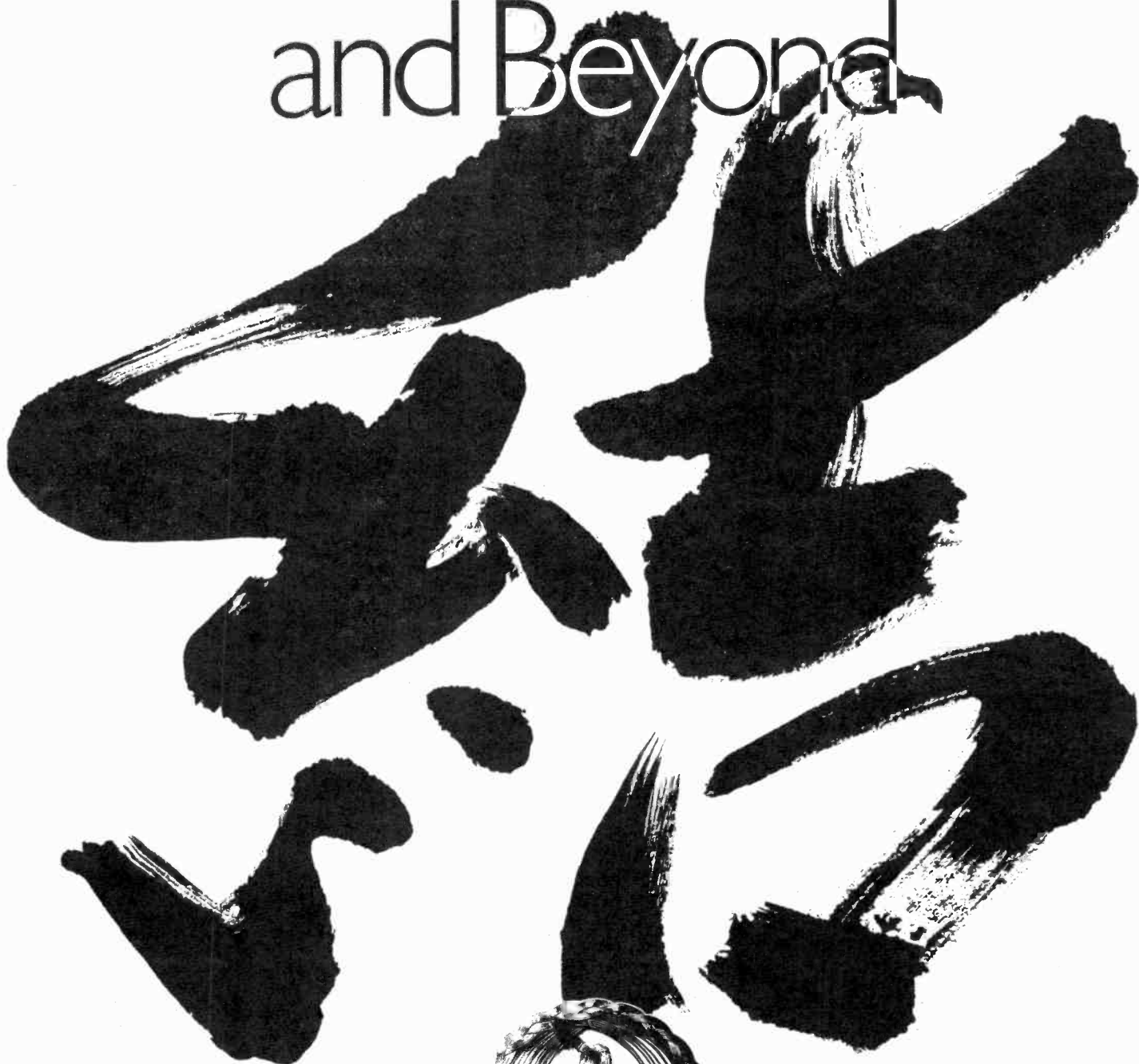
Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Mail to: The International Lutheran Laymen's League  
2185 Hampton Avenue  
St. Louis, Missouri 63139-2983  
In Canada: P.O. Box 481,  
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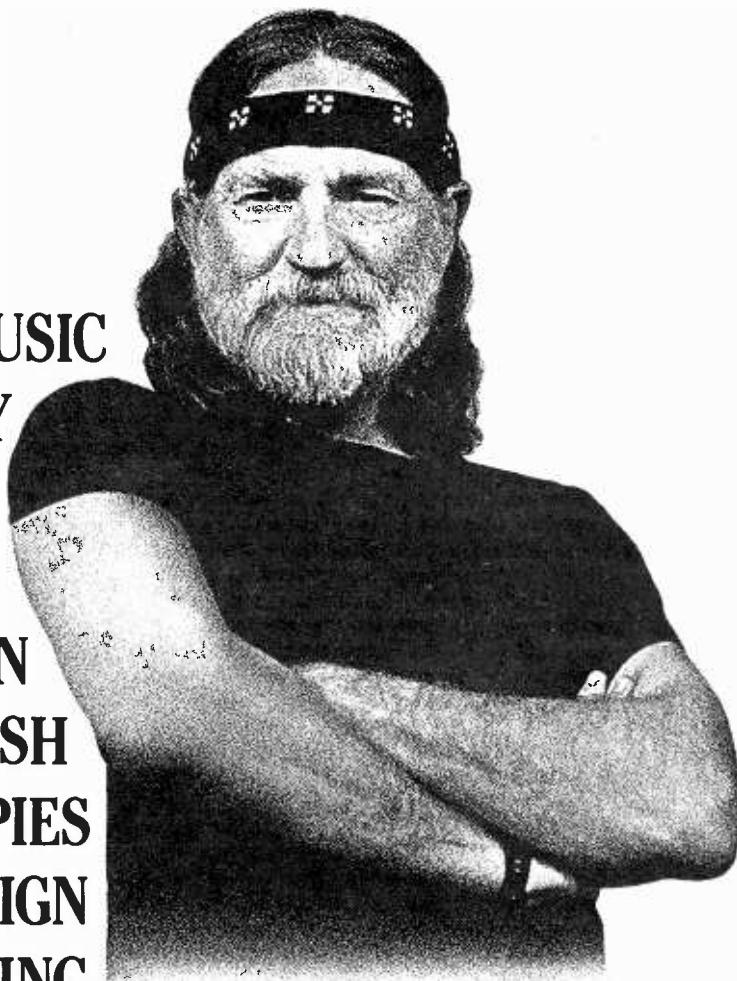
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# **WILLIE NELSON**

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**SATURDAY,  
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SHERATON CENTRE, IMPERIAL BALLROOM  
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# YesterHits<sup>®</sup>

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. Rock And Roll Music, Beach Boys, BROTHER/REPRISE
6. Love Is Alive, Gary Wright, WARNER BROS.
7. I'd Really Love To See You Tonight, England Dan & John Ford Coley, BIG TREE
8. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band, TK
9. Kiss And Say Goodbye, Manhattans, COLUMBIA
10. Turn The Beat Around, Vicki Sue Robinson, RCA

## POP SINGLES—20 Years Ago

1. Summer In The City, Lovin' Spoonful, KAMA SUTRA
2. Lil' Red Riding Hood, Sam The Sham & the Pharoahs, MGM
3. They're Going To Take Me Away, Ha-Haaa!, Napoleon XIV, WARNER BROS.
4. Wild Thing, Troggs, ATCO
5. The Pied Piper, Crispian St. Peters, JAMIE
6. I Saw Her Again, Mamas & the Papas, DUNHILL
7. Sunny, Bobby Hebb, PHILLIPS
8. Mother's Little Helper, Rolling Stones, LONDON
9. Somewhere My Love, Ray Conniff & the Singers, COLUMBIA
10. Sweet Pea, Tommy Roe, ABC

## 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. Chicago X, COLUMBIA
7. Rock And Roll Music, Beatles, CAPITOL
8. Wings At The Speed Of Sound, CAPITOL
9. Rocks, Aerosmith, COLUMBIA
10. 15 Big Ones, Beach Boys, BROTHER/REPRISE

## 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. If You Can Believe Your Eyes And Ears, Mamas & the Papas, DUNHILL
10. The Sound Of Music, Soundtrack, RCA

## COUNTRY SINGLES—10 Years Ago

1. Say It Again, Don Williams, ABC/DOT
2. Bring It On Home To Me, Mickey Gilley, PLAYBOY
3. The Letter, Loretta Lynn & Conway Twitty, MCA
4. One Of These Days, Emmylou Harris, REPRISE
5. Rocky Mountain Music/Do You Right Tonight, Eddie Rabbitt, ELEKTRA
6. (I'm A) Stand By My Woman Man, Ronnie Milsap, RCA
7. Golden Ring, George Jones & Tammy Wynette, EPIC
8. You Rubbed It In All Wrong, Billy "Crash" Craddock, ABC/DOT
9. Misty Blue, Billy Jo Spears, UNITED ARTISTS
10. Save Your Kisses For Me, Margo Smith, WARNER BROS.

## SOUL SINGLES—10 Years Ago

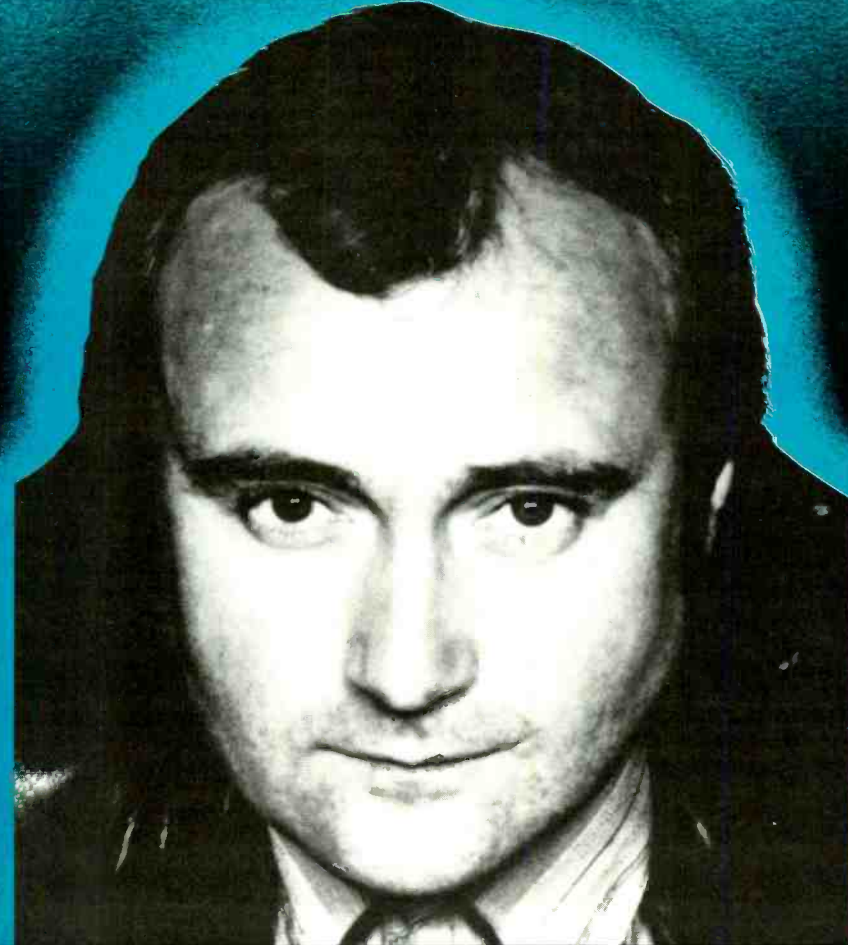
1. Getaway, Earth, Wind & Fire, COLUMBIA
2. Who'd She Coo, Ohio Players, MERCURY
3. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band, TK
4. Get Up Offa That Thing, James Brown, Polydor
5. Summer, War, UNITED ARTISTS
6. Play That Funky Music, Wild Cherry, SWEET CITY
7. Something He Can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

In The Beginning There Was

# GENESIS

Now A New Chapter . . .

The **Phil Collins** Story



Can't you feel it coming in the air . . . ?

The excitement generated by vocal-ist, songwriter and drummer Phil Collins, one of the most successful artists of the 1980's.


United Stations' The PHIL COLLINS Story will trace the career of this multi-talented performer/writer/producer from GENESIS' first single to make it big in the states, 'Follow You, Follow Me,' to the group's current hit 'Invisible Touch' . . . as well as all of Phil's solo hits. The special will also feature the music of other GENESIS members, Peter Gabriel, Mike Rutherford (MIKE & THE MECHANICS), and Steve Hackett (GTR).

And we'll also hear from the top rockers with whom Phil has worked including Marilyn Martin . . . Howard Jones . . . Adam Ant . . . Frieda . . . and Philip Bailey.

So don't lose that number. Call it today. 'Cause there's something coming in the air this Labor Day.


And it's a blockbuster!

New York  
Washington, D.C.  
Chicago  
Detroit  
Dallas  
Los Angeles  
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**BILLBOARD'S**

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with a look back to when and why syndicators and networks started up... right up to today's competitive market.

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at NAB/NRBA  
New Orleans Convention  
September 11-14



**RADIO '86**  
**NEW ORLEANS**

**NAB/NRBA CONVENTION ISSUE**

National Association of Broadcasters/  
National Radio Broadcasters Association

## Promotions

**HIGH & DRY**  
WRDU Raleigh, N.C. (album rock)  
Contact: Julie Napier

**G**OD'S WHIMS often make for great radio, as evidenced by numerous promotions designed to inject some cool comedy into this summer's southern heat wave. At WRDU, part of that campaign includes the Drought Survival Kit, which includes several gentle reminders on conserving water.

Raleigh residents are currently under a "four-minute shower" restriction, and WRDU's kit includes shower timers, premoistened toilets, an album from Oasis Records (a local retail chain), and two free car wash coupons redeemable once the drought lifts. WRDU's morning team, **Reynolds & Company**, is giving the kits away to callers with the best reason for needing one, and each winner is then dubbed a member of the "Shower Police" corps.

**W**LIF BALTIMORE is calling on the phone company for its latest promotion, the C&P Telephone Yellow Pages \$100,000 We Wrote The Book Game. Actually, C&P is a Bell Atlantic subsidiary, and the company is testing the campaign for possible use in other markets.

To win, listeners need only have their C&P Yellow Pages handy and be ready to respond to on-air clues giving the heading and page number the announcer's clue falls under. Daily contest winners get \$102, while a weekly winner goes up for the "Grand Slam" \$1,000 giveaway. One grand prize of \$20 was given away Thursday (31), while the second, \$50,000, will be awarded August 31.

**L**EST THEIR LISTENERS' favorite rock records wear thin, album rocker **WXRK** New York has instituted the K-Rock And Roll Record Upgrade. Each weekday, midday man **Marc Coppola** and evening talent **Jimmy Fink** will be offering to replace worn-out album favorites. To enter, listeners submit their favorite disk in distress on a postcard. Both personalities will be making two replacements a day. The campaign is sponsored in part by New York retailer Crazy Eddie.

**W**MGK Philadelphia is kicking the can for charity by presenting the city's first outdoor film festival. Dubbed the Magic Cans Film Festival, the adult contemporary outlet is hosting four Columbia Pictures classics—"Tootsie," "The Big Chill," "Ghostbusters," and "Close Encounters Of The Third Kind." The venue is Penn's Landing Great Plaza and admission is free. Attendees are being asked to bring canned food for donation to the People's Emergency Center.

**Did Run-D.M.C.'s New York concert get a bad rap from the media? ... See page 26**



## Firm Offers Custom-Made Artist IDs

NEW YORK In a climate of escalating complaints about lack of artist availability, Los Angeles-based Carney Productions rolls out R.A.D. (Radio Artist Development), a service that offers subscribers customized station liners, IDs, and interview packages recorded by new and established artists.

Carney Productions chief Mark Carney started the firm three months ago with the intent of giving programmers a unique promotion tool, while offering record manufacturers a new method of making their artists available to radio.

One of Carney's first subscribers was KKRZ Portland, Ore. A recent liner for that station featured Wayne Nelson of the Little River Band saying: "I bet you didn't know this, but the very first words Moses used to part the Red Sea when he was taking his people out of Egypt were Z-100, Z-100, Z-100."

According to Carney, all of his liners follow a humorous and provocative theme and avoid the sticky area of positioning statements.

The R.A.D. package is not market exclusive. "It's unfair to have an artist pumped out of one station and not another," Carney says. The exclusivity of the package, says Carney, is up to the creativity of the programmer and his ability to work with the material Carney provides.

So far, Carney's packages have featured an average of seven artists per month, with each segment shipped usually within two days of  
(Continued on next page)

### FEATURED PROGRAMMING

(Continued from page 16)

sical Starstreams, two hours.

Aug. 9-10, **Sade**, Urban Music Magazine, Syndicate It Productions, one hour.

Aug. 9-10, **Herman's Hermits**, **Steppenwolf**, **Reelin' In The Years**, Global Satellite Network, three hours.

Aug. 11, **Steve Winwood**, Rockline, Global Satellite Network, two hours.

Aug. 11, **INXS**, Line One, Westwood One, one hour.

Aug. 11, **The Fixx**, Rock Stars, ABC Radio Networks, 90 minutes.

Aug. 11-17, **The Rolling Stones**, Special, Westwood One, three hours.

Aug. 11-17, **Stevie Nicks**, Off The Record, Westwood One, one hour.

Aug. 11-17, **Simply Red**, **Phil Collins**, Pop Concert Series, Westwood One, one hour.

Aug. 11-17, **Billy Joe Royal**, Live From Gilley's, Westwood One, one hour.

Aug. 11-17, **Con Funk Shun**, The Concert Hour, Westwood One, one hour.

Aug. 11-17, **Five Star**, **The Jets**, Special Edition, Westwood One, one hour.

Aug. 11-17, **Frank Sinatra**, Encore, Westwood One, two hours.

Aug. 11-17, **Bryan Adams**, Rock Today, MJI, one hour.

The

# Lionel Richie

Story

From **The Commodores** to **the Current Day**

## Naturally

Say the name Lionel Richie and what comes to mind? The Grammy. The Oscar. The Commodores. USA for Africa. And more gold records than you can shake a stick at.

Lionel Richie has been one of the greatest influences in music in recent years, not only as the writer/singer of some of today's most enduring love ballads, but also as the co-writer, with Michael Jackson, of 'We Are the World' and producer/writer of songs by stars like Diana Ross and Kenny Rogers.

On United Stations 3-hour Labor Day Special, **The LIONEL RICHIE Story**, we'll play all the hit tunes that Lionel has sung, written or produced, spiced by brief, insightful interviews with Lionel and members of The Commodores.

This is the show your listeners have been waiting for—a guaranteed ratings grabber. So grab the phone now and reserve this special in your market.

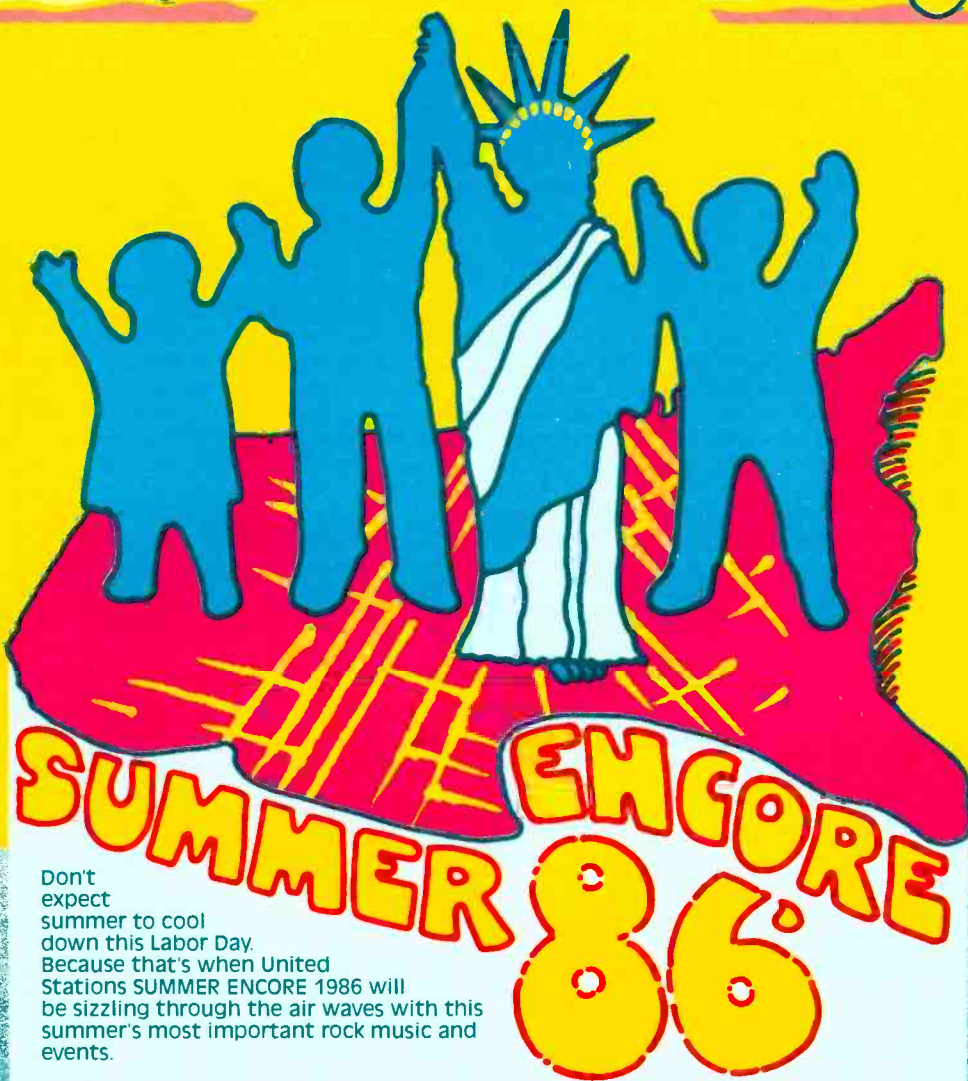
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# Summer Rock is Gonna Roll Straight into Labor Day...



includes  
**Isis Party**  
and the  
**Heartbreakers**

and  
**Bob Dylan**

**The**  
**Pointer Sisters**

**Stevie Nicks**

**Joe Jackson**

Don't expect summer to cool down this Labor Day. Because that's when United Stations SUMMER ENCORE 1986 will be sizzling through the air waves with this summer's most important rock music and events.

Summer 1986 literally rocked the world with the AMNESTY INTERNATIONAL CONCERTS, HANDS ACROSS AMERICA, LIBERTY WEEKEND and FARM AID II. And we'll track those history-making events with brief capsule interviews as well as the music of the artists who made it all happen.

SUMMER ENCORE 1986 will also take listeners both backstage and into the best seats in the house at the summer's hottest tours. And, of course, we'll play all the chart-topping tunes, including the hit songs from the summer's biggest movies—Ruthless People, Short Circuit, Top Gun and others.

So call today to reserve this hit Labor Day special. And keep your listeners glued to your station while they relive the summer's freshest memories.



SUMMER ENCORE 1986 is available on a swap/exchange basis to radio stations in the top 170 Arbitron-rated metro markets.

**Simple Minds**

**Julian Lennon**

and even  
**The Monkees**  
**20th Anniversary**  
**Reunion**

## CUSTOM-MADE IDS

(Continued from preceding page)

the artist's session. Interviews are issued in unedited form, generally running between 20 and 30 minutes. Questions concerning the artist's music are covered, but Carney says the main focus is on entertaining information that can draw in listeners. The interviews are supplied in drop form with written content references, allowing PDs maximum flexibility in mixing the artist's comments, IDs, and records.

Carney has 12 top 40 subscribers, including WZYQ Frederick, Md., WTIC Hartford, WCAU Philadelphia, KDWB Minneapolis, KWIN Stockton, WZZU Raleigh, KXGO Eureka and KKRZ. Monthly subscriptions are roughly \$200; Carney says the cost to stations will drop as his subscriber roster grows.

In June, the R.A.D. packages featured the Pet Shop Boys, Miami Sound Machine, Jermaine Stewart, the Fabulous Thunderbirds, Nu School, Level 42, the Blow Monkeys, the Outfield, and the Hooters.

Carney says record labels have been extremely cooperative with R.A.D. The publicity value is obvious. Says Doug Wilkins, Columbia's director of black and jazz promotion, "Working with this type of syndication has been a good promotional tool in helping to cross r&b artists to top 40."

"It has an instant beauty for us," says WZYQ's vice president/general manager Howard Johnson, another early R.A.D. subscriber. "Basically, when an artist comes to Washington or Baltimore, all stations have equal access. [With R.A.D.], we can have the artists' voices on air even before they get to town."

"You know how hard it is to get out of the office," Johnson continues. "This provides us with instant access to a lot of groups. We're selling music 24 hours a day, and these make us sound very hip."

Noting that Carney is starting off with a lot of new artists, KDWB program director Dave Anthony says, "These are precisely the artists people have a great deal of interest in. One of the keys to playing new music is how you treat it. The more information we can bring across [on the artist], the more it helps us break them."

"It give us added credibility," Anthony continues. "It's further substantiation for those who chose to listen to us, that they made the right choice."

Carney says he sees R.A.D. as a launch pad for a variety of projects. "We are hoping to become the center from which artists and radio can get together," he says. Once R.A.D. develops a solid base, Carney says he plans to introduce a bi-weekly, short-form show with each edition hosted by a different artist. Carney also plans to take his show on the road, enabling him to catch acts on tour.

Carney learned his chops during almost four years with KIIS-AM-FM Los Angeles, where he was a producer and conducted many of the interviews for syndicated shows hosted by KIIS talents. Carney Productions can be reached at (213) 278-8142.

KIM FREEMAN

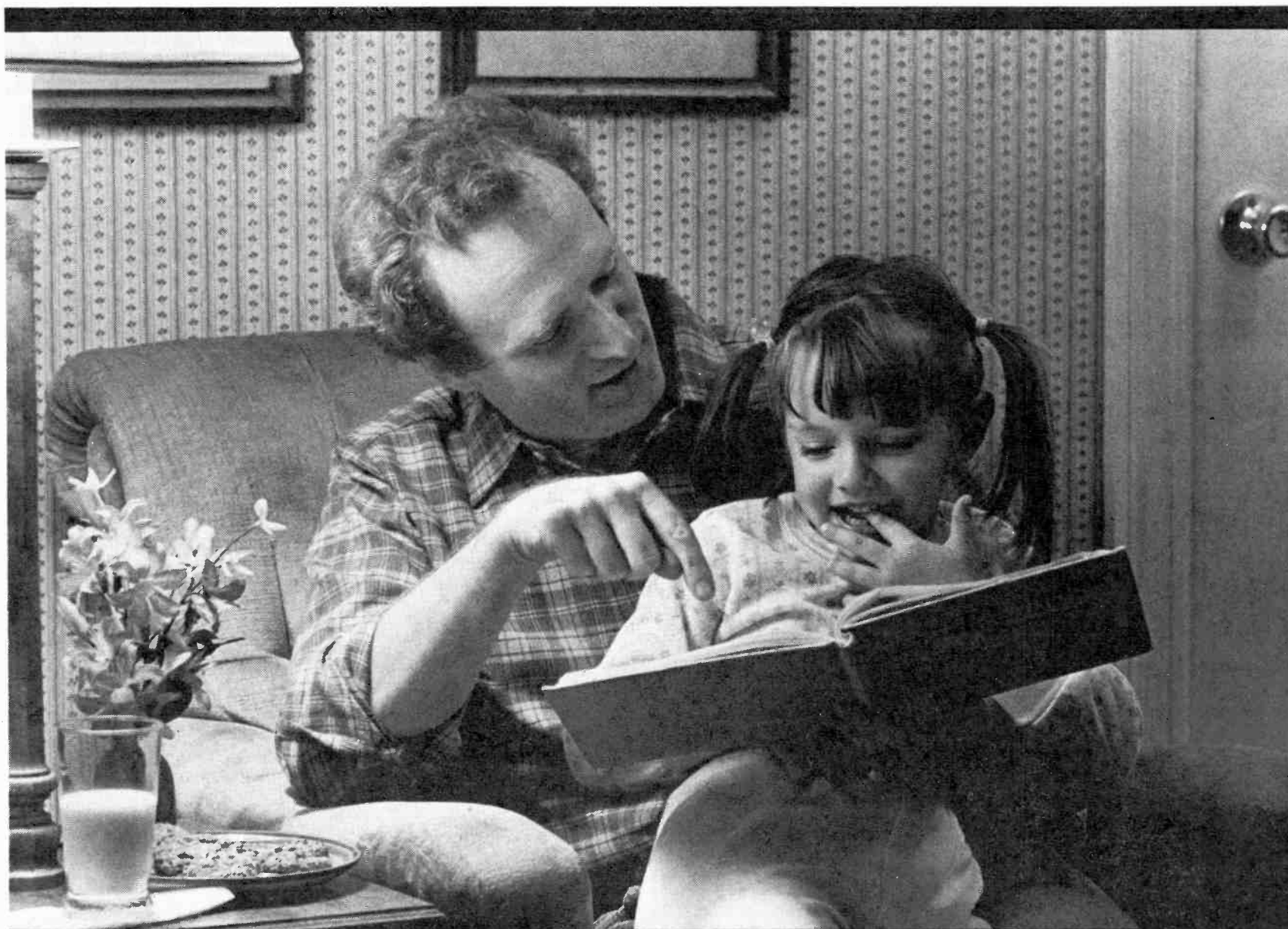


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# POWER PLAYS

PLATINUM—Stations with weekly  
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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



New York P.D.: Larry Berger

|     |    |  |
|-----|----|--|
| 1   | 1  | Madonna, Papa Don't Preach             |
| 2   | 3  | Peter Cetera, Glory Of Love (Theme Fr) |
| 3   | 6  | Timex Social Club, Rumors              |
| 4   | 2  | Peter Gabriel, Sledgehammer            |
| 5   | 7  | Lisa Lisa & Cult Jam With Full Force   |
| 6   | 10 | Bananarama, Venus                      |
| 7   | 4  | Janet Jackson, Nasty                   |
| 8   | 11 | Genesis, Invisible Touch               |
| 9   | 15 | Belinda Carlisle, Mad About You        |
| 10  | 9  | Simply Red, Holding Back The Years     |
| 11  | 12 | Kenny Loggins, Danger Zone             |
| 12  | 8  | Billy Ocean, There'll Be Sad Songs (T  |
| 13  | 14 | Regina, Baby Love                      |
| 14  | 15 | Rod Stewart, Love Touch (Theme From "  |
| 15  | 24 | Jermaine Stewart, We Don't Have To Ta  |
| 16  | 20 | Steve Winwood, Higher Love             |
| 17  | 13 | Patti LaBelle & Michael McDonald, On   |
| 18  | 22 | Lionel Richie, Dancing On The Ceiling  |
| 19  | 16 | El DeBarge, Who's Johnny ("Short Circ  |
| 20  | 17 | Pet Shop Boys, Opportunities (Let's M  |
| 21  | 21 | Gwen Guthrie, Ain't Nothin' Goin' On   |
| 22  | 26 | Jeffrey Osborne, You Should Be Mine (  |
| 23  | 19 | Billy Joel, Modern Woman (From "Ruthi  |
| 24  | 28 | Billy Ocean, Love Zone                 |
| 25  | 25 | Daryl Hall, Dreamtime                  |
| A26 | —  | Michael McDonald, Sweet Freedom        |
| 27  | 27 | The Blow Monkeys, Digging Your Scene   |
| A28 | —  | Janet Jackson, When I Think Of You     |
| A29 | —  | Stacey Q, Two Of Hearts                |



New York P.D.: Scott Shannon

|     |    |                                       |
|-----|----|---------------------------------------|
| 1   | 1  | Madonna, Papa Don't Preach            |
| 2   | 5  | Timex Social Club, Rumors             |
| 3   | 2  | Peter Cetera, Glory Of Love (Theme Fr |
| 4   | 2  | Peter Gabriel, Sledgehammer           |
| 5   | 3  | Janet Jackson, Nasty                  |
| 6   | 7  | Lisa Lisa & Cult Jam With Full Force  |
| 7   | 11 | Belinda Carlisle, Mad About You       |
| 8   | 15 | Bananarama, Venus                     |
| 9   | 4  | Genesis, Invisible Touch              |
| 10  | 10 | Rod Stewart, Love Touch (Theme From " |
| 11  | 12 | Kenny Loggins, Danger Zone            |
| 12  | 8  | Billy Ocean, There'll Be Sad Songs (T |
| 13  | 9  | Simply Red, Holding Back The Years    |
| 14  | 14 | Regina, Baby Love                     |
| 15  | 16 | Pet Shop Boys, Opportunities (Let's M |
| 16  | 21 | Jermaine Stewart, We Don't Have To Ta |
| 17  | 13 | El DeBarge, Who's Johnny ("Short Circ |
| 18  | 18 | Wham!, The Edge Of Heaven             |
| 19  | 22 | Lionel Richie, Dancing On The Ceiling |
| 20  | 19 | Gwen Guthrie, Ain't Nothin' Goin' On  |
| 21  | 23 | Jeffrey Osborne, You Should Be Mine ( |
| 22  | 26 | Michael McDonald, Sweet Freedom       |
| 23  | 25 | The Blow Monkeys, Digging Your Scene  |
| 24  | 17 | Billy Joel, Modern Woman (From "Ruthi |
| 25  | 20 | Billy Ocean, Love Zone                |
| A26 | —  | Berlin, Take My Breath Away (Love The |
| 27  | 20 | Stacey Q, Two Of Hearts               |
| A28 | —  | New Edition, Earth Angel              |
| 29  | —  | The Moody Blues, Your Wildest Dreams  |
| 30  | 24 | Patti LaBelle & Michael McDonald, On  |
| A   | —  | The Monkees, That Was Then, This Is N |
| EX  | EX | Huey Lewis & The News, Stuck With You |
| EX  | EX | Daryl Hall, Dreamtime                 |



Chicago P.D.: John Gehron

|    |    |                                       |
|----|----|---------------------------------------|
| 1  | 1  | Madonna, Papa Don't Preach            |
| 2  | 2  | Peter Cetera, Glory Of Love (Theme Fr |
| 3  | 4  | Bananarama, Venus                     |
| 4  | 3  | Peter Gabriel, Sledgehammer           |
| 5  | 6  | Belinda Carlisle, Mad About You       |
| 6  | 10 | Steve Winwood, Higher Love            |
| 7  | 9  | Genesis, Invisible Touch              |
| 8  | 11 | Rod Stewart, Love Touch (Theme From " |
| 9  | 12 | Kenny Loggins, Danger Zone            |
| 10 | 13 | Simply Red, Holding Back The Years    |
| 11 | 8  | Lionel Richie, Dancing On The Ceiling |
| 12 | 17 | Michael McDonald, Sweet Freedom       |
| 13 | 19 | Berlin, Take My Breath Away (Love The |
| 14 | 22 | Klymaxx, Man Size Love (From "Running |
| 15 | 20 | Billy Ocean, There'll Be Sad Songs (T |
| 16 | 15 | The Fixx, Secret Separation           |
| 17 | 22 | Patti LaBelle & Michael McDonald, On  |
| 18 | 24 | Mary Jane Girls, Walk Like A Man (Fr  |
| 19 | 25 | Eurythmics, Missionary Man            |
| 20 | 27 | Jeffrey Osborne, You Should Be Mine ( |
| 21 | 28 | John Cougar Mellencamp, Rumplesat     |
| 22 | 23 | Billy Joel, Modern Woman (From "Ruthi |
| 23 | 26 | Janet Jackson, When I Think Of You    |
| 24 | 18 | The Moody Blues, Your Wildest Dreams  |
| 25 | 37 | The Fabulous Thunderbirds, Tuff Enuff |
| 26 | 37 | The Outfield, All The Love In The Wor |
| 27 | 38 | Huey Lewis & The News, Stuck With You |
| 28 | 40 | John Waite, If Anybody Had A Heart    |
| 29 | 42 | Gavin Christopher, One Step Closer To |
| A  | —  | Billy Joel, Matter Of Trust           |
| A  | —  | Paul Simon, You Can Call Me Al        |
| EX | EX | Mike & The Mechanics, Taken In        |
| EX | EX | Sheena Easton, So Far So Good         |
| EX | EX | Daryl Hall, Dreamtime                 |

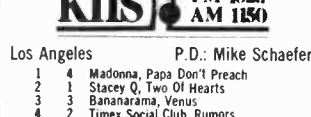


Chicago P.D.: Buddy Scott

|    |    |                                       |
|----|----|---------------------------------------|
| 1  | 1  | Madonna, Papa Don't Preach            |
| 2  | 3  | Peter Gabriel, Sledgehammer           |
| 3  | 6  | Genesis, Invisible Touch              |
| 4  | 2  | Peter Cetera, Glory Of Love (Theme Fr |
| 5  | 4  | Jermaine Stewart, We Don't Have To Ta |
| 6  | 7  | Janet Jackson, Nasty                  |
| 7  | 10 | Kenny Loggins, Danger Zone            |
| 8  | 8  | Bananarama, Venus                     |
| 9  | 9  | Rod Stewart, Love Touch (Theme From " |
| 10 | 10 | Belinda Carlisle, Mad About You       |
| 11 | 11 | Timex Social Club, Rumors             |
| 12 | 12 | Simply Red, Holding Back The Years    |
| 13 | 13 | Wham!, The Edge Of Heaven             |
| 14 | 14 | Klymaxx, Man Size Love (From "Running |
| 15 | 15 | Steve Winwood, Higher Love            |
| 16 | 16 | The Fabulous Thunderbirds, Tuff Enuff |
| 17 | 17 | Andy Taylor, Take It Easy             |
| 18 | 18 | Regina, Baby Love                     |
| 19 | 19 | Pet Shop Boys, Opportunities (Let's M |
| 20 | 20 | The Blow Monkeys, Digging Your Scene  |
| 21 | 21 | Billy Joel, Modern Woman (From "Ruthi |
| 22 | 22 | Michael McDonald, Sweet Freedom       |
| 23 | 23 | Gavin Christopher, One Step Closer To |
| 24 | 24 | Starpout, Restless                    |
| 25 | 25 | Jeffrey Osborne, You Should Be Mine ( |

Los Angeles P.D.: Mike Schaefer

|    |    |  |
|----|----|--|
| 1  | 4  | Madonna, Papa Don't Preach             |
| 2  | 1  | Stacey Q, Two Of Hearts                |
| 3  | 3  | Bananarama, Venus                      |
| 4  | 2  | Timex Social Club, Rumors              |
| 5  | 3  | Kenny Loggins, Danger Zone             |
| 6  | 8  | Genesis, Invisible Touch               |
| 7  | 10 | Wham!, The Edge Of Heaven              |
| 8  | 5  | Belinda Carlisle, Mad About You        |
| 9  | 11 | Peter Cetera, Glory Of Love (Theme Fr  |
| 10 | 16 | The Beatles, Twist And Shout           |
| 11 | 19 | Steve Winwood, Higher Love             |
| 12 | 13 | Regina, Baby Love                      |
| 13 | 15 | Berlin, Take My Breath Away (Love The  |
| 14 | 6  | Peter Gabriel, Sledgehammer            |
| 15 | 9  | Whitney Houston, All At Once           |
| 16 | 17 | The S.O.S. Band, The Finest            |
| 17 | 17 | Jeffrey Osborne, You Should Be Mine (  |
| 18 | 20 | Rod Stewart, Love Touch (Theme From "  |
| 19 | 21 | Michael McDonald, Sweet Freedom        |
| 20 | 23 | David Lee Roth, Yankee Rose            |
| 21 | 22 | Icchouse, No Promises                  |
| 22 | 26 | Miami Sound Machine, Words Get In The  |
| 23 | 26 | Carl Anderson & Gloria Loring, Friend  |
| 24 | 24 | Double, The Captain Of Her Heart       |
| 25 | 27 | Lionel Richie, Dancing On The Ceiling  |
| 26 | 28 | Sparks, Music You Can Dance To         |
| 27 | 12 | Jermaine Stewart, We Don't Have To Ta  |
| 28 | 14 | Pet Shop Boys, Opportunities (Let's M  |
| 29 | 31 | Klymaxx, Man Size Love (From "Running  |
| 30 | 32 | Device, Hanging On A Heart Attack      |
| 31 | 33 | Billy Ocean, Love Zone                 |
| 32 | 34 | Simply Red, Money\$ Too Tight (To Ment |
| 33 | 35 | Jeffrey Osborne, You Should Be Mine (  |
| 34 | EX | Andy Taylor, Take It Easy              |
| 35 | EX | No Shooz, Point Of No Return           |
| EX | EX | El DeBarge, Love Always                |
| EX | EX | Daryl Hall, Dreamtime                  |
| EX | EX | Run-D.M.C., Walk This Way              |
| EX | EX | The Jets, Private Number               |
| EX | EX | Missing Persons, I Can't Think About   |
| EX | EX | Mary Jane Girls, Walk Like A Man (Fr   |
| EX | EX | Level 42, Hot Water                    |
| EX | EX | Mike & The Mechanics, Taken In         |



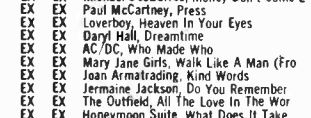
Los Angeles P.D.: Mike Schaefer

|    |    |  |
|----|----|--|
| 1  | 4  | Madonna, Papa Don't Preach             |
| 2  | 1  | Stacey Q, Two Of Hearts                |
| 3  | 3  | Bananarama, Venus                      |
| 4  | 2  | Timex Social Club, Rumors              |
| 5  | 3  | Kenny Loggins, Danger Zone             |
| 6  | 8  | Genesis, Invisible Touch               |
| 7  | 10 | Wham!, The Edge Of Heaven              |
| 8  | 5  | Belinda Carlisle, Mad About You        |
| 9  | 11 | Peter Cetera, Glory Of Love (Theme Fr  |
| 10 | 16 | The Beatles, Twist And Shout           |
| 11 | 19 | Steve Winwood, Higher Love             |
| 12 | 13 | Regina, Baby Love                      |
| 13 | 15 | Berlin, Take My Breath Away (Love The  |
| 14 | 6  | Peter Gabriel, Sledgehammer            |
| 15 | 9  | Whitney Houston, All At Once           |
| 16 | 17 | The S.O.S. Band, The Finest            |
| 17 | 17 | Jeffrey Osborne, You Should Be Mine (  |
| 18 | 20 | Rod Stewart, Love Touch (Theme From "  |
| 19 | 21 | Michael McDonald, Sweet Freedom        |
| 20 | 23 | David Lee Roth, Yankee Rose            |
| 21 | 22 | Icchouse, No Promises                  |
| 22 | 26 | Miami Sound Machine, Words Get In The  |
| 23 | 26 | Carl Anderson & Gloria Loring, Friend  |
| 24 | 24 | Double, The Captain Of Her Heart       |
| 25 | 27 | Lionel Richie, Dancing On The Ceiling  |
| 26 | 28 | Sparks, Music You Can Dance To         |
| 27 | 12 | Jermaine Stewart, We Don't Have To Ta  |
| 28 | 14 | Pet Shop Boys, Opportunities (Let's M  |
| 29 | 31 | Klymaxx, Man Size Love (From "Running  |
| 30 | 32 | Device, Hanging On A Heart Attack      |
| 31 | 33 | Billy Ocean, Love Zone                 |
| 32 | 34 | Simply Red, Money\$ Too Tight (To Ment |
| 33 | 35 | Jeffrey Osborne, You Should Be Mine (  |
| 34 | EX | Andy Taylor, Take It Easy              |
| 35 | EX | No Shooz, Point Of No Return           |
| EX | EX | El DeBarge, Love Always                |
| EX | EX | Daryl Hall, Dreamtime                  |
| EX | EX | Run-D.M.C., Walk This Way              |
| EX | EX | The Jets, Private Number               |
| EX | EX | Missing Persons, I Can't Think About   |
| EX | EX | Mary Jane Girls, Walk Like A Man (Fr   |
| EX | EX | Level 42, Hot Water                    |
| EX | EX | Mike & The Mechanics, Taken In         |



Boston P.D.: Sunny Joe White

|    |    |  |
|----|----|--|
| 1  | 2  | Madonna, Papa Don't Preach             |
| 2  | 3  | Jermaine Stewart, We Don't Have To Ta  |
| 3  | 4  | Rod Stewart, Love Touch (Theme From "  |
| 4  | 5  | Regina, Baby Love                      |
| 5  | 6  | Jeffrey Osborne, You Should Be Mine (  |
| 6  | 7  | Belinda Carlisle, Mad About You        |
| 7  | 15 | Steve Winwood, Higher Love             |
| 8  | 9  | Miami Sound Machine, Words Get In The  |
| 9  | 10 | Gavin Christopher, One Step Closer To  |
| 10 | 11 | Genesis, Invisible Touch               |
| 11 | 13 | Wham!, The Edge Of Heaven              |
| 12 | 14 | Peter Cetera, Glory Of Love (Theme Fr  |
| 13 | 13 | Bananarama, Venus                      |
| 14 | 23 | Timex Social Club, Rumors              |
| 15 | 16 | Queen, A Kind Of Magic                 |
| 16 | 17 | John Cougar Mellencamp, Rumplesat      |
| 17 | 18 | Device, Hanging On A Heart Attack      |
| 18 | 19 | Andy Taylor, Take It Easy              |
| 19 | 20 | Icchouse, No Promises                  |
| 20 | 28 | Gwen Guthrie, Ain't Nothin' Goin' On   |
| 21 | 28 | Michael McDonald, Sweet Freedom        |
| 22 | 24 | David Lee Roth, Yankee Rose            |
| 23 | 25 | Barry Manilow, I'm Your Man            |
| 24 | 32 | Berlin, Take My Breath Away (Love The  |
| 25 | 27 | Bonnie Tyler, Loving You Is A Dirty J  |
| 26 | 29 | New Edition, With You All The Way      |
| 27 | 29 | Carl Anderson & Gloria Loring, Friend  |
| 28 | 31 | Lionel Richie, Dancing On The Ceiling  |
| 29 | 31 | Heart, It Looks Like Kill              |
| 30 | 35 | Double, The Captain Of Her Heart       |
| 31 | EX | Glass Tiger, Don't Forget Me (When I'  |
| 32 | 33 | The Beach Boys, Rock'n'Roll To The Re  |
| 33 | 34 | The Monkees, That Was Then, This Is N  |
| 34 | EX | Eurythmics, Missionary Man             |
| 35 | EX | Prince & The New Power Generation, A   |
| EX | EX | Van Halen, Love Walks In               |
| EX | EX | El DeBarge, Love Always                |
| EX | EX | Janet Jackson, When I Think Of You     |
| EX | EX | Billy Ocean, Love Zone                 |
| EX | EX | Billy Joel, Matter Of Trust            |
| EX | EX | The Fabulous Thunderbirds, Wrap It Up  |
| EX | EX | The Jets, Private Number               |
| EX | EX | Lisa Lisa & Cult Jam With Full Force   |
| EX | EX | ZZ Top, Vercro Fly                     |
| EX | EX | Simply Red, Money\$ Too Tight (To Ment |
| EX | EX | Run-D.M.C., Walk This Way              |
| EX | EX | Michael DesBarres, Money Don't Come E  |
| EX | EX | Paul McCartney, Press                  |
| EX | EX | Loverboy, Heaven In Your Eyes          |
| EX | EX | Daryl Hall, Dreamtime                  |
| EX | EX | AC/DC, Who Made Who                    |
| EX | EX | Mary Jane Girls, Walk Like A Man (Fr   |
| EX | EX | John Armatrading, Kind Words           |
| EX | EX | Jermaine Jackson, Do You Remember      |
| EX | EX | The Outfield, All The Love In The Wor  |
| EX | EX | Honeymoon Suite, What Does It Take     |



Hartford P.D.: Gary Wall

|   |   |                                       |
|---|---|---------------------------------------|
| 1 | 1 | Peter Cetera, Glory Of Love (Theme Fr |
| 2 | 5 | Jermaine Stewart, We Don't Have To Ta |
| 3 | 2 | Peter Gabriel, Sledgehammer           |
| 4 | 6 | Steve Winwood, Higher Love            |
| 5 | 7 | Madonna, Papa Don't Preach            |
| 6 | 4 | Genesis, Invisible Touch              |
| 7 | 8 | Bananarama, Venus                     |
| 8 | 9 | Rod Stewart, Love Touch (Theme From " |

Washington P.D.: Mark St. John

|    |    |   |
|----|----|---|
| 1  | 3  | Kenny Loggins, Danger Zone              |
| 2  | 4  | Peter Cetera, Glory Of Love (Theme Fr   |
| 3  | 5  | Berlin, Take My Breath Away (Love The   |
| 4  | 6  | Madonna, Papa Don't Preach              |
| 5  | 1  | Peter Gabriel, Sledgehammer             |
| 6  | 9  | Timex Social Club, Rumors               |
| 7  | 8  | Belinda Carlisle, Mad About You         |
| 8  | 2  | Genesis, Invisible Touch                |
| 9  | 11 | The Outfield, All The Love In The Wor   |
| 10 | 15 | Carl Anderson & Gloria Loring, Friend   |
| 11 | 14 | Pet Shop Boys, Opportunities (Let's M   |
| 12 | 12 | Rod Stewart, Love Touch (Theme From "   |
| 13 | 13 | Jermaine Stewart, We Don't Have To Ta   |
| 14 | 21 | Steve Winwood, Higher Love              |
| 15 | 17 | Jeffrey Osborne, You Should Be Mine (   |
| 16 | 16 | Billy Joel, Modern Woman (From "Ruthi   |
| 17 | 18 | Regina, Baby Love                       |
| 18 | 19 | Wham!, The Edge Of Heaven               |
| 19 | 27 | Glass Tiger, Don't Forget Me (When I'   |
| 20 | 28 | Run-D.M.C., Walk This Way               |
| 21 | 22 | John Cougar Mellencamp, Rumplesat       |
| 22 | 23 | Klymaxx, Man Size Love (From "Running   |
| 23 | 25 | Mike & The Mechanics, Taken In          |
| 24 | 25 | The Monkees, That Was Then, This Is N   |
| 25 | 26 | EX Bananarama, Venus                    |
| 26 | EX | Lionel Richie, Dancing On The Ceiling   |
| 27 | EX | Mary Jane Girls, Walk Like A Man (Fr    |
| 28 | EX | Huey Lewis & The News, Stuck With You   |
| 29 | EX | John Cougar Mellencamp, Rumplesat       |
| 30 | EX | EX Lisa Lisa & Cult Jam With Full Force |
| 31 | EX | EX Michael McDonald, Sweet Freedom      |
| 32 | EX | EX Double, The Captain Of Her Heart     |
| 33 | EX | EX Daryl Hall, Dreamtime                |
| 34 | EX | EX Stacey Q, Two Of Hearts              |



Washington P.D.: Randy Lane

|     |    |   |
|-----|----|---|
| 1   | 3  | Peter Cetera, Glory Of Love (Theme Fr   |
| 2   | 8  | Berlin, Take My Breath Away (Love The   |
| 3   | 7  | Madonna, Papa Don't Preach              |
| 4   | 15 | Belinda Carlisle, Mad About You         |
| 5   | 9  | The Outfield, All The Love In The Wor   |
| 6   | 20 | Timex Social Club, Rumors               |
| 7   | 23 | Steve Winwood, Higher Love              |
| 8   | 14 | Jermaine Stewart, We Don't Have To Ta   |
| 9   | 12 | Rod Stewart, Love Touch (Theme From "   |
| 10  | 16 | Regina, Baby Love                       |
| 11  | 5  | Peter Gabriel, Sledgehammer             |
| 12  | 24 | Carl Anderson & Gloria Loring, Friend   |
| 13  | 27 | Genesis, Invisible Touch                |
| 14  | 2  | Kenny Loggins, Danger Zone              |
| 15  | 10 | Pet Shop Boys, Opportunities (Let's M   |
| 16  | 21 | John Cougar Mellencamp, Rumplesat       |
| 17  | 28 | Klymaxx, Man Size Love (From "Running   |
| 18  | 30 | Mike & The Mechanics, Taken In          |
| 19  | 30 | Lionel Richie, Dancing On The Ceiling   |
| 20  | EX | The Monkees, That Was Then, This Is N   |
| 21  | EX | Bananarama, Venus                       |
| 22  | EX | Aha, Hunting High And Low               |
| 23  | EX | Wham!, The Edge Of Heaven               |
| 24  | EX | Michael McDonald, Sweet Freedom         |
| 25  | EX | Billy Ocean, Love Zone                  |
| A26 | —  | Huey Lewis & The News, Stuck With You   |
| A27 | —  | Jeffrey Osborne, You Should Be Mine (   |
| A28 | —  | Chaka Khan, Love Of A Lifetime          |
| A29 | —  | Daryl Hall, Dreamtime                   |
| A30 | —  | Device, Hanging On A Heart Attack       |
| A31 | —  | Stacey Q, Two Of Hearts                 |
| A   | —  | Anita Baker, Sweet Love                 |
| EX  | EX | — Lisa Lisa & Cult Jam With Full Force  |
| EX  | EX | — Miami Sound Machine, Words Get In The |
| EX  | EX | — Paul McCartney, Press                 |



Philadelphia P.D.: Scott Walker

|    |    |   |
|----|----|---|
| 1  | 1  | Peter Cetera, Glory Of Love (Theme Fr   |
| 2  | 6  | Madonna, Papa Don't Preach              |
| 3  | 7  | Belinda Carlisle, Mad About You         |
| 4  | 7  | Bananarama, Venus                       |
| 5  | 2  | Rod Stewart, Love Touch (Theme From "   |
| 6  | 3  | Genesis, Invisible Touch                |
| 7  | 13 | Gavin Christopher, One Step Closer To   |
| 8  | 9  | Jermaine Stewart, We Don't Have To Ta   |
| 9  | 12 | David Lee Roth, Yankee Rose             |
| 10 | 4  | Janet Jackson, Nasty                    |
| 11 | 8  | Kenny Loggins, Danger Zone              |
| 12 | 20 | Timex Social Club, Rumors               |
| 13 | 24 | Steve Winwood, Higher Love              |
| 14 | 9  | Pet Shop Boys, Opportunities (Let's M   |
| 15 | 22 | Berlin, Take My Breath Away (Love The   |
| 16 | 21 | Lionel Richie, Dancing On The Ceiling   |
| 17 | 18 | Journey, Suzanne                        |
| 18 | 19 | Andy Taylor, Take It Easy               |
| 19 | 23 | Wham!, The Edge Of Heaven               |
| 20 | 25 | Michael McDonald, Sweet Freedom         |
| 21 | 28 | Device, Hanging On A Heart Attack       |
| 22 | 28 | Queen, A Kind Of Magic                  |
| 23 | 29 | The Monkees, That Was Then, This Is N   |
| 24 | 31 | Miami Sound Machine, Words Get In The   |
| 25 | 34 | Mary Jane Girls, Walk Like A Man (Fr    |
| 26 | 34 | Run-D.M.C., Walk This Way               |
| 27 | 36 | ZZ Top, Vercro Fly                      |
| 28 | 37 | New Edition, With You All The Way       |
| 29 | 39 | Carl Anderson & Gloria Loring, Friend   |
| 30 | 40 | John Cougar Mellencamp, Rumplesat       |
| 31 | EX | Paul McCartney, Press                   |
| 32 | EX | Regina, Baby Love                       |
| 33 | EX | Klymaxx, Man Size Love (From "Running   |
| 34 | EX | Van Halen, Love Walks In                |
| 35 | EX | Huey Lewis & The News, Stuck With You</ |

# WQOT 99

Minneapolis P.D.: Tac Hammer

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

# POWER 104

Houston P.D.: Paul Christy

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

- 22 John Cougar Mellencamp, Rumplesat
- 23 Device, Hanging On A Heart Attack
- 24 Michael McDonald, Sweet Freedom
- 25 The Fixx, Secret Separation
- 26 ZZ Top, Velcro Fly
- 27 The Outfield, All The Love In The Wor
- 28 EX Gavin Christopher, One Step Closer To
- 29 Howard Jones, No One Is To Blame
- 30 EX Huey Lewis & The News, Stuck With You
- A The Monkees, That Was Then, This Is N
- A Daryl Hall, Dreamtime
- A Paul McCartney, Press
- A Janet Jackson, When I Think Of You
- A Air Supply, Lonely Is The Night
- A Doctor And The Medics, Spirit In The
- EX Double, The Captain Of Her Heart
- EX Starship, Before I Go
- EX Honeymoon Suite, What Does It Take
- EX Loverboy, Heaven In Your Eyes

# 93Q

Houston P.D.: John Lander

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

# KMEL 103

San Francisco P.D.: Steve Rivers

- 1 Madonna, Papa Don't Preach
- 2 Bananarama, Venus
- 3 Stacey Q, Two Of Hearts
- 4 Regina, Baby Love
- 5 Berlin, Take My Breath Away (Love The
- 6 Peter Gabriel, Sledgehammer
- 7 Steve Winwood, Higher Love

- 8 Michael McDonald, Sweet Freedom
- 9 Limited Warranty, Victory Line
- 10 Peter Cetera, Glory Of Love (Theme Fr
- 11 The Fixx, Secret Separation
- 12 Chaka Khan, Love Of A Lifetime
- 13 Wham!, The Edge Of Heaven
- 14 Double, The Captain Of Her Heart
- 15 Prince & The New Power Generation, Anotherlover
- 16 Luther Vandross, Give Me The Reason
- 17 Belinda Carlisle, Mad About You
- 18 Simply Red, Money\$ Too Tight (To Ment
- 19 Klymaxx, Man Size Love (From "Running
- 20 Mary Jane Girls, Walk Like A Man (Fro
- 21 Miami Sound Machine, Words Get In The
- 22 Lionel Richie, Dancing On The Ceiling
- 23 Gwen Guthrie, Ain't Nothin' Goin' On
- 24 Run-D.M.C., Walk This Way
- 25 Lisa Lisa & Cult Jam With Full Force, Times Social Club, Rumors
- 26 Jeffrey Osborne, You Should Be Mine (
- 27 Thompson Twins, Nothing In Common
- 28 Glass Tiger, Don't Forget Me (When I'
- 29 Janet Jackson, When I Think Of You
- 30 Kenny Loggins, Danger Zone
- 31 Jermaine Stewart, We Don't Have To Ta
- 32 Huey Lewis & The News, Stuck With You
- 33 Genesis, Invisible Touch
- 34 Nu Shooz, Point Of No Return
- 35 Eddie Money, Take Me Home Tonight
- EX The Monkees, That Was Then, This Is N
- EX Journey, Suzanne
- EX Device, Hanging On A Heart Attack
- EX EX Billy Ocean, Love Zone
- EX EX Daryl Hall, Dreamtime

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# The Station's Bookkeeper Is The One To Know

THIS WEEK WE RAISE the question: Who is the program director's No. 1 ally?

When we asked that question at the Professional Programming Management seminars, the answers were overwhelmingly the general manager, the GM's secretary, the receptionist, or the sales manager. Only 0.002% of the attendees were

## Your No. 1 ally is also the GM's No. 1 ally

correct.

It's the bookkeeper, the comptroller! Who else talks to the GM every day, usually several times? Who else also talks regularly to the owner? The bookkeeper is the one person at the station with regular two-way communications to both the GM and the owner.

Here is what the bookkeeper might say to the GM: "Joe may be a good PD, but he never has any time for me. He says he's too busy. He's always talking about his ARB. Well, he's over budget again this month. Half the air staff turned in more overtime. There's another \$850 in unauthorized long-distance calls charged to the studio phone, and programming is still buying supplies without signed purchase orders!"

Or: "I don't know how you feel about Joe's programming abilities, but he's certainly a conscientious businessman. He works me into his

busy schedule for a regular weekly meeting. And, even though he's over budget this month, we sat down this morning and worked out cutbacks on some things for the rest of the year. He says it won't hurt the product. He revised the programming budget, and he might even end the fiscal year under budget. He watches every penny!"

Make a difference? You bet it does! If there is one person the PD must get to know well, it is the bookkeeper. And the magic words to use are, you're "watching every penny!"

THE ONE PERSON AT the station to give out albums and concert tickets is the bookkeeper. Take the bookkeeper to lunch. Remember the bookkeeper's birthday and anniversary. Send the bookkeeper flowers.

Often, bookkeepers know more secrets than even the GM. If you really want to know what's going to happen before it does, the best information source at the station is the bookkeeper.

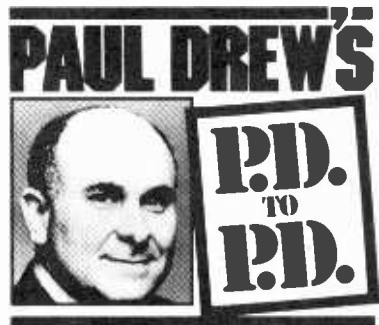
Bookkeepers usually don't make much money. Their offices rarely have windows. It's boring work. Becoming a bookkeeper isn't part of anyone's dream growing up. Ever know anyone in your high school days who was studying to be a bookkeeper?

Your No. 1 ally is also the general manager's No. 1 ally. There are no piles of cash to count. It is numbers on paper. These numbers are put down daily, weekly, monthly, quarterly, annually. These numbers go on the GM's report card. And guess

who makes up that report card? The bookkeeper!

Just like you, the GM wants to look good to higher-ups. Owners know this. Corporations usually have the station's comptroller report to a financial officer at headquarters, and the books are audited annually.

But it is the GM who has the day-



to-day relationship with the comptroller, the bookkeeper. The GM assigns the parking spaces and hands out the perks, especially valuable to the not too highly paid comptroller, who knows what everyone at the station makes. Since most GMs were former sales managers, who do you think has the most influence over the comptroller?

(Owners want to look good too. Last year, annual reports cost companies anywhere from \$250,000 to \$1.6 million.)

And GMs, if they really want to, can find ways to hide things from the most comprehensive audits. GMs rarely have to violate the law to put a gloss on dreary numbers, with the bookkeepers' cooperation.

Accepted accounting principles leave ample room for those who want to fudge the numbers. Auditing a small station is a tricky process. Bookkeeping practices seldom approach the ideals the American Institute of Certified Public Accountants had in mind when it laid down auditing standards.

Did you know that most companies, including banks, keep two sets of books? One is for the stockhold-

ers and one is for the IRS. Guess which one is designed to make management look good?

Almost everyone wants to look good. Why not you, the program director? (Suggestion: Hide this issue from the general manager and the bookkeeper.)



Postman Rings. Capitol promotion representative Jimmy Dobson, right, dressed up in U.S. Post Office attire to drop off a copy of Willie Collins' "U.S. Male" to WHQT Miami PD Duff Lindsay. Collins is a postal carrier in New York when he is not recording for Capitol.





**Clan Meeting.** Michael Jackson and his father, Joe, share smiles backstage at Los Angeles' Roxy during a showcase for acts signed to the elder Jackson's management company.

# Bad Rap For N.Y.C. Rap Concert?

## Many Arrests May Have Been Unrelated

BY NELSON GEORGE

**NEW YORK** Despite local news reports linking several midtown Manhattan arrests to a recent rap show at Madison Square Garden, most of the incidents may have had nothing to do with the concert, according to police and show promoters.

News coverage that followed a sold-out Garden date here July 19 for the "Raising Hell" tour—featuring Run-D.M.C., Whodini, LL Cool J, the Beastie Boys, and the Timex Social Club—linked the gig to robberies as far away as 27 blocks from the midtown venue and included incidents reported hours after the show's 10:50 p.m. end.

Bobby Goldwater, a Garden spokesman, bristled at news reports that linked the concert to incidents as far north as Times Square and Columbus Circle. "We're a little upset that muggings that happen at 48th Street and Seventh Avenue are called 'in the Garden neighborhood.' That is closer to Radio City, 42nd

Street, and all three television networks."

Ed Kolesa, of the New York Police Dept.'s public affairs division, says two separate incidents during the show resulted in arrests inside the Garden. One involved seven males for robbery, the other a male

link all of them to the concert.

"At every show on this tour, there have been about 100 knuckleheads who show up outside the hall to cause trouble," Sharp says. He notes that there had been confrontations between police and black youths after "Raising Hell" dates in Pittsburgh and New Orleans. "That doesn't mean we should stop doing these shows and deprive the majority of 20,000 who had a good time."

The Garden's Goldwater says there was relatively little property damage to the building when compared to "certain heavy metal acts" that have appeared there. Sharp says 81 chairs were broken "by people standing up to see."

### 'At every show, 100 knuckleheads cause trouble'

nabbed for grand larceny.

According to police records, there were several arrests in the area immediately surrounding the Garden. They included two males arrested for trying to steal tickets from concertgoers within blocks of the building, one male arrested for assaulting two police officers outside the Garden, and another for possession of an unlicensed pistol.

"Aside from the collars inside the Garden and those involving tickets, it is impossible to tell if any of the other arrests around the Garden or farther away were because of the concert," Kolesa says. "The gun collar and the police assault may have had nothing to do with the concert."

Violent incidents in and around the Garden marred two other recent youth-oriented concerts.

Jeff Sharp, president of Stage Right Productions, the tour's promoter, says the previous incidents—including eight stabbings last December at the Krush Groove Christmas Party—spurred him to spend \$25,000 more than usual on security.

The money was used for metal detectors and the hiring of young black security people to augment the Garden's regular force. He acknowledges that there were a number of arrests in the immediate vicinity of the Garden but refused to



**Love Zoning.** Billy Ocean sings soulfully at Radio City Music Hall during a recent sold out show.

# THE RHYTHM & THE BLUES

by Nelson George



**FROM THE EARLY '50s** to about 1965, Chicago's Vee Jay Records established itself as one of the most successful black-owned record labels in history. Founded by Vivian and James Brackeen out of their Gary, Ind., record store, the company grew quickly by capitalizing on the wealth of talent in and around Chicago. With artists such as Jerry Butler, the Dells, Gene Chandler, Betty Everett, Dee Clark, and the El Dorados, Vee Jay tapped into the wealth of young talent coming of age in the Second City. Chess wasn't the only Chicago label to record the blues. Vee Jay released many hard-charging boogies by John Lee Hooker and Jimmy Reed. The prolific Curtis Mayfield wrote and produced some fine records for Vee Jay, and Ewart Abner, who would one day become Motown's president and Stevie Wonder's advisor, was a top executive there. The company even made noise with white acts, releasing the Beatles' first U.S. single, "Please Please Me," and a string of hits by the Four Seasons.

Since Vee Jay's demise, its catalog has been available in bits and pieces. For example, a few years ago Sire did an excellent Impressions retrospective that included many of Butler's sides from Vee Jay. Now the Los Angeles-based Suite Beat Music Group has acquired the Vee Jay catalog and has made 52 titles available, including many jazz and gospel albums. Most of the albums list at \$8.98. Among the recommended r&b/blues releases are a Butler double album titled "Gold," the Dells' "Oh, What A Night," Chandler's "Duke Of Earl," the Impressions with Jerry Butler on "For Your Precious Love," and the gospel classic Sam Cooke & the Soul Stirrers' "Gospel In My Soul," which is also available in CD.

**SPEAKING OF** folks from Gary, Ind., the Jackson family has been making news again. Janet, of course, is selling a whole bunch of records. Jermaine has just hit the road for his first solo tour since exiting the

Jacksons almost a decade ago. And father Joe held a showcase in Los Angeles for several acts signed to his management company. There was a family group from San Francisco called the Newtrons, Jay Mitchell & Hot Ice from the Bahamas, the Phoenix-based Tutt Band, veteran vocalist Patti Brooks, and even a dance troupe dubbed the Joe Jackson Dancers. Janet, Latoya, and Michael, the latter equipped with his own video camera, showed support for their father's effort. Michael's attendance was apparently a very pleasant surprise for Joe and a real shock to those who thought the pair were feuding. Those in attendance said the two got along quite well.

### Suite Beat buys Vee Jay's catalog, releases 52 titles

**SHORT STUFF:** Michigan is honoring the Four Tops—Levi Stubbs, Abdul "Duke" Fakir, Renaldo "Obie" Benson, and Lawrence Payton—on July 29 with a Four Tops Day . . . Maurice White and Lenny White each produced half the tracks on the new Pieces Of A Dream album, "Joy Ride," on Manhattan. The record includes an instrumental cover of "Careless Whisper" . . . The female production-writing team of Lesette Wilson and Meli'sa Morgan has provided the debut single of RCA's Genobia Jeter, "All Of My Love." Her album is titled "Genobia" . . . Charlie Singleton, under his Modern Man production umbrella, has produced "Sexy Girls," the RCA debut of the band Redd. Singleton's second Arista album is due soon, and he contributed bass and some vocals to the upcoming album of his ex-bandmates, Cameo . . . Shawn Brown, aka Rappin' Duke, is back on Tommy Boy with (what else?) "Duke Is Back," a 12-inch that picks up on the John Wayne theme of his "Rappin' Duke" hit . . . Kenny G's new "Duotones" album on Arista has two interesting cuts, a cover of Jr. Walker's "What Does It Take (To Win Your Love)," with a vocal by Ellis Hall, and "Sade," an instrumental tribute to the English vocalist . . . A video with a Jackson sparked MI-

(Continued on page 30)

FOR WEEK ENDING AUGUST 9, 1986

## Billboard HOT BLACK SINGLES ACTION

| RADIO MOST ADDED         |                           |         |    | NEW  | TOTAL |
|--------------------------|---------------------------|---------|----|------|-------|
| 87 REPORTERS             |                           |         |    | ADDS | ON    |
| FIVE STAR                | CAN'T WAIT ANOTHER MINUTE | RCA     | 28 | 39   |       |
| CAMEO                    | WORD UP                   | ATLANTA | 27 | 28   |       |
| HOWARD HEWITT            | I'M FOR REAL              | ELEKTRA | 26 | 48   |       |
| JANET JACKSON            | WHEN I THINK OF YOU       | MOTOWN  | 24 | 55   |       |
| FRANKIE BEVERLY AND MAZE | I WANNA BE WITH YOU       | CAPITOL | 24 | 58   |       |

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

| RETAIL BREAKOUTS   |                                |                  |    | NUMBER    |
|--------------------|--------------------------------|------------------|----|-----------|
| 130 REPORTERS      |                                |                  |    | REPORTING |
| LEVERT             | (POP POP POP POP) GOES MY MIND | ATLANTIC         | 26 |           |
| KLYMAXX            | MAN SIZE LOVE                  | MCA              | 17 |           |
| ORAN "JUICE" JONES | THE RAIN                       | DEF JAM/COLUMBIA | 14 |           |
| DENIECE WILLIAMS   | WISER AND WEAKER               | COLUMBIA         | 12 |           |
| MELI'SA MORGAN     | FOOL'S PARADISE                | CAPITOL          | 11 |           |

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# Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE                                   | ARTIST                               | HOT BLACK POSITION |
|-----------|-----------|---|--------------------------------------|--------------------|
| 1         | 3         | CLOSER THAN CLOSE                       | JEAN CARNE                           | 1                  |
| 2         | 2         | YOU SHOULD BE MINE (THE WOO WOO SONG)   | JEFFREY OSBORNE                      | 6                  |
| 3         | 1         | RUMORS                                  | TIMEX SOCIAL CLUB                    | 4                  |
| 4         | 5         | DO YOU GET ENOUGH LOVE                  | SHIRLEY JONES                        | 2                  |
| 5         | 10        | SWEET LOVE                              | ANITA BAKER                          | 3                  |
| 6         | 8         | GIVIN' IT (TO YOU)                      | SKYY                                 | 9                  |
| 7         | 11        | GIVE ME THE REASON                      | LUTHER VANDROSS                      | 5                  |
| 8         | 4         | SWEET AND SEXY THING                    | RICK JAMES                           | 14                 |
| 9         | 12        | BURNIN' LOVE                            | CON FUNK SHUN                        | 8                  |
| 10        | 17        | RISING DESIRE                           | STEPHANIE MILLS                      | 11                 |
| 11        | 19        | LOVE THE ONE I'M WITH (A LOTTA LOVE)    | MELBA MOORE & KASHIF                 | 7                  |
| 12        | 23        | AIN'T NOTHIN' GOIN' ON BUT THE RENT     | GWEN GUTHRIE                         | 10                 |
| 13        | 18        | MINE ALL MINE                           | CA\$HFLOW                            | 12                 |
| 14        | 6         | BREATHLESS                              | MTUME                                | 22                 |
| 15        | 15        | NASTY                                   | JANET JACKSON                        | 26                 |
| 16        | 32        | OH, PEOPLE                              | PATTI LABELLE                        | 15                 |
| 17        | 9         | MY ADIDAS                               | RUN-D.M.C.                           | 25                 |
| 18        | 35        | LOVE ZONE                               | BILLY OCEAN                          | 13                 |
| 19        | 7         | WHO'S JOHNNY ("SHORT CIRCUIT" THEME)    | EL DEBARGE                           | 30                 |
| 20        | 27        | BANG ZOOM/HOWIE'S TEED OFF              | REAL ROXANNE WITH HOWIE TEE          | 24                 |
| 21        | 36        | ALL CRIED OUT                           | LISA LISA & CULT JAM WITH FULL FORCE | 17                 |
| 22        | 33        | TEMPORARY LOVE THING                    | FULL FORCE                           | 18                 |
| 23        | 31        | DANCING ON THE CEILING                  | LIONEL RICHIE                        | 20                 |
| 24        | 16        | ARTIFICIAL HEART                        | CHERRELLE                            | 35                 |
| 25        | 13        | THERE'LL BE SAD SONGS (TO MAKE YOU CRY) | BILLY OCEAN                          | 38                 |
| 26        | 29        | LAND OF LA-LA                           | STEVIE WONDER                        | 19                 |
| 27        | —         | ALL THE WAY TO HEAVEN                   | DOUG E. FRESH                        | 29                 |
| 28        | 37        | SAY LA LA                               | PIECES OF A DREAM                    | 16                 |
| 29        | 21        | LIPS TO FIND YOU                        | TEENA MARIE                          | 44                 |
| 30        | 25        | BABY LOVE                               | REGINA                               | 42                 |
| 31        | 20        | HEADLINES                               | MIDNIGHT STAR                        | 53                 |
| 32        | 38        | SWEET FREEDOM                           | MICHAEL MCDONALD                     | 23                 |
| 33        | 14        | WITH YOU ALL THE WAY                    | NEW EDITION                          | 47                 |
| 34        | 22        | YOU DON'T HAVE TO CRY                   | RENE & ANGELA                        | 54                 |
| 35        | —         | BORROWED LOVE                           | THE S.O.S. BAND                      | 21                 |
| 36        | 26        | HOLDING BACK THE YEARS                  | SIMPLY RED                           | 51                 |
| 37        | 28        | ONE STEP CLOSER TO YOU                  | GAVIN CHRISTOPHER                    | 48                 |
| 38        | 24        | SWEETHEART                              | RAINY DAVIS                          | 46                 |
| 39        | —         | THE RAIN                                | ORAN "JUICE" JONES                   | 33                 |
| 40        | —         | POINT OF NO RETURN                      | NU SHOOZ                             | 39                 |

| THIS WEEK | LAST WEEK | TITLE                                 | ARTIST                               | HOT BLACK POSITION |
|-----------|-----------|---------------------------------------|--------------------------------------|--------------------|
| 1         | 1         | SWEET LOVE                            | ANITA BAKER                          | 3                  |
| 2         | 4         | GIVE ME THE REASON                    | LUTHER VANDROSS                      | 5                  |
| 3         | 3         | DO YOU GET ENOUGH LOVE                | SHIRLEY JONES                        | 2                  |
| 4         | 2         | CLOSER THAN CLOSE                     | JEAN CARNE                           | 1                  |
| 5         | 6         | LOVE THE ONE I'M WITH (A LOTTA LOVE)  | MELBA MOORE & KASHIF                 | 7                  |
| 6         | 10        | LOVE ZONE                             | BILLY OCEAN                          | 13                 |
| 7         | 8         | AIN'T NOTHIN' GOIN' ON BUT THE RENT   | GWEN GUTHRIE                         | 10                 |
| 8         | 13        | OH, PEOPLE                            | PATTI LABELLE                        | 15                 |
| 9         | 5         | RUMORS                                | TIMEX SOCIAL CLUB                    | 4                  |
| 10        | 16        | SAY LA LA                             | PIECES OF A DREAM                    | 16                 |
| 11        | 9         | BURNIN' LOVE                          | CON FUNK SHUN                        | 8                  |
| 12        | 19        | BORROWED LOVE                         | THE S.O.S. BAND                      | 21                 |
| 13        | 15        | RISING DESIRE                         | STEPHANIE MILLS                      | 11                 |
| 14        | 23        | (POP POP POP POP) GOES MY MIND        | LEVERT                               | 27                 |
| 15        | 12        | LAND OF LA-LA                         | STEVIE WONDER                        | 19                 |
| 16        | 27        | ANOTHERLOVERHOLENYOHEAD               | PRINCE & THE REVOLUTION              | 32                 |
| 17        | 21        | ALL CRIED OUT                         | LISA LISA & CULT JAM WITH FULL FORCE | 17                 |
| 18        | 20        | TEMPORARY LOVE THING                  | FULL FORCE                           | 18                 |
| 19        | 18        | HOMEBOY                               | STEVE ARRINGTON                      | 28                 |
| 20        | 22        | SWEET FREEDOM                         | MICHAEL MCDONALD                     | 23                 |
| 21        | 7         | MINE ALL MINE                         | CA\$HFLOW                            | 12                 |
| 22        | 24        | DANCING ON THE CEILING                | LIONEL RICHIE                        | 20                 |
| 23        | 29        | FOOL'S PARADISE                       | MELI'SA MORGAN                       | 37                 |
| 24        | 25        | LOVE OF A LIFETIME                    | CHAKA KHAN                           | 34                 |
| 25        | 26        | ONE LOVE                              | WHODINI                              | 31                 |
| 26        | 11        | GIVIN' IT (TO YOU)                    | SKYY                                 | 9                  |
| 27        | 28        | GIVING MYSELF TO YOU                  | GLENN JONES                          | 36                 |
| 28        | —         | SOWETO                                | JEFFREY OSBORNE                      | 45                 |
| 29        | 40        | THE RAIN                              | ORAN "JUICE" JONES                   | 33                 |
| 30        | —         | COUNT YOUR BLESSINGS                  | ASHFORD & SIMPSON                    | 52                 |
| 31        | —         | LOVE ALWAYS                           | EL DEBARGE                           | 49                 |
| 32        | 35        | PRIVATE NUMBER                        | THE JETS                             | 41                 |
| 33        | 34        | DISTANT LOVER                         | THE CONTROLLERS                      | 40                 |
| 34        | 31        | L.O.V.E. M.I.A.                       | THE DAZZ BAND                        | 50                 |
| 35        | 30        | HEY GOOD LOOKIN'                      | GEORGE CLINTON                       | 43                 |
| 36        | —         | WHEN I THINK OF YOU                   | JANET JACKSON                        | 55                 |
| 37        | 17        | YOU SHOULD BE MINE (THE WOO WOO SONG) | JEFFREY OSBORNE                      | 6                  |
| 38        | 39        | POINT OF NO RETURN                    | NU SHOOZ                             | 39                 |
| 39        | —         | THE MIDAS TOUCH                       | MIDNIGHT STAR                        | 56                 |
| 40        | 32        | BANG ZOOM/HOWIE'S TEED OFF            | REAL ROXANNE WITH HOWIE TEE          | 24                 |

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## BLACK SINGLES BY LABEL

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

| LABEL                   | NO. OF TITLES ON CHART |
|-------------------------|------------------------|
| MCA                     | 11                     |
| WARNER BROS. (3)        | 11                     |
| Paisley Park (3)        |                        |
| Geffen (2)              |                        |
| Qwest (2)               |                        |
| Elektra (1)             |                        |
| CAPITOL (7)             | 9                      |
| Manhattan (2)           |                        |
| EPIC (5)                | 9                      |
| Portrait (2)            |                        |
| Tabu (2)                |                        |
| MOTOWN (3)              | 8                      |
| Gordy (4)               |                        |
| Tamla (1)               |                        |
| ELEKTRA (3)             | 6                      |
| Solar (2)               |                        |
| Vintertainment (1)      |                        |
| ATLANTIC (4)            | 5                      |
| Omni (1)                |                        |
| POLYGRAM                | 5                      |
| Mercury (3)             |                        |
| Atlanta Artists (1)     |                        |
| Polydor (1)             |                        |
| A&M                     | 4                      |
| ARISTA (1)              | 4                      |
| Jive (3)                |                        |
| COLUMBIA (3)            | 4                      |
| Def Jam/Columbia (1)    |                        |
| RCA (2)                 | 4                      |
| Total Experience (2)    |                        |
| PROFILE                 | 3                      |
| FANTASY                 | 2                      |
| First String (1)        |                        |
| Reality/Danya (1)       |                        |
| SUPERTRONICS            | 2                      |
| Sutra (1)               | 1                      |
| BR-ROMA                 | 1                      |
| Rendezvous (1)          |                        |
| CRITIQUE                | 1                      |
| Critique/Golden Boy (1) |                        |
| ISLAND                  | 1                      |
| JAM PACKED              | 1                      |
| JAY                     | 1                      |
| KRISMA                  | 1                      |
| MACOLA                  | 1                      |
| MALACO                  | 1                      |
| Muscle Shoals Sound (1) |                        |
| MANHATTAN               | 1                      |
| P.I.R. (1)              |                        |
| SELECT                  | 1                      |
| SLEEPING BAG            | 1                      |
| TOMMY BOY               | 1                      |

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

| TITLE  | (Publisher - Licensing Org.)   | Sheet Music Dist.   |
|--|--|---|
| 90 100 MPH                                   | (Controversy, ASCAP)   | (See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)                    |
| 10 AIN'T NOTHIN' GOIN' ON BUT THE RENT       | (Dum Di Dum, ASCAP)  | 37 FOOL'S PARADISE (Fuss, ASCAP)  |
| 17 ALL CRIED OUT                             | (Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP  | 77 GETTING AWAY WITH MURDER (Rightsong, BMI/Sooklooz, BMI/Chappell, ASCAP)                                |
| 29 ALL THE WAY TO HEAVEN                     | (Entertaining, BMI/Danica, BMI)  | 64 GIRL TALK (Lifo, BMI)  |
| 58 ALWAYS                                    | (Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)  | 5 GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP                            |
| 32 ANOTHERLOVERHOLENYOHEAD                   | (Controversy, ASCAP)   | 9 GIVIN' IT (TO YOU) (One To One, ASCAP)  |
| 35 ARTIFICIAL HEART                          | (Flyte Tyme, ASCAP/Avant Garde, ASCAP)   | 36 GIVING MYSELF TO YOU (WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI)                                   |
| 42 BABY LOVE                                 | (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP | 75 GOOD TO GO (Ackee, ASCAP/Maxxkidd, ASCAP)  |
| 78 BAMBATAA'S THEME                          | (ATV, BMI)   | 53 HEADLINES (Hip Trip, BMI/Midstar, BMI) CPP   |
| 24 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF | (Mokojumbi, BMI/Willesden, BMI)  | 43 HEY GOOD LOOKIN' (X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)                            |
| 81 BETTER WILD (THAN MILD)                   | (Future Shock, ASCAP/Tease, ASCAP)   | 51 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP  |
| 21 BORROWED LOVE                             | (Flyte Tyme, ASCAP/Avant Garde, ASCAP)   | 28 HOMEBOY (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)   |
| 22 BREATHLESS                                | (Mtume, ASCAP)   | 88 HOW CAN WE BE WRONG (Music Specialists, BMI)   |
| 8 BURNIN' LOVE                               | (Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)                                | 84 HOW TO WIN YOUR LOVE (Protoons, ASCAP)   |
| 66 CAN'T STAND THE PAIN                      | (Sir Gant, BMI/Stardust Lady, BMI)   | 67 I WANNA BE WITH YOU (Amazement, BMI)   |
| 80 CAN'T WAIT ANOTHER MINUTE                 | (Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI)   | 92 I WOULD'NT LIE (Temp Co., BMI)   |
| 100 CARME                                    | (Jobete, ASCAP) CPP  | 70 I'M FOR REAL (Lakiva, BMI/Nominee, ASCAP/Clarke, BMI)  |
| 1 CLOSER THAN CLOSE                          | (Sloopus, BMI/Gold Horizon, BMI) CPP   | 59 I'M HUNGRY FOR YOUR LOVE (Chriscraft, BMI/Supertronics, BMI)   |
| 52 COUNT YOUR BLESSINGS                      | (Nick-O-Val, ASCAP)  | 60 IN THE HOUSE (Fools Prayer, BMI/Gordy Groove, BMI)   |
| 20 DANCING ON THE CEILING                    | (Brockman, ASCAP) CPP/CLM  | 85 IS IT A CRIME (Silver Angel, ASCAP/Famous, ASCAP) CPP  |
| 40 DISTANT LOVER                             | (Jobete, ASCAP) CPP  | 61 JUMP BACK (SET ME FREE) (Beach House, ASCAP/Munch Madness, ASCAP)                                      |
| 2 DO YOU GET ENOUGH LOVE                     | (Assorted, BMI/Henry Sumay, BMI)   | 86 KISSES IN THE MOONLIGHT (Gratitude Sky, ASCAP/Belboy, BMI/When Words, BMI/Collide, BMI)                |
| 99 DO YOU REMEMBER ME?                       |  | 76 LADY SOUL (Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP)  |
| 19 LAND OF LA-LA                             | (Jobete, ASCAP/Black Bull, ASCAP) CPP  | 49 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI)                      |
| 44 LIPS TO FIND YOU                          | (April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Eliope, ASCAP) CPP/ABP                                       | 50 L.O.V.E. M.I.A. (Dazzberry Jam, ASCAP/Bedazzled, BMI)  |
| 34 LOVE ALWAYS                               | (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM                                       | 34 LOVE OF A LIFETIME (Gamson, ASCAP/WB, ASCAP/Jouissance, ASCAP)   |
| 13 LOVE ZONE                                 | (Zomba, ASCAP) CPP   | 7 LOVE THE ONE I'M WITH (A LOTTA LOVE) (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM |
| 57 MAN SIZE LOVE                             | (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP   | 12 MINE ALL MINE (Personal, ASCAP/All Seeing Eye, ASCAP)  |
| 56 THE MIDAS TOUCH                           | (Hip Trip, BMI/Midstar, BMI)   | 98 MOUNTAINS (Controversy, ASCAP)   |
| 12 MINE ALL MINE                             | (Personal, ASCAP/All Seeing Eye, ASCAP)  | 25 MY ADIDAS (Protoons, ASCAP/Rush Groove, ASCAP)   |
| 98 MOUNTAINS                                 | (Controversy, ASCAP)   | 26 NASTY (Flyte Tyme, ASCAP)  |
| 25 MY ADIDAS                                 | (Protoons, ASCAP/Rush Groove, ASCAP)   | 83 NOT TONIGHT (Junior, ASCAP/EMI, ASCAP)   |
| 26 NASTY                                     | (Flyte Tyme, ASCAP)  | 79 NURSERY RHYME (Beblica, ASCAP)   |
| 83 NOT TONIGHT                               | (Junior, ASCAP/EMI, ASCAP)   | 15 OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP) CPP   |
| 79 NURSERY RHYME                             | (Beblica, ASCAP)   | 71 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)   |
| 15 OH, PEOPLE                                | (Broozertoones, BMI/Nonpareil, ASCAP) CPP  | 31 ONE LOVE (Zomba, ASCAP)  |
| 71 ON MY OWN                                 | (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)   | 48 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)          |
| 31 ONE LOVE                                  | (Zomba, ASCAP)   | 95 OVER AND OVER (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)  |
| 48 ONE STEP CLOSER TO YOU                    | (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)                                   | 65 PASSION FROM A WOMAN (Gratitude Sky, ASCAP/Alexandra Kee, BMI)   |
| 95 OVER AND OVER                             | (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)  | 97 PEE WEE'S DANCE (Vintertainment, ASCAP)  |
| 65 PASSION FROM A WOMAN                      | (Gratitude Sky, ASCAP/Alexandra Kee, BMI)  | 39 POINT OF NO RETURN (Muscle Shoals, BMI/Jalew, BMI)   |
| 97 PEE WEE'S DANCE                           | (Vintertainment, ASCAP)  |   |
| 39 POINT OF NO RETURN                        | (Muscle Shoals, BMI/Jalew, BMI)  |   |
| 27 (POP POP POP POP) GOES MY MIND            | (Trycet, BMI/Fercliff, BMI)  |   |
| 41 PRIVATE NUMBER                            | (Almo, ASCAP/Crimso, ASCAP/Irving, BMI) CPP/ALM  |   |
| 33 THE RAIN                                  | (Def Jam, ASCAP)   |   |
| 72 RING RING                                 | (Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)   |   |
| 11 RISING DESIRE                             | (WB, ASCAP/Zubaidah, ASCAP)  |   |
| 68 ROACHES                                   | (King IV, BMI/Grandma Hands, BMI)  |   |
| 4 RUMORS                                     | (J.King IV, BMI/Danica, BMI)   |   |
| 16 SAY LA LA                                 | (Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI)   |   |
| 69 SLEDGEHAMMER                              | (Ciofime, BMI/Hidden Pun, BMI)   |   |
| 45 SOWETO                                    | (Joe's, ASCAP/F.M., BMI)   |   |
| 91 STAY A LITTLE WHILE, CHILD                | (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP)   |   |
| 82 THE SUN DON'T SHINE                       | (Miami Spice, ASCAP)   |   |
| 14 SWEET AND SEXY THING                      | (Stone City, ASCAP/National League, ASCAP) CPP   |   |
| 23 SWEET FREEDOM (THEME FROM RUNNING SCARED) | (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP   |   |
| 3 SWEET LOVE                                 | (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP   |   |
| 46 SWEETHEART                                | (Warner's Thunder, SESAC/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC/Zip-Zap, ASCAP)                     |   |
| 18 TEMPORARY LOVE THING                      | (Forceful, BMI/Willesden, BMI)   |   |
| 38 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)   | (Zomba, ASCAP)   |   |
| 73 TILL THE END OF TIME                      | (Keith Diamond, BMI/Willesden, BMI)  |   |
| 94 WALK LIKE A MAN (FROM "A FINE MESS")      | (Clardge, ASCAP)   |   |
| 62 WALK THIS WAY                             | (Daksel, BMI)  |   |
| 93 WALL TO WALL FREAKS                       | (Muscle Shoals, BMI/Jalew, BMI)  |   |
| 798 WHAT ABOUT ME                            | (Living Disc, BMI)   |   |
| 74 WHAT'CHA GONNA DO                         | (Alan, BMI/Figsbibow, BMI/D.Frank, BMI)  |   |
| 55 WHEN I THINK OF YOU                       | (Flyte Tyme, ASCAP)  |   |
| 30 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)      | (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Umichappell, BMI) CPP  |   |
| 63 WISER AND WEAKER                          | (Black Eye, ASCAP/Manely, BMI/Mighty Matheson/BMI) CPP   |   |
| 47 WITH YOU ALL THE WAY                      | (George Tobin, BMI)  |   |
| 87 WRAPPED AROUND YOUR FINGER                | (Temp, BMI)  |   |
| 89 YOU CAN'T COME UP HERE NO MORE            | (Oversoul, BMI)  |   |
| 54 YOU DON'T HAVE TO CRY                     | (A La Mode, ASCAP/WB, ASCAP)   |   |
| 6 YOU SHOULD BE MINE (THE WOO WOO SONG)      | (Nonpareil, ASCAP/Broozertoones, BMI) CPP  |   |

**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.      |



## RHYTHM & BLUES

(Continued from page 26)

Michael Peters' career, and Laker cheerleader Paula Abdul is hoping the magic will work twice. Abdul helped choreograph the Jacksons' "Torture" video, but it is two clips for Janet, "What Have You Done For Me Lately?" and "Nasty," that have given the 23-year-old dancer a reputation. Recently she worked with Jermaine on his on-stage moves, those sharp-dressed men ZZ Top, and a female group on Warner Bros., Teen Dream... The Whispers have re-signed with Dick Grifey's Solar Records, continuing a union that dates back 15 years... Joeski Love recently performed at

a birthday party for Stevie Wonder... The "Raising Hell" rap tour hits England Sept. 12-13. The country may never be the same... James Ingram's Keith Diamond-produced single, "Always," is out, and the Qwest album "Never Felt So Good" is on the way.

**A video history of the New York Mets' 25 years in baseball is out. See page 60**



**Night-Clubbing.** "Club Paradise" star Robin Williams, reggae vocalist Judy Mowatt, and Lister Hewan-Lowe, president of the reggae label Clappers, hang out backstage at the "Late Night With David Letterman" show.

FOR WEEK ENDING AUGUST 9, 1986

Billboard®

# TOP BLACK ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*              | TITLE                       |
|-----------|-----------|------------|---------------|---|-----------------------------|
|           |           |            |               | Compiled from a national sample of retail store and one-stop sales reports. |                             |
|           |           |            |               | ★★ NO. 1 ★★   |                             |
| ①         | 3         | 2          | 12            | BILLY OCEAN ● JIVE JL8-8409/ARISTA (8.98) (CD)                              | LOVE ZONE                   |
| ②         | 2         | 4          | 9             | RUN-D.M.C. ▲ PROFILE 1217 (8.98) (CD)                                       | RAISING HELL                |
| 3         | 1         | 1          | 12            | PATTI LABELLE MCA 5737 (8.98)   | WINNER IN YOU               |
| 4         | 4         | 3          | 24            | JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)                                     | CONTROL                     |
| ⑤         | 5         | 6          | 18            | ANITA BAKER ELEKTRA 60444 (8.98) (CD)                                       | RAPTURE                     |
| 6         | 6         | 5          | 12            | WHODINI ● JIVE JL8-8407/ARISTA (8.98)                                       | BACK IN BLACK               |
| ⑦         | 7         | 8          | 6             | JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)                                     | EMOTIONAL                   |
| 8         | 8         | 11         | 9             | EL DEBARGE GORDY 6181GL/MOTOWN (8.98)                                       | EL DEBARGE                  |
| 9         | 11        | 10         | 13            | THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)                              | SANDS OF TIME               |
| 10        | 9         | 9          | 10            | MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)                                    | HEADLINES                   |
| 11        | 10        | 7          | 71            | WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA ALB-8212 (8.98) (CD)                  | WHITNEY HOUSTON             |
| 12        | 12        | 12         | 26            | MELI'SA MORGAN CAPITOL ST-12434 (8.98)                                      | DO ME BABY                  |
| 13        | 13        | 13         | 59            | RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)                       | STREET CALLED DESIRE        |
| 14        | 14        | 16         | 16            | PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)       | PARADE                      |
| 15        | 15        | 15         | 12            | THE FAT BOYS SUTRA SUS 1017 (8.98)  | BIG AND BEAUTIFUL           |
| 16        | 16        | 17         | 8             | RICK JAMES GORDY 6185GL/MOTOWN (8.98)                                       | THE FLAG                    |
| ①⑦        | 18        | 19         | 6             | BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)                      | DOUBLE VISION               |
| 18        | 17        | 14         | 30            | STEPHANIE MILLS MCA 5669 (8.98) (CD)  | STEPHANIE MILLS             |
| 19        | 21        | 26         | 33            | L.L. COOL J ● COLUMBIA BFC 42039 (CD)                                       | RADIO                       |
| ②⑩        | 25        | 28         | 5             | TEENA MARIE EPIC FE 40318   | EMERALD CITY                |
| ②①        | 54        | —          | 2             | SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98)                              | ALWAYS IN THE MOOD          |
| 22        | 22        | 21         | 38            | THE JETS MCA 5667 (8.98)  | THE JETS                    |
| 23        | 23        | 24         | 6             | MTUME EPIC FE 40292   | THEATER OF THE MIND         |
| 24        | 20        | 20         | 37            | NEW EDITION ▲ MCA 5679 (8.98) (CD)  | ALL FOR LOVE                |
| 25        | 19        | 18         | 10            | NU SHOOS ATLANTIC 81647 (8.98)  | POOLSIDE                    |
| ②⑥        | 32        | 43         | 3             | CON FUNK SHUN MERCURY 826 963-1/POLYGRAM (8.98)                             | BURNIN' LOVE                |
| 27        | 27        | 31         | 12            | SIMPLY RED ELEKTRA 60452 (8.98)   | PICTURE BOOK                |
| ②⑧        | 31        | 25         | 9             | THE CONTROLLERS MCA 5681 (8.98)   | STAY                        |
| 29        | 28        | 27         | 35            | SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)                             | PROMISE                     |
| ③⑩        | 38        | —          | 2             | JEAN CARNE OMNI 90492/ATLANTIC (8.98)                                       | CLOSER THAN CLOSE           |
| 31        | 26        | 23         | 8             | 52ND STREET MCA 5738 (8.98)   | CHILDREN OF THE NIGHT       |
| 32        | 29        | 29         | 16            | CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)                        | CA\$HFLOW                   |
| 33        | 24        | 22         | 12            | GEORGE CLINTON CAPITOL ST-12481 (8.98)                                      | R&B SKELETONS IN THE CLOSET |
| ③④        | 45        | 56         | 3             | PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8.98)                     | JOYRIDE                     |
| ③⑤        | 49        | —          | 2             | UTFO SELECT SEL 21616 (8.98)  | SKEEZER PLEEZER             |
| ③⑥        | 37        | 39         | 6             | GAVIN CHRISTOPHER MANHATTAN ST-53024 (8.98)                                 | ONE STEP CLOSER             |
| ③⑦        | 59        | —          | 2             | BOOGIE BOYS CAPITOL 12488 (8.98)  | SURVIVAL OF THE FRESHEST    |
| 38        | 30        | 30         | 65            | ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)                                    | AS THE BAND TURNS           |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  | TITLE                                     |
|-----------|-----------|------------|---------------|---|---|
| 39        | 33        | 34         | 7             | SKYY CAPITOL ST-12448 (8.98)                                    | FROM THE LEFT SIDE                        |
| 40        | 36        | 33         | 43            | STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)    | IN SQUARE CIRCLE                          |
| 41        | 41        | 36         | 5             | CLARENCE CARTER ICHIBAN 1003 (8.98)                             | DR. C.C.                                  |
| 42        | 35        | 38         | 38            | CHERRELLE TABU BFZ 40094/EPIC                                   | HIGH PRIORITY                             |
| 43        | 34        | 32         | 14            | TEASE EPIC BFE 40091 (8.98)                                     | TEASE                                     |
| ④④        | 47        | 63         | 3             | THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)                     | TO BE CONTINUED                           |
| 45        | 39        | 41         | 13            | WILLIAM BELL WILBE WIL 3001 (8.98)                              | PASSION                                   |
| ④⑥        | 56        | 58         | 39            | FULL FORCE COLUMBIA BFC 40117                                   | FULL FORCE                                |
| 47        | 44        | 37         | 28            | FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98) | CHILLIN'                                  |
| 48        | 42        | 44         | 11            | PHILIP BAILEY COLUMBIA FC 40209 (CD)                            | INSIDE OUT                                |
| 49        | 40        | 35         | 29            | YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)       | GUILTY                                    |
| 50        | 43        | 42         | 21            | JERMAINE JACKSON ARISTA ALB-8277 (8.98) (CD)                    | PRECIOUS MOMENTS                          |
| 51        | 46        | 46         | 29            | COLONEL ABRAMS MCA 5683 (8.98)                                  | COLONEL ABRAMS                            |
| ⑤②        | NEW ▶     | —          | 1             | ORAN "JUICE" JONES COLUMBIA BFC 40367                           | JUICE                                     |
| 53        | 53        | 48         | 10            | JOHNNY KEMP COLUMBIA BFC 40192                                  | JOHNNY KEMP                               |
| 54        | 55        | 49         | 17            | MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)                 | MAZARATI                                  |
| 55        | 58        | 62         | 11            | THE TEMPTATIONS MOTOWN 5389ML2 (9.98)                           | 25TH ANNIVERSARY                          |
| ⑤⑥        | 66        | 55         | 3             | RANDY CRAWFORD WARNER BROS. 25423 (8.98)                        | ABSTRACT EMOTIONS                         |
| 57        | 50        | 47         | 39            | TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)              | WORKIN' IT BACK                           |
| 58        | 48        | 45         | 6             | BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98)                  | FOR THOSE OF YOU WITH OR WITHOUT CHILDREN |
| 59        | 61        | 60         | 4             | ROCKWELL MOTOWN 6178 ML (8.98)                                  | THE GENIE                                 |
| 60        | 52        | 52         | 71            | LUTHER VANDROSS ▲ EPIC FE 39882 (CD)                            | THE NIGHT I FELL IN LOVE                  |
| 61        | 51        | 53         | 15            | JUNIOR MERCURY 828001-1M1/POLYGRAM (8.98)                       | ACQUIRED TASTE                            |
| 62        | 62        | 61         | 50            | FIVE STAR RCA NFL1-8052 (8.98)                                  | LUXURY OF LIFE                            |
| 63        | 57        | 51         | 20            | GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)                       | LOVE WILL FOLLOW                          |
| 64        | 64        | 50         | 51            | STARPOINT ● ELEKTRA 60424 (8.98)                                | RESTLESS                                  |
| 65        | 67        | 72         | 13            | JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)                | INTRODUCING JONATHAN BUTLER               |
| 66        | 60        | 54         | 12            | PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)                     | PLEASE                                    |
| 67        | 68        | 70         | 11            | DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)               | 25TH ANNIVERSARY                          |
| 68        | 65        | 59         | 5             | ET (EDDIE TOWNES) TOTAL EXPERIENCE TEL6-5717/RCA (6.98)         | BEST FRIENDS                              |
| ⑥⑨        | NEW ▶     | —          | 1             | PAULI CARMEN COLUMBIA BFC 40336                                 | DIAL MY NUMBER                            |
| 70        | 73        | 64         | 11            | THE ART OF NOISE CHRYSALIS BFV 41528 (CD)                       | IN VISIBLE SILENCE                        |
| 71        | 69        | 67         | 7             | WILLIE COLLINS CAPITOL ST-12442 (8.98)                          | WHERE YOU GONNA BE TONIGHT                |
| 72        | 63        | 40         | 30            | THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)              | GAP BAND VII                              |
| 73        | 74        | 71         | 28            | JOHNNIE TAYLOR MALACO 7431 (8.98)                               | WALL TO WALL                              |
| 74        | 72        | 65         | 70            | ALEXANDER O'NEAL TABU FZ 39331/EPIC                             | ALEXANDER O'NEAL                          |
| 75        | 75        | 75         | 8             | DENISE LASALLE MALACO MAL7434 (8.98)                            | RAIN AND FIRE                             |

① 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.



# After Rock Excursion, Branford Is Back To Jazz

BY JIM BESSMAN

**NEW YORK** Following his highly visible 18-month recording and touring stint with Sting and a brief foray into classical music, Branford Marsalis has returned to his jazz base with a vengeance.

The saxophonist recently completed his second jazz album for Columbia, "Royal Garden Blues," at RCA Studio A in New York during a

week off from Herbie Hancock's band, which he joined shortly after Sting's worldwide tour climaxed with the Amnesty International benefit concerts.

Marsalis plans to stay with Hancock for several more weeks, after which he will perform various jazz gigs with such artists as David Sanborn and pianist Ronnie Matthews. Marsalis will then be putting together his own band to back up

"Royal Garden Blues," due for release in September.

Meanwhile, CBS Masterworks has issued Marsalis' debut classical set, "Romances For Saxophone," currently No. 6 on Billboard's Top Classical Albums chart. The album was recorded in London with the English Chamber Orchestra in May 1985 during a three-day break from filming "Bring On The Night," the documentary on the making of

Sting's "The Dream Of The Blue Turtles" album and ensuing tour.

Marsalis says he joined Sting's experimental project after reaching a "saturation point" in his jazz career brought on by years of touring with the likes of Art Blakey, Lionel Hampton, Clark Terry, and brother Wynton Marsalis.

"You come to a point where you can't tell if you're getting better or worse, so you have to move away," says Marsalis, noting that while the "rock'n'roll gig" might have made his playing "technically worse," it led to creative renewal from a "conceptual" standpoint.

He adds, however, that after eight months on the road with Sting he tired of playing rock.

"It was very restricting." "As a jazz player in a rock situation, you can't play 80% of your repertoire. We had to play the same parts every time—not what we felt."

Marsalis says he found the "whole vibe of being a pop entertainer" unsatisfying. "There's no channel of communication, no camaraderie, no sharing, unlike the jazz community," he says.

Nevertheless, Marsalis hopes the experience with Sting—which he says occurred because Sting wanted musicians with the "sensitivity" needed to quickly follow his musical directions in making a record and forming a touring band—will be repeated in the future. He says Sting has suggested it might happen again in two years.

For "Romances For Saxophone," which he says was CBS Masterworks' idea, Marsalis chose the bulk of the material. Included are selections from Debussy, Faure, Rachmaninoff, and Stravinsky.

"Most classical music written for the sax sucks," says the outspoken musician.

"It has no soul, and the French way of playing, with altissimo notes, fast vibrato, and thin tone, is too stiff and not romantic, contrary to popular belief," adds Marsalis.

The artist, who had a broad musical education, leaned toward jazz after he heard Wayne Shorter on Miles Davis' "Nefertiti."

Although he has a three-album deal with CBS Masterworks, Marsalis does not expect to perform live in a classical context. He will instead focus on his jazz playing.

Among the musicians on his upcoming "Royal Garden Blues" album are Hancock, bassist Ron Carter, pianist and fellow Sting supporter Kenny Kirkland, drummer Ralph Peterson, and pianist Ellis Marsalis, his father.

## Waite Heads Bill To Help Homeless Kids; Kiss Puckers Up For 21st Album

by Steve Gett

**NEW YORK** John Waite will headline the first in what promises to be a series of concerts at Manhattan's Ritz club to combat the growing number of homeless children in New York City.

The "Give Me Shelter" dates are being organized by local talent manager Michael Kerner, who was formerly the co-owner of the downtown Be-Bop Cafe.

The initial show will be held Aug. 12. Waite, who is drumming up some special guests, will be joined on the bill by New York band Johnny & the Rox, actor Anthony Michael Hall, Mercedes Hall (Anthony's mom) & the All Stars, and a Houdini-style escape artist.

Tickets are \$15 and all proceeds, including T-shirt sales, will go directly to the New York-based Coalition For The Homeless. Kerner says he has received financial support from the Bugle Boy clothing company and is looking to secure promotion from a major radio station here.

Kerner hopes to present at least three more shows at the Ritz this year. He already has commitments from tennis pro/budding musician Vitas Gerulaitis, Paul Shaffer, and a number of other top names for future "Give Me Shelter" concerts.

"It all hinges on the success of the first one," says Kerner. "But I'm very optimistic—we can't just rely on the megaevents to raise money for charity. The number of homeless kids—not just in New York—is frightening, and I hope people in other cities will start organizing things like this."

**KISSED OFF:** Taking the makeup off was one thing—but kissing Kiss goodbye? No way, says Gene Simmons after rumors—and an inaccurate photo caption in Billboard's July 26 issue—suggested that he had quit the band.

Emphasizing that he is still a member of Kiss, Simmons, who has just finished shooting the movie "Wanted Dead Or Alive," says he and guitarist/vocalist Paul Stanley are readying new material for the group's 21st album. Studio sessions will start next month and PolyGram plans an early-1987 re-

lease for the record.

**MODEL CITIZEN:** After his July 24 royal reception with Queen Elizabeth at London's Buckingham Palace on the occasion of his honorary knighthood, Bob Geldof KBE came face to face with himself at Madame Tussaud's museum, where a wax model of the Band Aid/Live Aid organizer was unveiled.

**SHORT TAKES I:** PolyGram has rush-released the single "Oh Yeah" by the Swiss duo Yello. The

### ON THE BEAT

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

song is featured in the Paramount Pictures movie "Ferris Bueller's Day Off" . . . Billy Chinnock has won a Daytime Emmy for best musical composition and direction with "Somewhere In The Night"—his theme tune for the NBC-TV soap "Search For Tomorrow" (Billboard, June 14). Songs from soaps obviously have a valuable built-in market. Witness Carl Anderson & Gloria Loring's Carrere single "Friends And Lovers" (from "Days Of Our Lives"), which is bulleted on the Hot 100 . . . New York was first, then came Chicago—now London has its own Lime-light club. Rod Stewart, Robert Plant, Jimmy Page, Chrissie Hynde, the Thompson Twins, Spandau Ballet, and members of Sigue Sigue Sputnik and Frankie Goes To Hollywood were on hand for the recent launch of the night-spot, located in a deconsecrated 19th-century Welsh Presbyterian church in the heart of the West End . . . Look for David Lee Roth's guitarist, Steve Vai, to release his debut solo album on Capitol next year . . . After a successful European tour, Cock Robin is ready to record its second Columbia album in Los Angeles with John Cougar Mellencamp/R.E.M.-producer Don Gehman . . . Belinda Carlisle is reportedly negotiating a sponsorship deal with Guess jeans. The deal has not been finalized, and word has it the former Go-Go is

also considering an endorsement for Clairol.

**STAR-STUDED:** Marshall Crenshaw, T. Bone Burnett, Darlene Love, and guitarist Vinnie Zumbo (of the Zummos and Joe Jackson's band) are all featured on the second A&M album by critically acclaimed songstress Marti Jones.

Recorded at New York's RPM studios with Don Dixon producing, the still-untitled album is due Sept. 2. Songs include Jones' renditions of Elvis Costello's "Just A Memory," Dwight Twilley's "Chance Of A Lifetime," and David Bowie's "Soul Love."

**SHORT TAKES II:** Frankie Valli & the Four Seasons, Tommy James & the Shondells, the Spinners, and the Righteous Brothers head the bill for the WPLJ New York-sponsored "Rock'n'Soul Special" Tuesday (5) at New Jersey's Meadowlands Arena . . . Iron Maiden launches its 1987 U.S. tour Jan. 6 in Knoxville, Tenn. The British metal quintet will play at least 70 major cities to support its new Capitol album, "Somewhere In Time," which ships next month . . . Word has it Madonna was originally considered for Bette Midler's role as Danny DeVito's wife in "Ruthless People" . . . Compact disk freaks in Manhattan should check out the fine selection of imports at the two Vinyl Mania stores . . . Cyndi Lauper returns to the road next month with a series of Australian and Japanese concerts . . . Glam-rockers Pharoah, whose debut indie album, "First Strike," has just emerged, showcase at New York's Cat Club Wednesday (6) . . . Jackson Browne and ZZ Top have U.K. tours set for October . . . After appearing at Farm Aid II, Judy Collins makes her PolyGram debut with the single "Moonfall" b/w "Never The Luck"—both songs are from the Tony Award-winning Broadway musical "The Mystery Of Edwin Drood" . . . Finally, congrats to Billboard's newshound, Fred Goodman, and his wife, Janet, on the July 26 birth of their son, Joshua. Goodman denies rumors that he will be taking his son to the next Yankees' home game.

For reviews of recent concerts by the Monkees and Youssou N'dour . . . see page 32

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# Talent in Action

**THE WOODENTOPS**  
*The Roxy, Hollywood*  
 Tickets: \$13

ONLY A MEDIUM-SIZE CROWD turned out July 11 for the Los Angeles debut of this London-based quintet. Those who did show up, though, left with the too-rare feeling that they'd made a real find.

Even if the whole set had stuck to the winsome Anglicized folk-pop with which it began, it would have been enough to make this a band to watch for. But by the end of its hourlong performance, the group had managed to incorporate rockabilly rhythms, Velvet Underground feedback, and a number of other elements without sacrificing a truly original sense of style.

The simple lineup (acoustic and electric guitars, '60s-ish electric organ, bass, and drums) was up to every variation in dynamics—some coming in brief mid-song bursts without warning—with personable singer/guitarist Rolo McGinty an effective front for every mood presented.

The Woodentops have scheduled a fall tour to support their Columbia debut album, "Giant," giving all who missed this introductory showcase a second chance to make the discovery. Highly recommended.

STEVE HOCHMAN

**THE MONKEES**  
*Pier 84, New York*  
 Tickets: \$15

THE MONKEES may be 20 years older, but, as evidenced by a sold-out show here July 22, the appeal of their many mid-'60s hits is ageless.

This Manhattan stop on the Monkees' four-month North American reunion tour saw three-quarters of the original group—Mickey Dolenz, Davy Jones, and Peter Tork—blend comedy with music to present a pleasant evening of nostalgic entertainment. And that was just what the audience of 7,000-plus, which spent the entire show standing on its chairs, wanted.

The opening strains of each vintage hit were met with wild applause; no one seemed to mind the tinny sound system. In contrast, two unrec-

orded new songs performed got tepid receptions, and the Monkees' current top 40 hit, "That Was Then, This Is Now," fared only slightly better.

This didn't faze the group, however, because there was little pretense of artistry or musicianship. Tork played guitar, Dolenz banged some drums, and even Jones strummed a few chords, but most of the work was done by an eight-piece band.

Of the other acts on the bill, only the Grass Roots—or rather, Grass Root—were worthy of mention. Original bassist/vocalist Rob Grill was backed by the same group of pickup musicians as the Monkees.

Grill's voice faltered occasionally, but not enough to mar his 20-minute set, which was chock-full of the band's late-'60s and early-'70s hits, some of the era's finest songs. Hearing "Midnight Confessions," "I'd Wait A Million Years," and others performed live was a nice break from wearing out another copy of "Their 16 Greatest Hits." JEAN ROSENBLUTH

**YOUSOU N'DOUR**  
*The Ritz, New York*  
 Tickets: \$15

THIS ROILING TWO-HOUR-plus club set was promoted with comparisons to King Sunny Ade's triumphant U.S. debut in 1983.

N'dour and his band, Super Etoile Du Dakar, hail from Senegal, where the vocalist/songwriter is the top pop star. His music, known as mbalax, is based on traditional percussion provided by a drummer, percussionist, and, most prominently, the talking drummer Assane Thiam.

On top of the propulsive rhythms are two other main elements: N'dour's declamatory mid-range and the opposing high-pitched whine of second singer Ousseynou Ndiaye, and a saxophone and trumpet horn section which, combined with rhythm and lead guitars, take the music beyond Africa into various Latin forms as well as Motown-inflected ballads.

The first of two sets ended with a rather bland, cocktail-lounge-type song that nevertheless easily had the crowd singing along. But the second set opened with a fascinating traditional piece featuring native instruments like the stringed kora and a xylophone precursor.

The meat of the second half, however, was marked by sizzling call-and-response phrases between single instrumentalists and sections and between the singers and their accompanists, the audience, and each other. These high points were visually aided by four free-wheeling dancers, especially Ablaye Seck, a veritable whirling dervish.

JIM BESSMAN

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| ARTIST(S)  | Venue   | Date(s)    | Gross Ticket Price(s)                                | Attendance Capacity       | Promoter  |
|--|---|------------|--|---------------------------|---|
| <b>MT. AIR '86 MUSIC FESTIVAL:</b><br>ZZ TOP<br>NIGHT RANGER<br>MISSING PERSONS<br>AUTOGRAPH<br>THE UNFORGIVEN | Calaveras County Fair<br>Angels Camp, Calif.                          | July 19-20 | \$911,379<br>\$28/\$25                               | 36,426<br>36,000          | Rock 'N Chair Prods.  |
| <b>ZZ TOP</b><br>THE UNFORGIVEN  | Tacoma Dome<br>Tacoma, Wash.  | July 25-26 | \$575,779<br>\$15.50                                 | 36,899<br>two sellouts    | Beaver Prods.   |
| <b>VAN HALEN</b><br>BACHMAN-TURNER OVERDRIVE   | The Arena<br>St. Louis, Mo.   | July 21-23 | \$539,232<br>\$16/\$14                               | 36,417<br>sellout         | Contemporary Prods.   |
| <b>STEVIE WONDER</b>   | The Forum<br>Inglewood, Calif.  | June 27-28 | \$534,095<br>\$18.50                                 | 30,840<br>33,000          | Stageright Prods.<br>Taurus Prods.<br>West World Prods.         |
| <b>LIBERACE</b>  | Front Row Theatre<br>Cleveland, Ohio                                  | July 13-17 | \$401,970<br>\$18.75/\$16.75                         | 22,108<br>25,568          | in-house  |
| <b>BOB DYLAN</b><br>TOM PETTY & THE HEARTBREAKERS  | Red Rocks Amphitheatre<br>Denver, Colo.                               | July 26-27 | \$379,943<br>\$22/\$20.90                            | 17,668<br>sellout         | Feyline Presents Inc.   |
| <b>JOE JACKSON</b>   | Radio City Music Hall<br>New York, N.Y.                               | July 17-19 | \$346,640<br>\$20                                    | 17,622<br>sellout         | Radio City Music Hall Prods.                                    |
| <b>ZZ TOP</b><br>THE UNFORGIVEN  | Memorial Coliseum Complex,<br>Portland, Ore.                          | July 22-23 | \$298,964<br>\$15.50                                 | 19,288<br>sellout         | Beaver Prods.   |
| <b>KENNY ROGERS</b><br>DOLLY PARTON<br>LEE GREENWOOD   | Olympic Saddledome<br>Calgary, Alta.<br>Canada                        | July 23    | \$273,259<br>(\$341,574 Canadian)<br>\$19.50/\$17.50 | 18,103<br>sellout         | North American Tours  |
| <b>LARRY GATLIN &amp; THE GATLIN BROTHERS</b>  | Fox Theatre<br>St. Louis, Mo.   | July 15-20 | \$251,808<br>\$18.50/\$6.50                          | 20,896<br>37,320          | Fox Associates  |
| <b>BOB DYLAN</b><br>TOM PETTY & THE HEARTBREAKERS  | Frank Erwin Center<br>Univ. of Texas, Austin<br>Austin, Texas         | June 21    | \$233,516<br>\$16.50/\$14.50                         | 14,958<br>15,205          | Stone City Attractions  |
| <b>BOB DYLAN</b><br>TOM PETTY & THE HEARTBREAKERS  | Reunion Arena<br>Dallas, Texas  | June 22    | \$224,255<br>\$17/\$15/\$13.50                       | 14,342<br>18,000          | Stone City Attractions  |
| <b>THE CURE</b>  | The Forum<br>Inglewood, Calif.  | July 27    | \$213,865<br>\$16.50/\$15                            | 15,000<br>sellout         | Avalon Attractions  |
| <b>JUDAS PRIEST</b><br>DOKKEN  | Reunion Arena<br>Dallas, Texas  | June 27    | \$208,443<br>\$15.95                                 | 13,620<br>15,205          | Stone City Attractions  |
| <b>STEVIE NICKS</b><br>PETER FRAMPTON  | The Spectrum<br>Philadelphia, Pa.                                     | July 23    | \$205,639<br>\$16.50/\$14.50                         | 12,574<br>14,000          | Stephen Starr<br>The Concert Co.                                |
| <b>EDDIE MURPHY</b><br>THE WEATHER GIRLS   | Hartford Civic Center<br>Hartford, Conn.                              | July 20    | \$203,057<br>\$17.50/\$14.50                         | 12,110<br>sellout         | Jim Koplik & Shelly Finkel<br>Cross Country Concerts            |
| <b>VAN HALEN</b><br>BACHMAN-TURNER OVERDRIVE   | Myriad Convention Center-Arena,<br>Oklahoma City, Okla.               | July 16    | \$201,333<br>\$14.50                                 | 14,212<br>sellout         | Contemporary Presentations                                      |
| <b>THE CURE</b>  | Irvine Meadows Amphitheatre,<br>Laguna Hills, Calif.                  | July 24    | \$195,877<br>\$17.50/\$16/\$12.50                    | 15,000<br>sellout         | Avalon Attractions  |
| <b>JUDAS PRIEST</b><br>DOKKEN  | The Summit<br>Houston, Texas  | June 21    | \$182,464<br>\$15.65                                 | 12,485<br>sellout         | Stone City Attractions<br>PACE Concerts                         |
| <b>JUDAS PRIEST</b><br>DOKKEN  | San Antonio Convention Center-Arena<br>San Antonio, Texas             | June 23    | \$163,107<br>\$14.30/\$13.75/\$13.20                 | 12,586<br>sellout         | Stone City Attractions  |
| <b>OZZY OSBURNE</b><br>METALLICA   | Cardinal Stadium<br>Louisville, Ky.                                   | July 25    | \$161,270<br>\$15.50/\$14.50                         | 10,853<br>12,000          | Sunshine Promotions   |
| <b>THE BEACH BOYS</b><br>SOUTHSIDE JOHNNY & THE JUKES  | Shoreline Amphitheatre,<br>Mountain View, Calif.                      | July 17    | \$160,995<br>\$16.50/\$14.50                         | 10,394<br>12,000          | Bill Graham Presents  |
| <b>STEVIE WONDER</b>   | The Summit<br>Houston, Texas  | July 3     | \$152,951<br>\$18.50/\$14.75                         | 9,191<br>17,000           | PACE Concerts<br>Arena Operating Co.                            |
| <b>DIO</b>   | Irvine Meadows Amphitheatre,<br>Laguna Hills, Calif.                  | July 26    | \$145,510<br>\$17.50/\$16/\$12.50                    | 8,798<br>15,000           | Avalon Attractions  |
| <b>RUN-D.M.C.</b><br>WHODINI<br>LL COOL J<br>BEASTIE BOYS  | New Haven Veterans Memorial<br>Coliseum<br>New Haven, Conn.           | July 17    | \$140,932<br>\$13.50/\$12.50                         | 10,767<br>sellout         | G Street Prods.<br>Stageright Prods.<br>Michael Striar Presents |
| <b>STEVIE RAY VAUGHAN</b><br>BONNIE RAITT<br>TAJ MAHAL   | Red Rocks Amphitheatre<br>Denver, Colo.                               | July 24    | \$137,513<br>\$15.95/\$14.85                         | 8,897<br>sellout          | Feyline Presents, Inc.  |
| <b>THE BEACH BOYS</b><br>THREE DOG NIGHT   | Harper Stadium<br>Fort Smith, Ark.                                    | July 26    | \$135,264<br>\$15/\$14/\$13                          | 10,200<br>sellout         | Little Wind Prods.  |
| <b>THE BEACH BOYS</b><br>SOUTHSIDE JOHNNY & THE JUKES  | Cal Expo Amphitheatre,<br>Sacramento, Calif.                          | July 18    | \$132,618<br>\$15.50                                 | 8,556<br>10,000           | Bill Graham Presents  |
| <b>THE CURE</b>  | Greek Theatre<br>Univ. of California at Berkeley<br>Berkeley, Calif.  | July 26    | \$131,750<br>\$15.50                                 | 8,500<br>sellout          | Bill Graham Presents  |
| <b>ZZ TOP</b><br>THE UNFORGIVEN  | Minidome<br>Idaho State Univ.<br>Pocatello, Idaho                     | July 16    | \$130,845<br>\$15                                    | 8,723<br>sellout          | Beaver Prods.   |
| <b>STEVIE NICKS</b><br>PETER FRAMPTON  | Cumberland County Civic Center,<br>Portland, Maine                    | July 27    | \$122,397<br>\$16.50                                 | 7,418<br>8,758            | Frank J. Russo  |
| <b>NEW EDITION</b><br>MORRIS DAY<br>ATLANTIC STARR<br>THE JETS   | Pensacola Civic Center<br>Pensacola, Fla.                             | July 19    | \$120,120<br>\$15                                    | 8,008<br>sellout          | A.H. Prods.   |
| <b>VAN MORRISON</b><br>JOHN LEE HOOKER   | Greek Theatre<br>Univ. of California at Berkeley<br>Berkeley, Calif.  | July 25    | \$112,590<br>\$16.50/\$14.50                         | 7,607<br>8,500            | Bill Graham Presents  |
| <b>EDDIE MURPHY</b><br>THE WEATHER GIRLS   | Community War Memorial,<br>Rochester, N.Y.                            | July 26    | \$111,991<br>\$14.50/\$12.50                         | 7,826<br>9,377            | Monarch Entertainment Bureau                                    |
| <b>JUDAS PRIEST</b><br>DOKKEN  | Frank Erwin Center<br>Univ. of Texas, Austin<br>Austin, Texas         | June 22    | \$109,309<br>\$14/\$13/\$12                          | 7,709<br>12,262           | Stone City Attractions  |
| <b>STEVIE NICKS</b><br>PETER FRAMPTON  | Cal Expo Amphitheatre,<br>Sacramento, Calif.                          | July 17    | \$108,438<br>\$16.50                                 | 6,572<br>8,000            | Bill Graham Presents  |
| <b>ZZ TOP</b><br>THE UNFORGIVEN  | Performing Arts Coliseum,<br>Washington State Univ.<br>Pullman, Wash. | July 24    | \$108,060<br>\$15.50                                 | 7,204<br>sellout          | Beaver Prods.   |
| <b>ANITA BAKER</b><br>TEASE  | Joseph Meyerhoff Symphony Hall,<br>Baltimore, Md.                     | June 27    | \$104,000<br>\$25/\$21.50/\$19.50                    | 5,000<br>7,500<br>sellout | Odell's Prods.  |
| <b>LOVERBOY</b><br>DOKKEN  | The Ocean Center<br>Daytona Beach, Fla.                               | July 24    | \$103,260<br>\$15                                    | 6,884<br>sellout          | Beaver Prods.<br>Cellar Door Prods.                             |

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## Heat The Only Problem At Dallas' Texxas Jam

BY CHARLENE ORR

DALLAS Although it seemed destined to become another insurance casualty, the ninth annual Texxas World Music Festival—otherwise known as Texxas Jam—came off July 19 at the Cotton Bowl here without any major problems.

The all-day event, which drew a near-capacity crowd of about 70,000, featured a predominantly heavy metal lineup of Van Halen, Dio, Loverboy, Krokus, Keel, and Bachman-Turner Overdrive.

Louis Messina, president of Pace Concerts, had to postpone the Jam from its original May 31 date because he was unable to obtain the required amount of liability insurance.

The production is traditionally held in the Cotton Bowl, located in the heart of the Texas State Fairgrounds. In past years, state fair officials carried \$25 million in liability, with Messina carrying an additional \$5 million for the Jam.

This year, one month before the bands were scheduled to play, state officials informed Messina that they were not able to come up with the usual amount of coverage and that he would have to take out an extra \$5 million in liability—a 100% markup from last year.

"I just panicked," says Messina, co-founder of the event with David Krebs. "I just couldn't find anyone to take a chance on a rock'n'roll event of this size that quickly. Insurance companies are afraid of the

decisions judges and juries are making these days. And I think [the companies] also look at the type of bands on the lineup."

But by checking and rechecking resources at several insurance agencies, Messina finally obtained coverage for the event, and the Jam was rescheduled for July 19.

Ronnie James Dio, who fronts the group Dio, says the only problem he saw with this year's Jam was the Texas heat.

According to local newspaper reports, approximately 1,000 people were treated for heat exposure during the event. Most of those treated were fans who stood on the floor of the Cotton Bowl in an estimated 120-degree environment.

Food, water, and cold drinks were available throughout the stadium—city ordinance forbids the sale of liquor inside the arena—along with several medical stations and standby medical staff to take care of any situation. Damage to property was minimal.

Messina says, however, a solution to the liability situation must be found soon to keep the concert industry alive. "Until there is some sort of regulation, the problem will only get worse," he says.

Despite his problems securing insurance for this year's event, Messina says he is looking forward to the next Texxas World Music Festival. "Oh, there'll definitely be a No. 10," he says. "After a decade, it's become an institution."

## Avant-Gardist On CBS Masterworks Gordon Defies Genrefication

BY PETER KEEPNEWS

NEW YORK Peter Gordon finds it easier to define his music in terms of what it isn't than in terms of what it is.

Though he acknowledges that the Love Of Life Orchestra, the instrumental ensemble he's led since 1977, is "a jazz band in a certain way," saxophonist/composer Gordon quickly adds, "We don't claim to be part of the jazz tradition."

Gordon admits that some listeners might be put off by the band's reputation as a product of New York's avant-garde downtown arts scene, but he says there is nothing all that inaccessible about his music: "I mean, it's not performance art. It's not Laurie Anderson."

His music, Gordon says by way of definition, "is really about change, about diversity. It jumps categories, and that can be difficult because people sometimes get confused."

Adding to the confusion is the fact that "Innocent," Gordon's first album for a major label, is—despite the rockish pulse of many of the selections—a product of Masterworks, the classical arm of CBS Records.

"You can often find the album in two or three different sections of a

store, and I like that," Gordon says. "It was my dream to make an album that can be on four or five charts simultaneously."

"Certain types of people wear their music like a badge," says Gordon, who describes himself as a composer first and a performer second. "But there's also sort of a new music starting to happen that makes use of all the different styles that are available. You even see it cropping up in commercial music."

If Gordon doesn't see his own music as particularly commercial, he is nonetheless in search of an audience beyond the coterie of enthusiasts that know him from his New York gigs and his independent-label output. He is keeping close tabs on the airplay "Innocent," which he co-produced with Gary Lucas, is receiving, and on the push it's getting from Masterworks.

"They've been very supportive, and I've been pleasantly surprised," he says of the label. "I'm honored to be part of that catalog, but I'm aware that this kind of music is new for Masterworks, just like being with a major label is new for me."

Gordon, who is managed by Greg Shifrin, has recently brought the Love Of Life Orchestra to Philadel-

(Continued on page 43)

## Thriving Underground Scene In Leningrad 'Red Wave' Album Features Russian Rock

BY MOIRA McCORMICK

CHICAGO When Los Angeles-based singer and songwriter Joanna Stingray made her first trip to the U.S.S.R. 2½ years ago, she found a thriving underground rock scene in Leningrad.

Determined to expose this innovative and unsterotypical Soviet music to the West, Stingray began collecting tapes from four of Leningrad's most popular "unofficial" bands during subsequent visits to Russia. She managed to get the tapes out of the country "one way or another" and compiled them on an album.

The result is "Red Wave," a double album recently released on the Hollywood-based indie label Big Time Records. An initial pressing of 10,000 includes 5,000 collectors' editions on red and yellow vinyl. Each album contains lyric sheets with English translations.

Stingray, who herself records in L.A. with the New Improved Brand X Band (and has collaborated with some Soviet musicians), says she approached major labels with the project

before deciding on an independent.

Big Time chief Fred Bestall expressed interest before he'd even heard all the tapes, according to Stingray.

"What we have with Big Time is a manufacturing and distribution deal," she says. The label also plans to put out accompanying music videos which Stingray shot in Russia and is currently editing.

The four groups featured on "Red Wave" are the ska-influenced Strange Games, with French poetry translated into Russian for lyrics; Aquarium, headed by 32-year-old Boris Grebenshikov, a Dylanesque figure dubbed the "father of Russian rock'n'roll"; Kino (Russian for "cinema"), a reggae-flavored band led by Victor Tsoi; and Alisa, whose lead singer is the flamboyant Kostya Kinchev.

Each band is represented on "Red Wave" with six songs. The material was recorded on two- or eight-track machines between 1981-86.

All four groups are "unofficial," which means they are not authorized by the Soviet state. Thus, they are not able to record on the government-owned label, Melodia, nor can they receive money for their performances. In an effort to broaden their audiences in Russia, the bands have circulated cassettes of their music, which are dubbed and passed along.

"Money is not the most important thing to these guys," says Stingray. "Boris Grebenshikov has been asked to become official, and he's turned it down—he has to have total creative freedom."

Because these musicians are unofficial they are required by law to hold other jobs. Stingray says they have consequently chosen "low forms of employment—night watchman, streetcleaner. Victor Tsoi is a custodian in a bathhouse."

Stingray says she was eager to release "Red Wave" here after seeing the "official" Soviet band Autograph appear via satellite during last year's Live Aid concerts.

"They [Autograph] were so boring that MTV went to a commercial," she says. "I was also struck by some comments I overheard some teenagers make one day, about how we should blow up Russia. All people in America ever hear about the Soviet Union is the Communist government. I wanted to show that Russians are like everyone else, and rock'n'roll is the same everywhere."

If "Red Wave" turns a profit, Stingray hopes to funnel proceeds into getting better instruments and perhaps recording equipment for the bands.

"Musicians there either inherit gear left by foreign band members or buy things off the black market," she says.

## Zoo Benefit Concerts Set For Aug. 14-16

BY MOIRA McCORMICK

CHICAGO Alabama, Kenny Rogers, and Melissa Manchester are set to headline Zoofest '86, the third annual concert series held at south suburban Brookfield Zoo here to benefit zoo projects. Alabama performs Thursday (14), with Rogers and Manchester to follow on Friday (15) and Saturday (16), respectively.

Booked and produced by Corporate Productions of suburban Oak Brook, Zoofest '86 is co-sponsored by Discover Card and the Chicago Tribune. The concerts will be held in a 10,000-seat outdoor arena in the zoo's northeast parking lot. Tickets are \$17.50 for Alabama and Rogers and \$15.50 for Manchester.

According to Brookfield Zoo's associate director Ted Beattie, Zoofest '86 is scaled down from last year's concert series, which ran five nights in a 15,000-seat temporary venue.

"We hope to sell a couple of these out," says Beattie, noting that the 1985 concerts averaged 6,000 a night, with Kenny Rogers drawing 13,000 to 14,000.

"Another consideration," says Beattie, "was artist availability and their popularity in the market. We were looking for family-oriented, MOR acts which appeal to a potential zoo audience as well as to the market both sponsors are interested in." As an added promotion, Zoofest goes are given one free admission to the zoo during the month of August when they use the Discover card.

Profits from last year's Zoofest went toward renovating the zoo's Baboon Island primate habitat. Some of the funds raised from Zoofest '86 will go toward a new dolphin arena.

## On Tour Whitney Houston

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**Dynamic Duo.** Anita Pointer of the Pointer Sisters and Earl Thomas Conley work out vocal parts on their duet single "Too Many Times," which will be featured on Conley's upcoming RCA album scheduled for release this fall.

# CMA Raises Membership Dues Ticket Price For Awards Show Goes Up

NASHVILLE The Country Music Assn.'s (CMA) board of directors has voted to raise both its annual membership dues and ticket prices for the October awards show and after-show party. The price increases were among several actions taken by the board during its meeting in San Francisco July 17.

Effective Jan. 1, individual membership dues will increase from \$35 to \$50. This is the first such increase from the CMA in four years. Al Greenfield, who heads the membership committee, told the board that the cost of servicing members, particularly those in the international category, led to the change.

Tickets for the upcoming awards show and post-awards festivities will cost members \$100 each, and those who want seating on the main floor of the Grand Ole Opry House,

site of the televised show, will be charged \$200. Board chairman Joe Galante said there have been more orders than seats available during the past five years and that last year 700 members were denied seating.

In a move to make more seats

## Cost of servicing members reason for dues increase

available, the board voted that no company be allowed to buy more than 90 tickets for the event. Ticket order forms are scheduled to be mailed to members Aug. 1 and must be returned by Sept. 5.

According to Galante, the cost of staging the post-awards show fest will be up 28% this year over last.

In other action, the board:

- Accepted a report from the awards criteria committee that suggests stricter criteria for nominations for instrumental group of the year. The committee, headed by Bob Montgomery, recommended that acts not be eligible in this category unless they perform and are billed separately as instrumental acts. Such past winners as Alabama, the Ricky Skaggs Band, and the Charlie Daniels Band would no longer qualify under the new criteria.

- Heard marketing and promotion committee chairman Dick McCullough announce an "executive idea session" to be held this month in Nashville to decide on the best industry use of the data on country music audiences gathered for the CMA by Market Data Corp., Chicago. Tentative plans call for the information to be condensed into several white papers for distribution to radio stations, record companies, merchandisers, and other segments of the business. The findings

of the report have not yet been announced to the CMA membership.

- Awarded the TV/video committee an undisclosed sum to do a feasibility study for a new sales and promotional video for the CMA. The last one was done in 1980.

- Heard a proposal from the market development subcommittee that the CMA create a quarterly newsletter for country, college, and contemporary radio stations, retail chains, rackjobbers, and media to carry "innovative, contemporary, and upbeat information" about country music.

Radio committee chairman Al Greenfield reported that his group is looking into establishing awards for radio station general manager, program director, and music director of the year in each market size. A spokesman for the CMA says these awards, if instituted, will probably be given at the annual Country Radio Seminar rather than on the already prize-crowded October awards show.

Order forms for the 1986 NARM/CMA point-of-purchase merchandising campaign have been sent to racks and retailers, reported merchandising committee chairman Jim Powers. The theme will be the same as last year's: Bring Home Country's Brightest Stars.

Making Money Makes The Difference will be the theme of the next Talent Buyers Entertainment Marketplace, Oct. 11-12, according to TBES chairman Tony Conway. The event will be held at the Sheraton Music City.

In the international arena, the board heard rosy reports about the recent record merchandising campaign in England. The international committee says a similar push is planned for next year, with the aim of having a package tour by the artists involved in the promotion.

# NASHVILLE SCENE

by Gerry Wood



**T**HE STRENGTH, flexibility, and diversity of the new breed of Nashville groups were effectively showcased when **Restless Heart** opened for **Glenn Frey** at Oklahoma City's Zoo Amphitheater July 26. Knowing they'd be facing a "Freyed" audience, the RCA act adjusted its repertoire to edge closer to the musical preference of the concertgoers.

Subtle song-shifting and swapping took away some of the country edge from the group's performance and kicked in a little more rock orientation for the fans who had mainly gathered to catch Frey's high-energy set, which ranged from "You Belong To The City" to "Heartache Tonight." The tack worked to perfection and **Restless Heart** won the hearts of the Oklahoma audience, which thought the group was better than OK.

Minutes before going onstage the group was still pondering specific tunes for the 11-song set. With help from its mentor and co-producer, Tim DuBois, the five-man band shoved its set into high gear, launching it with "She's Coming Home" and soon getting into the latest single, "That Rock Won't Roll." "Heartbreak Kid" and "Let The Heartache Ride" completed **Restless Heart's** heart-songs, but not its show. The faster-paced songs allowed the gentle, powerful ballad "Til I Loved You" to gain even greater acceptance by its contrast.

Rather than lull the audience with another slow ballad, the group rebounded with the rocking number "Boys On A Roll" and followed with "Shakin' The Night Away." Some 5,500 watched **Restless Heart** under warm summer skies. It was a good, tight set, effectively and consciously structured for the predominantly rock-oriented audience—and was a worthy opening act for Frey's powerful show. **Restless Heart's** adaptability bodes well for the touring circuit that's necessary for survival out there in the wilderness.

One problem needs to be addressed: No one introduced the band; the group sauntered onstage, identified the name of the band, and started playing. To establish strong identity and garner immediate audience attention, it's important for a new act to be introduced properly and dramatically. There are few **Frank Sinatra**s around who can walk onstage alone and simultaneously create the most effective and powerful intro-

duction possible. Some local DJ or television personality should be engaged to make sure these acts are introduced . . . and introduced right.

Comprised of **David Innis**, keyboards; **Larry Stewart**, lead singer; **Paul Gregg**, bass; **Greg Jennings**, lead guitar; and drummer **John Dittrich**, the group's newest single recently debuted on the Hot Country Singles chart at 63, and a new LP is in the offing for October. Young but already road-tested, **Restless Heart** demonstrated a large dose of professionalism and tons of talent in structuring and executing its show to achieve maximum positive reaction in front of an audience primarily gathered to watch another act.

## Restless Heart wins hearts at Oklahoma City concert

**NEWSNOTES:** Watch for the new **John Anderson** Warner Bros. album to be released Sept. 29. Inducted recently into the Country Music Foundations' Walkway of Stars, Anderson donated one of his famed stage outfits to the Hall of Fame museum . . . Congratulations to **BMI** for pulling off two successful functions in one day: the Million-Airs awards, and later the same day, under the same tent, an enjoyable party for journalists and other media workers who were requested to come sans cameras and notepads . . . Dad **Ricky Skaggs** took his kids, Mandy and Andrew, to Disneyland in Anaheim, Calif., and the World Trade Center in New York during a recent concert swing . . . They're calling it the "Leather and Lace Mini-Tour"—**Hank Williams Jr.** and **Marie Osmond** play Greenville, S.C., Aug. 15 and Charlotte, N.C., the next night.

**Charlie Monk** can never be accused of not attempting to achieve maximum crossover potential. Tongue firmly in cheek (we hope), he proposes these new country acts: **Hank Thompson Twins**; **Dwight** and "Lil" **Abner Yoakam**; and **Ricky Lee Greenwood**. It has been a very hot summer in Nashville.

They are to male egos what rocking chairs are to long-tailed cats, and they call themselves **Ethel & the Shameless Hussies**. Booked by **Headline International Talent**, the trio packs up its menacingly melodic repertoire this month and heads for a two-week gig at Reno's El Dorado Hotel. In real life, the Hussies are **Kacey Jones**, **Valerie Hunt**, and **Becky Fogle**, but they claim to be more accustomed to their stage monikers: **Ethel Beaverton**, **Blanche Hickey**, and **Bunny O'Hara**.

FOR WEEK ENDING AUGUST 9, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

| 129 REPORTERS                  |                      |              | NEW  | TOTAL |
|--------------------------------|----------------------|--------------|------|-------|
|                                |                      |              | ADDS | ON    |
| SOUTHERN PACIFIC               | A GIRL LIKE EMMYLOU  | WARNER BROS. | 40   | 44    |
| RESTLESS HEART                 | THAT ROCK WON'T ROLL | RCA          | 38   | 38    |
| LEE GREENWOOD                  | DIDN'T WE            | MCA          | 38   | 41    |
| E. THOMAS CONLEY/ANITA POINTER | TOO MANY TIMES       | RCA          | 37   | 88    |
| MICKY GILLEY                   | DOO-WAH DAYS         | EPIC         | 28   | 87    |

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

### RETAIL BREAKOUTS

| 44 REPORTERS           |                     |              | NUMBER    |
|------------------------|---------------------|--------------|-----------|
|                        |                     |              | REPORTING |
| RONNIE MILSAP          | IN LOVE             | RCA          | 9         |
| GIRLS NEXT DOOR        | SLOW BOAT TO CHINA  | MTM          | 3         |
| DWIGHT YOAKAM          | GUITARS, CADILLACS  | REPRISE      | 3         |
| N. LARSON/S. WARINER   | THAT'S HOW YOU KNOW | MCA          | 3         |
| NITTY GRITTY DIRT BAND | STAND A LITTLE RAIN | WARNER BROS. | 3         |

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(101AA)

Produced by Dan Mitchell

Billboard **72**

Cash Box **58**

FOR WEEK ENDING AUGUST 9, 1986

Billboard®

# TOP COUNTRY ALBUMS™

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| THIS WEEK  | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  | TITLE                               |
|--|-----------|------------|---------------|---|-------------------------------------|
| Compiled from a national sample of retail store<br>and one-stop sales reports. |           |            |               |   |                                     |
| ★ ★ NO. 1 ★ ★  |           |            |               |   |                                     |
| 1  | 2         | 2          | 7             | RANDY TRAVIS WARNER BROS. 1-25435 (8.98)  | STORMS OF LIFE<br>1 week at No. One |
| 2  | 1         | 1          | 9             | GEORGE STRAIT MCA 5750 (8.98)   | # 7                                 |
| 3  | 5         | 5          | 38            | THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)   | ROCKIN' WITH THE RHYTHM             |
| 4  | 3         | 3          | 17            | DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)   | GUITARS, CADILLACS, ETC., ETC.      |
| 5  | 7         | 15         | 3             | HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)  | MONTANA CAFE                        |
| 6  | 4         | 4          | 20            | MERLE HAGGARD EPIC 40286  | A FRIEND IN CALIFORNIA              |
| 7  | 6         | 7          | 23            | REBA MCENTIRE MCA 5691 (8.98) (CD)  | WHOEVER'S IN NEW ENGLAND            |
| 8  | 11        | 11         | 9             | THE STATLER BROTHERS MERCURY 422-826 782 1 M/POLYGRAM (8.98)  | FOUR FOR THE SHOW                   |
| 9  | 10        | 12         | 16            | WILLIE NELSON COLUMBIA FC-40327   | THE PROMISELAND                     |
| 10   | 9         | 8          | 18            | RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)  | LOST IN THE FIFTIES TONIGHT         |
| 11   | 8         | 9          | 24            | ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)  | GREATEST HITS                       |
| 12   | 13        | 10         | 18            | WAYLON JENNINGS MCA 5688 (8.98) (CD)  | WILL THE WOLF SURVIVE               |
| 13   | 14        | 19         | 38            | RICKY SKAGGS EPIC FE-40103  | LIVE IN LONDON                      |
| 14   | 16        | 14         | 22            | JOHN CONLEE COLUMBIA FC-40257   | HARMONY                             |
| 15   | 15        | 17         | 27            | JOHN SCHNEIDER MCA 5668 (8.98)  | A MEMORY LIKE YOU                   |
| 16   | 12        | 6          | 14            | EDDIE RABBITT RCA AHL 1-7041 (8.98)   | RABBITT TRAX                        |
| 17   | 19        | 16         | 8             | CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH<br>AMERICA/SMASH 830.002-1 M1/POLYGRAM (8.98) | CLASS OF '55                        |
| 18   | 17        | 18         | 7             | T GRAHAM BROWN CAPITOL ST 12487 (8.98)  | I TELL IT LIKE IT USED TO BE        |
| 19   | 20        | 20         | 9             | NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)  | TWENTY YEARS OF DIRT                |
| 20   | 18        | 13         | 8             | JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347  | HEROES                              |
| 21   | 21        | 28         | 63            | HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)  | FIVE-O                              |
| 22   | 25        | 26         | 90            | THE JUDDS ▲ RCA/CURB AHL 1 5319/RCA (8.98) (CD)   | WHY NOT ME                          |
| 23   | 24        | 22         | 19            | TANYA TUCKER CAPITOL ST-12474 (8.98)  | GIRLS LIKE ME                       |
| 24   | 26        | 24         | 19            | JUDY RODMAN MTM 71050 (8.98)  | JUDY                                |
| 25   | 29        | 25         | 41            | EARL THOMAS CONLEY RCA AHL 1 7032 (8.98) (CD)   | GREATEST HITS                       |
| 26   | 27        | 27         | 45            | GEORGE STRAIT ● MCA 5605 (8.98) (CD)  | SOMETHING SPECIAL                   |
| 27   | 28        | 32         | 6             | THE FORESTER SISTERS WARNER BROS. 1 25411 (8.98)  | PERFUME, RIBBONS AND PEARLS         |
| 28   | 30        | 30         | 64            | THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)  | PARDNERS IN RHYME                   |
| 29   | 32        | 33         | 38            | HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)  | GREATEST HITS-VOLUME II             |
| 30   | 23        | 21         | 45            | DAN SEALS EMI-AMERICA ST-1 7166 (8.98)  | WON'T BE BLUE ANYMORE               |
| 31   | 36        | 41         | 22            | DON WILLIAMS CAPITOL ST-12440 (8.98)  | NEW MOVES                           |
| 32   | 22        | 23         | 14            | THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)   | SEASONS                             |
| 33   | 44        | 47         | 4             | T.G. SHEPPARD COLUMBIA FC 40310   | IT STILL RAINS IN MEMPHIS           |
| 34   | 34        | 38         | 11            | BILLY JOE ROYAL ATLANTIC/AMERICA 90508  | LOOKING AHEAD                       |
| 35   | 35        | 46         | 34            | STEVE WARINER MCA 5672 (8.98)   | LIFE'S HIGHWAY                      |
| 36   | 53        | 60         | 3             | RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)  | ALL TIED UP IN LOVE                 |
| 37   | 42        | 49         | 72            | GEORGE STRAIT ● MCA 5567 (8.98) (CD)  | GEORGE STRAIT'S GREATEST HITS       |
| 38   | 38        | 54         | 43            | LEE GREENWOOD MCA 5622 (8.98)   | STREAMLINE                          |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                        |
|-----------|-----------|------------|---------------|--|------------------------------|
| 39        | 39        | 52         | 58            | ROSANNE CASH COLUMBIA FC 39463                                 | RHYTHM AND ROMANCE           |
| 40        | 40        | 43         | 10            | NICOLETTE LARSON MCA 5719 (8.98)                               | ROSE OF MY HEART             |
| 41        | 59        | 64         | 3             | DAVID ALLEN COE COLUMBIA FC 40346                              | SON OF THE SOUTH             |
| 42        | 43        | 31         | 22            | EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)              | BORN YESTERDAY               |
| 43        | 65        | —          | 2             | EXILE EPIC FE 40401  | GREATEST HITS                |
| 44        | 63        | —          | 2             | JANIE FRICKE COLUMBIA FC 40383                                 | BLACK & WHITE                |
| 45        | 46        | 50         | 14            | STEVE EARLE MCA 5713 (8.98)                                    | GUITAR TOWN                  |
| 46        | 47        | 37         | 65            | RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)                     | GREATEST HITS VOL. 2         |
| 47        | 48        | 36         | 8             | SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)                   | KILLBILLY HILL               |
| 48        | 50        | 45         | 65            | LEE GREENWOOD ● MCA 5582 (8.98) (CD)                           | GREATEST HITS                |
| 49        | 52        | 71         | 255           | WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)           | GREATEST HITS                |
| 50        | 31        | 34         | 24            | ANNE MURRAY CAPITOL SJ 12466 (8.98)                            | SOMETHING TO TALK ABOUT      |
| 51        | NEW ▶     | 1          | 1             | GENE WATSON EPIC 40306   | STARTING NEW MEMORIES        |
| 52        | 45        | 40         | 431           | WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)            | STARDUST                     |
| 53        | 57        | 58         | 6             | WILLIAM LEE GOLDEN MCA 5749 (8.98)                             | AMERICAN VAGABOND            |
| 54        | 54        | 56         | 48            | GEORGE JONES EPIC FE 39598                                     | WHO'S GONNA FILL THEIR SHOES |
| 55        | 41        | 35         | 77            | ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)                           | 40 HOUR WEEK                 |
| 56        | 37        | 39         | 6             | CONWAY TWITTY WARNER BROS. 1-25408 (8.98)                      | FALLIN' FOR YOU FOR YEARS    |
| 57        | 33        | 29         | 43            | SAWYER BROWN CAPITOL CURB ST-12438 CAPITOL (8.98)              | SHAKIN'                      |
| 58        | 67        | 68         | 229           | WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)            | ALWAYS ON MY MIND            |
| 59        | 62        | 70         | 16            | RAY PRICE STEP ONE SOR 9 (8.98)                                | PORTRAIT OF A SINGER         |
| 60        | 55        | 62         | 10            | PAKE MCENTIRE RCA AFL 1 5809 (8.98)                            | TOO OLD TO GROW UP           |
| 61        | 49        | 42         | 4             | REBA MCENTIRE MERCURY 822-455 1 M-1                            | REBA NELL MCENTIRE           |
| 62        | 66        | 67         | 3             | ED BRUCE RCA AHL 1-5808 (8.98)                                 | NIGHT THINGS                 |
| 63        | 61        | 53         | 117           | THE STATLER BROTHERS MERCURY 818 652 1 POLYGRAM (8.98) (CD)    | ATLANTA BLUE                 |
| 64        | 56        | 48         | 121           | ALABAMA ▲ <sup>2</sup> RCA AHL 1-4939 (8.98) (CD)              | ROLL ON                      |
| 65        | 64        | 61         | 22            | EMMYLOU HARRIS WARNER BROS. 25352 (8.98)                       | THIRTEEN                     |
| 66        | NEW ▶     | 1          | 1             | RAY CHARLES COLUMBIA FC 40338                                  | FROM THE PAGES OF MY MIND    |
| 67        | NEW ▶     | 1          | 1             | MARTY STUART COLUMBIA B6C 40302                                | MARTY STUART                 |
| 68        | 58        | 44         | 6             | GIRLS NEXT DOOR MTM ST 71053 CAPITOL (8.98)                    | THE GIRLS NEXT DOOR          |
| 69        | 75        | 75         | 10            | THE MAINES BROTHERS BAND<br>MERCURY 825 143 1 M-1 POLYGRAM     | THE BOYS ARE BACK IN TOWN    |
| 70        | 51        | 55         | 230           | ALABAMA ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)              | MOUNTAIN MUSIC               |
| 71        | 73        | 66         | 47            | EXILE EPIC FE40000   | HANG ON TO YOUR HEART        |
| 72        | 60        | 57         | 177           | ALABAMA ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)              | THE CLOSER YOU GET           |
| 73        | 69        | 69         | 11            | ROBIN LEE EVERGREEN EV 1001                                    | ROBIN LEE                    |
| 74        | 74        | 65         | 108           | THE STATLER BROTHERS MERCURY 812 184-1 POLYGRAM (8.98)         | TODAY                        |
| 75        | 70        | —          | 41            | RAY STEVENS MCA 5635 (8.98)                                    | I HAVE RETURNED              |

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



# Billboard® HOT COUNTRY SINGLES™

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| THIS WEEK                         | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL           |
|-----------------------------------|-----------|-----------|---------------|---|---|
| 1                                 | 2         | 4         | 12            | <b>ROCKIN' WITH THE RHYTHM OF THE RAIN</b><br>B.MAHER (D.SCHLITZ, B.MAHER)                          | <b>THE JUDDS</b><br>RCA/CURB 14362/RCA                |
| 2                                 | 3         | 5         | 14            | <b>YOU'RE THE LAST THING I NEEDED TONIGHT</b><br>J.BOWEN, J.SCHNEIDER (D.WILLS, D.PFRIMMER)         | JOHN SCHNEIDER<br>MCA 52827                           |
| 3                                 | 4         | 7         | 14            | <b>SAVIN' MY LOVE FOR YOU</b><br>M.WRIGHT (M.CLARK)   | PAKE MCENTIRE<br>RCA 14336                            |
| 4                                 | 5         | 9         | 13            | <b>STRONG HEART</b><br>R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)   | T.G. SHEPPARD<br>COLUMBIA 38-05905                    |
| 5                                 | 6         | 10        | 13            | <b>WILL THE WOLF SURVIVE</b><br>J.BOWEN, W.JENNINGS (D.HIDALGO, L.PEREZ)                            | WAYLON JENNINGS<br>MCA 52830                          |
| 6                                 | 7         | 11        | 13            | <b>COUNT ON ME</b><br>J.KENNEDY (D.REID)  | THE STATLER BROTHERS<br>MERCURY 884 721-7/POLYGRAM    |
| 7                                 | 8         | 12        | 11            | <b>HEARTBEAT IN THE DARKNESS</b><br>D.WILLIAMS, G.FUNDIS (D.LOGGINS, R.SMITH)                       | ◆ DON WILLIAMS<br>CAPITOL 5588                        |
| 8                                 | 1         | 2         | 13            | <b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b><br>J.BOWEN, G.STRAIT (D.DILLON)                   | GEORGE STRAIT<br>MCA 52817                            |
| 9                                 | 12        | 16        | 10            | <b>DESPERADO LOVE</b><br>C.TWITTY, D.HENRY, R.TREAT (M.GARVIN, S.JOHNS)                             | CONWAY TWITTY<br>WARNER BROS. 7-28692                 |
| 10                                | 10        | 13        | 12            | <b>I'VE GOT A NEW HEARTACHE</b><br>R.SKAGGS (W.WALKER)  | RICKY SKAGGS<br>EPIC 34-05898                         |
| 11                                | 13        | 17        | 11            | <b>SOMETIMES A LADY</b><br>P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS)                                     | ◆ EDDY RAVEN<br>RCA 14319                             |
| 12                                | 14        | 19        | 9             | <b>COUNTRY STATE OF MIND</b><br>H.WILLIAMS, JR., B.BECKETT, T.JE.NORMAN (H.WILLIAMS, JR., R.A.WADE) | HANK WILLIAMS, JR.<br>WARNER/CURB 7-28691/WARNER BROS |
| 13                                | 15        | 18        | 11            | <b>A FRIEND IN CALIFORNIA</b><br>M.HAGGARD, R.REYNOLDS (F.POWERS)                                   | MERLE HAGGARD<br>EPIC 34-06097                        |
| 14                                | 18        | 22        | 8             | <b>STAND A LITTLE RAIN</b><br>M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)                              | NITTY GRITTY DIRT BAND<br>WARNER BROS. 7-28690        |
| 15                                | 19        | 20        | 9             | <b>GOT MY HEART SET ON YOU</b><br>B.LOGAN (D.GRAY, B.RENEAU)  | JOHN CONLEE<br>COLUMBIA 38-06104                      |
| 16                                | 22        | 23        | 7             | <b>LITTLE ROCK</b><br>J.BOWEN (P.MCMANUS, B.DIPIERO, G.HOUSE)                                       | REBA MCENTIRE<br>MCA 52848                            |
| 17                                | 9         | 1         | 16            | <b>ON THE OTHER HAND</b><br>K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)                          | ◆ RANDY TRAVIS<br>WARNER BROS. 7-28692                |
| 18                                | 23        | 24        | 9             | <b>SLOW BOAT TO CHINA</b><br>T.WEST (M.RAGOGNA)   | ◆ GIRLS NEXT DOOR<br>MTM 72068/CAPITOL                |
| 19                                | 24        | 27        | 6             | <b>IN LOVE</b><br>R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)                                 | RONNIE MILSAP<br>RCA 14365                            |
| 20                                | 25        | 26        | 10            | <b>THAT'S HOW YOU KNOW</b><br>E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)                        | NICOLETTE LARSON (WITH STEVE WARINER)<br>MCA 52839    |
| 21                                | 26        | 28        | 6             | <b>LONELY ALONE</b><br>J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)                               | THE FORESTER SISTERS<br>WARNER BROS. 7-28687          |
| 22                                | 27        | 34        | 5             | <b>GUITARS, CADILLACS</b><br>P.ANDERSON (D.YOAKAM)  | DWIGHT YOAKAM<br>REPRISE 28688/WARNER BROS.           |
| <b>★★★ POWER PICK/SALES ★★★</b>   |           |           |               |   |   |
| 23                                | 29        | 35        | 7             | <b>ALWAYS HAVE ALWAYS WILL</b><br>N.WILSON (J.MEARS)  | ◆ JANIE FRICKE<br>COLUMBIA 38-06144                   |
| 24                                | 28        | 30        | 8             | <b>TEN FEET AWAY</b><br>B.MEVIS (T.SEAL, S.B.SHERRILL, M.D.BARNES)                                  | KEITH WHITLEY<br>RCA 14363                            |
| 25                                | 30        | 32        | 9             | <b>WORKING CLASS MAN</b><br>W.WALDRIDGE (J.CAIN)  | LACY J. DALTON<br>COLUMBIA 38-06098                   |
| 26                                | 11        | 3         | 16            | <b>I WISH THAT I COULD HURT THAT WAY AGAIN</b><br>B.LOGAN (VANHOY, PUTMAN, COOK)                    | T GRAHAM BROWN<br>CAPITOL 5571                        |
| 27                                | 33        | 43        | 5             | <b>BOTH TO EACH OTHER (FRIENDS &amp; LOVERS)</b><br>R.LANDIS (J.GRUSKA, P.GORDON)                   | EDDIE RABBITT & JUICE NEWTON<br>RCA 14377             |
| 28                                | 34        | 41        | 5             | <b>JUST ANOTHER LOVE</b><br>J.CRUTCHFIELD (P.DAVIS)   | ◆ TANYA TUCKER<br>CAPITOL 5604                        |
| 29                                | 20        | 15        | 12            | <b>ROLLIN' NOWHERE</b><br>J.E.NORMAN (M.MURPHEY)  | MICHAEL MARTIN MURPHEY<br>WARNER BROS. 7-28694        |
| 30                                | 21        | 21        | 13            | <b>OLD VIOLIN</b><br>S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)   | JOHNNY PAYCHECK<br>MERCURY 884 720-7/POLYGRAM         |
| 31                                | 31        | 31        | 10            | <b>BIRTH OF ROCK AND ROLL</b><br>C.MOMAN (C.PERKINS, G.PERKINS)                                     | ◆ CARL PERKINS<br>AMERICA/SMASH 884-760-7/POLYGRAM    |
| 32                                | 35        | 37        | 8             | <b>GUITAR TOWN</b><br>E.GORDY, JR., T.BROWN (S.EARLE)   | ◆ STEVE EARLE<br>MCA 52856                            |
| 33                                | 41        | 55        | 3             | <b>CRY</b><br>J.E.NORMAN (C.KOHLMAN)  | CRYSTAL GAYLE<br>WARNER BROS. 7-28689                 |
| 34                                | 38        | 46        | 5             | <b>YOU MADE A ROCK OF A ROLLING STONE</b><br>R.CHANCEY (C.WATERS, K.BROOKS)                         | THE OAK RIDGE BOYS<br>MCA 52873                       |
| 35                                | 36        | 44        | 6             | <b>NOTHIN' VENTURED NOTHIN' GAINED</b><br>B.MAHER, D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)          | SYLVIA<br>RCA 14375                                   |
| 36                                | 37        | 42        | 7             | <b>I WANNA HEAR IT FROM YOUR LIPS</b><br>R.C.BANNON (E.CARMEN, D.PITCHFORD)                         | LOUISE MANDRELL<br>RCA 14364                          |
| 37                                | 40        | 47        | 4             | <b>SECOND TO NO ONE</b><br>D.MALLOY (R.CASH)  | ◆ ROSANNE CASH<br>COLUMBIA 38-06159                   |
| 38                                | 16        | 6         | 15            | <b>ALL TIED UP</b><br>B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)                                     | RONNIE MCDOWELL<br>MCA/CURB 52816/MCA                 |
| 39                                | 44        | 62        | 3             | <b>IT'LL BE ME</b><br>B.KILLEN (S.LEMAIER, J.P.PENNINGTON)  | EXILE<br>EPIC 34-06229                                |
| 40                                | 43        | 48        | 5             | <b>HONEYCOMB</b><br>G.MORRIS, B.ALBERTINE, S.SMALL (B.MERRILL)                                      | GARY MORRIS<br>WARNER BROS. 7-28694                   |
| 41                                | 17        | 8         | 18            | <b>LOVE AT THE FIVE AND DIME</b><br>A.REYNOLDS (N.GRIFFITH)   | KATHY MATTEA<br>MERCURY 884 573-7/POLYGRAM            |
| 42                                | 32        | 14        | 19            | <b>UNTIL I MET YOU</b><br>T.WEST (H.RIDDLE)   | ◆ JUDY RODMAN<br>MTM 72065/CAPITOL                    |
| 43                                | 47        | 53        | 5             | <b>YOU CAN'T STOP LOVE</b><br>J.S.TROUD (P.OVERSTREET, T.SCHUYLER)                                  | SCHUYLER, KNOBLOCK & OVERSTREET<br>MTM 72071/CAPITOL  |
| 44                                | 54        | 73        | 3             | <b>DOO-WAH DAYS</b><br>N.WILSON, M.GILLEY (E.HUNNICUTT, D.GILMOUR, G.VINCENT)                       | ◆ MICKEY GILLEY<br>EPIC 34-06184                      |
| <b>★★★ POWER PICK/AIRPLAY ★★★</b> |           |           |               |   |   |
| 45                                | 56        | —         | 2             | <b>TOO MANY TIMES</b><br>N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)                       | EARL THOMAS CONLEY AND ANITA POINTER<br>RCA 14380     |
| 46                                | 49        | 59        | 5             | <b>THE DARK SIDE OF TOWN</b><br>H.SHEDD (SETSER, SEALS, GRAY)                                       | DOBBIE GRAY<br>CAPITOL 5596                           |
| 47                                | 52        | 63        | 3             | <b>SINCE I FOUND YOU</b><br>S.BUCKINGHAM (B.LLOYD, R.FOSTER)  | ◆ SWEETHEARTS OF THE RODEO<br>COLUMBIA 38-06166       |
| 48                                | 50        | 58        | 5             | <b>FARTHER DOWN THE LINE</b><br>T.BROWN, L.LOVETT (L.LOVETT)  | LYLE LOVETT<br>MCA/CURB 52818/MCA                     |
| 49                                | 53        | 61        | 4             | <b>THE PAGES OF MY MIND</b><br>B.SHERILL, R.CHARLES (B.HILL, J.R.WILDE)                             | RAY CHARLES<br>COLUMBIA 38-06172                      |

| THIS WEEK                     | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL            |
|-------------------------------|-----------|-----------|---------------|---|--|
| 50                            | 39        | 25        | 17            | <b>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b><br>J.CRUTCHFIELD (R.MURRAH, S.DEAN)       | LEE GREENWOOD<br>MCA 52807                             |
| 51                            | 42        | 45        | 7             | <b>TOO LATE</b><br>T.SKINNER, J.L.WALLACE (T.CERNEY, N.MONTGOMERY)                                  | THE KENDALLS<br>MCA/CURB 52850/MCA                     |
| 52                            | 57        | 66        | 4             | <b>SUSIE'S BEAUTY SHOP</b><br>J.KENNEDY (T.T.HALL)  | TOM T. HALL<br>MERCURY 884 850-7/POLYGRAM              |
| 53                            | 45        | 33        | 10            | <b>WITH YOU</b><br>E.GORDY, JR. (V.GILL)  | VINCE GILL<br>RCA 14371                                |
| 54                            | 58        | 67        | 5             | <b>SOLDIER OF LOVE</b><br>D.MALLOY (R.BRANNAN, A.CRAWFORD, D.MALLOY)                                | BILLY BURNETTE<br>MCA/CURB 52852/MCA                   |
| 55                            | 60        | 74        | 3             | <b>CALL HOME</b><br>H.SHEDD (M.REID, T.SEALS)   | GLEN CAMPBELL<br>ATLANTIC/AMERICA 7-99525              |
| 56                            | 67        | 76        | 3             | <b>I'VE CRIED A MILE</b><br>L.ROGERS (H.HOWARD, T.GLASER)   | TARI HENSLEY<br>MERCURY 884 852-7/POLYGRAM             |
| 57                            | 48        | 36        | 19            | <b>EVERYTHING THAT GLITTERS (IS NOT GOLD)</b><br>K.LEHNING (D.SEALS, B.MCDILL)                      | DAN SEALS<br>EMI-AMERICA 8311                          |
| <b>★★★ HOT SHOT DEBUT ★★★</b> |           |           |               |   |  |
| 58                            | NEW ▶     | —         | 1             | <b>DIDN'T WE</b><br>J.CRUTCHFIELD (G.LYLE, T.SEALS)   | LEE GREENWOOD<br>MCA 52896                             |
| 59                            | NEW ▶     | —         | 1             | <b>A GIRL LIKE EMMYLOU</b><br>SOUTHERN PACIFIC, J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE) | SOUTHERN PACIFIC<br>WARNER BROS. 7-28647               |
| 60                            | 63        | 69        | 4             | <b>WOMAN OF THE EIGHTIES</b><br>S.SILVER (D.FARGO)  | DONNA FARGO<br>MERCURY 884 712-7/POLYGRAM              |
| 61                            | 64        | 71        | 4             | <b>GOOD AND LONESOME</b><br>D.CHAMBERLAIN (C.PUTMAN, B.JONES, R.HELLARD)                            | THE LOWES<br>SOUNDWAVES 4775/NATIONWIDE SOUND          |
| 62                            | 46        | 29        | 14            | <b>SHAKIN'</b><br>R.SCRUGGS (M.MILLER, R.SCRUGGS)   | ◆ SAWYER BROWN<br>CAPITOL/CURB 5585/CAPITOL            |
| 63                            | NEW ▶     | —         | 1             | <b>THAT ROCK WON'T ROLL</b><br>T.DUBOIS, S.HENDRICKS (J.S.SHERILL, B.DIPIERO)                       | RESTLESS HEART<br>RCA 14376                            |
| 64                            | 68        | 75        | 3             | <b>STRANGER THINGS HAVE HAPPENED</b><br>R.BAKER (D.CHAMBERLAIN)                                     | LARRY BOONE<br>MERCURY 884 8587/POLYGRAM               |
| 65                            | 73        | 86        | 3             | <b>LOVE KEEP YOUR DISTANCE</b><br>H.STINSON, A.J.MASTERS (J.LANSOWNE, A.J.MASTERS, L.HINDS)         | A.J.MASTERS<br>BERMUDA DUNES 114                       |
| 66                            | 74        | —         | 2             | <b>IF YOU'RE ANYTHING LIKE YOUR EYES</b><br>J.MORRIS (T.SKINNER, J.L.WALLACE)                       | ROBIN LEE<br>EVERGREEN 1043                            |
| 67                            | 75        | —         | 2             | <b>I'VE ALREADY CHEATED ON YOU</b><br>B.SHERILL (D.A.COE, W.NELSON)                                 | DAVID ALLEN COE AND WILLIE NELSON<br>COLUMBIA 38-06227 |
| 68                            | 78        | —         | 2             | <b>SAD STATE OF AFFAIRS</b><br>M.DANIEL, L.EVERETTE, D.KNIGHT (K.BLAZY, J.DOWELL, P.BELFORD)        | LEON EVERETTE<br>ORLANDO 114                           |
| 69                            | 76        | —         | 2             | <b>REAL GOOD</b><br>R.L.SCRUGGS (T.SEALS)   | BOBBY BARE<br>EMI-AMERICA 8333                         |
| 70                            | 59        | 40        | 17            | <b>SOMEBODY WANTS ME OUT OF THE WAY</b><br>B.SHERILL (A.L.OWENS, D.KNUTSON)                         | GEORGE JONES<br>EPIC 34-05862                          |
| 71                            | 51        | 38        | 16            | <b>GOTTA LEARN TO LOVE WITHOUT YOU</b><br>B.MAHER (K.ROBBINS, M.JOHNSON)                            | MICHAEL JOHNSON<br>RCA 14294                           |
| 72                            | 77        | —         | 2             | <b>HOMEGROWN</b><br>D.MITCHELL (M.KELLUM, D.MITCHELL)   | MASON DIXON<br>PREMIER ONE 101                         |
| 73                            | 70        | 54        | 9             | <b>THE PRIDE IS BACK</b><br>R.LOOK, M.BLATTE (M.BLATTE, L.GOTTLIEB, A.MONDE)                        | KENNY ROGERS WITH NICKIE RYDER<br>RCA 14384            |
| 74                            | NEW ▶     | —         | 1             | <b>ALL BECAUSE OF YOU</b><br>C.ALLEN (S.FORBERT)  | MARTY STUART<br>COLUMBIA 38-06230                      |
| 75                            | 80        | —         | 2             | <b>SLOW MOTION</b><br>J.RUTENSCHEIDER, T.MALCHAK, D.RUCKER (B.DIPIERO, P.MCMANUS)                   | MALCHAK & RUCKER<br>ALPINE 003                         |
| 76                            | NEW ▶     | —         | 1             | <b>I'M NOT TRYING TO FORGET YOU</b><br>W.NELSON (W.NELSON)  | WILLIE NELSON<br>COLUMBIA 38-06246                     |
| 77                            | 82        | —         | 2             | <b>I FEEL LIKE I'M FALLING FOR YOU</b><br>S.MCQUINN, L.MCBRIDE (C.BLACK, J.CYMBAL, T.ROCCO)         | TWO HEARTS<br>MDJ 5832                                 |
| 78                            | 85        | —         | 2             | <b>MY WIFE'S HOUSE</b><br>G.KENNEDY (L.MANN, B.JENNINGS)  | GENE KENNEDY<br>SOCIETY 86-110/DOOR KNOB               |
| 79                            | 55        | 39        | 18            | <b>NIGHTS</b><br>E.BRUCE, B.MEVIS (B.HILL, T.HILLER)  | ED BRUCE<br>RCA 14305                                  |
| 80                            | NEW ▶     | —         | 1             | <b>THAT'S WHAT HER MEMORY IS FOR</b><br>R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)                   | BUTCH BAKER<br>MERCURY 884 857-7/POLYGRAM              |
| 81                            | 83        | —         | 2             | <b>SOME HEARTS GET ALL THE BREAKS</b><br>J.BOWEN, R.MILLER (R.MILLER, G.BOATWRIGHT)                 | ROGER MILLER<br>MCA 52855                              |
| 82                            | 62        | 49        | 19            | <b>OLD FLAME</b><br>R.LANDIS (R.NIELSEN)  | JUICE NEWTON<br>RCA 14295                              |
| 83                            | 61        | 50        | 6             | <b>BOTTLE OF TEARS</b><br>G.WATSON, L.Booth (J.ALLEN, J.PASQUALE, D.LAY)                            | GENE WATSON<br>EPIC 34 06057                           |
| 84                            | NEW ▶     | —         | 1             | <b>WHAT'S YOUR NAME</b><br>T.WEST (C.JOHNSON)   | THE ALMOST BROTHERS<br>MTM 72072/CAPITOL               |
| 85                            | 66        | 57        | 20            | <b>READ MY LIPS</b><br>P.WORLEY (M.BLATTE, L.GOTTLIEB)  | MARIE OSMOND<br>CAPITOL/CURB 5563/CAPITOL              |
| 86                            | 65        | 51        | 17            | <b>RENO BOUND</b><br>J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (J.MCFEE, A.PESSIS)                    | SOUTHERN PACIFIC<br>WARNER BROS. 7-28722               |
| 87                            | 71        | 52        | 15            | <b>TIE OUR LOVE (IN A DOUBLE KNOT)</b><br>D.MALLOY (J.SILBAR, J.REID)                               | DOLLY PARTON<br>RCA 14297                              |
| 88                            | 79        | 72        | 15            | <b>BOARDWALK ANGEL</b><br>N.LARKIN (J.CAFFERTY)   | BILLY JOE ROYAL<br>ATLANTIC/AMERICA 7-99555            |
| 89                            | 69        | 56        | 6             | <b>I KNOW LOVE</b><br>D.EDMONDS (B.NEARLY, J.PHOTOGL0)  | ◆ EVERLY BROTHERS<br>MERCURY 884 694 7/POLYGRAM        |
| 90                            | 72        | 65        | 21            | <b>DRINKIN' MY BABY GOOD-BYE</b><br>J.BOYLAN (D.DANIELS)  | THE CHARLIE DANIELS BAND<br>EPIC 34-05835              |
| 91                            | 84        | 68        | 9             | <b>NEXT TIME</b><br>G.DAVIES, P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)                             | WILD CHOIR<br>RCA 14337                                |
| 92                            | 87        | 60        | 12            | <b>LOVE WON'T WAIT</b><br>L.BUTLER, J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)                        | THE WHITES<br>MCA/CURB 52825/MCA                       |
| 93                            | 88        | 78        | 22            | <b>LIFE'S HIGHWAY</b><br>T.BROWN, J.BOWEN (R.LEIGH, R.MURRAH)                                       | STEVE WARINER<br>MCA 52786                             |
| 94                            | 89        | 70        | 7             | <b>ROCKIN' IN THE PARKIN' LOT</b><br>C.HARDY (R.BAILEY, M.WILLIAMS)                                 | RAZZY BAILEY<br>MCA 52851                              |
| 95                            | 90        | 77        | 11            | <b>BLUE SUEDE BLUES</b><br>K.LEHNING (JAMES, RYAN, FAGAN)   | CON HUNLEY<br>CAPITOL 5586                             |
| 96                            | 94        | 92        | 5             | <b>DREAM LOVER</b><br>S.BUCKINGHAM (B.DARIN)  | RICK NELSON<br>EPIC 34-06066                           |
| 97                            | 86        | 83        | 24            | <b>HONKY TONK MAN</b><br>P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)                                  | ◆ DWIGHT YOAKAM<br>REPRISE 7-28793/WARNER BROS.        |
| 98                            | 81        | 64        | 20            | <b>LIVING IN THE PROMISELAND</b><br>W.NELSON (D.JONES)  | ◆ WILLIE NELSON<br>COLUMBIA 38-05834                   |
| 99                            | 95        | 91        | 10            | <b>WAS IT JUST THE WINE</b><br>V.GOSDIN, R.J.JONES (V.GOSDIN, B.CANNON)                             | VERN GOSDIN<br>COMPLEAT 155/POLYGRAM                   |
| 100                           | 96        | 90        | 22            | <b>MAMA'S NEVER SEEN THOSE EYES</b><br>J.L.WALLACE, T.SKINNER (J.L.WALLACE, T.SKINNER)              | THE FORESTER SISTERS<br>WARNER BROS. 7-28795           |

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

# Billboard Hot Country Singles SALES & AIRPLAY™

A ranking of the top 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         | ROCKIN' WITH THE RHYTHM OF THE RAIN        | THE JUDDS                             | 1                 |
| 2         | 3         | YOU'RE THE LAST THING I NEEDED TONIGHT     | JOHN SCHNEIDER                        | 2                 |
| 3         | 4         | SAVIN' MY LOVE FOR YOU                     | PAKE MCENTIRE                         | 3                 |
| 4         | 5         | STRONG HEART                               | T.G. SHEPPARD                         | 4                 |
| 5         | 6         | COUNT ON ME                                | THE STATLER BROTHERS                  | 6                 |
| 6         | 7         | WILL THE WOLF SURVIVE                      | WAYLON JENNINGS                       | 5                 |
| 7         | 8         | I'VE GOT A NEW HEARTACHE                   | RICKY SKAGGS                          | 10                |
| 8         | 9         | HEARTBEAT IN THE DARKNESS                  | DON WILLIAMS                          | 7                 |
| 9         | 13        | DESPERADO LOVE                             | CONWAY TWITTY                         | 9                 |
| 10        | 11        | SOMETIMES A LADY                           | EDDY RAVEN                            | 11                |
| 11        | 14        | A FRIEND IN CALIFORNIA                     | MERLE HAGGARD                         | 13                |
| 12        | 16        | COUNTRY STATE OF MIND                      | HANK WILLIAMS, JR.                    | 12                |
| 13        | 1         | NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER | GEORGE STRAIT                         | 8                 |
| 14        | 19        | GOT MY HEART SET ON YOU                    | JOHN CONLEE                           | 15                |
| 15        | 17        | SLOW BOAT TO CHINA                         | GIRLS NEXT DOOR                       | 18                |
| 16        | 10        | ON THE OTHER HAND                          | RANDY TRAVIS                          | 17                |
| 17        | 22        | LITTLE ROCK                                | REBA MCENTIRE                         | 16                |
| 18        | 25        | STAND A LITTLE RAIN                        | NITTY GRITTY DIRT BAND                | 14                |
| 19        | 20        | GIUITARS,CADILLACS                         | DWIGHT YOAKAM                         | 22                |
| 20        | 15        | I WISH THAT I COULD HURT THAT WAY AGAIN    | T GRAHAM BROWN                        | 26                |
| 21        | 12        | OLD VIOLIN                                 | JOHNNY PAYCHECK                       | 30                |
| 22        | 27        | ALWAYS HAVE ALWAYS WILL                    | JANIE FRICKE                          | 23                |
| 23        | 24        | LONELY ALONE                               | THE FORESTER SISTERS                  | 21                |
| 24        | 29        | IN LOVE                                    | RONNIE MILSAP                         | 19                |
| 25        | 28        | LOVE AT THE FIVE AND DIME                  | KATHY MATTEA                          | 41                |
| 26        | —         | BIRTH OF ROCK AND ROLL                     | CARL PERKINS                          | 31                |
| 27        | 21        | ROLLIN' NOWHERE                            | MICHAEL MARTIN MURPHEY                | 29                |
| 28        | —         | THAT'S HOW YOU KNOW                        | NICOLETTE LARSON (WITH STEVE WARINER) | 20                |
| 29        | 18        | ALL TIED UP                                | RONNIE MCDOWELL                       | 38                |
| 30        | —         | SOMEBODY WANTS ME OUT OF THE WAY           | GEORGE JONES                          | 70                |

| THIS WEEK | LAST WEEK | TITLE                                      | ARTIST                                | HOT CTRY POSITION |
|-----------|-----------|--|---------------------------------------|-------------------|
| 1         | 2         | ROCKIN' WITH THE RHYTHM OF THE RAIN        | THE JUDDS                             | 1                 |
| 2         | 3         | YOU'RE THE LAST THING I NEEDED TONIGHT     | JOHN SCHNEIDER                        | 2                 |
| 3         | 4         | SAVIN' MY LOVE FOR YOU                     | PAKE MCENTIRE                         | 3                 |
| 4         | 5         | STRONG HEART                               | T.G. SHEPPARD                         | 4                 |
| 5         | 7         | HEARTBEAT IN THE DARKNESS                  | DON WILLIAMS                          | 7                 |
| 6         | 6         | WILL THE WOLF SURVIVE                      | WAYLON JENNINGS                       | 5                 |
| 7         | 8         | COUNT ON ME                                | THE STATLER BROTHERS                  | 6                 |
| 8         | 1         | NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER | GEORGE STRAIT                         | 8                 |
| 9         | 10        | DESPERADO LOVE                             | CONWAY TWITTY                         | 9                 |
| 10        | 12        | I'VE GOT A NEW HEARTACHE                   | RICKY SKAGGS                          | 10                |
| 11        | 13        | SOMETIMES A LADY                           | EDDY RAVEN                            | 11                |
| 12        | 14        | COUNTRY STATE OF MIND                      | HANK WILLIAMS, JR.                    | 12                |
| 13        | 15        | A FRIEND IN CALIFORNIA                     | MERLE HAGGARD                         | 13                |
| 14        | 18        | STAND A LITTLE RAIN                        | NITTY GRITTY DIRT BAND                | 14                |
| 15        | 20        | LITTLE ROCK                                | REBA MCENTIRE                         | 16                |
| 16        | 21        | GOT MY HEART SET ON YOU                    | JOHN CONLEE                           | 15                |
| 17        | 22        | IN LOVE                                    | RONNIE MILSAP                         | 19                |
| 18        | 23        | THAT'S HOW YOU KNOW                        | NICOLETTE LARSON (WITH STEVE WARINER) | 20                |
| 19        | 9         | ON THE OTHER HAND                          | RANDY TRAVIS                          | 17                |
| 20        | 24        | SLOW BOAT TO CHINA                         | GIRLS NEXT DOOR                       | 18                |
| 21        | 27        | LONELY ALONE                               | THE FORESTER SISTERS                  | 21                |
| 22        | 29        | GIUITARS,CADILLACS                         | DWIGHT YOAKAM                         | 22                |
| 23        | 28        | TEN FEET AWAY                              | KEITH WHITLEY                         | 24                |
| 24        | 30        | WORKING CLASS MAN                          | LACY J. DALTON                        | 25                |
| 25        | —         | ALWAYS HAVE ALWAYS WILL                    | JANIE FRICKE                          | 23                |
| 26        | 11        | I WISH THAT I COULD HURT THAT WAY AGAIN    | T GRAHAM BROWN                        | 26                |
| 27        | —         | BOTH TO EACH OTHER                         | EDDIE RABBITT & JUICE NEWTON          | 27                |
| 28        | —         | JUST ANOTHER LOVE                          | TANYA TUCKER                          | 28                |
| 29        | 19        | ROLLIN' NOWHERE                            | MICHAEL MARTIN MURPHEY                | 29                |
| 30        | 25        | OLD VIOLIN                                 | JOHNNY PAYCHECK                       | 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 (12)          | 17                     |
| MCA/Curb (5)      |                        |
| RCA (16)          | 17                     |
| RCA/Curb (1)      |                        |
| WARNER BROS. (10) | 13                     |
| Reprise (2)       |                        |
| Warner/Curb (1)   |                        |
| CAPITOL (6)       | 12                     |
| MTM (4)           |                        |
| Capitol/Curb (2)  |                        |
| POLYGRAM          | 11                     |
| Mercury (9)       |                        |
| America/Smash (1) |                        |
| Complet (1)       |                        |
| COLUMBIA          | 10                     |
| EPIC              | 8                      |
| ATLANTIC/AMERICA  | 2                      |
| EMI-AMERICA       | 2                      |
| ALPINE            | 1                      |
| BERMUDA DUNES     | 1                      |
| DOOR KNOB         | 1                      |
| Society (1)       |                        |
| EVERGREEN         | 1                      |
| MDJ               | 1                      |
| NATIONWIDE SOUND  | 1                      |
| Soundwaves (1)    |                        |
| ORLANDO           | 1                      |
| PREMIER ONE       | 1                      |

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

| TITLE   | Publisher - Licensing Org.   | Sheet Music Dist. |
|---|--|-------------------|
| 74 ALL BECAUSE OF YOU                                 | (Rolling Tide, ASCAP)  |                   |
| 38 ALL TIED UP  | (Tree, BMI/Strawberry Lane, BMI) HL  |                   |
| 23 ALWAYS HAVE ALWAYS WILL                            | (Texican, ASCAP/Cavesson, ASCAP) CPP   |                   |
| 31 BIRTH OF ROCK AND ROLL                             | (Godfather, BMI)   |                   |
| 95 BLUE SUEDE BLUES                                   | (Music City, ASCAP/Combine, BMI)   |                   |
| 88 BOARDWALK ANGEL                                    | (John Cafferly, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)                               |                   |
| 27 BOTH TO EACH OTHER (FRIENDS & LOVERS)              | (Colgems-EMI, ASCAP/WB, ASCAP)   |                   |
| 83 BOTTLE OF TEARS                                    | (Grand Coalition, BMI/Fur Fly, ASCAP)  |                   |
| 55 CALL HOME  | (Lodge Hall, ASCAP/WB, ASCAP/Two Songs, ASCAP) CPP   |                   |
| 6 COUNT ON ME   | (Statler Brothers, BMI)  |                   |
| 12 COUNTRY STATE OF MIND                              | (Bocephus, BMI/Tapadero, BMI) CPP  |                   |
| 33 CRY  | (Shapiro Bernstein & Co., ASCAP)   |                   |
| 46 THE DARK SIDE OF TOWN                              | (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)                                    |                   |
| 9 DESPERADO LOVE                                      | (Tree, BMI/Lowery, BMI) CPP/HL   |                   |
| 58 DIDN'T WE  | (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP)   |                   |
| 44 DOO-WAH DAYS                                       | (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP   |                   |
| 96 DREAM LOVER  | (Screen Gems-EMI, BMI/Unichappell, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI) HL                  |                   |
| 90 ORINKIN' MY BABY GOOD-BYE                          | (Hat Band, BMI)  |                   |
| 57 EVERYTHING THAT GLITTERS (IS NOT GOLD)             | (Pink Pig, BMI/Hall-Clement, BMI) HL   |                   |
| 48 FARTHER DOWN THE LINE                              | (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)   |                   |
| 13 A FRIEND IN CALIFORNIA                             | (Inorbit, BMI)   |                   |
| 59 A GIRL LIKE EMMYLOU                                | (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)                           |                   |
| 61 GOOD AND LONESOME                                  | (Tree, BMI/Cross Keys, ASCAP) HL   |                   |
| 15 GOT MY HEART SET ON YOU                            | (Simonton, BMI/N2D, ASCAP)   |                   |
| 71 GOTTA LEARN TO LOVE WITHOUT YOU                    | (Irving, BMI/Tonka, ASCAP) CPP/ALM   |                   |
| 32 GUITAR TOWN  | (Goldline, ASCAP) HL   |                   |
| 22 GUITARS, CADILLACS                                 | (Coal Dust West, BMI)  |                   |
| 7 HEARTBEAT IN THE DARKNESS                           | (MCA, ASCAP/Patchwork, ASCAP) HL   |                   |
| 50 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) | (Tom Collins, BMI) CPP   |                   |
| 72 HONEYGROWN   | (Dale Morris, BMI/Screen Gems-EMI, BMI)  |                   |
| 40 HONEYCOMB  | (Golden Bell, ASCAP) CPP   |                   |
| 97 HONKY TONK MAN                                     | (Cedarwood, BMI) HL  |                   |
| 77 I FEEL LIKE I'M FALLING FOR YOU                    | (Chappell & Co., ASCAP/Longjohns II, ASCAP/Bibo, ASCAP)  |                   |
| 89 I KNOW LOVE  | (Warner-Tamerlane, BMI/Nearysong, BMI)   |                   |
| 36 I WANNA HEAR IT FROM YOUR LIPS                     | (Warner-Tamerlane, BMI/E.C.B., BMI/Safespace, BMI/Pitchford, BMI)                                  |                   |
| 26 I WISH THAT I COULD HURT THAT WAY AGAIN            | (Tree, BMI/Cross Keys, ASCAP) HL   |                   |
| 66 IF YOU'RE ANYTHING LIKE YOUR EYES                  | (Hall-Clement, BMI)  |                   |
| 76 I'M NOT TRYING TO FORGET YOU                       | (Willie Nelson, BMI)   |                   |
| 19 IN LOVE  | (Lodge Hall, ASCAP/Milsap, BMI) CPP  |                   |
| 39 IT'LL BE ME  | (Tree, BMI/Pacific Island, BMI) CPP/HL   |                   |
| 67 I'VE ALREADY CHEATED ON YOU                        | (Willie Nelson, BMI)   |                   |
| 56 I'VE CRIED A MILE                                  | (Tree, BMI) HL   |                   |
| 10 I'VE GOT A NEW HEARTACHE                           | (Cedarwood, BMI/Wayne Walker, BMI) HL  |                   |
| 28 JUST ANOTHER LOVE                                  | (WEB IV, BMI)  |                   |
| 93 LIFE'S HIGHWAY                                     | (April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP  |                   |
| 16 LITTLE ROCK  | (Combine, BMI/Music City, ASCAP)   |                   |
| 98 LIVING IN THE PROMISELAND                          | (Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)  |                   |
| 21 LONELY ALONE                                       | (MCA, ASCAP/Alabama Band, ASCAP) HL  |                   |
| 41 LOVE AT THE FIVE AND DIME                          | (Wing And Wheel, BMI/Bug, BMI)   |                   |
| 65 LOVE KEEP YOUR DISTANCE                            | (Desert Sands, BMI/Medicine, BMI)  |                   |
| 92 LOVE WON'T WAIT                                    | (Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)   |                   |
| 100 MAMA'S NEVER SEEN THOSE EYES                      | (Hall-Clement, BMI) HL   |                   |
| 78 MY WIFE'S HOUSE                                    | (Acuff-Rose Opryland, BMI/Buttercup, BMI)  |                   |
| 91 NEXT TIME  | (Little Chickadee, BMI/Love Wheel, BMI)  |                   |
| 79 NIGHTS   | (Requested, ASCAP/Queen's Crown, ASCAP)  |                   |
| 8 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER          | (Hall-Clement, BMI) HL   |                   |
| 35 NOTHIN' VENTURED NOTHIN' GAINED                    | (MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL |                   |
| 82 OLD FLAME  | (Englishtown, BMI)   |                   |
| 30 OLD VIOLIN   | (Dwight Manners, BMI)  |                   |
| 17 ON THE OTHER HAND                                  | (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL                        |                   |
| 49 THE PAGES OF MY MIND                               | (April, ASCAP/Welbeck, ASCAP) CPP/ABP  |                   |
| 73 THE PRIDE IS BACK                                  | (Kool Koala, BMI) CPP  |                   |
| 85 READ MY LIPS                                       | (MCA, ASCAP) HL  |                   |
| 69 REAL GOOD  | (WB, ASCAP/Two Songs, ASCAP)   |                   |
| 86 RENO BOUND   | (Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)   |                   |
| 94 ROCKIN' IN THE PARKIN' LOT                         | (Razzy Bailey, ASCAP/Cavesson, ASCAP) CPP  |                   |
| 1 ROCKIN' WITH THE RHYTHM OF THE RAIN                 | (MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL                                |                   |
| 29 ROLLIN' NOWHERE                                    | (Timberwolf, BMI)  |                   |
| 68 SAD STATE OF AFFAIRS                               | (Southern Grand Alliance, ASCAP/Hoosier, ASCAP)  |                   |
| 3 SAVIN' MY LOVE FOR YOU                              | (Warner-Tamerlane, BMI/Flying Dutchman, BMI)   |                   |
| 37 SECOND TO NO ONE                                   | (Chelcail, BMI/Atlantic, BMI)  |                   |
| 62 SHAKIN'  | (Zoo Crew, ASCAP/Labor Of Love, BMI)   |                   |
| 47 SINCE I FOUND YOU                                  | (Lawyers Daughter, BMI/Uncle Arlie, ASCAP)   |                   |
| 18 SLOW BOAT TO CHINA                                 | (Uncle Arlie, ASCAP)   |                   |
| 75 SLOW MOTION  | (Combine, BMI/Music City, ASCAP)   |                   |
| 54 SOLDIER OF LOVE                                    | (DebDave, BMI/Malven, ASCAP/Cotton Patch, ASCAP) CPP   |                   |
| 81 SOME HEARTS GET ALL THE BREAKS                     | (Roger Miller, BMI/Tree, BMI)  |                   |
| 70 SOMEBODY WANTS ME OUT OF THE WAY                   | (Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL   |                   |
| 11 SOMETIMES A LADY                                   | (RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP                              |                   |
| 14 STAND A LITTLE RAIN                                | (Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP) HL  |                   |
| 64 STRANGER THINGS HAVE HAPPENED                      | (Milene-Opryland, ASCAP)   |                   |
| 4 STRONG HEART  | (Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL                     |                   |
| 52 SUSIE'S BEAUTY SHOP                                | (Hallnote, BMI/Unichappell, BMI)   |                   |
| 24 TEN FEET AWAY                                      | (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP  |                   |
| 63 THAT ROCK WON'T ROLL                               | (Combine, BMI)   |                   |
| 20 THAT'S HOW YOU KNOW                                | (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)  |                   |
| 80 THAT'S WHAT HER MEMORY IS FOR                      | (Tom Collins, BMI/Collins Court, ASCAP)  |                   |
| 87 TIE OUR LOVE (IN A DOUBLE KNOT)                    | (Cross Keys, ASCAP/Reidem, ASCAP) HL   |                   |
| 51 TOO LATE   | (Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP) HL  |                   |
| 45 TOO MANY TIMES                                     | (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)   |                   |
| 42 UNTIL I MET YOU                                    | (King Coal, ASCAP)   |                   |
| 99 WAS IT JUST THE WINE                               | (Hookit, BMI/Sabal, ASCAP)   |                   |
| 84 WHAT'S YOUR NAME                                   | (Rightsong, BMI)   |                   |
| 5 WILL THE WOLF SURVIVE                               | (Davance, BMI/No K.O., BMI/Bug, BMI)   |                   |
| 53 WITH YOU   | (Benefit, BMI)   |                   |
| 60 WOMAN OF THE EIGHTIES                              | (Prima-donna, BMI)   |                   |
| 25 WORKING CLASS MAN                                  | (Frisco Kid, ASCAP/Chappell, ASCAP)  |                   |
| 43 YOU CAN'T STOP LOVE                                | (Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)                        |                   |
| 34 YOU MADE A ROCK OF A ROLLING STONE                 | (Tree, BMI/Cross Keys, ASCAP) HL   |                   |
| 2 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        | PSF | Peer Southern     |
| CLM | Cherry Lane     | PLY | Plymouth          |
| CPI | Cimino          | WBM | Warner Bros.      |





**A Chocolate Smile.** Frank Mull, right, president of Multi-Hit Promotions, watches Mae Axton, co-writer of "Heartbreak Hotel," present Gerry Wood with a chocolate award honoring his return to Billboard.



**The Gang's All Here.** Enjoying the Billboard festivities are, from left, Jerry Bailey, manager of press information for The Nashville Network; Joyce Rice, vice president of First American National Bank; John McCartney, Billboard's Southeastern advertising manager; Beth Raebeck-Hall, director of public relations for First American National Bank; and Gerry Wood.



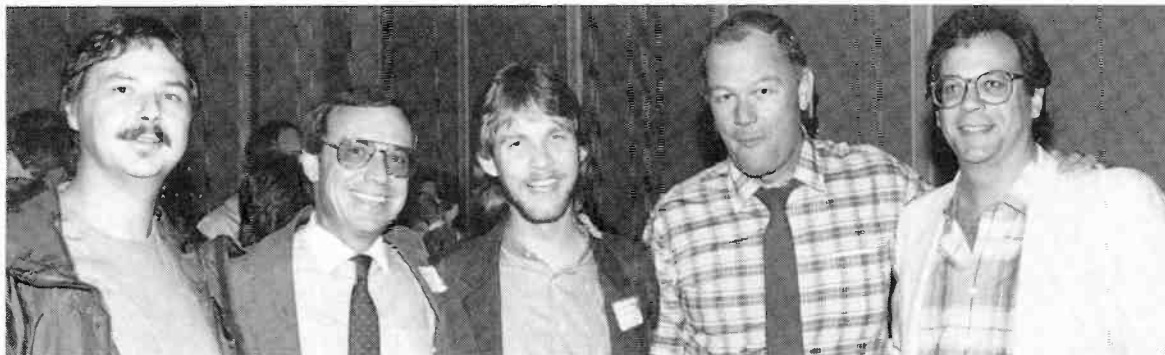
**Chief Chats Charts.** Billboard publisher and editor in chief Sam Holdsworth discusses the move of country-chart operations from Billboard's Los Angeles office to Nashville with Marie Ratliff.

## SOUTHERN HOSPITALITY

**NASHVILLE** The music industry here gathered in June at the Vanderbilt Plaza Hotel for a party given by Billboard welcoming Gerry Wood, who returns to Billboard as general manager, Nashville, and Marie Ratliff, who joins as country chart manager. The reception also marked the move of the country chart department from Los Angeles to the Billboard office here.



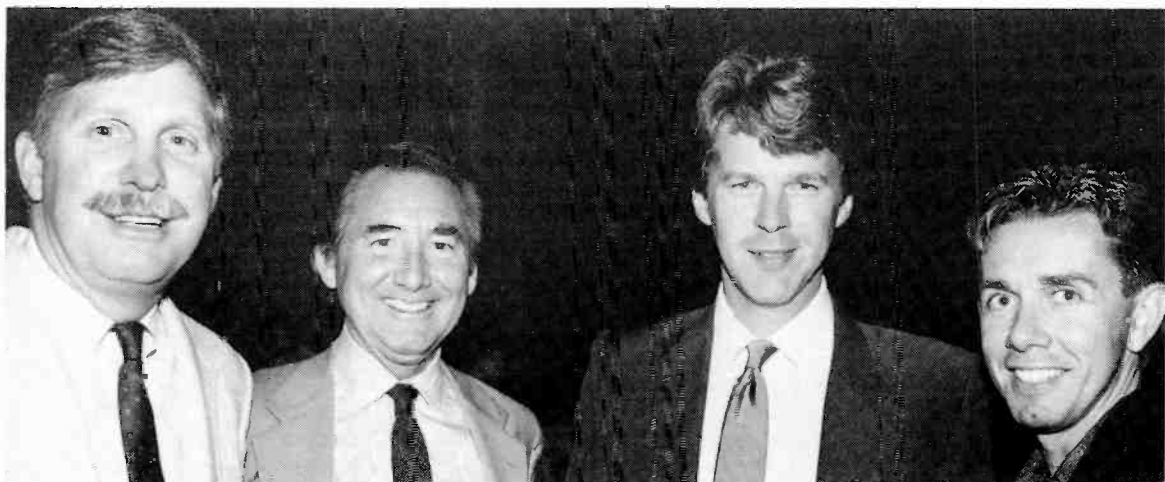
**Three's Company.** Offering Gerry Wood smiles of welcome are recording artists Eddy Raven and Johnny Rodriguez.



**A Chorus Line.** Lined up and ready to perform at Billboard's party are, from left, Steve Singleton, professional manager of Screen Gems/EMI Music; Gerry Wood; producer Danny Hilley; David Skepner, chairman of the board of the Nashville Entertainment Assn.; and Charlie Feldman, vice president of Screen Gems/EMI Music.



**Good Ole Boys.** ASCAP's Merlin Littlefield, left, and Combine Music president Bob Beckham, right, welcome Gerry Wood back to Billboard.



**Read The Label.** Joe Galante, right, vice president of RCA Records, Nashville, chats with Billboard executives. With Galante are, from left, Marty Feely, Billboard associate publisher and director of research; Gene Smith, Billboard associate publisher and director of marketing and sales; and Sam Holdsworth, Billboard publisher and editor in chief.



**Take A Break.** Charlie Monk, left, president of Charlie Monk Music and Management; Jimmy Gilmer, vice president of CBS Songs; and Gilmer's wife, Carolyn, take a break in conversation for a quick photo.

## New Traditionalists Prove Old Favorites Can Be Hits Cedarwood Catalog Is A Song Treasury

BY EDWARD MORRIS

NASHVILLE Country music's new traditionalists are finding a treasury of hit material in the venerable Cedarwood catalog, a collection that has been part of Mel Tillis' Musiplex Group since 1983.

In June, newcomer Dwight Yoakam scored a No. 3 hit on the Hot Country Singles chart with "Honky Tonk Man." Ricky Skaggs, an early champion of Cedarwood copyrights, is climbing the charts with his version of "I've Got A New Heartache."

Even the decidedly noncountry David Lee Roth recently reached into the Cedarwood chest and picked "Tobacco Road" for inclusion in his "Eat 'Em And Smile" album.

It was Skaggs, however, who focused attention on the catalog time after time in the early and mid-'80s with such top hit covers of "Crying My Heart Out Over You," "I Don't Care," and "Honey (Open That Door)." During the same period, youngsters Kippi Brannon and Darrel Clanton earned their greatest attention to date with the Cedarwood songs "Slowly" and "Lonesome 7-7203," respectively.

"There's such a rich tradition here in terms of songs and songwriters," says Steve Nobles, who has moved up from Musiplex staff songwriter to the group's vice president and professional manager.

Established in 1953, Cedarwood has enjoyed the creative output of such writers as Tillis, Webb Pierce, Marijohn Wilkins, Danny Dill, Wayne Walker, John D. Loudermilk, and Carl Perkins. It still has eight Buddy Holly tunes in its catalog.

Musiplex also includes the Sawgrass (BMI), Sabal (ASCAP), and Guava (SESAC) publishing companies under its corporate umbrella, and Nobles says activities in these collections are as brisk as for Cedarwood. But Cedarwood has 10,000 songs, while the others amount to only 2,000 combined, he says.

Although Bob Corbin no longer writes for Musiplex, the firm has the bulk of his catalog, including two No. 1 hits for Alabama, "There's A Fire In The Night" and "You Can't Keep A Good Man Down."

Musiplex's current songwriting staff includes Dave Hanner, Sam Weedman, Buddy Cannon, Don Davies, Ted Hewitt, Will Shouse, L.E. White, Lola Jean Dillon, and Nobles.

Cannon, Matt Lindsey, Jamey Ryan, and Mel Tillis Jr. work as song pluggers. "Almost everyone here is involved in pitching," Nobles says. "Mel is a great song plugger. He gets us cuts."

In January, Musiplex moved from its Demonbreun Street headquarters to the former Pete Drake studio building at 809 18th Ave. S.

## ACTS Finals Scheduled

NASHVILLE The American Collegiate Talent Showcase (ACTS) will hold its national finals at the Tennessee Performing Arts Center here Sept. 5. Preceding the finals show will be two days of music-industry workshops. For the third year in a row, Mary Hart of "Entertainment Tonight" will host the show.

This year, 21 students will participate in the three-day event, although only seven will perform in the show. ACTS is a nonprofit organization that provides scholarships to student entertainers using funds raised by concert promotions and from donations. The 1986 scholarship fund exceeds \$12,000.

Scheduled for Sept. 4-5, the workshops will cover eight topics,

among them "Image Building," "Agent/Manager Roles," and "Record Company Operations." Leading the sessions will be Irby Mandrell, Mandrell Management; Vernell Hackett, editor of "Country Rhythms"; Steve Lassiter and Ray Shelide, the William Morris Agency; Martha Moore, PolyGram Records; Dave Wheeler, RCA Records; Maggie Cavender, Nashville Songwriters Assn., International; Jim Zumwalt of the law firm Zumwalt, Almon & Hayes; and Kerry O'Neil of the accounting firm O'Neil and Co.

Ticket prices have not yet been set for the finals, but the event will be open to the public. The workshops are \$5 each or \$25 for all eight. Additional information is available at 615-242-8785.

## NOTICE OF PUBLIC SALE OF COPYRIGHT INTEREST IN COMPOSITION OF "TEQUILA"

First American National Bank of Nashville, holder of a first prior security interest in a 60% publisher's share of the copyright known as "Tequila", registration no. 508560, pursuant to various security agreements and copyright mortgages, and including all right, title, and interest of Four Star Music Co., Inc., owner of the writer's portion of the royalties earned by said composition, does hereby give notice that it will sell said "Tequila" in foreclosure of its security interests therein on or after August 13, 1986. The various copyright registrations affected by this sale are:

TEQUILA (instrumental) by Chuck Rio. Unpublished Reg. No. EU 508560 granted January 23, 1958;

TEQUILA (instrumental) by Chuck Rio. Published on February 26, 1958. Reg. No. EP 116785 issued March 3, 1958;

TEQUILA SONG by Chuck Rio and Benjamin Francis Van Norman, Jr. Published February 26, 1958. Reg. No. EP 120368 issued June 18, 1958.

All persons desiring to acquire said copyright interests shall meet the following requirements: (1) sealed bids shall be submitted to First American National Bank of Nashville, c/o John H. Bailey, III, 2700 First American Center, Nashville, Tennessee, 37238, not later than August 12, 1986; (2) all bids shall be submitted on an "all cash" sale basis with the sale to be closed not later than August 31, 1986; (3) First American National Bank of Nashville reserves the right to submit a sealed bid in accordance with the terms of this Notice; (4) if any bidder is unable to close the sale in accordance with the terms of this Notice, the next highest bid may be accepted in the discretion of First American National Bank of Nashville; (5) First American National Bank of Nashville reserves the right to reject any and all bids submitted and to re-advertise the foreclosure; (6) any bids not submitted in accordance with the requirements of this Notice will be rejected.

The copyright interests to be sold shall be conveyed without warranty of any kind by First American National Bank of Nashville. First American National Bank of Nashville believes, after due inquiry of public records, that the title to the copyrights herein described is as follows:

(1) writer's interest owned by Four Star Music Co., Inc., and/or JAT Music, Inc. (composer may claim fifteen (15%) interest in writer's share) is subject to first and prior security interest held by First American National Bank of Nashville to secure indebtedness to First American National Bank of Nashville;

(2) sixty (60%) percent publisher's share of copyright owned by JAT Music, Inc. is subject to first and prior security interest held by First American National Bank of Nashville to secure indebtedness to First American National Bank of Nashville;

(3) forty (40%) percent publisher's share owned by Modern Music, Inc. and not subject to security interest of First American National Bank of Nashville (this interest not to be affected by proposed sale).

The copyrights are subject to renewal during calendar year 1986. As noted above, the original registrations occurred in 1958.

This 10th day of July, 1986. FIRST AMERICAN NATIONAL BANK OF NASHVILLE  
By: John H. Bailey, III, Attorney for First American National Bank of Nashville

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**TOP SPIRITUAL ALBUMS™**

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL  | TITLE  |
|-----------|------------|---------------|--|--|
| 1         | 2          | 17            | ★ ★ NO. 1 ★ ★<br>REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR<br>REJOICE WR 8324/A&M 1 week at No. One | THERE IS HOPE                                    |
| 2         | 5          | 53            | NICHOLAS COMMAND CRN 1003  | DEDICATED  |
| 3         | 4          | 41            | SANDRA CROUCH LIGHT LS5855/LEXICON   | WE'RE WAITING                                    |
| 4         | 3          | 17            | TRAMAINE A&M SP 65110  | THE SEARCH IS OVER                               |
| 5         | 4          | 33            | THE WINANS QWEST 25344/WARNER BROS   | LET MY PEOPLE GO                                 |
| 6         | NEW        |               | THE WILLIAMS BROTHERS MALACO 4409  | HAND AND HAND                                    |
| 7         | 6          | 33            | SHIRLEY CAESAR WORD 8299/A&M   | CELEBRATION                                      |
| 8         | 28         | 5             | DENISE WILLIAMS SPARROW 1121   | SO GLAD I KNOW                                   |
| 9         | 10         | 17            | DARYL COLEY PLUMBLINE 7012   | JUST DARYL                                       |
| 10        | 9          | 45            | EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON  | HAVE MERCY                                       |
| 11        | 7          | 65            | DOUGLAS MILLER LIGHT LS5876/LEXICON  | UNSPEAKABLE JOY                                  |
| 12        | 12         | 45            | CHARLES NICKS SOUND OF GOSPEL SOG-146  | COME UNTO JESUS                                  |
| 13        | 11         | 13            | LOUISE CANDY DAVIS MALACO 4405   | BETTER THAN BLESSED                              |
| 14        | 21         | 9             | THE GEORGIA MASS CHOIR SAVOY 14773   | I'M FREE   |
| 15        | 8          | 81            | WALTER HAWKINS LIGHT LS5857/LEXICON  | LOVE ALIVE III                                   |
| 16        | 16         | 89            | VANESSA BELL ARMSTRONG ONYX RO 3825  | CHOSEN   |
| 17        | 13         | 165           | REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059                                       | ROUGH SIDE OF THE MOUNTAIN                       |
| 18        | 27         | 21            | THE JACKSON SOUTHERNAIRES MALACO 4406  | LORD WE NEED YOUR BLESSING                       |
| 19        | 14         | 69            | THE WILLIAMS BROTHERS MALACO 4400  | BLESSED  |
| 20        | 15         | 25            | REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14777   | THINGS ARE GOING TO WORK OUT SOMEHOW             |
| 21        | NEW        |               | JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503   | ESPECIALLY FOR YOU                               |
| 22        | 17         | 29            | AL GREEN WORD 5102/A&M   | HE IS THE LIGHT                                  |
| 23        | 19         | 9             | RODNEY FRIEND COMMAND CRF 1005   | WORTHY   |
| 24        | NEW        |               | DOROTHY NORWOOD ATLANTA INT'L AIR 10111  | DOROTHY NORWOOD & FRIENDS                        |
| 25        | 30         | 49            | THE CANTON SPIRITUALS JAY & BEE 0069   | MISSISSIPPI PO BOY                               |
| 26        | NEW        |               | CALVIN BRIDGES I AM 5896/LEXICON   | RENEW MY SPIRIT                                  |
| 27        | NEW        |               | MINISTER THOMAS A. WHITFIELD & COMPANY<br>SOUND OF GOSPEL SOG-2D151                                | I'M ENCOURAGED                                   |
| 28        | 29         | 21            | HOWARD SMITH LIGHT LS5880/LEXICON  | TOTALLY COMMITTED                                |
| 29        | 32         | 57            | COMMISSIONED LIGHT LS5861/LEXICON  | I'M GOING ON                                     |
| 30        | 20         | 9             | VARIOUS ARTISTS QWEST 25389-1/WARNER BROS  | THE COLOR PURPLE (SOUNDTRACK)                    |
| 31        | 31         | 5             | DOROTHY MOORE REJOICE 8326/A&M   | GIVING IT STRAIGHT TO YOU                        |
| 32        | 22         | 21            | ALBERTINA WALKER SAVOY 14766   | WORK ON ME                                       |
| 33        | 18         | 81            | THE WINANS LIGHT LS5853/LEXICON  | TOMORROW   |
| 34        | 33         | 37            | VERNESSA MITCHELL COMMAND CRV 1004   | THIS IS MY STORY                                 |
| 35        | 36         | 41            | JAMES CLEVELAND & THE S.C.C.C. KING JAMES KJ 8501<br>JAMES CLEVELAND & THE S.C.C.C.                |  |
| 36        | 25         | 81            | LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR<br>ATLANTA INT'L AIR 10075                               | HE CARES   |
| 37        | 24         | 109           | ANDRAE CROUCH LIGHT LS5863/LEXICON   | NO TIME TO LOSE                                  |
| 38        | 37         | 5             | MYRNA SUMMERS SAVOY 14734  | YOU DON'T HAVE NOTHING (IF YOU DON'T HAVE JESUS) |
| 39        | 38         | 13            | THE PHILADELPHIA MASS CHOIR SAVOY 14769  | EVERYTHING HAS WORKED OUT ALRIGHT                |
| 40        | 26         | 41            | REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059                                       | HOLD ON  |

(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.

**L**ECTERN  
by Bob Darden



This is the second part of a two-part interview with Dan Peek, formerly of the pop group America.

DAN PEEK'S third contemporary Christian release, "Electro Voice," is his most compelling collection of songs to date. But the cut that's causing the most controversy is the first single, a remake of his America hit "Lonely People" with Christian lyrics added. "I've been closing my concerts with 'Lonely People'

**Dan Peek discusses his latest album, 'Electro Voice'**

since I left America," Peek says. "One day a fan came up and suggested that I slightly change the lyrics to make them more overtly Christian, to say that Jesus is the answer to loneliness.

"I'd always prefaced the song in concert with words to that effect anyway, so I did it. I really believe that God originally gave me the song since He is the source of any of the good things we create. I think it was His original intention for me to spell out what it is really about, dust the thing off, and present it again. The response has been overwhelming in concert."

Peek, who has been a Christian since he was 12, said he originally wrote "Lonely People" with his wife, Catherine, in response to the nihilism of the Beatles' "Eleanor Rigby."

Many of his early songs with America have subtle Christian references, especially "Donkey Jaw." Peek says that even though he was not a practicing Christian in the latter stages of his tenure with America, God was using his songwriting talent.

"Funny thing was, I was something of a religious

fanatic when the group first started," Peek says, "partly because of a bargain I'd struck with God when I was 19. I even wrote Christian songs in those days. But the rest of the band members weren't all that interested in using the group as a platform for gospel music. And I eventually backed off speaking out and living for God."

Although "Electro Voice" is filled with catchy pop tunes, the two most important cuts may be the symphonic ballads "The Rapture" and "Not My Will."

"Even though 'The Rapture' probably won't be a big hit single, to me it has more heartfelt emotion than any other song on the whole record," Peek says. "I still get kind of stirred up when I hear it. The song is about observing the extreme tragedies so many people go through in this life. My idea was to try to juxtapose that grief with the tremendous feeling that the word 'rapture' embodies. What will our trials be when compared to when Jesus comes back?"

"The Rapture" was arranged by Peek and the album's engineer and co-producer, Keith Compton. The two camped out in the studio for weeks to come up with the lush, synthesized orchestral arrangement. It's a nice contrast to the acoustic-guitar-dominated sound Peek usually favors. The result is closer to some of the production Beatles producer George Martin did with America.

Peek co-wrote "Not My Will" with songwriter Steve Chapman (not the Steve Chapman of the Christian music duo Steve & Annie Chapman). The tune was finished in only a couple of days.

"It has one of the deeper messages on the album," Peek says. "It's more of an exhortative type of song, something that I'm really happy with because it has some meat to it."

**B**LUE NOTES  
by Peter Keepnews



JAZZ ENTHUSIASTS who have yet to climb on the compact disk bandwagon will have added incentive to do so later this year, when new recordings by four of the music's biggest names hit the market—in CD form only.

Denon, the company behind this onslaught, is leading it off with the first recording by the Count Basie Orchestra under the leadership of Frank Foster. A mix of old and new material, it was recorded in New York in June. Tom Ueno, who's both a lifelong Basie enthusiast and an executive of Denon's Japanese parent company, Nippon Columbia, produced.

The company hopes to have the Basie CD shipped to radio stations by Aug. 21, the 82nd anniversary of Basie's birth, and in the stores by mid-September. The fact that Denon is moving so fast—"from studio to compact disk at the speed of light," in the words of promotion director Ken Furst—indicates the high hopes the company has for jazz CD sales.

Also due from Denon are new CDs by Carmen McRae, Phil Woods, and McCoy Tyner. These recordings were also done in New York in June, under the supervision of Ueno and Sonny Lester.

Denon has no plans to release these or any of its jazz titles in anything but CD form. "If the Basie record becomes a monster and the record stores start calling us up, we'll consider releasing it as an LP or cassette," says Furst. "But we're aiming at the jazz CD market, which we think is about to explode."

That sentiment is echoed by Lester, who currently has two separate deals with Denon—one under which he produces new recordings, and one under which he assembles CDs of vintage material, much of it previ-

ously unreleased and most of it produced by Lester in the '60s and '70s for Solid State, Groove Merchant, and other labels.

"I doubt the CDs I'm doing for Denon will ever come out in any other form," Lester says. "Jazz LPs just don't sell."

**Four new reasons to buy a CD player**

Lester has not lost his faith in cassettes, however: Under a separate deal with the Moss Music Group that's been in effect for about a year, he releases catalog material on his own budget-priced, cassette-only LRC label. That deal, he says, "has been working out very well."

But he's most enthusiastic about his CD activity. So far, 14 "Sonny Lester Collection" titles have been released, featuring the likes of Duke Ellington, Louis Armstrong, Lionel Hampton, Buddy Rich, the Modern Jazz Quartet, Chick Corea, Basie, and McRae, and Lester says there's plenty of choice material in the can. He's equally excited about the work he did with McRae, Woods, and Tyner in June.

Meanwhile, further evidence that Denon is bullish on jazz CDs is provided by its recent release of two solo recitals by the legendary pianist George Wallington. It's also provided by Furst's pledge that "we're going to continue doing jazz recordings. Our plan is to start our own artist development program, doing things with talented artists that nobody has heard of."

# TOP LATIN ALBUMS™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL |                                |                                   |
|-----------|------------|---------------|--|--------------------------------|-----------------------------------|
|           |            |               | ARTIST   | TITLE                          | LABEL & NUMBER/DISTRIBUTING LABEL |
| 1         | 1          | 29            | JOSE JOSE                                      | PROMESAS                       | ARIOLA 18                         |
| 2         | 2          | 17            | ROBERTO CARLOS                                 | ROBERTO CARLOS 86              | CBS 12327                         |
| 3         | 4          | 21            | ROCIO JURADO                                   | PALOMA BRAVA                   | EMI/ODEON 7500/RCA                |
| 4         | 3          | 35            | DYANGO   | POR AMOR AL ARTE               | EMI/ODEON 7462/ODEON              |
| 5         | 5          | 45            | MARISELA                                       | COMPLETAMENTE TUYA             | CBS 90439                         |
| 6         | 9          | 47            | JOSE FELICIANO                                 | YA SOY TUYO                    | RCA 87415                         |
| 7         | 8          | 51            | JULIO IGLESIAS                                 | LIBRA                          | CBS 50336                         |
| 8         | 10         | 3             | LISSETTE                                       | FUGA                           | CBS 10409                         |
| 9         | 16         | 49            | MIAMI SOUND MACHINE                            | PRIMITIVE LOVE                 | CBS 10375                         |
| 10        | —          | 1             | RAPHAEL  | TODA UNA VIDA                  | CBS 80409                         |
| 11        | 22         | 27            | PANDORA  | COMO TE VA MI AMOR             | EMI/ODEON 7466/RCA                |
| 12        | 14         | 5             | JULIO ANGEL                                    | ENSUENOS                       | J1 006                            |
| 13        | 15         | 5             | GRUPO FLANS                                    | FLANS                          | MELODY INTERNATIONAL 073          |
| 14        | 6          | 29            | RUDY LA SCALA                                  | VOLVAMOS A VIVIR               | SONOTONE 65114                    |
| 15        | 11         | 3             | NELSON NED                                     | EL GRAN NELSON NED             | EMI/ODEON 7515/EMI-ODEON          |
| 16        | 19         | 35            | JOSE LUIS RODRIGUEZ                            | EL ULTIMO BESO                 | CBS 30308                         |
| 17        | 25         | 57            | EMMANUEL                                       | EMMANUEL                       | RCA 7337                          |
| 18        | —          | 23            | ALVARO TORRES                                  | TRES                           | PROFONO 90455                     |
| 19        | —          | 33            | PIMPINELA                                      | LUCIA Y JOAQUIN                | CBS 11330                         |
| 20        | 18         | 39            | YOLANDITA MONGE                                | LUZ DE LUNA                    | CBS 10379                         |
| 21        | 17         | 5             | JOSE LUIS PERALES                              | CON EL PASO DEL TIEMPO         | CBS 32301                         |
| 22        | —          | 23            | ANTONIO DE JESUS                               | VIVENCIAS                      | A&M 37015                         |
| 23        | —          | 1             | GLEN MONROIG CON DAVID SANBORN                 | GLEN MONROIG CON DAVID SANBORN | MAMOCU RECORDS 1003               |
| 24        | 13         | 39            | CAMILO SESTO                                   | TUYO                           | ARIOLA 6077                       |
| 25        | 24         | 43            | ROCIO DURCAL                                   | CANTA A JUAN GABRIEL           | ARIOLA 6043                       |
| 1         | 1          | 41            | FRANKY RUIZ                                    | SOLISTA PERO NO SOLO           | TH 2368                           |
| 2         | 2          | 33            | WILFRIDO VARGAS                                | LA MEDICINA                    | KAREN 96                          |
| 3         | 8          | 17            | RALPHY LEVITT                                  | SOMOS EL SON                   | BRONCO 139                        |
| 4         | 3          | 5             | LA GRAN MANZANA                                | MANZANIZATE                    | MANZANA 500-12                    |
| 5         | 6          | 13            | OSCAR D'LEON                                   | OSCAR 86                       | TH 2399                           |
| 6         | —          | 1             | EL GRAN COMBO                                  | Y SU PUEBLO                    | COMBO 2048                        |
| 7         | 7          | 37            | EL GRAN COMBO                                  | NUUESTRA MUSICA                | COMBO 2045                        |
| 8         | 13         | 7             | ROBERTO TORRES                                 | ELEGANTEMENTE CRIOLLO          | SAR 1043                          |
| 9         | 4          | 37            | HANSEL Y RAUL                                  | LA MAGIA DE                    | RCA 7469                          |
| 10        | 10         | 3             | FANIA ALL STARS                                | VIVA LA CHARANGA               | FANIA 640                         |
| 11        | 12         | 31            | TOMMY OLIVENCIA                                | AYER, HOY, MANANA Y SIEMPRE    | TH 2386                           |
| 12        | 21         | 31            | LA PATRULLA 15                                 | NOCHE DE COPAS                 | RINGO 003                         |
| 13        | 11         | 19            | FERNANDITO VILLALONA                           | PARA MI PUEBLO TODO            | KUBANEY 10017                     |
| 14        | 14         | 23            | LAS CHICAS DEL CAN                             | CHICAN                         | KAREN 92                          |
| 15        | —          | 1             | BONNY CEPEDA Y SU ORQUESTA                     | DANCE IR Y BAILALO             | RCA 7541                          |
| 16        | 20         | 11            | WILLIE ROSARIO                                 | NUUEVA COSECHA                 | BRONCO 142                        |
| 17        | 15         | 3             | ISMAEL MIRANDA                                 | UNA NUEVA VISION               | FANIA 993                         |
| 18        | 9          | 59            | ANDY MONTANEZ                                  | ANDY MONTANEZ                  | TH 2345                           |
| 19        | 17         | 59            | EL GRAN COMBO                                  | INNOVATION                     | COMBO 2042                        |
| 20        | 16         | 7             | ORQUESTA LA SOLUCION                           | BRINDEMOS                      | TH 2400                           |
| 21        | 5          | 17            | JOHNNY VENTURA                                 | SORULLO Y CAPULLO              | COMBO 2046                        |
| 22        | —          | 3             | TEMPO DOMINICANO                               | LOS CHULISIMOS                 | PDC 8603                          |
| 23        | —          | 1             | WILLIE COLON                                   | ESPECIAL #5                    | SONOTONE 0100                     |
| 24        | —          | 1             | LUIS RAMIREZ                                   | CON CLASE                      | CAYMAN 9019                       |
| 25        | —          | 1             | GRUPO NICHE                                    | ME HUELE A MATRIMONIO          | CODISCOS 21061                    |
| 1         | 6          | 5             | LOS CAMINANTES                                 | AMOR SIN PALABRAS              | ROCIO 1007                        |
| 2         | 3          | 19            | LA MAFIA                                       | LA MAFIA 1986                  | CBS 84320                         |
| 3         | 5          | 11            | LOS BUKIS                                      | 16 SUPEREXITOS                 | PROFONO 90464                     |
| 4         | 13         | 15            | GRUPO MAZZ                                     | NUMERO 16                      | CARA 077                          |
| 5         | 2          | 59            | LOS BUKIS                                      | ADONDE VAS                     | PROFONO 90425                     |
| 6         | 12         | 21            | CARLOS Y JOSE                                  | AMIGOS TUVE UNA NOVIA          | FREDDIE 1328                      |
| 7         | 4          | 13            | LOS BONDADOSOS                                 | 17 SUPEREXITOS                 | PROFONO 90465                     |
| 8         | 8          | 57            | JOAN SEBASTIAN                                 | RUMORES                        | MUSART 6005                       |
| 9         | 1          | 29            | LOS TIGRES DEL NORTE                           | EL OTRO MEXICO                 | PROFONO 90456                     |
| 10        | 24         | 19            | GRUPO PEGASO                                   | EL ANDARIEGO                   | REMO 1015                         |
| 11        | —          | 11            | ALFONSO Y RUBEN RAMOS                          | BACK TO BACK AGAIN             | RCA 7460                          |
| 12        | 7          | 23            | LITTLE JOE                                     | 25 ANIVERSARIO                 | CBS 10396                         |
| 13        | —          | 5             | DAVID MARES                                    | THE VOICE IS BACK              | CBS 84321                         |
| 14        | 22         | 7             | ADELITA TAPIA                                  | AL MISMO NIVEL                 | ELA 035                           |
| 15        | 15         | 5             | LISA LOPEZ                                     | LISA LOPEZ                     | MUSART 6012                       |
| 16        | 10         | 7             | VICENTE FERNANDEZ                              | CANTA A AMERICA LATINA         | CBS 1054                          |
| 17        | 21         | 3             | RAMIRO HERRERA                                 | WANTED MAN RAN                 | CBS 84324                         |
| 18        | —          | 3             | PEDRITO FERNANDEZ                              | EL MEJOR DE TODOS              | CBS 20774                         |
| 19        | —          | 5             | CARLOS Y JOSE                                  | CARLOS Y JOSE                  | DLV 338                           |
| 20        | —          | 5             | GERARDO REYES                                  | 16 TESOROS MUSICALES DE MEXICO | CBS 10385                         |
| 21        | 16         | 3             | AGUA PRIETA                                    | ALLA NOS VEMOS EN MEXICO       | PROFONO 90457                     |
| 22        | —          | 25            | GRUPO PEGASO                                   | COMO UNA ESTRELLA              | REMO 1013                         |
| 23        | 18         | 11            | FITO OLIVARES                                  | EL COMETA                      | DISCOS GIL 1029                   |
| 24        | —          | 9             | RAMON AYALA                                    | LA QUE SE FUE TIERRA MALA      | FREDDIE 1347                      |
| 25        | —          | 1             | LOS TAM Y TEX                                  | LA SUAVECITA                   | RAMEX 1159                        |

# LATIN NOTAS

by Enrique Fernandez



**IS THERE LIFE AFTER CROSSOVER?** If we're asking about **Miami Sound Machine**, the answer is certainly yes. The group is already releasing the third single from its gold album, "Primitive Love." The cuts "Words Get In The Way" and "No Me Vuelvo A Enamorar" are already moving in the U.S. and Europe. MSM is in the middle of a U.S. tour that includes

## Miami Sound Machine invades mainstream market

places like Waterloo, Neb., and Gillette, Wyo., far in need from the Latin circuit.

MSM played at the Miss Universe pageant in Panama, which meant receiving network-television coverage. And its music is at the movies: The song "Suave" was heard in **Sylvester Stallone's** "Cobra" and "Hot Summer Nights" was picked for the hot summer movie "Top Gun." Since the "Top Gun" soundtrack has hit No. 1 on the Top Pop Albums chart, that puts MSM at the top spot, in a manner of speaking.

The issue raised by the Miami group's success in the mainstream American market is whether a door has been opened for Latin talent, the same issue that was raised by the **Julio Iglesias** success story of a couple of years ago. In fact, no other Spanish-language crooner—and there are virtually armies of talented artists in this field—has been able to match the Span-

iard's singular appeal.

But MSM is on a different track. Its success came through the dance-music scene, which is, or can be, a cutting edge of pop music. Though MSM is hardly experimental by avant-garde standards, its very "Latinness" sets the group apart from other American pop.

**Barry Manilow** has released his first Spanish-language LP, on the **RCA/Ariola International** label. Titled "Barry Manilow, Grandes Exitos En Español," the album presents such hits as "Mandy" and "Could It Be Magic" recorded in Spanish by the top-selling balladeer. Included in the production are two duos with Latin-American singers: "Ay Caramba," from the film "Copacabana," sung with Mexican star **Lucia Méndez**, and "Hasta Hoy" ("Even Now") with **Valeria Lynch**.

**THE MERENGUE INVASION** that has overrun the salsa scene in New York and Puerto Rico has also made it to the island of Curaçao, according to **Radio Hoyer** air personality **Percy Pinedo**, a salsa fan... **Juan Gabriel** is presenting material from his new LP, "Pensamientos," at Mexico City's El Patio club... **Ralph Mercado** will present **Paloma San Basilio** at New York's Lincoln Center on Nov. 2... **Chiquitete**, **Dyango**, and **María Jiménez** are featured in a new LP by **Bordon 4**, "Caballo De Cartón"... The debut LP from **Zerimar**, "Ritmo Peligroso," is being released by the **Clasica Moderna** label.

# CLASSICAL KEEPING SCORE

by Is Horowitz



**FROM VAULT TO CD:** Compact disks are taking over as catalog repositories much more rapidly than many expected.

It is no surprise that new digital recordings find their way quickly onto CD nor that simultaneous release (along with LP and cassette) is more common. Further, it is not at all a rare occurrence for the classical CD to outpace its LP counterpart in the race to market.

But now we are seeing, increasingly, the reissue on CD of older, prestigious recordings, many going back to the monaural era and some even to shellac (remember that?). They are no longer rarities. In fact, some of these glories of recording history are being made available only in the new configuration.

Although, in many cases, sales are modest by conventional measure, they are nevertheless attractive. Sometimes, in fact, the demand far exceeds the supply. Philips Records, for example, hardly anticipated the collector yen for recordings by **Willem Mengelberg** and the Concertgebouw Orchestra. The 14 Mengelberg CDs released recently, all of material more than 45 years old, were bought out quickly by relatively few retailers. There just wasn't enough on hand to go around.

Angel's experience with CD collectibles is also impressive, particularly in the case of some vintage opera recordings starring **Maria Callas** (the La Scala "Tosca" is a prime example). Angel's CD reissue of the Chopin Waltzes by **Dinu Lipatti** illustrates a variant of the theme. Here, other appropriate material has been added to the original to increase its value.

The awesome vaults of RCA Red Seal have also yielded unique CD packages with 60 minutes or more of legendary performances by such as **Jascha Heifetz**, **Artur Schnabel**, and **Arturo Toscanini**. In the case of CBS Masterworks, one can point to reissues on CD of **Bruno Walter** and **Leonard Bernstein** materi-

al, some of which was actively marketed here after initial release in Japan, a market with a unique passion for historic recordings.

If any label has sought to formalize its activity in the CD reissue field, none has been more aggressive than London. Under its ADRM (Analog Digital Remastering) program, it has already put out about 100 CDs that derive from analog recordings. And the label boasts that as much attention is given these reissues

## Historic performances make their way onto CD

as is devoted to the most demanding modern recordings.

Like other labels with a priority concern for quality, London goes back to the original session tapes whenever possible before digital reprocessing is undertaken. Splices are reviewed, and the greatest care is taken to match tape playback equipment to the standards of tape machines used on the original recording dates.

Where modifications in level or equalization were undertaken to accommodate the more limited technical parameters of LP, the original standards are restored.

What few of those engaged in this "reconstruction," whatever the label, will readily admit, is the subjective element. Cold standards and measurements are not the only criteria. Ultimately, it is the ears and taste of the person in charge of the process that help tweak it more closely in tune with the intent of the performer and the record producer... or, unhappily, in some other direction.

All things being equal, the best results are most likely to occur when the original producer—or engineer—also handles the digital remastering.



# HOT DANCE/DISCO

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Compiled from a national sample of dance club playlists.<br>LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST               |
|-----------|-----------|------------|---------------|--|----------------------|
| 1         | 2         | 2          | 6             | <b>★★ NO. 1 ★★</b><br>VENUS LONDON 886 056-1/POLYGRAM 1 week at No. One                                | ◆ BANANARAMA         |
| 2         | 3         | 4          | 7             | AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1  | GWEN GUTHRIE         |
| 3         | 4         | 6          | 8             | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206                                   | ◆ PET SHOP BOYS      |
| 4         | 1         | 1          | 8             | RUMORS/VICIOUS RUMORS JAY 001/MACOLA   | TIMEX SOCIAL CLUB    |
| 5         | 9         | 14         | 4             | POINT OF NO RETURN (REMIX) ATLANTIC 0-86802  | ◆ NU SHOOZ           |
| 6         | 11        | 16         | 4             | PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.  | ◆ MADONNA            |
| 7         | 18        | 23         | 3             | SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN   | RICK JAMES           |
| 8         | 7         | 9          | 7             | NO PROMISES (REMIX) CHRYSALIS 4V9-43009  | ◆ ICEHOUSE           |
| 9         | 5         | 3          | 10            | OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.                                     | ERASURE              |
| 10        | 10        | 11         | 7             | ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM   | ◆ PETE SHELLEY       |
| 11        | 20        | 22         | 4             | MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA   | ◆ SPARKS             |
| 12        | 12        | 12         | 6             | NOBODY'S BUSINESS FLEETWOOD FW 008   | BILLIE               |
| 13        | 26        | 34         | 3             | TWO OF HEARTS ATLANTIC 0-86797   | STACEY Q             |
| 14        | 34        | 50         | 3             | DOWN AND COUNTING EPIC 49-05926  | CLAUDJA BARRY        |
| 15        | 15        | 18         | 6             | MISS YOU CBS ASSOCIATED 429-05914/EPIC   | THE FLIRTS           |
| 16        | 6         | 7          | 9             | ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC  | CHERRELLE            |
| 17        | 22        | 24         | 5             | I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014  | JANICE CHRISTIE      |
| 18        | 24        | 30         | 4             | CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM  | ◆ LOVE AND MONEY     |
| 19        | 8         | 5          | 11            | SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.  | ◆ PETER GABRIEL      |
| 20        | 19        | 19         | 7             | THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW   | BLUE MODERNE         |
| 21        | 16        | 15         | 9             | I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5  | HANSON & DAVIS       |
| 22        | 23        | 25         | 5             | UNDERGROUND (REMIX) EMI-AMERICA V-19210  | ◆ DAVID BOWIE        |
| 23        | 13        | 13         | 9             | SET FIRE TO ME (REMIX) A&M SP-12181  | WILLIE COLON         |
| 24        | 39        | 47         | 3             | YOU & ME COTILLION 0-96811/ATLANTIC  | SIMPHONIA            |
| 25        | 28        | 33         | 4             | BAMBAATAA'S THEME TOMMY BOY TB 879   | AFRIKA BAMBAATAA     |
| 26        | 41        | —          | 2             | SWEET FREEDOM (REMIX) MCA 23641  | ◆ MICHAEL MCDONALD   |
| 27        | 27        | 28         | 5             | HANGING ON A HEART ATTACK (REMIX) CHRYSALIS 4V9-43007  | ◆ DEVICE             |
| 28        | 36        | 37         | 3             | HOW TO WIN YOUR LOVE PROFILE PRO-7105  | SPENCER JONES        |
| 29        | 14        | 10         | 6             | WHO'S JOHNNY (REMIX) GORDY PROMO/MOTOWN  | ◆ EL DEBARGE         |
| 30        | 31        | 44         | 3             | JUMP BACK CRIMINAL CRIM 00001 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT                                 |                      |
| 31        | 43        | —          | 2             | LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487  | ◆ CHAKA KHAN         |
| 32        | 38        | 43         | 4             | DANCE WITH ME ATLANTIC 0-86806   | ◆ ALPHAVILLE         |
| 33        | 35        | 42         | 3             | KIND WORDS (AND A REAL GOOD HEART) (REMIX) A&M SP-12184  | JOAN ARMATRADING     |
| 34        | 32        | 29         | 5             | DANCIN IN MY SLEEP NIGHT WAVE NWDS-2001  | SECRET TIES          |
| 35        | 33        | 38         | 4             | LOVE IMPERSONATOR METROPOLIS MET 570/EMERGENCY   | SONIA SOMNER         |
| 36        | 29        | 26         | 6             | JACK YOUR BODY UNDERGROUND UN-101  | STEVE 'SILK' HURLEY  |
| 37        | 17        | 17         | 7             | C'MON! C'MON! (REMIX) MCA 23630  | BRONSKI BEAT         |
| 38        | 40        | 46         | 3             | LOVE CAN'T TURN AROUND HOUSE FU-10 FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS                           |                      |
| 39        | 44        | —          | 2             | BURNIN' UP (REMIX) A&M SP-12186  | MICHAEL JONZUN       |
| 40        | 48        | —          | 2             | MAN SIZE LOVE (REMIX) MCA 23642  | KLYMAXX              |
| 41        | 25        | 21         | 7             | MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA   | ◆ BELINDA CARLISLE   |
| 42        | 37        | 40         | 5             | E=MC2 (REMIX) COLUMBIA 44-05909  | ◆ BIG AUDIO DYNAMITE |
| 43        | 46        | 49         | 3             | DO YOU REMEMBER ME? (REMIX) ARISTA ADL-9501  | JERMAINE JACKSON     |
| 44        | 45        | 45         | 3             | GIVIN' IT (TO YOU) (REMIX) CAPITOL V-15226   | ◆ SKYY               |
| 45        | NEW ▶     | 1          | 1             | BASSLINE (REMIX) SLEEPING BAG SLX-18   | MANTRONIX            |
| 46        | 21        | 8          | 13            | NASTY (REMIX) A&M SP-12178   | ◆ JANET JACKSON      |
| 47        | NEW ▶     | 1          | 1             | STOP & THINK ISLAND 0-96814/ATLANTIC   | MICHELLE GOULET      |
| 48        | 50        | —          | 2             | WALK THIS WAY PROFILE PRO-7112   | ◆ RUN-D.M.C.         |
| 49        | 47        | 41         | 4             | FOURTH RENDEZ-VOUS DREYFUS/POLYDOR 885 045-1/POLYGRAM  | JEAN-MICHEL JARRE    |
| 50        | NEW ▶     | 1          | 1             | WISER AND WEAKER (REMIX) COLUMBIA 44-05918   | DENIECE WILLIAMS     |

**BREAKOUTS**

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

1. CAN'T GIVE HER UP (REMIX) SKIPWORTH & TURNER WARNER BROS.
2. GOTTA SEE YOU TONIGHT BARBARA ROY RCA
3. OVER AND OVER (REMIX) COLONEL ABRAMS MCA
4. SUMMER OF LOVE (REMIX) THE B-52'S WARNER BROS.
5. CELEBRATE SUBJECT POW WOV
6. MISSIONARY MAN (REMIX) EURYTHMICS RCA
7. OH PEOPLE (REMIX) PATTI LABELLE MCA

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Compiled from a national sample of retail store sales reports.<br>LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST                    |
|-----------|-----------|------------|---------------|--|---------------------------|
| 1         | 1         | 2          | 6             | <b>★★ NO. 1 ★★</b><br>VENUS LONDON 886 056-1/POLYGRAM 2 weeks at No. One                                     | ◆ BANANARAMA              |
| 2         | 2         | 1          | 11            | RUMORS/VICIOUS RUMORS JAY 001/MACOLA   | TIMEX SOCIAL CLUB         |
| 3         | 3         | 3          | 11            | SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.  | ◆ PETER GABRIEL           |
| 4         | 10        | 16         | 3             | PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.  | ◆ MADONNA                 |
| 5         | 7         | 9          | 6             | AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1  | GWEN GUTHRIE              |
| 6         | 4         | 5          | 12            | BABY LOVE ATLANTIC 0-86813   | ◆ REGINA                  |
| 7         | 11        | 12         | 8             | TWO OF HEARTS ATLANTIC 0-86797   | STACEY Q                  |
| 8         | 5         | 7          | 9             | NOBODY'S BUSINESS FLEETWOOD FW 008   | BILLIE                    |
| 9         | 9         | 8          | 5             | ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC  | CHERRELLE                 |
| 10        | 13        | 18         | 4             | POINT OF NO RETURN (REMIX) ATLANTIC 0-86802  | ◆ NU SHOOZ                |
| 11        | 8         | 6          | 15            | JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19  | DHAR BRAXTON              |
| 12        | 12        | 10         | 11            | OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.   | ERASURE                   |
| 13        | 14        | 15         | 11            | I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5  | HANSON & DAVIS            |
| 14        | 15        | 20         | 4             | MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA   | ◆ SPARKS                  |
| 15        | 16        | 25         | 4             | MISS YOU CBS ASSOCIATED 429-05914/EPIC   | THE FLIRTS                |
| 16        | 30        | —          | 2             | LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487  | ◆ CHAKA KHAN              |
| 17        | 38        | 31         | 3             | YOU & ME COTILLION 0-96811/ATLANTIC  | SIMPHONIA                 |
| 18        | 27        | 49         | 3             | BORROWED LOVE (REMIX) TABU 429-05920/EPIC  | ◆ THE S.O.S. BAND         |
| 19        | 18        | 13         | 10            | I'M YOUR MAN (REMIX) RCA JD-14330  | ◆ BARRY MANILOW           |
| 20        | 6         | 4          | 8             | MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.  | ◆ PRINCE & THE REVOLUTION |
| 21        | 43        | —          | 2             | MAN SIZE LOVE (REMIX) MCA 23642  | KLYMAXX                   |
| 22        | 17        | 21         | 9             | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206   | ◆ PET SHOP BOYS           |
| 23        | 39        | 23         | 5             | PASSION FROM A WOMAN (REMIX) EPIC 49-05390   | KRYSTOL                   |
| 24        | 20        | 30         | 8             | DANCE WITH ME ATLANTIC 0-86806   | ◆ ALPHAVILLE              |
| 25        | 26        | 37         | 5             | CAN'T LIVE ATLANTIC 0-86791  | SU-Z                      |
| 26        | 28        | —          | 2             | RIISING DESIRE/I HAVE LEARNED TO RESPECT... MCA 23644  | STEPHANIE MILLS           |
| 27        | 21        | 22         | 9             | MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA   | ◆ BELINDA CARLISLE        |
| 28        | 23        | 36         | 5             | YOU MAKE ME FEEL SO GOOD (REMIX) SIRE 0-20474/WARNER BROS.   | BOOK OF LOVE              |
| 29        | 22        | 17         | 10            | HEADLINES SOLAR 0-66851/ELEKTRA  | MIDNIGHT STAR             |
| 30        | 24        | 11         | 15            | NASTY (REMIX) A&M SP-12178   | ◆ JANET JACKSON           |
| 31        | NEW ▶     | 1          | 1             | JUMP BACK CRIMINAL CRIM 00001 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT                                       |                           |
| 32        | 33        | 33         | 3             | HOW CAN WE BE WRONG JAM PACKED JPI-2003/MUSIC SPECIALISTS  | TRINERE                   |
| 33        | 29        | 39         | 3             | I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014  | JANICE CHRISTIE           |
| 34        | 34        | 40         | 3             | MA FOOM BEY EASY STREET EZS-7525   | CULTURAL VIBE             |
| 35        | 49        | —          | 2             | MISSION POSSIBLE/WORLD CLASS FREAK EPIC 49-05391   | WORLD CLASS WRECKIN CRU   |
| 36        | 42        | 50         | 3             | SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN   | RICK JAMES                |
| 37        | NEW ▶     | 1          | 1             | SWEET FREEDOM (REMIX) MCA 23641  | ◆ MICHAEL MCDONALD        |
| 38        | 35        | —          | 2             | PRIVATE NUMBER (REMIX) MCA 23637   | ◆ THE JETS                |
| 39        | 45        | —          | 2             | THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY TRAX TX-117  | MARSHALL JEFFERSON        |
| 40        | 25        | 24         | 9             | SET FIRE TO ME (REMIX) A&M SP-12181  | WILLIE COLON              |
| 41        | 32        | 28         | 26            | (YOU ARE MY) ALL AND ALL (REMIX) SLEEPING BAG SLX-17   | JOYCE SIMS                |
| 42        | NEW ▶     | 1          | 1             | NO PROMISES (REMIX) CHRYSALIS 4V9-43009  | ◆ ICEHOUSE                |
| 43        | 50        | —          | 2             | SHAKE! DICE TGR 1006   | ERIKA                     |
| 44        | 31        | 29         | 11            | I WANNA BE A COWBOY PROFILE PRO-7084   | ◆ BOYS DON'T CRY          |
| 45        | NEW ▶     | 1          | 1             | WALK THIS WAY PROFILE PRO-7112   | ◆ RUN-D.M.C.              |
| 46        | NEW ▶     | 1          | 1             | I GOT YOU COVERED TREMPER TR 1019  | DONNA GARRAFFA            |
| 47        | 41        | 44         | 5             | CLOSER THAN CLOSE OMNI 0-96816/ATLANTIC  | JEAN CARNE                |
| 48        | NEW ▶     | 1          | 1             | LOVE SPY (IMPORT (NIGHT 'N DAY, W. GERMANY)  | MIKE MAREEN               |
| 49        | RE-ENTRY  |            |               | SWEETHEART SUPERTRONICS RY 013   | ◆ RAINY DAVIS             |
| 50        | 46        | 34         | 6             | BYE-BYE 4TH & B'WAY BWAY-424/ISLAND  | JANICE                    |

**BREAKOUTS**

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

1. THE RAIN (REMIX) ORAN "JUICE" JONES DEF JAM
2. TIME AFTER TIME PAUL PARKER IMPORT (FANTASIA,UK)
3. OH PEOPLE (REMIX) PATTI LABELLE MCA
4. OVER AND OVER (REMIX) COLONEL ABRAMS MCA
5. WHEN YOU HOLD ME MASTER C&J TRAX
6. PARANOIMIA (REMIX) THE ART OF NOISE WITH MAX HEADROOM CHRYSALIS

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

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Another boy (rmx)—2 Girls  
Rock Dancing—Tom Anderson  
Need A Change—F. Fowler  
Breaking Bells—T La Rock  
Kindness For Weakness—The Cut  
Samba—Johnny Chingas  
Haunted—N.V.  
You Dont Know—Tambi  
Sneakers—Little Seven  
You Excite Me—David Karam  
Sex Symbol—Man To Man

Jack The Groove—Raze  
Tell Me—Jamilla  
Get Ready—Margret Reynolds  
Music Is So Wonderful—V. Lee  
Melting Pot—Goldies  
Get Ready—Robin Stanley  
Move Your Body—M. Jefferson  
Dum Dum 2—Fresh  
Move—Farm Boy  
Tequila—Mango  
Tiger Bay—Francine Kirsch  
Main Attraction—Yoh Yo  
Crank It Up—Joyride  
Roaches—Bobby, Jimmy & Critters  
Pistol (Rmx) L. Pellay  
Say You Love Me (Rmx)—Lime

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Secret Lovers—Kay Morgan  
Max Mix—Memory (LP)  
Killing Myself—Spooky Voices  
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Secrets—Albert One  
Tokyo—Brian Ice  
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**dance TRAX**



by Brian Chin

**KEYNOTE THIS WEEK:** familiar voices making welcome returns to the dance floor. **Barbara Roy**, the great lead of Ecstasy, Passion & Pain, makes her major-label debut, after all these years, in the production hands of **Paul Simpson** with "Gotta See You Tonight" (RCA). It is very much in the street/pop-dance fusion vein of Jellybean's recent productions (particularly that of Roy's relative, Jocelyn Brown). The 10-minute dub is grittier and really gets going about four minutes in... **James ("D" Train) Williams**—as that seminal early-'80s act is now billed—also returns with a top-drawer electronic funk piece, "You Are Everything," on Columbia. The hearty voice is still there, and the rhythm track is quite as

good as any of the Janet Jackson singles... The **B-52s'** "Summer Of Love" (Warner Bros.) is characteristically poppy dance rock, with a smooth finish provided by **Shep Pettibone's** postproduction and mix.

**MORE SINGLES:** As with all of their singles, **Eurythmics'** "Missionary Man" (RCA) gets a decisively handled remix on 12-inch; it is an immediate breakout this week in club play... Atlantic makes more signings, all of them imports that have gotten early club and retail buzz: **Suzy Q.'s** "Can't Live Without Love" (J/C Canada) is a particularly classy hi-NRG number in the Laura Branigan/Donna Summer bag; the artist will be renamed **Sue "Z,"** doubtless to avoid confusion with the pop-charting Stacey Q... **Nancy Martinez'** "For Tonight" was originally a Canadian Mahogany import; it borrows its pretty piano feel from Miami Sound Machine but at a less frantic pace. It is co-produced by studio specialist **Sergio Munzibai**... Lastly, Atlantic has picked up **Scarlett & Black's** "You Don't Know," a Tears For Fears-style dance-rock that has been circulating on a British MDM import... And we understand that a local New York record may also be spoken for by the time you read this; Atlantic is in the mood to sign on the dotted line.

**BRIEFLY:** Five Star's "Can't Wait Another Minute" (RCA) is a dramatic pop ballad, essentially, with breaks added for possible reverse crossover; **Richard James Burgess** produced... **Oliver Cheatham's** "S.O.S." (Critique) represents another union of American talent with British production. Mix is by **Morales & Munzibai**; it's clean and catchy, good radio stuff.

**Mental As Anything's** "You're So Strong" (Columbia) zooms by at hi-NRG tempo, with disco studio tricks and rock details; it made some noise as an import... **Cabaret Voltaire's** "The Drain Train" EP (Doublevision, through Caroline, 5 Crosby St., New York 10013) comes as a double-pack 12-inch set with three versions of the lead track, "(Shakedown) The Whole Thing," basically mainstream dance rock, dubbed out as noise and bonus beats on the accompanying third version. On the flip, "Menace" is just as interesting, a good mutant version of Sly Stone's druggier moments; "Electro-Motive" is pop-wave-groove... **Robin Stanley's** revival of the **Smokey Robinson** standard "Get Ready" (Oak Lawn Records, 214-521-0350) takes it to the sequencer, as in the Bananarama hit.

Left fielders: **Maze's** "I Wanna Be With You" (Capitol promo) maintains that group's standard of good, simple songs. They've never been quite dance in this country, but this production could possibly use some pumping in the remix... **Nice and Wild's** "Diamond Girl" (Top Hits, 10124 N.W. 80th Ave., Hialeah Gardens, Fla. 33016) is Latin hi-NRG from Miami, cheap and catchy, in the Exposé and Trinere vein, but

with a Spanish final verse adding extra identity... **Thomas & Taylor's** "Freedom" (Thom/Tay, 212-753-2673) combines earthy singing with unadorned electronic backing, as did the overseas hit "You Can't Blame Love." This duo (and co-producer **Patrick Adams**) prove again that rootsy music can come out of New York.

"Yeah, Yeah, That's What I Think" by the **Vicious Rumors Club** (Music Works, through Sutra) one of the inevitable line of "Rumors" parodies to come, sounds like it has a turntable drop-in from the original. Wisely, Jay Records already has its own answer version on the market, "Look At All Of Those Roaches"... **Genobia Jeter's** "All Of My Love" (RCA) is a lovely urban ballad with a gospel message; it marks the outside production debut of **Melissa Morgan** and **Lesette Wilson**.

**NOTES:** If it's not one thing, it's another. We appreciate the fact that club-influenced music must logically stand a better chance of crossing when top 40 programmers say that there are too many ballads around and that they are looking for up-tempo summer records (like Bananarama's "Venus"). But we are just glad some people weren't programming radio when Roberta Flack, the Chi-Lites, Bill Withers, Al Green, and the Stylistics were hot. We've said it before and we'll say it again (while humming "There'll Be Sad Songs To Make You Cry"): Club people care for ballads, and it is the quality of the song that registers—not whether there are too many around at any given time. We shudder in retrospective fear to think of how many of our fond memories would have been erased if programming by percentages had held sway in the '70s.

**AVANT-GARDIST ON CBS**

(Continued from page 33)

phia and Washington for concerts, while remaining highly visible on the New York scene. He hopes to hit the road more extensively this fall.

"We're setting up some gigs in the areas where 'Innocent' is getting played on the radio," he says. "There's been some airplay in the Northeast, and for some reason some airplay in Texas, so we may go there, too. We're also planning some European dates."

In addition, Gordon is working on a number of other projects. He's writing music for an Italian theater company and collaborating with experimental playwright **Richard Foreman** on a musical version of a Nathaniel Hawthorne novel.

His earlier works include "The Passion Of Passion," an audio/visual collaboration with video artist **Kit Fitzgerald**, and "Secret Pastures," a music/dance/theater collaboration with choreographers **Bill T. Jones** and **Arnie Zane**, visual artist **Keith Haring**, and designer **Willi Smith**.

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

"The concept of incorporating basic music theory into mixing is fantastic!!" *Stephanie Shepherd of Dance Music Report.*

"Finally someone cared enough to bring the best kept secret out of the closet! You are to be congratulated and honored for taking the time and effort to pursue 'Harmonic Keys'!" *Chris Miller, White Parrot, Hilton Head, S.C.*

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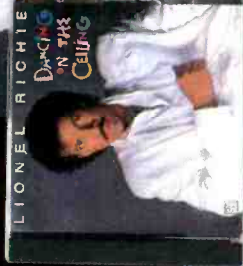
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## NMS: Breaking Records At Retail Special Treatment Of DJs Called Key

BY JIM BESSMAN

NEW YORK Among the primary tools for street-smart specialty stores to use in affecting local music developments, in-store play and special treatment of club and radio DJs were most often cited by members of the "Breaking Records At Retail" panel at the recent New Music Seminar July 13-16 here.

Other ways in which trend stores can maintain their position on the "cutting edge" of new music were discussed, as were those of independent and major labels which specifically pertain to them.

Such stores, said panel moderator Tom Silverman, Tommy Boy Records president, are "the key to the

### 'To sell records, they have to know they're there'

survival of the record business." While they often suffer from a secondary status in the view of mass-market-conscious major labels, it is their "specialty clientele" that makes them so important, first to small indies and then their invariably influenced major counterparts.

Foremost among this clientele is the club DJ. Wresch Dawidijan, of Twelve Inches Dance Records in Washington, D.C., said that his store's policy is to treat the DJs as VIPs and give them an automatic 15% discount.

"They support you by sending people to your store," explained Dawidijan. He said that at Twelve Inches, there is even a DJ booth for in-store play during weekends, especially Friday's "high energy night."

Jesse Jones of Chicago's Loop Records offers a "DJ Day" on Saturdays. "We put two boxes of new releases on the counter and play them for DJs to get their response," he said, noting that these records also include "new merchandise that the pools don't promote."

Jones, who offers discount cards to DJ customers who spend \$85 a month, adds that if a reviewed record is hot, "I get on the phone right away and order 500 copies. I don't wait for it to be promoted."

But in-store play need not be directed solely at DJ clientele. Dawidijan said that weekends at Twelve Inches have a "party atmosphere," with all customer requests getting played. John Kunz, of Waterloo Records in Austin, said that "getting music out to the people is the biggest thing" and described his front-store listening area, which includes three turntables, two CD players, and two tape machines.

"There's nothing you can't hear," said Kunz, noting his store's depth in jazz, blues, ethnic, folk, imports, and "anything that isn't in a big chain store." He added that the store also holds listening parties, such as a recently advertised beer party celebrating the new Smiths album, which also featured poster giveaways.

Gene Underwood of Prime Cuts in Los Angeles, which specializes in hi-NRG and dance music and offers Prime Cuts preferred customer discount cards to "everybody, it seems like," says that his in-store play attracts DJs searching for the latest funk and aerobics devotees who actually test out the tunes in-store.

"Jane Fonda calls all the time and sings songs to see if we have them," reported Underwood, calling the actress/exercise instructor "a big help to us."

Albert Marrero, of New York's Downtown Records, noted the importance of getting to know customers as individuals and giving them special attention, especially in such a highly competitive market. Kunz agreed.

"Ultimately, it always comes down to the customer," he said. "You have to greet that person and treat him like it's your total existence because believe me, it is."

In this regard, Kunz goes all the way, fully guaranteeing every record sold and allowing returns "even if they don't like it." He says no one abuses the privilege by taping and returning.

Label representatives on the panel outlined their various support

strategies for specialty stores. Patricia Kiel of Celluloid Records, which sells direct to the "open-minded, ground-breaking" mom-and-pop stores that "know our music and how to sell it and know their marketplace," (Billboard, July 26). She said that Celluloid often funds co-op advertising in local and college newspapers and supplies point-of-purchase materials like divider cards for separating its "eclectic" offerings into various categories. Other p-o-p materials include mobiles and even love beads for the recent Love Delegation release.

Sleeping Bag/Fresh's Michael Scott said that 75% of his promotion is retail-oriented. "To sell records, people have got to know the records are there," he said, adding that he often sends test pressings to key stores to check out immediate reaction.

Warner Bros. Kathy Lincoln, who is responsible for alternative marketing out of the West Coast office, works product that is not "mainstream AOR" until a seven-inch single can be released and album radio promotion takes over. She said her job is mainly to get release information on such product and artists out (Continued on next page)

## Grass Route

BY LINDA MOLESKI

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

IN A NEW twist, a major record company has sought the help of an independent label for distribution, reversing the current trend of indies being picked up by the giants.

Under a new agreement, Tommy Boy Records will release the 12-inch version of "Jealousy," the first single off Jet Set's upcoming Warner Bros. debut album featuring Jay King, producer of the Timex Social Club hit single "Rumors."

"It's the reverse of what people expect from an independent/major relationship," says Tommy Boy president Monica Lynch. She says that the deal Warner Bros. struck with New York-based Tommy Boy last December, under which Warners will distribute some of the label's product, aroused concern among some indie distributors "that they were being left with the crumbs."

According to Lynch, it was Benny Medina, Warner Bros. national director of black a&r, who pitched Tommy Boy on the idea. "Because of the immediacy of 12-inch product, he felt we could move it more quickly and that our image was more street-oriented than Warners."

"Jealousy," expected to ship Friday (8), will be handled exclusively by Tommy Boy's independent distribution system. Lynch says the pact covers any future 12-inch product generated by the album.

The Jet Set single comes on the

heels of "Rumors," which went to No. 1 on the 12-Inch Singles Sales chart. "For us to put out the next [Jay King] record is quite a coup," says Lynch.

In addition to being a member of Jet Set, King also acts as co-producer of the album.

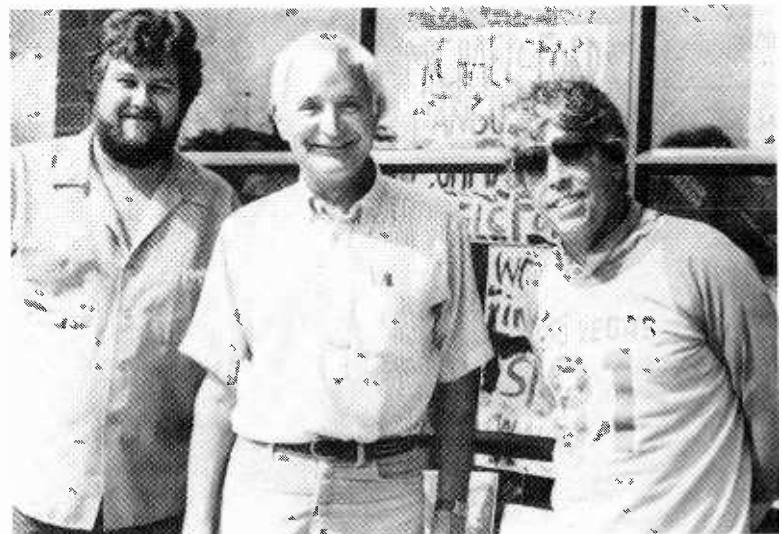
Lynch predicts the single "could qualify as one of the biggest releases of the year."

Tommy Boy's most successful project to date is Afrika Bambaataa & the Soul Sonic Force's 12-inch "Planet Rock," which sold some 650,000 copies.

As to the longterm ramifications of the deal, Lynch says, "it could be an interesting turn of events if majors start talking to indies about distribution. There is one major interested in putting together a 12-inch label and it may look to independents for distribution."

**SEEDS & SPROUTS:** Greenworld has some hot rock product that has retailers taking notice. The debut mini-album from Hurricane, "Take What You Want" (GWD90525), produced by Kevin Beamish, features guitarist Robert Sarzo and bassist Tony Cavazo, brothers of Quiet Riot's Rudy (ex-member) and Carlos, respectively. The set is said to be getting substantial airplay on album radio. The group is looking to tour this fall.

The new album by King Diamond, headed by the former Merciful Fate vocalist, is titled "Fatal Portrait" (GWD90529) and has already sold some 25,000 copies. It will soon be supported by a limited-edition picture disk EP titled "Halloween" (GWP90559).



Rhino Records' Triple Bill. Customers of Rhino Records in Westwood, Calif., got to see three celebrities when Michael C. Ford, right, plugged his Freeway/New Alliance debut LP with an in-store session. Also on hand were John Breckow, jazz announcer on KPFK-FM, left, and veteran songwriter/performer Bobby Troup. (Photo: Suzan Carson)

## Status Quo After Departure Of Farr No Changes Due For Target

BY EARL PAIGE

LOS ANGELES Executives at Jetco, the internal rack supplier to Target stores, say there have been no significant changes following the resignation of John Farr (see story, page 4).

Farr resigned July 22 as head of Jetco, Target's internal rack division, to head his own firm. No successor has been named.

Despite his departure from Minneapolis-based Target, Farr says, the company's position as a leader among mass merchandisers in pre-recorded home entertainment is assured.

According to Farr, "A lot of the mystique of rackjobbing has disappeared because of the success of Target racking itself through Jetco the past 3½ years."

"Mass merchandisers were traditionally afraid of the record business because they saw it as so untenable to deal with," he says, mentioning the velocity of turnover, vagaries of genre popularity, configuration balance, and other factors.

As for Target, Farr says, "The company always felt record departments represented a core department, good for the image in a company targeting young families. But until Jetco became successful, the company wasn't as impressed with the gross margin the departments could deliver."

Manufacturers were skeptical about Jetco when it was formed in 1979 to service Airway Stores, which was eventually acquired by Target. "The labels were not strong for Jetco. They were apprehensive that it wouldn't work and Target would get out of the record business, like J.C. Penney and Wards."

With Jetco's success, Farr says, the record department—steadily diversifying into video and beyond—now delivers 4% of Target's profit, ranking with some of the highest profit-margin departments.

Moreover, the prerecorded home entertainment department in the 227 Target stores is on a roll. Last

year, Farr claims, the department had a 30% sales increase over 1984, a figure he says does not include blank audiotape and videotape. An estimate of \$80 million in sales for 1986 has been upped to \$100 million—thanks to increased sales in compact disks and prerecorded video. Also expected to boost sales is the opening of 21 new stores, includ-

### 'You need the right attitude & people'

ing seven or eight in Michigan, the chain's first eastward penetration.

Farr lists three principles as combining to allow a mass merchandiser to rack internally successfully. "You need the right system, the MIS [Management Information System], especially the replenishment and inventory management components.

"You need the right attitude. Mass merchandisers rather traditionally felt they needed to look at records like fence posts and kid's tennis shoes, that they had to dictate to the suppliers. You can't dictate to the record vendors; you have to develop a partnership.

"Lastly, you need the right people," Farr says. He claims to have assembled a new team at Jetco, with the most recent appointments coming from within, bringing together experienced, street-wise field personnel. During Farr's nearly three-year tenure, Jetco's staff grew from 20 to 66.

Farr was promoted last August to director of marketing and operations, reporting to George Jones, senior vice president, general merchandise manager. Jones reports to Robert Ulrich, president of Target Stores. Jones replaced Gil Wachsmann, who left Target recently to join Child World.

Target's store operations are headed by Fred Schmid, executive vice president, who reports directly to Bruce Allbright, board chairman of parent company Dayton Hudson.

# New Releases

# Audio Plus

## 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

**TONY BENNETT**  
Tony Bennett Sings The Rodgers & Hart Songbook

LP DRG Darc-2-2102/\$12.98  
CA DARC-2C-2102/\$12.98

### IT BITES

The Big Lad In The Windmill

LP Geffen GHS 24116/WEA/\$8.98  
CA MSG 24116/\$8.98

**J.D. BRENNAN & GOLDFEVER**  
Pot Of Gold

LP Scyne 001/Var/\$7.98

### THE CATALINAS

One More Chance

EP Cat CAT CHE100/Var/\$5.98

### THE COUNT/DIMENSION TEN

Lost Inside The Midnight Sun

EP Var VAR 10D/\$5.98

### JERRY DALE MCFADDEN

Stand And Cast A Shadow

LP Reptile RR1010/\$8.98

### EDDIE MONEY

Can't Hold Back

LP Columbia FC 40096/CBS/no list  
CA FCT 40096/no list

### SKIPWORTH & TURNER

Skipworth & Turner

LP Warner Bros. 1-25434/WEA/\$8.98  
CA 4-25434/\$8.98

### THE WOODENTOPS

Giant

LP Columbia BFC 40468/CBS/no list  
CA BCT 40468/no list

### BLACK

#### MARVIN GAYE

I Heard It Through The Grapevine

CA Motown 5395MC/MCA/\$4.98

#### NICK JAMESON

A Crowd Of One

LP Motown 6210ML/MCA/\$8.98  
CA 6210MC/\$8.98

#### VARIOUS ARTISTS

Motown's Mustang

CA Motown 5397MC/MCA/\$4.98

### JAZZ

#### CAT ANDERSON & THE ELLINGTON ALL-STARS

Cat Anderson & The Ellington All-Stars

LP Swing SW 8412/\$6.98

#### KENNY CLARKE

Kenny Clarke In Paris

LP Swing SW 8411/\$6.98

#### FREE FLIGHT

Illumination

LP CBS BFM 42143/no list  
CA BMT 42143/no list

## BREAKING RECORDS

(Continued from page 46)

to retailers "so when they get the one-stop sale sheet, it's not just another name" and they can then provide necessary customer service.

Both Lincoln and Scott asked that the stores assist them by at least listening to releases and providing requested feedback. "I send out a lot of advance tapes and postage-paid response letters and get a low percentage returned," said Lincoln.

Kiel said her biggest problem with specialty retailers is a tendency to "overspecialize in certain types of music," when they should cross over into such related musical genres as African pop and dance music at an r&b store.

### BENNY GOODMAN

Airplay

LP Doctor Jazz W2X 40350/CBS/no list  
CA WTX 40350/no list

### BOBBY JASPAR

Bobby Jaspas In Paris

LP Swing SW 8413/\$6.98

### PHIL MATTSON & THE P.M. SINGERS

Setting Standards

LP Doctor Jazz FW 40349/CBS/no list  
CA FWT 40349/no list

### VARIOUS ARTISTS

Porgy & Bess Revisited

LP Swing SW 8414/\$6.98  
CA SWC 8414/\$6.98

### SOUNDTRACK

#### VARIOUS ARTISTS

A Fine Mess

LP Motown 6180ML/MCA/\$8.98  
CA 6180MC/\$8.98

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

(Continued on page 53)

BY EDWARD MORRIS

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

**NEW FROM CBM America Corp.** (213/558-0961) is the Citizen CDP-120 portable compact disk player. The unit features a three-beam laser tracking system, 90 dB dynamic range, 20Hz to 20kHz frequency response, 16-selection programmability, a two-jack for stereo headphones, and adaptability for AC or DC operation. The player weighs approximately two pounds and retails for a suggested \$249.95.

Hartzell (612/646-9456) has introduced a new compact disk cabinet (Model CD40WD) that stores 40 CDs. Built of wood, the cabinet has individual disk compartments in a sliding drawer. The unit is

mounted on rubber feet. Suggested retail price is \$19.95.

Jasco Products (405/752-0710) recently debuted compact disk storage boxes in its HE+ home entertainment accessory line. Of jewel box design, the Model HE8614 containers come three to a package and retail for a suggested \$6.99.

Retailers who don't carry large inventories of CDs may find the new Telarc (216/464-2313) "Sampler 3" album an effective educational and sales tool. The album has a menu of 17 cuts from Telarc's digital catalog, including selections from the Strausses, Mozart, Tchaikovsky, Bach, Stravinsky, Berlioz, and, yes, even Brian Wilson ("California Girls"). Telarc is not suggesting a retail price but notes that the album commonly sells for \$12.98 or \$13.98.



CBM America's Citizen portable compact disk player operates on either AC or DC power sources and features 16-selection programmability and a three-beam tracking system.

**A video history of the New York Mets' 25 years in baseball is out. See page 60**

FOR WEEK ENDING AUGUST 9, 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 |
|-----------------|-----------|-----------|---------------|---|-------------------------------|---|---------|----------|-------|-----------|-----|-----------|-----|------|-------|
|                 |           |           |               |   |                               |   |         |          |       |           |     |           |     |      |       |
| EDUCATION       | 1         | 2         | 97            | TYPING TUTOR III                            | Simon & Schuster              | Program that develops speed, and shows progress in typing speed and accuracy.   |         | •        |       | •         | •   | •         |     |      |       |
|                 | 2         | 1         | 132           | MATH BLASTER!                               | Davidson & Associates         | Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.       |         | •        |       | •         | •   |           |     |      |       |
|                 | 3         | 4         | 149           | NEW IMPROVED MASTER TYPE                    | Scarborough                   | Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.  |         | •        | ♦♦    | ♦♦        | •   | •         |     |      |       |
|                 | 4         | 3         | 16            | READER RABBIT AND THE FABULOUS WORD FACTORY | The Learning Company          | Teaches children the basics of early reading. Recommended for ages 5-7.   |         | •        |       | •         | •   |           |     |      |       |
|                 | 5         | 5         | 9             | ROCKY'S BOOTS                               | The Learning Company          | Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem. |         | •        |       | •         | •   |           |     |      |       |
|                 | 6         | 7         | 31            | SPANISH                                     | American Educational Computer | Foreign language program that can be used with any Spanish I course.  |         | •        |       |           |     |           |     |      |       |
|                 | 7         | 6         | 25            | HOMEWORK HELPER MATH WORD PROBLEMS          | Spinnaker                     | A two-part program designed to help students understand and solve math word problems.   |         | •        | •     | •         | •   |           |     |      |       |
|                 | 8         | 10        | 3             | BINGO BUGGLEBEE PRESENTS: HOME ALONE        | Quest Learning Systems        | A program for teaching childhood safety.  |         | •        |       | •         |     |           |     |      |       |
|                 | 9         | 9         | 49            | EARLY GAMES                                 | Springboard Software          | No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.                             |         | •        | ♦★    | ♦★        | •   |           | •★  |      |       |
|                 | 10        | RE-ENTRY  |               | WHERE IN THE WORLD IS CARMEN SAN DIEGO      | Broderbund                    | An educational adventure game, based on real world facts. Includes a copy of a "Book Of Facts".   |         | •        |       |           |     |           |     |      |       |
| HOME MANAGEMENT | 1         | 1         | 107           | PRINT SHOP                                  | Broderbund                    | At Home Print Shop  |         | •        | •     | •         | •   |           |     |      |       |
|                 | 2         | 2         | 11            | PRINT SHOP COMPANION                        | Broderbund                    | The program has 16 new drawing tools. Includes 50 new borders.  |         | •        | •     | •         | •   |           |     |      |       |
|                 | 3         | 3         | 68            | THE NEWSROOM                                | Springboard                   | The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.  |         | •        |       | •         | •   |           |     |      |       |
|                 | 4         | 4         | 13            | BETTER WORKING SPREADSHEET                  | Spinnaker                     | Spreadsheet with word processing, data base and graphic capabilities.   |         | •        |       | •         | •   |           |     |      |       |
|                 | 5         | 6         | 13            | THE NEWSROOM: CLIP ART COLLECTION VOL. I    | Springboard                   | Additional disk with 600 new graphics.  |         | •        |       | •         | •   |           |     |      |       |
|                 | 6         | 8         | 52            | PRINTMASTER                                 | Unison World                  | At Home Print Shop  |         | •        | •     | •         | •   |           |     | •    |       |
|                 | 7         | 7         | 19            | PAPERBACK WRITER                            | Digital Solutions             | Word Processing Program   |         |          |       | •         |     |           |     |      |       |
|                 | 8         | RE-ENTRY  |               | DOLLARS AND SENSE                           | Monogram                      | Home Financial Package  |         | •        |       |           | •   | •         |     |      |       |
|                 | 9         | 9         | 69            | PAPERCLIP                                   | Batteries Included            | Word Processing Package   |         |          | •     | •★        |     |           |     |      |       |
|                 | 10        | 5         | 11            | WORD PERFECT                                | Satellite Software Solutions  | Word Processor  |         |          |       |           | •   |           |     |      |       |

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•—DISK ♦—CARTRIDGE ★—CASSETTE



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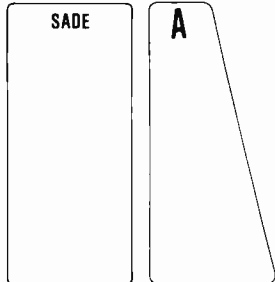


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**Harmony House Welcome.** Barbara Firstman, regional director of marketing for Los Angeles-based Macy Lipman Marketing, takes Macy's show on the road with a stop at Harmony House, based in the Detroit area. From left are Susan Thom, Harmony House's advertising director; Firstman; Jerry Adams, executive vice president of Harmony House; his wife, Karen; Sandy Bean, the chain's distribution director; Lindsay Kennedy, office coordinator for the WEA Detroit branch; and Chuck Papke, merchandising director of Harmony House.

FOR WEEK ENDING AUGUST 9, 1986

# Billboard TOP COMPACT DISKS

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | POP <sup>TM</sup>  |                        |
|-----------|-----------|------------|---------------|--|------------------------|
|           |           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                | TITLE                  |
| 1         | 1         | 1          | 4             | ★★ NO. 1 ★★<br>GENESIS ATLANTIC 2-81641 3 weeks at No. One INVISIBLE TOUCH |                        |
| 2         | 2         | 2          | 6             | PETER GABRIEL GEFLEN 2-24088/WARNER BROS.                                  | SO                     |
| 3         | 3         | 3          | 47            | WHITNEY HOUSTON ARISTA ARCD 8212   | WHITNEY HOUSTON        |
| 4         | 4         | 4          | 11            | THE MOODY BLUES POLYDOR 829179-2/POLYGRAM                                  | THE OTHER SIDE OF LIFE |
| 5         | 7         | 7          | 5             | BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195                       | LIKE A ROCK            |
| 6         | 6         | 8          | 10            | VAN HALEN WARNER BROS. 2-25934   | 5150                   |
| 7         | 5         | 5          | 62            | DIRE STRAITS WARNER BROS. 2-25264  | BROTHERS IN ARMS       |
| 8         | 9         | 6          | 27            | HEART CAPITOL CDP 46157  | HEART                  |
| 9         | 21        | —          | 2             | SOUNDTRACK COLUMBIA CK 40323   | TOP GUN                |
| 10        | 8         | 12         | 63            | PHIL COLLINS ATLANTIC 2-81240  | NO JACKET REQUIRED     |
| 11        | 13        | 13         | 4             | EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM                           | EMERSON LAKE & POWELL  |
| 12        | 10        | 10         | 7             | THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC                     | TUFF ENUFF             |
| 13        | 16        | 11         | 7             | BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393                             | DOUBLE VISION          |
| 14        | 15        | 16         | 3             | PATTI LABELLE MCA MCAD 5737  | THE WINNER IN YOU      |
| 15        | 11        | 9          | 7             | GTR ARISTA ARCD 8400   | GTR                    |
| 16        | 14        | 19         | 17            | THE OUTFIELD COLUMBIA CK40027  | PLAY DEEP              |
| 17        | 12        | 14         | 13            | JANET JACKSON A&M CD 5106  | CONTROL                |
| 18        | 17        | 15         | 7             | BILLY OCEAN ARISTA JRCD 8409   | LOVE ZONE              |
| 19        | 19        | 23         | 3             | SIMPLY RED ELEKTRA 60452-2   | PICTURE BOOK           |
| 20        | 24        | 21         | 50            | CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2                          | CHRONICLES             |
| 21        | 28        | —          | 2             | EURHYTHMICS RCA PCD 1-5847   | REVENGE                |
| 22        | 22        | 24         | 13            | MIKE & THE MECHANICS ATLANTIC 2-81287                                      | MIKE & THE MECHANICS   |
| 23        | 23        | 22         | 63            | PINK FLOYD HARVEST CD 46001/CAPITOL  | DARK SIDE OF THE MOON  |
| 24        | RE-ENTRY  |            |               | ROBERT PALMER ISLAND 2-90471/ATLANTIC                                      | RIPTIDE                |
| 25        | 20        | 18         | 12            | JOURNEY COLUMBIA CK 39936  | RAISED ON RADIO        |
| 26        | 18        | 17         | 12            | JOE JACKSON A&M CD 6021  | BIG WORLD              |
| 27        | RE-ENTRY  |            |               | JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM                             | SCARECROW              |
| 28        | NEW ▶     |            | 1             | BELINDA CARLISLE I.R.S. MCAD 5741/MCA                                      | BELINDA CARLISLE       |
| 29        | 29        | —          | 6             | JACKSON BROWNE ASYLUM 960457-2/ELEKTRA                                     | LIVES IN THE BALANCE   |
| 30        | 26        | 28         | 10            | PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.                  | PARADE                 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | CLASSICAL <sup>TM</sup>   |                                |
|-----------|-----------|------------|---------------|---|--------------------------------|
|           |           |            |               | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL  | ARTIST                         |
| 1         | 1         | 1          | 27            | ★★ NO. 1 ★★<br>BACHBUSTERS TELARC 80123 6 weeks at No. One DON DORSEY                   |                                |
| 2         | 2         | 2          | 63            | AMADEUS SOUNDTRACK FANTASY WAM-1791   | NEVILLE MARRINER               |
| 3         | 3         | 3          | 20            | HOROWITZ: THE LAST ROMANTIC DG 419-045  | VLADIMIR HOROWITZ              |
| 4         | 4         | 5          | 8             | BACH MEETS THE BEATLES PRO ARTE CDD-211   | JOHN BAYLESS                   |
| 5         | 5         | 4          | 18            | SWING, SWING, SWING PHILIPS 412-626   | BOSTON POPS (WILLIAMS)         |
| 6         | 8         | 8          | 63            | TCHAIKOVSKY: 1812 OVERTURE TELARC 80041   | CINCINNATI POPS (KUNZEL)       |
| 7         | 6         | 6          | 15            | SONGS FROM LIQUID DAYS CBS MK-39564   | PHILIP GLASS                   |
| 8         | 7         | 7          | 28            | ORCHESTRAL SPECTACULARS TELARC 80115  | CINCINNATI POPS (KUNZEL)       |
| 9         | 9         | 9          | 63            | TIME WARP TELARC 80106  | CINCINNATI POPS (KUNZEL)       |
| 10        | 10        | 12         | 5             | CELEBRATE AMERICA PRO ARTE CDD-263  | HOUSTON SYMPHONY (COMMISSIONA) |
| 11        | 11        | 19         | 4             | BEAUTIFUL DREAMER LONDON 417-242  | MARILYN HORNE                  |
| 12        | 12        | 11         | 7             | TELARC SAMPLER #3 TELARC 80103  | VARIOUS ARTISTS                |
| 13        | 13        | 10         | 63            | STAR TRACKS TELARC 80094  | CINCINNATI POPS (KUNZEL)       |
| 14        | 15        | 16         | 11            | PLEASURES OF THEIR COMPANY ANGEL CDC-47196<br>KATHLEEN BATTLE, CHRISTOPHER PARKENING    |                                |
| 15        | 14        | 13         | 52            | GERSHWIN: RHAPSODY IN BLUE CBS MK-39699<br>LOS ANGELES PHILHARMONIC (THOMAS)            |                                |
| 16        | 16        | 15         | 41            | BLUE SKIES LONDON 414-666   | KIRI TE KANAWA (RIDDLE)        |
| 17        | 17        | 17         | 16            | WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116<br>CINCINNATI POPS (KUNZEL)      |                                |
| 18        | 18        | 14         | 63            | TELARC SAMPLER #1 TELARC 80101  | VARIOUS ARTISTS                |
| 19        | 19        | 18         | 63            | BERNSTEIN: WEST SIDE STORY DG 415-253<br>TE KANAWA, CARRERAS (BERNSTEIN)                |                                |
| 20        | 20        | 20         | 12            | TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096  | WYNTON MARSALIS                |
| 21        | 21        | 21         | 9             | COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382<br>SAINT LOUIS SYMPHONY (SLATKIN)          |                                |
| 22        | 22        | 22         | 63            | THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244                                     | NEVILLE MARRINER               |
| 23        | 23        | 27         | 33            | BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187<br>ACADEMY OF ANCIENT MUSIC (HOGWOOD) |                                |
| 24        | 28        | —          | 2             | ECHOES OF LONDON CBS MK-42119   | JOHN WILLIAMS                  |
| 25        | 25        | 24         | 63            | COPLAND: APPALACHIAN SPRING TELARC 80078  | ATLANTA SYMPHONY               |
| 26        | 24        | 23         | 63            | WEBBER: REQUIEM ANGEL CDC-47146   | DOMINGO, BRIGHTMAN (MAAZEL)    |
| 27        | 27        | 25         | 63            | TELARC SAMPLER #2 TELARC 80102  | VARIOUS ARTISTS                |
| 28        | 26        | 26         | 63            | BEETHOVEN: SYMPHONY NO. 9 DG 410-987  | BERLIN PHILHARMONIC (KARAJAN)  |
| 29        | NEW ▶     |            | 1             | SYNCOATED CLOCK PRO ARTE CDD-264  | RÓCHESTER POPS (KUNZEL)        |
| 30        | 30        | 30         | 63            | BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932  | BERLIN PHILHARMONIC (KARAJAN)  |

**HARDWARE MONITOR**

**DAT Introduction Appears Inevitable**

by Aaron Neretin

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

**L**IKE IT OR NOT, fight it or not, Digital Audio Tape (DAT) hardware *will* be introduced in force as early as the spring of 1987, but no later than the Consumer Electronics Show in June 1987.

**Industryites move against debut of Digital Audio Tape**

The fact that pressure from most of the audio software industry and some compact disk hardware suppliers has given the audio industry a brief reprieve (planned October DAT introductions have been generally postponed) is no cause for celebration. The record labels and certain hardware vendors—desperately trying to protect their investments in CD, record, and analog tape configurations—must face the inevitable debut of yet a fourth system in the form of DAT.

Current delays in DAT introduction stem from the desire to protect the comparatively infant CD industry and fears that DAT technology will enable the consumer to easily make DAT copies from CDs or other prerecorded sources. Under normal marketing strategies in other industries, the introduction of a new product would not take place for two to three years to allow recently marketed but similar products' sales to mature.

But there has never been anything normal about the hardware industry's product-introduction strategies,

and there's no reason to believe that sanity will rear its head when it comes to DAT.

For some inexplicable reason, the hardware industry—particularly with video—has continuously flooded the market with new product introductions, well before product in place had a chance to mature. At one point, videotape recorder innovations were coming off the line so fast that the retailer lost the ability to sell off features and quality. Instead, he was trapped into selling price, just so that he could get rid of models introduced a few months before to make room for the new models.

It's almost a miracle that DAT proponents have agreed to wait even a short while before they introduce the new system. Sony, Denon, Technics, Sanyo, Onkyo, and Akai are chomping at the bit and may be holding back as much to protect their own CD investments as to protect the audio industry from the confusion that might arise with the introduction of yet another system.

And Philips appears to be straddling the hardware fence—at one point urging DAT introduction delays and at another indicating it was ready to go with DAT the moment the product becomes available to the consumer.

Meanwhile, Sony, which has been somewhat burned by the reluctance of studios to provide 8mm prerecorded product for 8mm video systems, now indicates that it is prepared to use its own duplicating facilities for DAT tape should hardware be introduced without sufficient software backup. This plan may not solve the DAT software problem, but it certainly adds another element of pressure to the understandably reluctant record labels.

Finally, the whole plan to delay DAT may go down the tubes if firms without much CD investment decide that an autumn DAT debut would give them a clear field.

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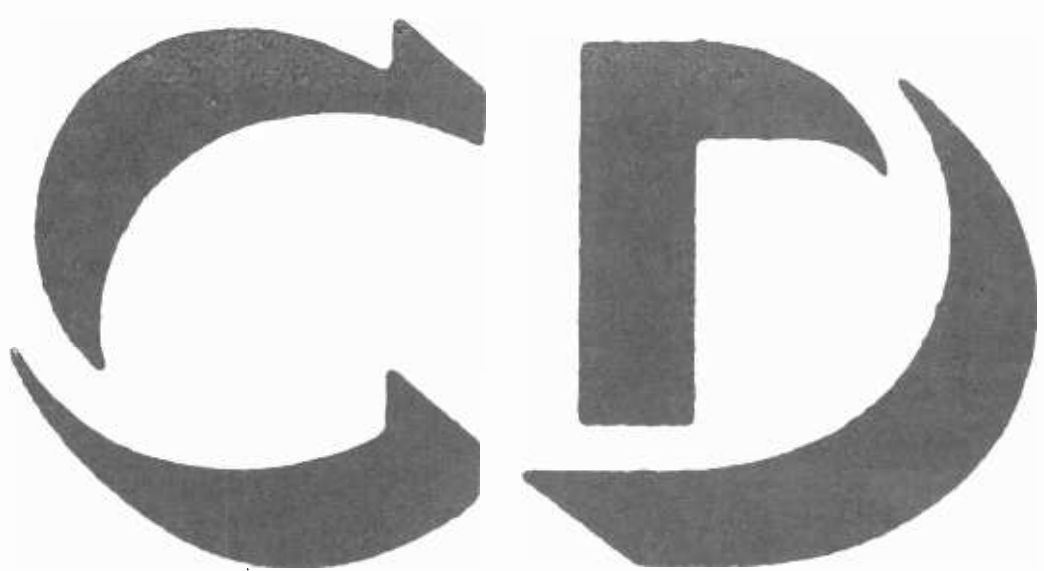
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## Vending Machines Will Be Distributed In N.Y. Area

BY JIM BESSMAN

NEW YORK United States Video Vending Corp. has contracted to sell and license as many as 2,200 of its videocassette vending machines to American Video Vending Corp. for distribution and servicing throughout the New York area.

Based in Iselin, N.J., United

### 'A convenience factor exists'

States Video owns and operates 15 of the machines in New Hampshire and Vermont and is embarking on a national franchise program. It anticipates that the American Video sale will bring in approximately \$20 million in revenues in the next 5½ years. According to David Mayer, U.S. Video's chairman, the company gets an 8.5% royalty on gross revenues for machine rentals, or about 25 cents a rental.

The agreement calls for American Video, a company run by New York residential and commercial real estate agents, to purchase 25 machines in September, to be followed by quarterly purchases during the next 5½ years. Mayer says

that similar joint-venture agreements are pending in Chicago and Fort Lee, N.J., and that plans are to follow the same franchise route in the rest of the country.

According to Mayer, the computerized vending machines will be set up in apartments and office buildings throughout the New York area.

"If you look at the rental industry as a whole, you find that people are creatures of habit," says Mayer. "They don't like going out of their way to rent a tape, and then they hate themselves when they don't return it on time and lose money. So there's a real convenience factor. It's like having a video store in your own apartment building."

The machines are equally convenient in office situations, adds Mayer, noting that the computerized units can be programmed for special weekend promotions. "They have 29 different cost tables programmed to rent different tapes at different prices on different days," he says.

Accessed via the customer's credit card, the machine's computer modem verifies the card's validity before delivering the cassette and receipt. When the tape is returned, the computer tacks on outstanding

rental charges before issuing the return receipt. If a customer doesn't return a cassette within seven days, he is automatically charged the purchase price.

The machine's computer, which is linked to a host computer at company headquarters, tracks film selections at each location to facilitate optimal inventory and maintenance.

Mayer says that the machines, which are able to restock returns within minutes, can hold 270 cassettes. Some of the cassette slots can also be used to sell off older titles or accessory product. He hopes

to expand the concept of credit-card-activated transactions into other product lines, such as books.

Having signed a letter of intent to acquire Essex Engineering Co., the manufacturer of the machines, U.S. Video hopes to broaden its market base into hotels, hospitals, and suburban areas. Mayer says that he will soon install a vending machine at a New Jersey strip center, and he already has one in a hotel.

"In hotels, we compete with Spectradyne's in-house pay-for-play movie systems, but they only offer a few films each night at specified

times," he says. He adds that either U.S. Video or its franchisees will pay for installation of videocassette players in hotels.

Mayer further notes that Video List, the publication that lists videocassette titles, will be provided by some franchisees with custom-fit displays advertising specific regions or buildings. "It can be a profit center to attract national and local advertising," he says of Video List, which will be available in racks next to the machine or through the building superintendent.

FOR WEEK ENDING AUGUST 9, 1986

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                                      | Copyright Owner, Manufacturer, Catalog Number                   | Year of Release | Price      |
|-----------|-----------|---------------|--|---|-----------------|------------|
|           |           |               | ★ ★ NO. 1 ★ ★                              |   |                 |            |
| 1         | 1         | 8             | ALICE IN WONDERLAND ▲◆                     | Walt Disney Home Video 36                                       | 1951            | 29.95      |
| 2         | 2         | 45            | PINOCCHIO ◆                                | Walt Disney Home Video 239                                      | 1940            | 29.95      |
| 3         | 7         | 8             | WINNIE THE POOH AND TIGGER TOO             | Walt Disney Home Video 64                                       | 1974            | 14.95      |
| 4         | 23        | 3             | POUND PUPPIES                              | Family Home Entertainment F1193                                 | 1985            | 14.95      |
| 5         | 10        | 7             | WINNIE THE POOH AND THE HONEY TREE         | Walt Disney Home Video 49                                       | 1965            | 14.95      |
| 6         | 6         | 45            | DUMBO ▲◆                                   | Walt Disney Home Video 24                                       | 1941            | 29.95      |
| 7         | 4         | 7             | MICKY KNOWS BEST                           | Walt Disney Home Video 442                                      | 1986            | 14.95      |
| 8         | 5         | 8             | WINNIE THE POOH AND THE BLUSTERY DAY       | Walt Disney Home Video 63                                       | 1968            | 14.95      |
| 9         | 3         | 17            | THE SWORD IN THE STONE                     | Walt Disney Home Video 229                                      | 1963            | 79.98      |
| 10        | 9         | 8             | THE IMPORTANCE OF BEING DONALD             | Walt Disney Home Video 443                                      | 1986            | 14.95      |
| 11        | 8         | 40            | ROBIN HOOD ◆                               | Walt Disney Home Video 228                                      | 1973            | 29.95      |
| 12        | 13        | 17            | SESAME STREET PRESENTS: FOLLOW THAT BIRD ● | Warner Bros. Inc. Warner Home Video 11522                       | 1985            | 79.95      |
| 13        | 11        | 22            | HUGGA BUNCH                                | Children's Video Library Vestron 1513                           | 1985            | 29.95      |
| 14        | 12        | 45            | THE CARE BEARS MOVIE ▲◆                    | Samuel Goldwyn Vestron 5082                                     | 1985            | 24.95      |
| 15        | 14        | 36            | PETE'S DRAGON ▲◆                           | Walt Disney Home Video 10                                       | 1977            | 29.95      |
| 16        | 22        | 3             | LEARNING ABOUT LETTERS                     | Children's Television Workshop Random House Home Video 88319-57 | 1986            | No listing |
| 17        | 21        | 3             | BEDTIME STORIES & SONGS                    | Children's Television Workshop Random House Home Video 88309-8x | 1986            | No listing |
| 18        | 20        | 17            | RAINBOW BRITE AND THE STAR STEALER         | Warner Bros. Inc. Warner Home Video 11531                       | 1985            | 79.95      |
| 19        | 16        | 20            | VELVETEEN RABBIT                           | Family Home Entertainment F1173                                 | 1985            | 14.95      |
| 20        | 18        | 3             | PLAY-ALONG GAMES & SONGS                   | Children's Television Workshop Random House Home Video 88311-x1 | 1986            | No listing |
| 21        | 24        | 2             | GETTING READY TO READ                      | Children's Television Workshop Random House Home Video 88317-90 | 1986            | No listing |
| 22        | 19        | 3             | LEARNING ABOUT NUMBERS                     | Children's Television Workshop Random House Home Video 88315-24 | 1986            | No listing |
| 23        | 17        | 9             | MY LITTLE PONY: ESCAPE FROM CATRINA        | Children's Video Library Vestron 1403                           | 1986            | 19.95      |
| 24        | 15        | 41            | BUGS BUNNY'S WACKY ADVENTURES ●            | Warner Bros. Inc. Warner Home Video 11504                       | 1985            | 19.98      |
| 25        | 25        | 37            | DAFFY DUCK: THE NUTTINESS CONTINUES ... ●  | Warner Bros. Inc. Warner Home Video 11505                       | 1985            | 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.

## Legislation Proposed County Standards III. Obscenity Bill Defeated

BY MOIRA McCORMICK

CHICAGO The recent defeat of Illinois House Bill 3592, which proposed changing community obscenity standards from the state to the county level, is viewed by local video retailers as a victory against censorship.

The legislation was drafted in February as a response to requests from several organizations in central Illinois, notably the Champaign-based Coalition for Decency, according to Mark Warnsing, legal counsel for the Illinois State Senate on the Republican side.

The bill was introduced in the Senate by Sen. David Barkhausen, R-Lake Bluff, and was passed by the Senate in May. Rep. Thomas McCracken, R-Westmont, and Rep. Helen Satterthwaite, D-Champaign, introduced the bill into the House of Representatives. In early July it was in its third reading in the House when the legislative session ended.

Democratic House Speaker Mike Madigan, who opposed the bill, used "procedural techniques to avoid the bill being called for a vote," according to Rep. John Cullerton, D-Chicago, chairman of the criminal law committee. Rep. Cullerton says H.R. 3592 will probably be reintroduced at the next legislative session.

Area video retailers dealing in adult material found the bill's defeat encouraging. Herb Kanne, president of Federal TV in Chicago, for whom adult video accounts for some 10%-15% of store volume, said, "It's better that standards aren't localized because that encourages censorship. My store is a family

store, and I don't promote the adult tapes, but I could still have been liable for censorship if that bill had passed."

Robert Murray, president of the Chicago chapter of the Video Software Dealers Assoc. (VSDA), said at the chapter's July 23 regional meeting that a county standard would cause "everyone to start making their own laws and interpreting them in their own way—it would be chaos." He said community standards in certain towns in Wisconsin have resulted in a number of arrests of video dealers—in one case, the "obscene material" allegedly being a film depicting relations between blacks and whites.

According to Senate counsel Warnsing, who helped draft the legislation, the bill "did not propose to redefine obscenity on the basis of the local county or town. The standards are clear-cut, set out by the Supreme Court.

"What it would mean would be that the prosecution in an obscenity case in, say, central Illinois, would no longer be inundated with evidence of what's acceptable 300 miles away." Warnsing sees the bill's defeat as "a victory for those people who felt that a change in standards would lead to more and more prosecutions"—which he insists is not the case.

Opponents of H.R. 3592, however, say the bill passage would result in more arrests and court cases. Jane Whicher, staff counsel for the American Civil Liberties Union, calls it a bill of "harrassment and intimidation. A film like '9½ Weeks,' for example, couldn't be prosecuted

(Continued on next page)



## VSDA President Pough Shuts One Of His 2 Stores

LOS ANGELES John Pough closed one of his two stores on July 18, but, he asks, "What's the big deal? I may be president of VSDA [Video Software Dealers Assn.], but I'm still a businessman, and businessmen make mistakes."

Thanks to his high profile in the industry, Pough says, he has been fielding calls all day at his original—and now only—store, 7-year-old Video Cassettes Unlimited, located in Santa Ana, a suburb of Los Angeles.

"It's funny," he says, "but since it leaked out that we closed, other dealers are calling and confessing that they've considered trimming down, too. It's no tragedy."

Ultimately, says Pough, there is no use hanging on to a loser.

Pough says that he did all the usual homework before the Aug. 1, 1985, opening of the second store, which is in Stanton, 15 miles from his original store. "We even had a report on VCR users. It wasn't enough, considering the video stores already there." Pough remained competitive, charging \$2 a day for rentals.

He acknowledges that the second store—and his commitments as VSDA president—put a strain on his staff and wife, Carol. Their daughter, Tracy, also pulled shifts. Four months after its debut, the Stanton store's hours of operation were shortened.

Pough's 3,000-square-foot original store—already crammed with 10,000 pieces—has inherited 4,000 tapes from the 1,600-square-foot shuttered store, where only VHS was stocked.

"We made one mistake. We patterned the inventory after our Santa Ana store," says Pough. "But this [closing] doesn't mean I won't open 30 stores by the end of the year." **EARL PAIGE**

## BILL DEFEATED

(Continued from preceding page)

by state standards, but it could be censored by county standards. If it were passed, it would impact on what dealers would want to carry because of the risk of prosecution."

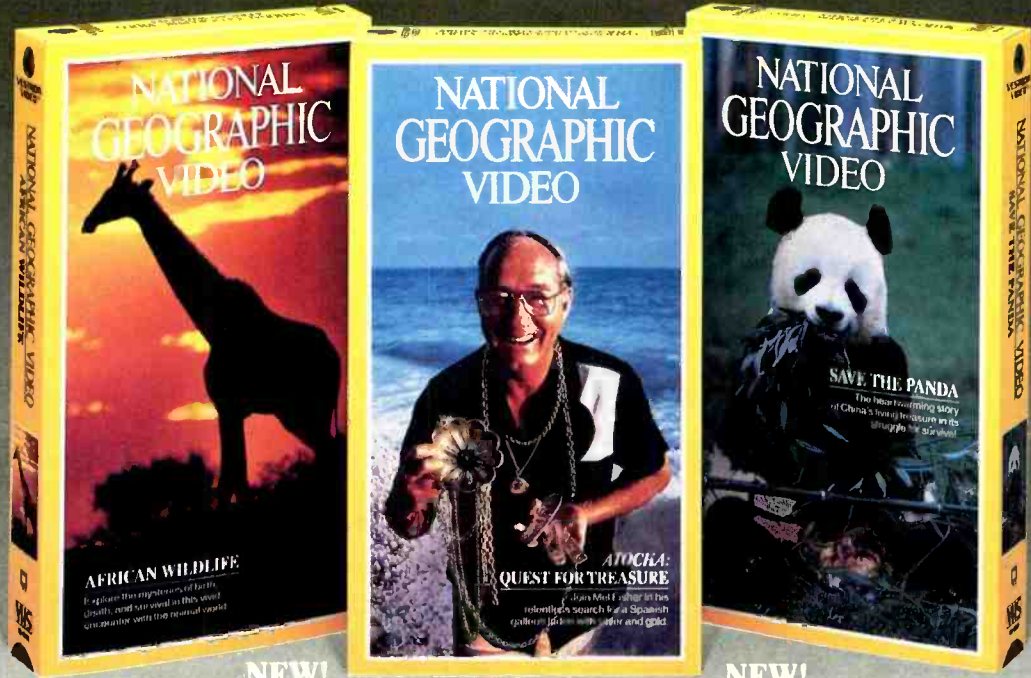
According to Rep. Cullerton, H.R. 3592 also presented some legal problems. "There are 102 counties in Illinois, some with only 600 people in them," he says. "The smaller counties would have a tough time finding a lawyer to be a state's attorney."

Moreover, he says, because obscenity cases are criminal cases, a change of venue could be requested, which means the case could be tried in a county with differing standards. "It's totally impractical. Standards have to have a much broader base."

While H.R. 3592 will probably be reintroduced next year, its opponents insist they'll keep fighting it. "We'll be in place to stop it before it gets a foothold," promises VSDA's Murray.

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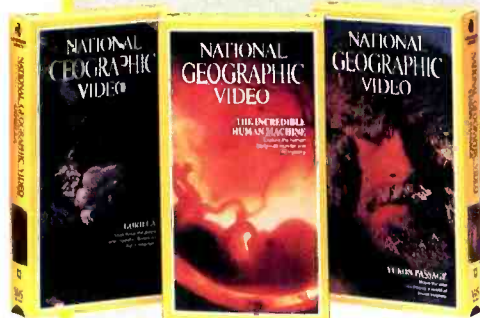


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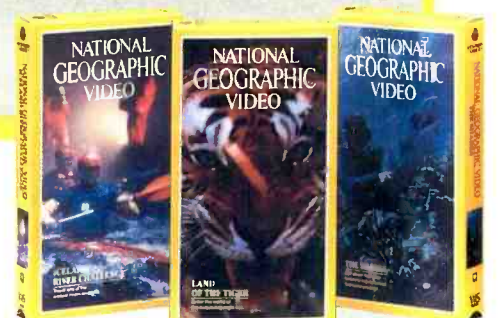
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#### GORILLA

VHS: VA1039; Beta: VB1039; 60 Minutes.

#### THE INCREDIBLE HUMAN MACHINE

VHS: VA1040; Beta: VB1040; 60 Minutes.

#### YUKON PASSAGE

VHS: VA1041; Beta: VB1041; 60 Minutes.

NATIONAL RELEASE DATE:  
September 10, 1986

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**Beauty Meets Beast At Video Trend.** Home video celebrities met home video dealers when distributor Video Trend unveiled its larger Detroit branch facility with an open house for area retailers. From left are Gene Silverman, president of Video Trend; Hope Marie Carlton, a Playboy Playmate from July 1985 who represented Karl/Lorimar's Centerfield series; Robert Englund, portraying his Freddy Krueger character from Media Home Entertainment's "Nightmare On Elm Street, Part II" release; Bob Tollini, general manager of Video Trend's Detroit branch; and Tony Sciarrotta, Video Trend's Detroit sales manager.

## Calif. Video Store Succeeds Through Competitive Pricing

BY CHRIS MORRIS

LOS ANGELES When his 17-year-old, five-store television and appliance chain went bankrupt due to inventory pilferage in 1979, John English had to rethink his business approach from the ground up.

Cashing in a \$20,000 life insurance policy, he opened MultiVideo in 1981 as a full-service video hardware and software store.

"Bankruptcy made me specialize," he says. "I tried to be an old white-front store with 17 trucks. I'm having a lot more fun now."

Today, MultiVideo, located in the Orange County community of Bellflower, has grown from a modest 1,200-square-foot shop to an 8,500-square-foot superstore, with 1986 gross sales projected at \$3 million.

"We didn't even know we were a superstore until we went to the American Video Assn. convention this year," English says.

English built MultiVideo's booming business in the highly competitive Orange County home video marketplace by emphasizing no-frills full service on both the software and hardware video fronts.

The store does an estimated \$300,000 a year in videocassette rentals (with an additional \$600,000 in blank-tape sales).

English says that the store's \$500,000 inventory is comprised of 12,000 rental cassettes, totaling between 8,000 and 10,000 individual titles. Titles are available in VHS, Beta, laser, CED, and even 8mm formats.

The proximity of three Warehouse stores in Bellflower has forced MultiVideo to remain competitive in its rental pricing.

"We lost 33% of our customers when Warehouse went to \$1 rentals," English says.

MultiVideo instituted a two-tiered pricing system on July 1 that

is directly competitive with the L.A.-based chain's pricing: 94 cents a day on catalog titles and \$1.67 on hot new product.

As a result, the store produces significant rental volume. Rentals average 500 movies per day, with 1,400 to 2,000 cassettes renting on a Saturday peak.

Although videocassette sales account for only 7%-8% of MultiVideo's total business, English says, "By Christmas it will be a big factor."

English draws the line concerning the open stocking of videocassettes, which is standard at Warehouse stores. His disastrous problems with inventory theft at the defunct English TV & Appliance have made him cautious to a fault; his only attempt at open stocking confirmed his initial misgivings.

"Last December, we lost \$10,000 from theft," English says. The open-stock experiment was short-lived; by January, the store had returned to empty cassette boxes on the floor and a behind-the-counter checkout system.

MultiVideo buys hot titles in depth (15-30 copies per title), and later liquidates used cassettes via low-priced customer sales.

"Don't sell your movies to a used movie broker," English advises. "They'll turn around and open a store across the street."

English expects his hardware business to account for \$2 million in sales this year. MultiVideo carries a full line of traditional TV and audio components, with high-end videophile and audiophile equipment, cameras, and camcorders as specialties.

In the volatile field of camcorders, English foresees a boom in 8mm. "We're now selling two VHS to one 8mm," he says. "I predict it will be 50/50 by Christmas."

(Continued on next page)

FOR WEEK ENDING AUGUST 9, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

| THIS WEEK   | LAST WEEK    | WKS. ON CHART | TITLE   | Copyright Owner, Manufacturer, Catalog Number               | Principal Performers                 | Year of Release | Rating |
|---|--------------|---------------|---|---|--------------------------------------|-----------------|--------|
| Compiled from a national sample of retail store rental reports. |              |               |   |   |                                      |                 |        |
| 1   | 1            | 9             | <b>BACK TO THE FUTURE</b> ▲◆                              | Amblin Entertainment<br>MCA Dist. Corp. 80196               | Michael J. Fox<br>Christopher Lloyd  | 1985            | PG     |
| 2   | 8            | 3             | <b>THE JEWEL OF THE NILE</b>                              | CBS-Fox Video 1491  | Michael Douglas<br>Kathleen Turner   | 1985            | PG     |
| 3   | 7            | 3             | <b>WHITE NIGHTS</b> ▲                                     | RCA/Columbia Pictures Home Video 6-20611                    | Mikhail Baryshnikov<br>Gregory Hines | 1985            | PG-13  |
| 4   | 2            | 7             | <b>JAGGED EDGE</b> ▲                                      | RCA/Columbia Pictures Home Video 6-20591                    | Glenn Close<br>Jeff Bridges          | 1985            | R      |
| 5   | 5            | 4             | <b>A NIGHTMARE ON ELM STREET 2<br/>FREDDY'S REVENGE</b> ▲ | Media Home Entertainment M838                               | Robert Englund<br>Mark Patton        | 1985            | R      |
| 6   | 3            | 13            | <b>COCOON</b>   | CBS-Fox Video 1476  | Steve Guttenberg<br>Don Ameche       | 1985            | PG-13  |
| 7   | 4            | 9             | <b>ROCKY IV</b>   | CBS-Fox Video 4735  | Sylvester Stallone                   | 1985            | PG     |
| 8   | 6            | 15            | <b>WITNESS</b>  | Paramount Pictures<br>Paramount Home Video 1736             | Harrison Ford<br>Kelly McGillis      | 1985            | R      |
| 9   | <b>NEW</b> ▶ |               | <b>SPIES LIKE US</b>                                      | Warner Bros. Inc.<br>Warner Home Video 11533                | Dan Aykroyd<br>Chevy Chase           | 1985            | PG     |
| 10  | 9            | 11            | <b>TO LIVE AND DIE IN L.A.</b> ▲                          | SLM Inc.<br>Vestron 5123                                    | William L. Petersen<br>Willem DaFoe  | 1985            | R      |
| 11  | 10           | 7             | <b>REMO WILLIAMS: THE ADVENTURE<br/>BEGINS</b>            | Thorn/EMI/HBO Video TVA3676                                 | Fred Ward<br>Joel Grey               | 1985            | PG-13  |
| 12  | 11           | 12            | <b>AGNES OF GOD</b> ▲                                     | RCA/Columbia Pictures Home Video 6-20563                    | Jane Fonda<br>Anne Bancroft          | 1985            | PG-13  |
| 13  | 18           | 3             | <b>BEST OF TIMES</b>                                      | Embassy Pictures<br>Embassy Home Entertainment 1307         | Robin Williams<br>Kurt Russell       | 1985            | PG-13  |
| 14  | 12           | 8             | <b>BLACK MOON RISING</b> ▲                                | New World Pictures<br>New World Video 8503                  | Tommy Lee Jones                      | 1985            | R      |
| 15  | <b>NEW</b> ▶ |               | <b>BRAZIL</b>   | Embassy International Pictures<br>MCA Dist. Corp. 80171     | Jonathan Pryce<br>Robert De Niro     | 1985            | R      |
| 16  | 16           | 17            | <b>COMMANDO</b> ▲   | CBS-Fox Video 1484  | A. Schwarzenegger<br>Rae Dawn Chong  | 1985            | R      |
| 17  | 14           | 6             | <b>KING SOLOMON'S MINES</b>                               | Cannon Films Inc.<br>MGM/UA Home Video 800876               | Richard Chamberlain                  | 1985            | PG-13  |
| 18  | 35           | 2             | <b>RETURN OF THE LIVING DEAD</b>                          | Thorn/EMI/HBO Video TVA3395                                 | Clu Gulager<br>James Karen           | 1985            | R      |
| 19  | 13           | 10            | <b>DEATH WISH 3</b>                                       | Cannon Films Inc.<br>MGM/UA Home Video 800821               | Charles Bronson                      | 1985            | R      |
| 20  | 17           | 8             | <b>POWER</b>  | Lorimar Motion Pictures<br>Karl Lorimar Home Video 401      | Richard Gere<br>Julie Christie       | 1985            | R      |
| 21  | 15           | 16            | <b>KISS OF THE SPIDER WOMAN</b>                           | Island Alive Releasing<br>Charter Entertainment 90001       | William Hurt<br>Raul Julia           | 1985            | R      |
| 22  | 21           | 22            | <b>RETURN OF THE JEDI</b> ▲                               | CBS-Fox Video 1478  | Mark Hamill<br>Harrison Ford         | 1983            | PG     |
| 23  | 19           | 4             | <b>THAT WAS THEN . . . THIS IS NOW</b>                    | Paramount Pictures<br>Paramount Home Video 1954             | Emilio Estevez<br>Craig Sheffer      | 1985            | R      |
| 24  | 28           | 28            | <b>PRIZZI'S HONOR</b> ▲◆                                  | ABC Motion Pictures<br>Vestron 5106                         | Jack Nicholson<br>Kathleen Turner    | 1985            | R      |
| 25  | 26           | 28            | <b>MASK</b> ▲◆  | Universal City Studios<br>MCA Dist. Corp. 80173             | Cher<br>Sam Elliott                  | 1985            | PG-13  |
| 26  | 34           | 17            | <b>FRIGHT NIGHT</b> ▲                                     | RCA/Columbia Pictures Home Video 6-20562                    | Chris Sarandon<br>Roddy McDowall     | 1985            | R      |
| 27  | 30           | 6             | <b>TROLL</b>  | Empire Pictures<br>Vestron 5121                             | Noah Hathaway<br>June Lockhart       | 1986            | PG-13  |
| 28  | 22           | 26            | <b>RAMBO: FIRST BLOOD PART II</b> ▲                       | Thorn/EMI/HBO Video TVA3002                                 | Sylvester Stallone                   | 1985            | R      |
| 29  | 20           | 11            | <b>A CHORUS LINE</b>                                      | Embassy Films Associates<br>Embassy Home Entertainment 2183 | Michael Douglas                      | 1985            | PG-13  |
| 30  | 25           | 14            | <b>INVASION U.S.A.</b> ▲◆                                 | Cannon Films Inc.<br>MGM/UA Home Video 800764               | Chuck Norris                         | 1985            | R      |
| 31  | 23           | 8             | <b>TWICE IN A LIFETIME</b> ●                              | Bud Yorkin Productions<br>Vestron 5119                      | Gene Hackman<br>Ellen Burstyn        | 1985            | R      |
| 32  | 32           | 39            | <b>BEVERLY HILLS COP</b>                                  | Paramount Pictures<br>Paramount Home Video 1134             | Eddie Murphy                         | 1985            | R      |
| 33  | 24           | 3             | <b>MAXIE</b>  | Thorn/EMI/HBO Video TVA3672                                 | Glenn Close                          | 1985            | PG     |
| 34  | 27           | 14            | <b>SWEET DREAMS</b> ▲                                     | Thorn/EMI/HBO Video TVA3666                                 | Jessica Lange<br>Ed Harris           | 1985            | PG-13  |
| 35  | 40           | 21            | <b>PEE-WEE'S BIG ADVENTURE</b> ▲                          | Warner Bros. Inc.<br>Warner Home Video 11523                | Pee-Wee Herman                       | 1985            | PG     |
| 36  | 37           | 10            | <b>SILENT NIGHT, DEADLY NIGHT</b>                         | Slayride Inc.<br>USA Home Video 217-919                     | Lilyan Chauvin<br>Gilmer McCormack   | 1984            | R      |
| 37  | 33           | 18            | <b>THE GOONIES</b> ▲                                      | Warner Bros. Inc.<br>Warner Home Video 11474                | Sean Astin<br>Josh Brolin            | 1985            | PG     |
| 38  | 38           | 26            | <b>ST. ELMO'S FIRE</b> ▲◆                                 | RCA/Columbia Pictures Home Video 6-20559                    | Rob Lowe<br>Demi Moore               | 1985            | R      |
| 39  | 29           | 5             | <b>REVOLUTION</b>   | Warner Bros. Inc.<br>Warner Home Video 11532                | Al Pacino                            | 1985            | PG     |
| 40  | 31           | 21            | <b>SILVERADO</b> ▲◆                                       | RCA/Columbia Pictures Home Video 6-20567                    | Kevin Kline<br>Scott Glenn           | 1985            | PG-13  |

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



**NEW RELEASES**

(Continued from page 47)

**HOME VIDEO**

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

**FILMS**

- THE AMERICAN SHORT STORY COLLECTION PRESENTS RICHARD WRIGHT'S ALMOST A MAN**  
LaVar Burton, Madge Sinclair  
♠♥ Monterey Home Video 130-994/IVE/\$24.95
- BALLET CLASS FOR BEGINNERS**  
♠♥ Kultur 1133/SBI/\$39.95
- BALLET CLASS FOR INTERMEDIATE—ADVANCED**  
♠♥ Kultur 1134/SBI/\$39.95
- BRAZIL**  
Jonathan Pryce, Robert DeNiro  
♠ MCA Home Video/\$39.98
- BUCK PRIVATES**  
Bud Abbott, Lou Costello, The Andrew Sisters  
♠ MCA Home Video/\$29.98
- IN SEARCH OF ... VOLUME ONE**  
Leonard Nimoy  
♠♥ U.S.A. Home Video 212-976/IVE/\$29.95
- KANSAS CITY MASSACRE**  
Dale Robertson, Sally Kirkland, Bo Hopkins  
♠♥ ABC Video Enterprises VM 2702/Vidmark/no list
- KILLJOY**  
Robert Culp, Nancy Marchand, Kim Basinger  
♠♥ U.S.A. Home Video 214-982/IVE/\$49.95
- MASSAGE FOR EVERY BODY**  
♠♥ Increase 048/SBI/\$29.95
- THE OFFICIAL STORY**  
Norma Aleandro, Hector Alterio, Analia Castro  
♠♥ Pacific Arts 631/SBI/\$79.95
- PUBLIC ENEMY**  
James Cagney, Jean Harlow, Eddie Woods  
♠♥ Family Home Entertainment 4589/SBI/\$59.98
- SHAKIN'**  
Sawyer Brown  
♠♥ Sony Video 45 R0458H/\$16.95
- SHAPE UP**  
♠♥ Kultur 1136/SBI/\$39.95
- THE STEEL CLAW**  
George Montgomery, Charito Luna, Mario Barri  
♠♥ Monterey Home Video 135-996/\$59.95
- TAP DANCING FOR BEGINNERS**  
♠♥ Kultur 1135/SBI/\$39.95
- 13 RUE MADELEINE**  
James Cagney, Richard Conte  
♠♥ Family Home Entertainment 1422/SBI/\$59.98
- THURSDAY'S GAME**  
Gene Wilder, Ellen Burstyn, Bob Newhart  
♠♥ ABC Video Enterprises VM 2701/Vidmark/no list
- TIME LOCK**  
Sean Connery, Robert Beatty, Lee Patterson  
♠♥ Monterey Home Video 133-995/IVE/\$39.95

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

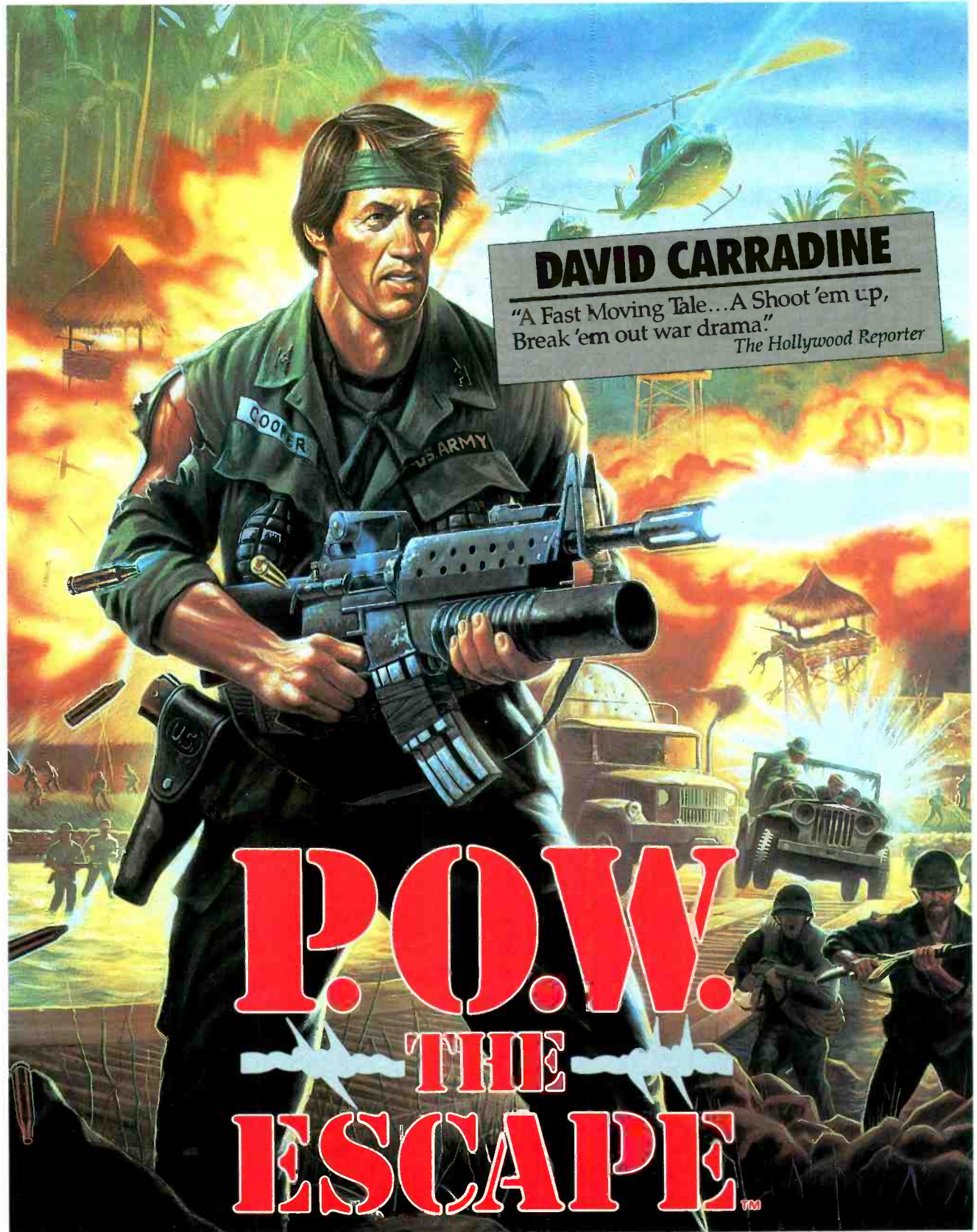
**MULTIVIDEO**

(Continued from preceding page)

English says that the insuring of hardware is a useful supplement to his sales income.

"You can sell a piece of hardware at cost and still make \$40 on an insurance contract," he says.

Although MultiVideo has grown to true superstore proportions, English concedes that the look of his store remains strictly functional. Simple racks hold the hardware, while A-frame islands house the video rental display boxes.



Capturing him was their biggest mistake.

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# Vidclip Makers Ask: 'Where's The Recession?'

BY JIM BESSMAN

**NEW YORK** Not everyone involved in music video production is bemoaning its recently publicized recession.

Heads of the some of the top production companies say that recent gloom-and-doom industry talk is greatly exaggerated, pointing to their own never-busier work schedules as proof. The executives say that, at worst, the music video business is experiencing the growing pains natural to any maturing business.

One production company chief especially dismayed by dour pro-

**'It's a little disgusting to listen to everyone complain when the industry is alive and well'**

nouncements regarding the fate of music video is Picture Vision's Jon Small. Small is now in his ninth year as a producer and has recently begun directing clips, as well.

"I work all the time," says Small. "I'm on my 15th video this year, and I have a small company with only two people [the other is director Peter Israelson]. If you look at other major companies, like Pendulum, Limelight, Cream Cheese, Split Screen, and N. Lee Lacy, you'll never get them complaining."

Indeed, neither N. Lee Lacy's executive producer Lyn Healy nor Screen Link's vice president Gayle Sparrow is complaining.

"Maybe things are hard on smaller companies, but we have a lot of directors—seven full-time and four part-time—and we've been able to keep them all busy," says Healy from her company's Los Angeles office.

Noting that many negative music video stories appeared in the press in May, Healy notes that month was the busiest for N. Lee Lacy in the last year and a half, totaling 18 productions.

In recent weeks, she says, the company has undertaken some of its biggest projects: Cyndi Lauper's Pat Birch-directed "True Colors," Huey Lewis & the News' Ed Griles-directed "Stuck On You," and Bob Seger's David Hogan-directed "Like A Rock."

At Screen Link's New York office, Sparrow says all 12 of her directors are currently working. She says that among them, Fisher & Preachman are talking to three record companies about jobs in the wake of their widely-praised Ramones clip, "Something To Believe In," and that Nick Morris, an MGMM director represented in the U.S. by Screen Link, has been in the states for four weeks and consistently at work on projects for Eddie Money, Loverboy, and Steve Wonder.

"Jim Yukich just finished Genesis' 'In Too Deep' and is now doing one for Billy Squier before going to Iron Maiden," says Sparrow. "Brian Grant finished clips for the Moody Blues and Tina Turner and is now booked until August. Even

Russell Mulcahy, who's been doing movies, has come out of 'retirement' to direct Billy Joel's 'Matter Of Trust' and Elton John in August. He says that it's brought back fond memories and that he'll do many more."

Small's recent video artist roster runs the musical gamut and includes Run-D.M.C./Aerosmith, Reba McEntire, Meli'sa Morgan, Billy Joel/Ray Charles, Billy Joel/Steve Winwood, Anita Baker, Whitney Houston, Southside Johnny, and Kenny Loggins.

"After reading a New York Times article a couple weeks ago

about how bad the business is and hearing all the negatives, it's getting a little disgusting to listen to everybody complain when the industry is alive and well," says Small.

"They're quoting the record company guys who are giving us the work. These guys are like car salesmen. I understand their predicament, because when a video sucks, they get the blame. But the big problem is that the music sucks."

Undoubtedly, continues Small, there are hundreds of horrible videos. "But hundreds of songs are

horrible. Don't forget, we're in the music business. It's music video. Music is the thing."

Small points to Billy Joel's now-classic "Tell Her About It" clip, which he produced. "When I listen to my friends in the record companies complain, they can't tell me that music video didn't help Billy Joel. [They can't say] that the video business doesn't pay off, that you can't prove videos sell records, that there's too much overexposure. I'll agree that if you see the Firm every day, maybe you don't want to see them on tour. But con-

(Continued on page 64)

## 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.*

**ADAM ANT & STEWART COPELAND**  
**Out Of Bounds**  
Out of Bounds (Soundtrack)/I.R.S.  
Simon Fields/Limelight Films  
Daniel Kleinman

**ARCADIA**  
**The Flame**  
So Red The Rose/Capitol  
Chrissie Smith  
Russell Mulcahy

**ASHFORD & SIMPSON**  
**Count Your Blessings**  
Alexis Ometchenko & Kris Mathur/Pendulum  
Tony Greco

**BOYS DON'T CRY**  
**Cities On Fire**  
Cities On Fire/Profile

Vivian Horne/The Productionline  
Michael Geoghegan

**CARTER BURWELL**  
**Scream Of Love**  
Psycho III (Soundtrack)/MCA  
Simon Fields/Limelight Films  
Daniel Kleinman

**TOM COCHRANE & RED RIDER**  
**Boy Inside The Man**  
Tom Cochrane & Red Rider/Capitol  
Joni Sighvitsson/N. Lee Lacy Associates  
David Hogan

**DENNIS De YOUNG**  
**This Is The Time**  
Back To The World/A&M  
Simon Fields/Limelight Films  
John Jopson

**DOLBY'S CUBE FEATURING CHERRY BOMB**  
**Howard The Duck**  
Howard The Duck (Soundtrack)/MCA  
Simon Fields/Limelight Films  
Thomas Dolby

**AL FRANKEN, TOM DAVIS & MAUREEN STEELE**  
**One More Saturday Night**  
One More Saturday Night (Soundtrack)/Motown  
Simon Fields/Limelight Films  
Daniel Kleinman

**JIMI HENDRIX**  
**Voo-doo Child**  
Johnny B. Good (Soundtrack)/Capitol  
Allen Douglas. Jay Roewe  
Wayne Isham

**HONEYMOON SUITE**  
**What Does It Take**  
The Big Prize/Warner Bros  
Janet Flora/Flora Film  
Sherry Revord

**PAUL MCCARTNEY**  
**Press**  
Press To Play/Capitol  
Philip Davey/Keifco  
Philip Davey

**MISSING PERSONS**  
**I Can't Think About Dancin'**  
Color In Your Life/Capitol  
Kris P./Zbig Vision  
Zbigniew Rybczynski

**MELBA MOORE**  
**Love The One I'm With (A Lot Of Love)**  
A Lot Of Love/Capitol  
Robin Parkinson/Greenpark Entertainment  
Michael Heldman

**PRINCE & THE REVOLUTION**  
**Anotherloverholenyohead**  
Parade/Warner Bros.  
Simon Fields/Limelight Films  
Daniel Kleinman

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# PROGRAMMING

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

WEEKS ON  
PLAYLIST

| VIDEOS ADDED THIS WEEK                                  | VIDEOS  | WEEKS ON PLAYLIST                     |   |
|---|---|---------------------------------------|---|
| VIDEOS ADDED THIS WEEK                                  | BLOW MONKEYS WICKED WAYS RCA                            | BREAKOUT                              |   |
|   | BOURGEOIS TAGG THE PERFECT LIFE Island                  | LIGHT                                 |   |
|   | CHAKA KHAN LOVE OF A LIFETIME Warner Bros.              | LIGHT                                 |   |
|   | THE CONNELLS SEVEN Black Park                           | NEW                                   |   |
|   | ALICE COOPER HE'S BACK (THE MAN BEHIND THE MASK) MCA    | MEDIUM                                |   |
|   | DANCING HOODS PLEASURE Relativity                       | NEW                                   |   |
|   | HEAVY PETTIN' ROCK AIN'T DEAD PolyGram                  | NEW                                   |   |
|   | BILLY JOEL IT'S A MATTER OF TRUST Columbia              | POWER                                 |   |
|   | MACHINATIONS YOU GOT ME GOING AGAIN Epic                | LIGHT                                 |   |
|   | SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra        | NEW                                   |   |
| NEIL YOUNG TOUCH THE NIGHT Geffen                       | POWER   |                                       |   |
| POWER ROTATION  | 38 SPECIAL SOMEBODY LIKE YOU A&M                        | 4                                     |   |
|   | THE ART OF NOISE PARANOIMIA Chrysalis                   | 4                                     |   |
|   | GTR THE HUNTER Arista                                   | 3                                     |   |
|   | PAUL MCCARTNEY PRESS Capitol                            | 2                                     |   |
|   | MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol     | 6                                     |   |
|   | MOODY BLUES THE OTHER SIDE OF LIFE PolyGram             | 4                                     |   |
|   | ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island       | 6                                     |   |
|   | RUN-D.M.C. WALK THIS WAY Profile                        | 6                                     |   |
|   | WHAM! THE EDGE OF HEAVEN Columbia                       | 6                                     |   |
|   | HEAVY ROTATION  | BANANARAMA VENUS PolyGram             | 8 |
| *BELINDA CARLISLE MAD ABOUT YOU I.R.S.                  |   | 14                                    |   |
| *EMERSON, LAKE & POWELL TOUCH AND GO PolyGram           |   | 9                                     |   |
| *EURYTHMICS MISSIONARY MAN RCA                          |   | 6                                     |   |
| *MADONNA PAPA DON'T PREACH Warner Bros.                 |   | 7                                     |   |
| *MICHAEL MCDONALD SWEET FREEDOM MCA                     |   | 6                                     |   |
| *JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram            |   | 8                                     |   |
| *OUTFIELD ALL THE LOVE IN THE WORLD Columbia            |   | 6                                     |   |
| *PET SHOP BOYS OPPORTUNITIES EMI                        |   | 15                                    |   |
| REGINA BABY LOVE Atlantic                               |   | 7                                     |   |
| ACTIVE ROTATION   | ARCADIA THE FLAME Capitol                               | 3                                     |   |
|   | BERLIN TAKE MY BREATH AWAY Columbia                     | 6                                     |   |
|   | CINDERELLA SHAKE ME PolyGram                            | 6                                     |   |
|   | CROWDED HOUSE WORLD WHERE YOU LIVE Capitol              | 4                                     |   |
|   | DOLBY'S CUBE FEATURING CHERRY BOMBS HOWARD THE DUCK MCA | 2                                     |   |
|   | DOKKEN IT'S NOT LOVE Elektra                            | 7                                     |   |
|   | LEVEL 42 HOT WATER PolyGram                             | 6                                     |   |
|   | QUEEN A KIND OF MAGIC Capitol                           | 9                                     |   |
|   | MEDIUM ROTATION   | ARCADIA THE FLAME Capitol             | 3 |
|   |   | BERLIN TAKE MY BREATH AWAY Columbia   | 6 |
| CINDERELLA SHAKE ME PolyGram                            |   | 6                                     |   |
| CROWDED HOUSE WORLD WHERE YOU LIVE Capitol              |   | 4                                     |   |
| DOLBY'S CUBE FEATURING CHERRY BOMBS HOWARD THE DUCK MCA |   | 2                                     |   |
| DOKKEN IT'S NOT LOVE Elektra                            |   | 7                                     |   |
| LEVEL 42 HOT WATER PolyGram                             |   | 6                                     |   |
| QUEEN A KIND OF MAGIC Capitol                           |   | 9                                     |   |
| BREAKOUT ROTATION                                       |   | JOAN ARMATRADING KIND WORDS A&M       | 7 |
|   |   | BOYS DON'T CRY CITIES ON FIRE Profile | 2 |
|   | CALL EVERYWHERE I GO Elektra                            | 14                                    |   |
|   | STEWART COPELAND/ADAM ANT OUT OF BOUNDS I.R.S.          | 4                                     |   |
|   | MICHAEL DES BARRÉS MONEY DON'T COME MCA                 | 2                                     |   |
|   | INXS KISS THE DIRT Atlantic                             | 2                                     |   |
|   | KIM MITCHELL PATIO LANTERNS Atlantic                    | 2                                     |   |
|   | PRINCE & THE REVOLUTION GIRLS AND BOYS Warner Bros.     | 4                                     |   |
|   | SMITHEREENS BLOOD AND ROSES Enigma                      | 11                                    |   |
|   | STYLE COUNCIL (WHEN YOU) CALL ME Geffen                 | 6                                     |   |
| ROSIE VELA MAGIC SMILE A&M                              | 2   |                                       |   |
| LIGHT ROTATION  | CUCUMBERS ALL SHOOK UP PVC/Jem                          | 3                                     |   |
|   | DEL LORDS HEAVEN EMI                                    | 4                                     |   |
|   | DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S.            | 3                                     |   |
|   | EUROPE THE FINAL COUNTDOWN Epic/CBS                     | 6                                     |   |
|   | HOODOO GURUS DEATH DEFYING Elektra                      | 4                                     |   |
|   | KEEL TEARS OF FIRE MCA                                  | 4                                     |   |
|   | LIMITED WARRANTY VICTORY LINE Atlantic                  | 4                                     |   |
|   | MARY JANE GIRLS WALK LIKE A MAN Motown                  | 2                                     |   |
|   | PRIME MOVERS STRONG AS I AM MCA                         | 2                                     |   |
|   | SIGUE SIGUE SPUTNIK 21ST-CENTURY BOY EMI                | 2                                     |   |
| SOUTHSIDE JOHNNY WALK AWAY RENEE Atlantic               | 2   |                                       |   |
| NEW   | 39 STEPS STAY FAITHLESS Important                       | 3                                     |   |
|   | ALPHAVILLE DANCE WITH ME Atlantic                       | 4                                     |   |
|   | BOOK OF LOVE YOU MAKE ME FEEL SO GOOD Warner Bros.      | 4                                     |   |
|   | CHERRY BOMBZ THE HOUSE OF ECSTASY Fake Doom             | 3                                     |   |
|   | GO BETWEEN SPRING RAIN Big Time                         | 5                                     |   |
|   | LOZ NETTO WE TOUCH Atlantic                             | 7                                     |   |
|   | THE RAINMAKERS LET MY PEOPLE GO-GO PolyGram             | 2                                     |   |
|   | STABILIZERS TYRANNY Columbia                            | 4                                     |   |
|   | THINKMAN BEST ADVENTURES Island                         | 2                                     |   |
|   | WALK THE WEST LIVING AT NIGHT Capitol                   | 3                                     |   |

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

# Video music

## Video Track

### NEW YORK

**VH-1/VIDEO HITS ONE** recently debuted "Entertainment Watch," a new programming feature that provides hourly updates of entertainment news. Television personality **Rona Elliot** is hosting the 90-second segments, which include information on music, video, film, and television. The feature expands on the channel's network's "People News," which has been popular with viewers.

**Editel** edited MTV's "Rock Influences," the most recent of an ongoing series of projects for the net-

work. The 60-minute program is hosted by **Duran Duran's Nick Rhodes** and focuses on the styles and fashions that contributed to the history of rock'n'roll. **Pat Weatherford** of **Performance Video** produced.

### LOS ANGELES

**ROCK GROUP KEEL** just wrapped a clip for "Tears Of Fire," the second single off its **Gene Simmons**-produced album "The Final Frontier." The video, which is said to portray life on the road with Keel, was filmed during the band's

recent tour with **Krokus**. It was directed and produced by **Peter Lippman**. The album is on Gold Mountain/MCA Records. Keel will soon begin dates with **Metallica**.

**Pendulum Productions** completed videos for "Do Wah Days" with **Mickey Gilley** and "Count Your Blessings" with **Ashford & Simpson**. The former was lensed on location in Santa Cruz and tells the story of a man who attempts to connect with his past. It was directed by **Bob Radler** and produced by **Alexis Omeltchenko** and **Simon Straker**. The latter is said to represent "the concept of physical distance coupled with spiritual togetherness, a feat accomplished every day by lovers and friends." Hmm... **Tony Greco** directed. Omeltchenko and **Kris Mathur** produced.

### OTHER CITIES

**BRITIAN'S OUTRAGEOUS** popsters **Sigue Sigue Sputnik's** clip for "21st-Century Boy" recently debuted on MTV, and if you listen close enough you could catch the advertisements in between takes. Just kidding. The piece was directed and produced by **Hugh Simmons** for **Kefco Productions**. It supports the group's latest album, "Flaunt It," on Manhattan Records.

Producer/director **Jim Blashfield** was responsible for "I Can't Wait," the debut clip from Atlantic recording act **Nu Shooz**. As you may have seen on MTV, the piece revolves around the repair of household appliances. **Mincey Productions** performed the shoot as well as editing. Blashfield's production credits include clips for the **Talking Heads** and **Joni Mitchell**.

Edited By LINDA MOLESKI



**Down The Tube.** That's where Paul McCartney went to shoot the clip for "Press," his new single. Veteran director Philip Davey shot the video entirely in the London Underground during rush hour on the hottest day of the year. McCartney, left, is seen consulting the map with his director.

## New York Firm Has One-Year Contract Unitel Inks 'Nightlife' Deal

**NEW YORK** Unitel Video's newly opened studio on East 76th Street here has its first client—the new half-hour syndicated show, "Nightlife," starring David Brenner, with bandleader Billy Preston.

The show is produced by **Motown Productions** in association with **King World** and will be distributed by **King World**, premiering Sept. 8.

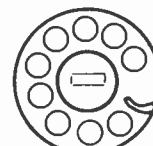
**John Hoffman**, president of Unitel's New York division, says the contract for "Nightlife" is for one year, with two additional one-year options. It is worth approximately \$2 million for the first year, he says.

The new Unitel studio has 9,700 square feet of shooting space and a floor-to-grid height of 21 feet. It features catwalks, rehearsal space, 11 dressing rooms, and large storage facilities. A studio

audience of 250 can be accommodated, as well. The studio is equipped with four Ikegami cameras (three studio and one handheld); three 1-inch VTRs; and full production and communication audio facilities. It is staffed by a crew of 15. These include a technical director; camera, VTR, and audio operators; and full maintenance crew.

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For reviews of recent concerts by the Monkees and Youssou N'dour... see page 32

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# ...newsline...

**THE LATEST ROYAL WEDDING** is coming out on video. Home Vision will be releasing a 100-minute video Aug. 15. All the footage in the program will come from the BBC's July 23 coverage. List price on the title will be \$29.95. Home Vision is a division of Films Inc. The company claims "Royal Wedding" will be the first of several BBC titles the company will release. Stereo-quality sound will be used on the cassette. The full service at Westminster Abbey will be included.

**ALFRED HITCHCOCK** is the centerpiece of a four-month price promotion from MCA Home Video. A total of 13 titles will be included; they will ship Oct. 9 and be list-priced at \$24.95. One new title will be issued—"Marnie." The other 12 are "Psycho," "Rope," "Family Plot," "The Trouble With Harry," "The Man Who Knew Too Much," "The Birds," "Saboteur," "Torn Curtain," "Vertigo," "Frenzy," "Topaz," and "Rear Window." Among the p-o-p material used to support the titles will be posters, color catalog folders, a life-size Hitchcock stand-up figure, and bag-stuffers.

**THE FLINTSTONES** are going shopping, along with a number of other Magic Video Publishing Co. titles. The company has cut a deal with Kid Klassics to distribute the \$9.95 programs to food chains all over the U.S. "The Flintstones Comedy Show, I and II," "Scooby And Scrappy Doo," "Casper And The Angels," "Top Cat," "Huckleberry Hound," "Richie Rich," "Space Ghosts," "Heathcliff And Marmaduke," "Thundarr The Barbarian," "The Herculoids," "Plastic Man," and "Dastardly And Muttly."

**VISTA HOME VIDEO** is staging its first road show, with Nicholas Santrizos, who recently moved over from the late Thorn EMI/HBO Video, in command. Santrizos is calling on distributors about signing on the new line and has reportedly gotten a good reception.

**ANOTHER NEW** manufacturer has also taken some first steps. The recently created EUE Home Video will be joining with the Outward Bound organization to create "Outward Bound's Guide To Outdoor Adventure." There will be several programs in the series, the first of which will go into production in September and cover camping and backpacking. List price of the titles will be in the \$29.95-\$39.95 range, say EUE executives.

**A VIDEO SERIES** hosted by Vincent Price and another series on wrestling are being released by Video Gems. The Price series will ship its first 10 volumes on Oct. 16. Its title is "If These Walls Could Speak," and it will look at ghosts, spirits, and haunted places around the world. The wrestling series will begin with "The Best Of Women's Championship Wrestling, Vol. 1." Videos in both series will cost \$19.95.

**THREE NEW WRESTLING** releases are coming from Coliseum Video: "WWF's Explosive TNT Show," "The Macho Man Randy Savage And Elizabeth," and "Best Of The WWF: Vol. 8." Ship date on the programs is Sept. 18; list price is \$59.95.

**KARL/LORIMAR** Home video children's label Kideo Video is launching its Showcase Series with "The Care Bears Storybooks," a full-length animated feature film. Scholastic/Lorimar is introducing its own children's video series—"Colorforms Learn 'N' Play VCR Adventures," a series designed to support and spur children's imaginations. The series' first volume is "Journey To The Magic Jungle" and the second is "Voyage To Mermaid Island." The programs will come in a package that includes the 30-minute program, a play board, 40 play pieces, and an advice sheet for parents on how the game can best be utilized. List price on the programs is \$14.95.

**"YARDENING"** is the title of the latest series release by Kartes Video Communications. There are a dozen volumes in the series, which also premieres a new price point for Kartes—\$17.95. "Designing And Building A Vegetable Garden" and "Working With Seeds And Seedlings" will be the first two volumes to go into release, shipping in late August. Over 61 million American households maintain gardens, Kartes claims.

**FIVE WOMEN FROM** the heartland will be featured in Playboy's upcoming program, "Playboy's Farmers' Daughters." The program will hit the video stores simultaneously with the magazine's issue on the same subject. List price on the titles will be \$19.95. Appearing on the cassette will be Brenda Adamson, Christine Rude, Jackie Lorenz, Colleen Donovan, and Linda Vittoria.

**FEELING FINE PRODUCTIONS'** latest title is the "Bodyband Workout," which is being released through Warner Home Video on Sept. 17. Bodybands are big elastic straps to give users a workout. Each videocassette will contain a set of bodybands and an instruction booklet. Feeling Fine claims the elastic workout can be as effective as one done with weight-training machines. List price on the title is \$39.95. **TONY SEIDEMAN**

## Distributor Tests 100% Returns Program Features Hot Summer Titles

BY TONY SEIDEMAN

**NEW YORK** Manufacturers are not the only ones testing 100% returns privileges (see story next page). Source Video, a Tennessee-based distributor, is giving its retail accounts a chance to try sell-through product on a 100% returns basis.

The company has taken three of the summer's strongest promotions and combined them in a package that will allow stores to take in a considerable stock of under-\$30 product for 30 days and then return all the product if they are not satisfied with the results (Billboard, Aug. 2).

The campaigns Source is tapping into are CBS/Fox Video's "Five Star," RCA/Columbia Home Video's "Take 20," and Walt Disney Home Video's "Wonderland."

Source is structuring the terms of the program as loosely as possible. In order to qualify for the test, all an outlet has to do is be "creditworthy," says Ron Warren, Source's sales manager. Whether sales or rentals dominate the outlet's economic picture does not matter, he says. "We decided to offer extended terms no matter what a customer's setup," says Warren.

About 28 outlets have been contacted about the returns program; the test will officially kick off this month in five or six stores. The 30-day return period will be added to an outlet's usual dating, Warren says. All the retailers are in the Nashville metropolitan area.

The full-returns privileges only last for the 30-day period. "Any-

thing the customer buys after that is strictly on their own."

Source decided to try a 100% returns program in order to "offer the customer a reason to buy." This holds especially true for outlets that are mainly rental-oriented. Source wants to let retailers learn if their customers will buy

### 'The customer has a reason to buy'

"the cream of the catalog" at a low-price point.

As a minimum, retailers must buy into 50% of each promotion, taking three units of each title. "In our own customer base, the potential is 1,000-plus customers," says Warren. Of that total, only about 5% are heavily into sell-through at this point. The goal is not so much

"proving there's a market out there, but offering to the consumer a [product] that he doesn't even know is available," Warren says.

Only five stores are being used in the campaign for starters because Source wants to "take one step at a time," Warren says. "Making a lot of mistakes at the front end and not knowing what you're getting into would be a lot more detrimental than taking it a day at a time." Besides, if all of Source's accounts tried out the program, the company "wouldn't have the inventory to support what we're trying to do."

Turning around an industry that has been rental oriented for the last eight years is going to take time and energy, Warren says. Demonstrating to retailers that sell-through works is essential if the market is to really shift, he says.

## Cousteau Tapes Out

**NEW YORK** With the release of 10 documentary episodes, Warner Home Video is bringing Jacques Cousteau to the home video marketplace.

The series is titled "The Cousteau Odyssey Video Treasures." Each episode is about an hour long, and the programs are list-priced at \$24.98 each. Subject matter ranges from sunken ships to whales and dolphins to archaeology.

Specific titles in "Treasures" include "Blind Prophets Of Easter Island," "Calypso's Search For The Britannic," "Diving For Roman Plunder," "Lost Relics Of The Sea," "Clipperton: The Island Time Forgot."

More than 60 television programs and three full-length feature films have been made based on Cousteau's travels in his ship, Calypso. They have won two Academy Awards and 11 Emmys.

FOR WEEK ENDING AUGUST 9, 1986

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# TOP VIDEODISKS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE                     | Copyright Owner, Manufacturer, Catalog Number                  | Principal Performers                | Year of Release | Rating | Format       | Price          |
|-----------|------------|---------------|---------------------------|--|-------------------------------------|-----------------|--------|--------------|----------------|
|           |            |               |                           |  |                                     |                 |        |              |                |
| 1         | 1          | 7             | BACK TO THE FUTURE ▲◆     | ★ ★ NO. 1 ★ ★<br>Amblin Entertainment<br>MCA Dist. Corp. 80196 | Michael J. Fox<br>Christopher Lloyd | 1985            | PG     | Laser        | 34.98          |
| 2         | 2          | 7             | COCOON                    | CBS-Fox Video 1476   | Steve Guttenberg<br>Don Ameche      | 1985            | 13     | CED<br>Laser | 29.98<br>34.98 |
| 3         | 3          | 5             | JAGGED EDGE ▲             | RCA/Columbia Pictures Home Video<br>30591                      | Glenn Close<br>Jeff Bridges         | 1985            | R      | CED<br>Laser | 29.95<br>29.95 |
| 4         | 5          | 11            | WITNESS                   | Paramount Pictures<br>Paramount Home Video 1736                | Harrison Ford<br>Kelly McGillis     | 1985            | R      | CED<br>Laser | 29.95<br>29.95 |
| 5         | NEW▶       |               | TO LIVE AND DIE IN L.A. ▲ | SLM Inc.<br>Vestron 5123                                       | William L. Petersen<br>Willem DaFoe | 1985            | R      | Laser        | 34.95          |
| 6         | 7          | 5             | ROCKY IV                  | CBS-Fox Video 4735   | Sylvester Stallone                  | 1985            | PG     | CED<br>Laser | 29.98<br>34.98 |
| 7         | 10         | 9             | KISS OF THE SPIDER WOMAN  | Island Alive Releasing<br>Charter Entertainment 90001          | William Hurt<br>Raul Julia          | 1985            | R      | CED<br>Laser | 24.95<br>34.95 |
| 8         | 4          | 11            | COMMANDO ▲                | CBS-Fox Video 1484   | A. Schwarzenegger<br>Rae Dawn Chong | 1985            | R      | CED<br>Laser | 29.98<br>34.98 |
| 9         | NEW▶       |               | BLACK MOON RISING ▲       | New World Pictures<br>New World Video 8503                     | Tommy Lee Jones                     | 1985            | R      | Laser        | 34.95          |
| 10        | 6          | 9             | AGNES OF GOD ▲            | RCA/Columbia Pictures Home Video<br>30563                      | Jane Fonda<br>Anne Bancroft         | 1985            | 13     | CED<br>Laser | 29.95<br>29.95 |

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

# Cultural Video Is A Growing Market

BY AKIVA KAMINSKY

NEW YORK Culturally oriented video is showing increasing strength, according to the smaller independents serving the marketplace. They point to the increasing investments they have been able to make in acquiring and marketing product.

View Video and Kultur Video are two companies with major cultural products currently underway. View has introduced a fine-arts title on Picasso and is marketing its programs to alternative outlets; Kultur's largest marketing campaign yet is unfolding in support of Andrew Lloyd Weber's "Cats" (see separate story).

Bob Karcy, founder and president of View Video, is confident of the longterm growth of a cultural home video market that right now is only in its embryonic stages. "Cultural video will grow to significant proportions when the distribution of product becomes available where it should be," he says.

"The strength of this market lies in the timelessness of the product," he adds. "Success does not depend on coming out three months after the feature film. The product is evergreen. It builds. It doesn't explode."

Until a year or two ago, the majors stayed away from cultural video, and startup companies claimed the market. "To my amazement, I was not able to place with the majors any of the specialty programming that I thought had a strong market niche," Karcy says. Consequently, he founded View (an acronym for Video International Entertainment World) in August 1985 and has released 30 packages since March, with 100 additional titles on the way.

As the home video market has expanded, the majors have begun to take more interest in cultural product. Companies like Thorn EMI/HBO (now HBO/Cannon) introduced arts titles, and Paramount created its Bel Canto label.

"Video stores now have enough product to make up a cultural section if they choose," says Karcy, claiming that almost all of them

will do just that eventually.

A publisher needs to find a "niche" to survive in the home video market, Karcy says, and his is a wide one. View's packages are available in five major categories: opera, jazz, dance, classical, and fine arts. The company will introduce two additional categories in late 1986 and early 1987: children's programming and documentaries on major artists.

View has also been aggressive in developing product for areas not yet exploited by other home video companies. Karcy claims "Picasso: The Man And His Work: Part I, 1881-1937" and "Part II, 1938-

1973" are representative of this approach. The two-cassette program retails for \$79.95. Cassettes are available separately at \$39.95 apiece.

View is one of the few small indies with in-house production capability, another factor that has helped it survive in a tough marketplace, Karcy says.

Exploiting as-yet-untouched markets is essential, he says, claiming that View depends less on direct mail than many other companies in the cultural video market, using video specialty stores more instead. "We are also looking at specialty retailing networks

such as museum and concert hall gift shops, art galleries, jazz clubs, book stores, and chains such as Waldenbooks," he says.

Karcy says that even with the expanding market, "the jury is still out" on cultural video. "We're estimating between a low of 2,000 to a high of 10,000 units per title" on the average program, he says. "Over the next few years, there may be some consolidation in the market, for the simple reason that production is so costly," says Karcy. "Majors and startups will look at each other for elements of compatibility in product, capital, and distribution requirements."

## Firm Expects It To Be Biggest Title In Catalog Kultur Readies Big Push For 'Requiem'

NEW YORK Kultur Videograms is readying its biggest marketing campaign yet to support the release of Andrew Lloyd ("Cats") Weber's "Requiem."

"Requiem" is the biggest title Kultur has ever released, claims Hedlund, president of the Sea Bright, N.J.-based company. Most of his firm's programs ship 3,500-9,000 units; he expects "Requiem" to move 20,000 pieces.

A two-pronged marketing campaign will be used to support the title, Hedlund says. The first relies on "Requiem" 's success in other media. The title has been a strong performer as a record and CD title. Equally as crucial will be the multi-featured program Kultur has created to support the title at the distributor and retailer levels.

"Prepublication advertising in video distributor newsletters and major record retailer media has drawn attention to an already well-known property," says Hedlund. "We've also created lots of p-o-p—large posters, counter cards, and fliers."

In July, Kultur began a three-month run of full-page ads in Opera News and Ovation. An ad also ran in June in the New York Review Of Books.

Several other features are in planning for the "Requiem" marketing campaign:

- A direct-mail campaign to the 12,000 names on Kultur's list, which will target schools, individuals, and libraries.

- Advertising in select Christian publications and distribution through Christian outlets.

- Still under consideration is advertising in September on New York's two classical music radio stations, which Hedlund claims may be a first for a culturally oriented video company.

In order to capitalize on the success "Requiem" has already achieved, Kultur designed the packaging for the program around that of the record release. That same artwork will also appear on the cover page of Kultur's latest catalog. The company has also printed a color booklet with shots from the performance and artwork from the record, Hedlund says.

Star of the 60-minute video is tenor Placido Domingo. Also featured are Sarah Brightman, soprano, and Paul Miles-Kingston, boy soprano. Lorin Maazel conducts the choruses of Winchester Cathedral and St. Thomas Church with the Orchestra

of St. Luke's.

"Requiem" was produced by Webber's production unit, The Really Useful Company Ltd., in front of a live audience at St. Thomas Church, New York. Set to the traditional Latin text, "Requiem" is a tribute to the composer's late father.

The original disk was recorded with virtually the same cast for Angel Records at Paul McCartney's studio in London and has been aired frequently on classical music radio stations in this country. A 1985 Grammy Award winner, it has been on Billboard's Top Compact Disks and Top Classical Albums charts for over 65 weeks, slipping out of the top 10 only recently.

Kultur won North American home video rights to "Requiem" over stiff competition by promising to focus all of its marketing resources on the title. Its rights owners wanted selective attention given to the program, Hedlund says.

"Most manufacturers release three to four titles at a time. We're publishing only 'Requiem' between now and September," Hedlund says. He claims "everything about the package is meant to sell. Retailing at \$39.95, it is extremely collectible."

AKIVA KAMINSKY

## Kartes Calls 100% Returns The Way Of The Future

NEW YORK Full-returns programs work for prerecorded video, says Jim Kartes, president of Kartes Video Communications.

Kartes has been giving his accounts 100% returns since January, and he claims the program has proven a success both in getting product into outlets and in spurring sell-through. Only about "10%-15% is coming back," he says.

One hundred percent returns are "probably going to become a way of life in the industry," he says. "If you're going to be into the so-called sell-through marketplace, it's probably the only way you're ever going to do large volumes of business."

"We've been offering 100% returns virtually since the beginning of the year," he says, with "virtually no strings attached" save a re-

quirement that accounts keep the product for a minimum of 120 days. The privilege is being given "across the board for all our customers—bookstores, supermarkets, everything."

"It's not a stock-balancing program, it's an absolute guaranteed

### 'Only 10%-15% is coming back'

sale. We put it in the store, the store's got net 60 days to pay for it," he says. After that, Kartes will "take it all back and refund the money for the tapes he hasn't sold." The reason for the 120-day time period is that "we just want him to give the product a fair chance."

"I hope I don't get zillions of copies back, but that's a chance you always take," says Kartes. "You go into it accepting a risk. We're anticipating about 30% on average will come back," he says.

Kartes says returns privileges have already proven a major advantage in helping him boost sales at two of his most vital accounts. He claims that one of the main reasons Waldenbooks has decided to take his product chainwide, more than 1,000 stores, is the returns privilege it has been given. The same goes for Kartes' distribution deal with Hanes.

"Their sell-through has been pretty good to date because of that," he says. Kartes has taken back some product in bulk from Waldenbooks, exchanging older public-domain ti-

ties for newer licensed films.

"The thing about the video business is most of the product we have is something we can resell," says Kartes. Many retailers shrink-wrap titles again and send them to new outlets. If a program is a complete failure, the cost of bulk erasing and reduplicating only comes to about 80 cents a unit, Kartes says. "You really don't get a tremendous loss like you do in the book or the magazine business," he says.

Based on the performance of his product in retail outlets, Kartes claims he has little to worry about. "I can't believe, based on the actual sell-through, that I'm going to get hit real bad," he says.

TONY SEIDEMAN







**It Worked Out.** Executives from JCI/VLS Inc. congratulate Kathy Smith on the Recording Industry Assn. of America's certification of two of her titles. "Ultimate Video Workout" won gold, and "Body Basics" took home platinum. From left are JCI producer Richard Diercks, Smith, and JCI president Arthur Schimmel.

## Chicago Bears' Payton Makes Self-Help Program

BY MOIRA McCORMICK

CHICAGO Chicago Bears superstar Walter Payton talks about life instead of football as the subject of "Walter Payton: Winning In Life," an hourlong self-help videocassette produced by Chicago-based Nightingale-Conant Corp. The \$24.95 cassette is slated for an Oct. 15 release.

The Payton title is the latest video release from Nightingale-Conant, primarily known as a major producer of how-to and self-help audiocassettes and as a mail-order house for such programs. According to "Winning In Life" 's executive producer Jack Wilson, president of marketing and communications company Jack Wilson & Associates, "Walter's video isn't about how to kick or pass—it's about how to live. Payton has made some good, solid decisions in his life, and he wants to let people know how to become more successful no matter what they do."

Chicago television host John Calloway conducts interviews with Payton during the program, which also includes interviews with the star running back's mother, wife, and former coaches. The project was produced by Bob Smith, who also produces Chicago Bears coach Mike Ditka's weekly show on Chicago CBS affiliate WBBM-TV during the football season. "Winning In Life" was directed by Bill Heitz.

"Winning In Life" will also be available as a six-unit audiocassette package, encompassing some five to six hours of prerecorded material, according to Wilson. Retail price is \$45. "The video and audio versions will be marketed separately, as they always are," he notes.

Fred Walski, vice president of retail for Nightingale-Conant, says "Winning In Life" will be available through mail order and distributed at the local and national retail levels by independent book wholesalers and rackjobbers. Chicago area distributors are to include Video

Trend, Computer Book Service, and Charles Levy Circulating Co.

Walski says he expects greatest sales potential in Chicago and the Midwest, but sees the cassette having a major impact nationwide. "It's a good breakout title for us, because Walter Payton has proven himself to be a winner," he says. "Payton's a national personality—he's the NFL's all-time leading rusher, and he's known to millions of fans, especially since the Super Bowl."

The video's Oct. 15 release coincides with the height of the Chicago Bears football season, which executive producer Wilson admits "won't hurt" sales. "But it's just coincidence," he says. "If the video were ready six months earlier or later, we'd still put it out."

Nightingale-Conant's Walski says the company will be offering co-op advertising allowances to dealers and that print ads will be taken out by the company in trade publications dealing with the "book, audio, and video marketplaces." Executive producer Wilson adds that arrangements for TV advertising are being finalized.

Point-of-purchase materials have been developed, including corrugated units with headers for both audio and video and a poster for the video version. In addition, says Walski, samples of "Walter Payton: Winning In Life" are being sent to major sportscasters and reviewers around the country.

The Payton video will be the seventh Nightingale-Conant video release since the firm branched into the self-help area a year ago. Other titles include "Zig Zigler On Goals"; "Zig Zigler On Selling"; "The Psychology Of Winning In Action" by Dennis Waitley; Leo Buscaglia's "The Politics Of Love"; Wayne Dyer's "What You Really Want For Your Children" and "How To Be A No-Limit Person," due in the fall.

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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         | 40            | JANE FONDA'S NEW WORKOUT ▲                     | KVC-RCA Video Prod. Karl Lorimar Home Video 069      | Jane Fonda                        | 1985            | NR     | 39.95 |
| 2         | 3         | 9             | BACK TO THE FUTURE ▲◆                          | Amblin Entertainment MCA Dist. Corp. 80196           | Michael J. Fox Christopher Lloyd  | 1985            | PG     | 79.95 |
| 3         | 2         | 54            | THE SOUND OF MUSIC ▲◆                          | CBS-Fox Video 1051                                   | Julie Andrews Christopher Plummer | 1965            | G      | 29.98 |
| 4         | 5         | 3             | WHITE NIGHTS ▲                                 | RCA/Columbia Pictures Home Video 6-20611             | Mikhail Baryshnikov Gregory Hines | 1985            | PG-13  | 79.95 |
| 5         | 4         | 32            | CASABLANCA                                     | CBS-Fox Video 4514                                   | Humphrey Bogart Ingrid Bergman    | 1942            | NR     | 29.98 |
| 6         | 7         | 3             | THE JEWEL OF THE NILE                          | CBS-Fox Video 1491                                   | Michael Douglas Kathleen Turner   | 1985            | PG     | 79.98 |
| 7         | 8         | 51            | ALICE IN WONDERLAND ▲◆                         | Walt Disney Home Video 36                            | Animated                          | 1951            | G      | 29.95 |
| 8         | 6         | 221           | JANE FONDA'S WORKOUT ▲◆                        | KVC-RCA Video Prod. Karl Lorimar Home Video 042      | Jane Fonda                        | 1982            | NR     | 59.95 |
| 9         | 9         | 9             | PLAYBOY VIDEO CENTERFOLD 2                     | Karl Lorimar Home Video 503                          | Teri Weigel                       | 1986            | NR     | 9.95  |
| 10        | 11        | 6             | WHITNEY HOUSTON THE #1 VIDEO HITS ▲            | MusicVision 6-20631                                  | Whitney Houston                   | 1986            | NR     | 14.95 |
| 11        | 10        | 53            | PINOCCHIO ◆                                    | Walt Disney Home Video 239                           | Animated                          | 1940            | G      | 29.95 |
| 12        | NEW ►     |               | SPIES LIKE US                                  | Warner Bros. Inc. Warner Home Video 11533            | Dan Aykroyd Chevy Chase           | 1985            | PG     | 79.95 |
| 13        | 14        | 14            | AFRICAN QUEEN ▲◆                               | CBS-Fox Video 2025                                   | Humphrey Bogart Katherine Hepburn | 1951            | NR     | 29.98 |
| 14        | 19        | 41            | ROMANCING THE STONE ▲                          | CBS-Fox Video 1358                                   | Michael Douglas Kathleen Turner   | 1984            | PG     | 29.98 |
| 15        | 17        | 36            | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲         | JCI Video Inc. JCI Video 8100                        | Kathy Smith                       | 1984            | NR     | 29.95 |
| 16        | 21        | 7             | KATHY SMITH'S BODY BASICS ●                    | JCI Video Inc. JCI Video 8111                        | Kathy Smith                       | 1985            | NR     | 29.95 |
| 17        | 12        | 7             | JAGGED EDGE ▲                                  | RCA/Columbia Pictures Home Video 6-20591             | Glenn Close Jeff Bridges          | 1985            | R      | 79.95 |
| 18        | 39        | 2             | BRAZIL   | Embassy International Pictures MCA Dist. Corp. 80171 | Jonathan Pryce Robert De Niro     | 1985            | R      | 79.95 |
| 19        | 20        | 39            | BEVERLY HILLS COP                              | Paramount Pictures Paramount Home Video 1134         | Eddie Murphy                      | 1985            | R      | 29.95 |
| 20        | 15        | 8             | AUTOMATIC GOLF ▲                               | Video Reel Video Associates VA39                     | Bob Mann                          | 1983            | NR     | 14.95 |
| 21        | 13        | 4             | A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲ | Media Home Entertainment M838                        | Robert Englund Mark Patton        | 1985            | R      | 79.95 |
| 22        | 29        | 16            | WITNESS  | Paramount Pictures Paramount Home Video 1736         | Harrison Ford Kelly McGillis      | 1985            | R      | 79.95 |
| 23        | 31        | 24            | THE MALTESE FALCON                             | CBS-Fox Video 4530                                   | Humphrey Bogart Mary Astor        | 1941            | NR     | 29.98 |
| 24        | 28        | 37            | MARY POPPINS ●◆                                | Walt Disney Home Video 23                            | Julie Andrews Dick Van Dyke       | 1964            | G      | 29.95 |
| 25        | 27        | 39            | MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆        | Motown Pictures Co. MGM/UA Home Video 300302         | Various Artists                   | 1983            | NR     | 29.95 |
| 26        | 23        | 22            | RETURN OF THE JEDI ▲                           | CBS-Fox Video 1478                                   | Mark Hamill Harrison Ford         | 1983            | PG     | 79.98 |
| 27        | 18        | 88            | PRIME TIME ▲◆                                  | KVC-RCA Video Prod. Karl Lorimar Home Video 058      | Jane Fonda                        | 1984            | NR     | 39.95 |
| 28        | 33        | 7             | WRESTLEMANIA 2 ●                               | Titan Sports Inc. Coliseum Video 021                 | Various Artists                   | 1986            | NR     | 39.95 |
| 29        | 16        | 9             | ROCKY IV                                       | CBS-Fox Video 4735                                   | Sylvester Stallone                | 1985            | PG     | 79.98 |
| 30        | 37        | 31            | PLAYBOY VIDEO CENTERFOLD ▲                     | Karl Lorimar Home Video 501                          | Sherry Arnett                     | 1985            | NR     | 9.95  |
| 31        | 22        | 73            | GONE WITH THE WIND ▲◆                          | MGM/UA Home Video 900284                             | Clark Gable Vivien Leigh          | 1939            | G      | 89.95 |
| 32        | 38        | 13            | SOUTH PACIFIC                                  | CBS-Fox Video 7045                                   | Mitzi Gaynor Rossano Brazzi       | 1958            | NR     | 29.98 |
| 33        | 25        | 3             | MOONLIGHTING                                   | ABC Circle Films Warner Home Video 35009             | Cybill Shepherd Bruce Willis      | 1985            | NR     | 29.98 |
| 34        | 35        | 13            | CADDYSHACK ▲                                   | Warner Bros. Inc. Warner Home Video 2005             | Chevy Chase Rodney Dangerfield    | 1980            | R      | 24.98 |
| 35        | NEW ►     |               | WINNIE THE POOH AND THE BLUSTERY DAY           | Walt Disney Home Video 63                            | Animated                          | 1986            | G      | 14.95 |
| 36        | 34        | 19            | WEST SIDE STORY ▲◆                             | CBS-Fox Video 4519                                   | Natalie Wood Richard Beymer       | 1961            | NR     | 29.98 |
| 37        | 24        | 15            | THE KING AND I ▲◆                              | CBS-Fox Video 1004                                   | Yul Brynner Deborah Kerr          | 1956            | NR     | 29.98 |
| 38        | NEW ►     |               | POUND PUPPIES                                  | Family Home Entertainment F1193                      | Animated                          | 1985            | G      | 14.95 |
| 39        | 40        | 28            | THE BLUES BROTHERS ▲◆                          | Universal City Studios MCA Dist. Corp. 77000         | Dan Aykroyd John Belushi          | 1980            | R      | 24.95 |
| 40        | 30        | 13            | COCOON   | CBS-Fox Video 1476                                   | Steve Guttenberg Don Ameche       | 1985            | PG-13  | 79.98 |

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



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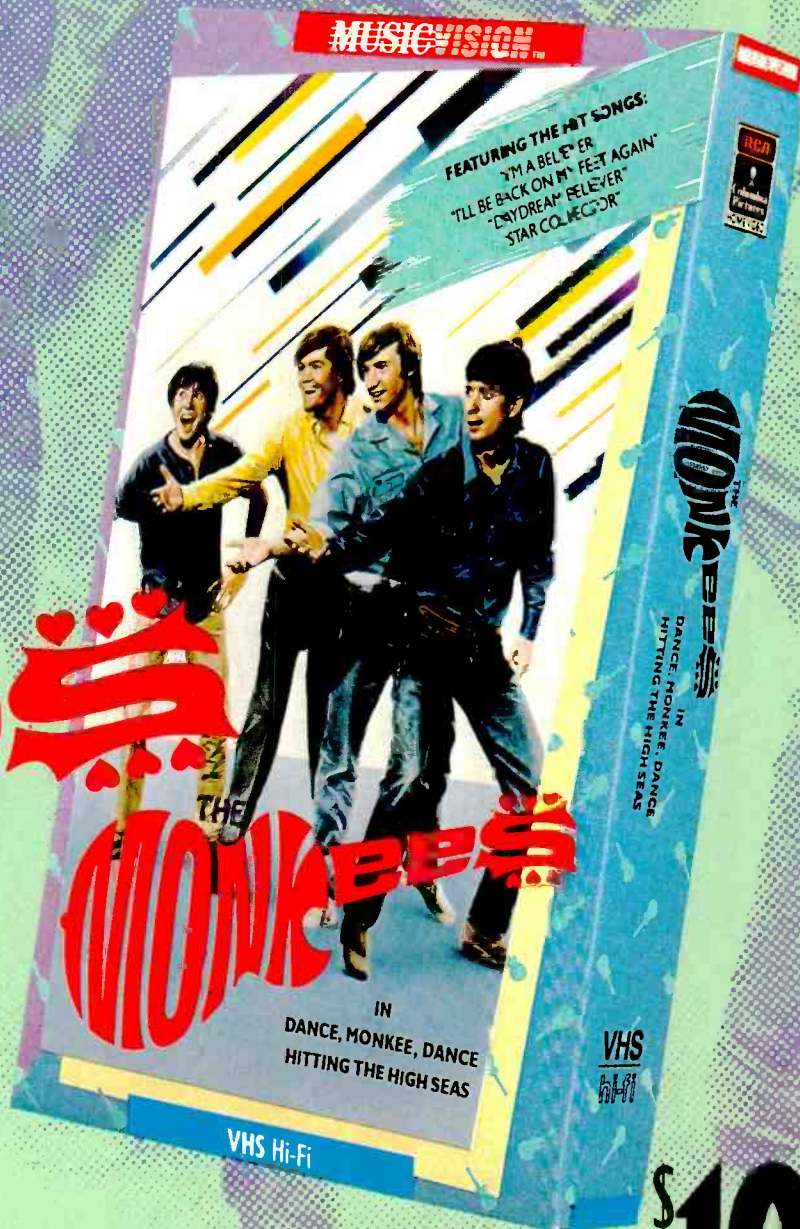
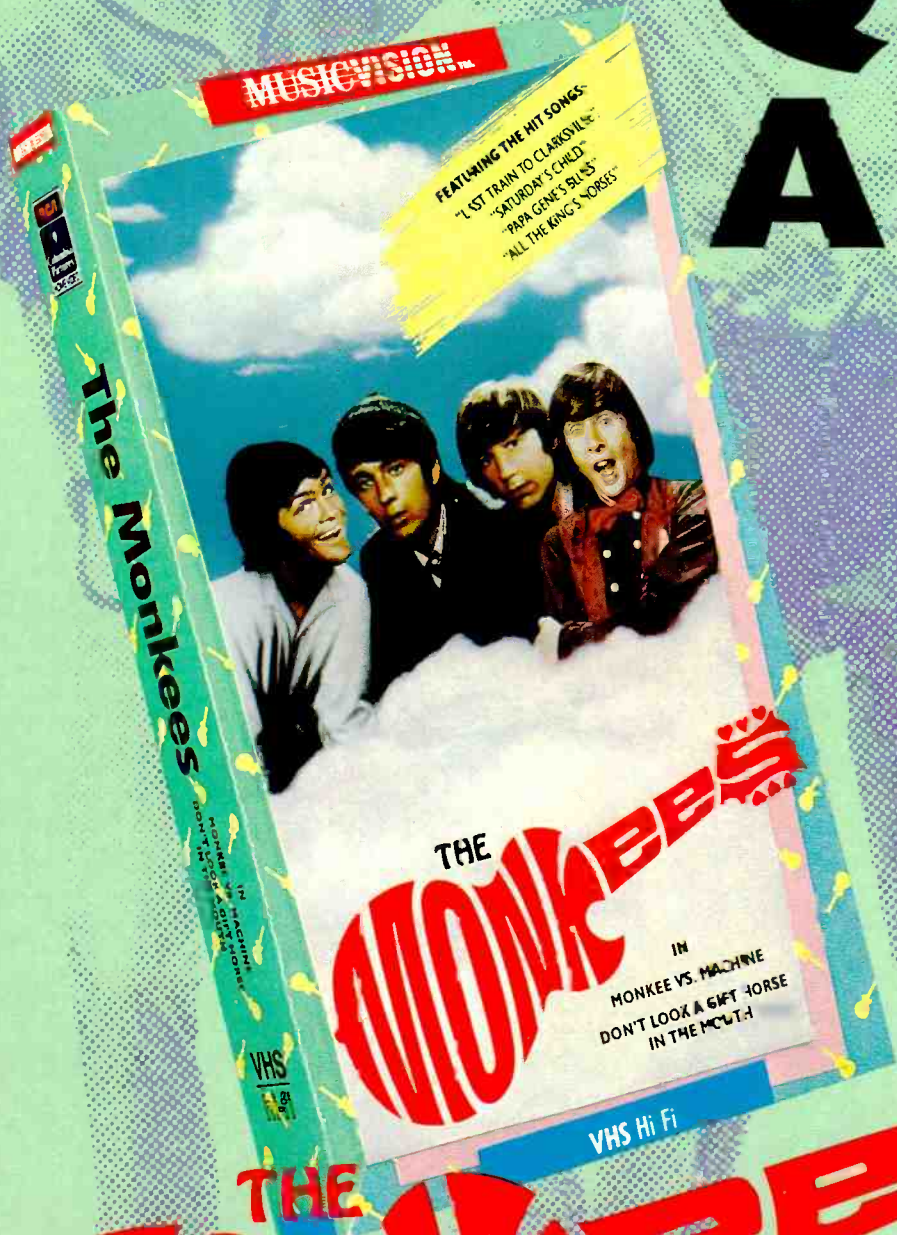
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**Tape Traces  
25-Year History  
Of N.Y. Mets**

BY MOIRA McCORMICK

CHICAGO Major League Baseball Productions and 3M have collaborated with the New York Mets to produce "An Amazin' Era," a 71-minute home video release encapsulating the Mets' 25-year history. The \$19.95 cassette is distributed in the New York area by 3M and is available nationally through the mail.

"An Amazin' Era" is the second release issued by 3M's Scotch Sports Collectors Edition. (It was preceded by "Then And Now: The Minnesota Twins," which was issued last spring.) It marks the first joint effort between 3M and Major League Baseball Productions, the latter of which is responsible for the television programs "This Week In Baseball," "The Baseball Bunch," "Pennant Chase," and "Greats Of The Game."

According to Steve Stern of the Phoenix Communications Group, which operates Major League Baseball Productions, several new baseball projects are being readied for release by the company and 3M, including a 25-year history of the Houston Astros and a tape celebrating the 25th anniversary of the New York Yankees' 1961 season.

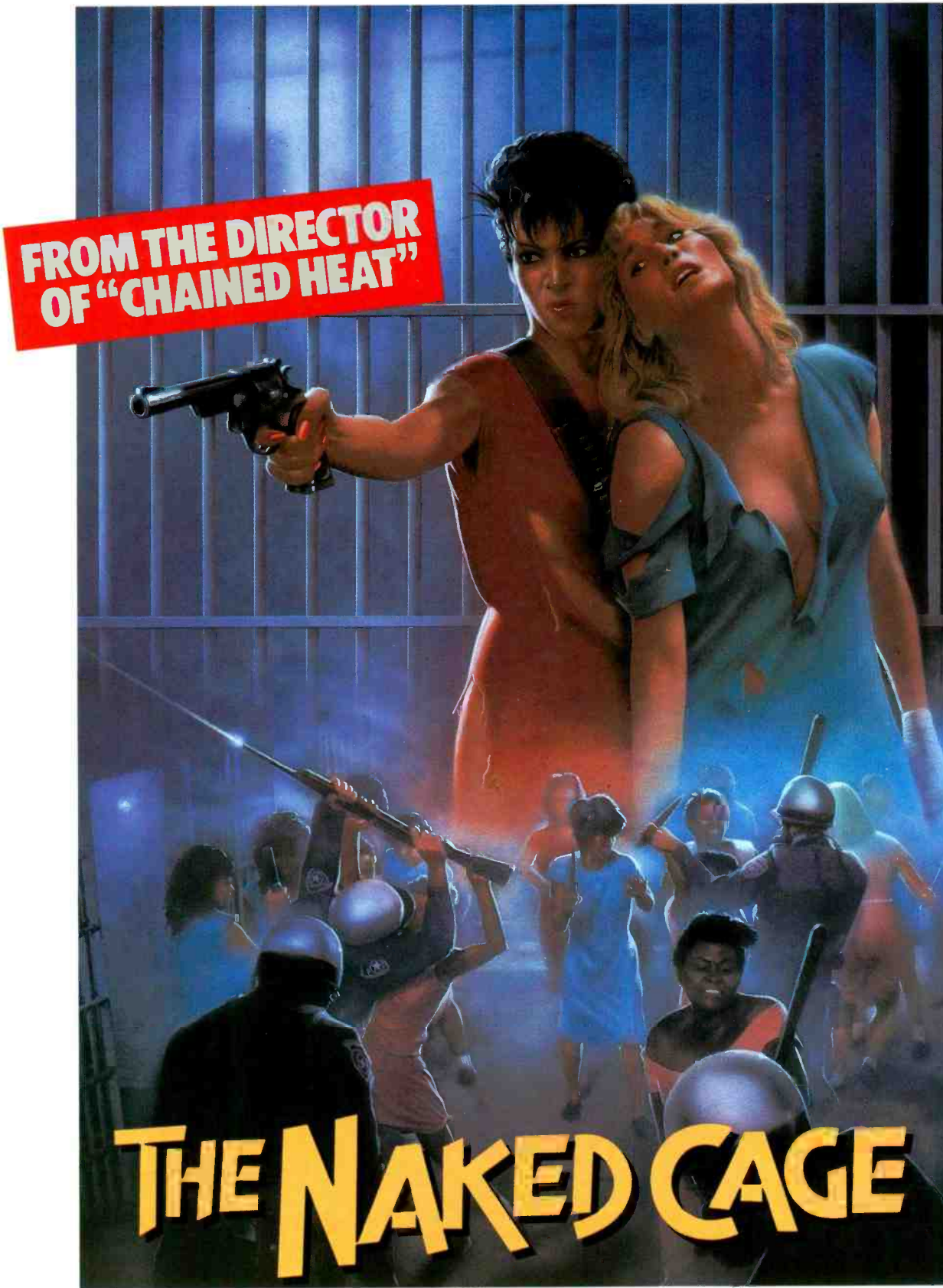
Stern, who served as supervising producer and writer for "An Amazin' Era," says 3M provided funding for the project and is distributing it in the New York-New Jersey-Connecticut area through video specialty stores, mass merchants, department stores, and convenience stores. In addition, he says, the cassette is receiving a nationwide push via spots on New York cable superstation WOR-TV, which broadcasts Mets games. "An Amazin' Era" can be ordered through an 800 number mentioned in the spots. The cassette is also on sale at merchandise stands at New York's Shea Stadium during Mets home games. A reported 150 copies were sold the first day the tape was available, according to Major League Baseball Productions' Geoff Belinfante.

Mets promotions administrator Jim Plummer says selections from the tape are shown on the ballpark's Diamond Vision screen before home games and will be used during rain delays.

Preorders in the New York area exceeded 25,000 units, says Stern, and 3M expects to sell 75,000-100,000 copies in all.

"An Amazin' Era" features highlights of the Mets' history from their earliest days as the laughing-stock of the major leagues to their 1969 and 1973 championship seasons. Narrated by Broadway actor Len Cariou, the program is divided into four historical parts; Gene Shalit, former New York mayor John Lindsay, Rodney Dangerfield, and Glenn Close each introduce one. Pop music from each era highlights the proceedings.

According to Stern, "An Amazin' Era" is the biggest video project yet for Major League Baseball Productions. The company first got into  
*(Continued on next page)*



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## VCR Penetration Keeps Growing In Canada

TORONTO Videocassette-recorder penetration is increasing rapidly in Canada, outgunning pay television as a draw of consumer spending, new figures from the A.C. Nielsen Co. of Canada Ltd. show.

VCR penetration jumped to 37% in March from 31% last November. That is more than double the penetration rate of pay-TV services. Sony of Canada Ltd. recently reported videocassette rentals by the industry of \$400 million in 1985, including \$140 million in Quebec. The entire pay-TV business generated \$152 million last year.

Ontario had the largest penetration increase in the four-month period surveyed by Nielsen, to 38% in March from 30% last November. That puts the province equal with Quebec's 38% penetration. The Atlantic provinces and British Columbia showed penetrations of 37%, while the Prairie provinces had a 35% rate.

The five largest markets for VCRs are Medicine Hat, Alta. (48%); Rouyn, Que. (46%); Thunder Bay, Ont. (45%); and Prince George and Kitimat, B.C. (44% each).

### N.Y. METS TAPE

*(Continued from preceding page)*

video five years ago with "Great Moments In Baseball History," which is distributed by RCA-Columbia Home Video. Other titles include "The Greatest Comeback Ever," a program depicting the 1978 Yankees, distributed by VidAmerica; "I-70 Showdown," highlights from the 1985 World Series, distributed by Sight and Sound, primarily in the Kansas City and St. Louis areas; and "The Baseball Bunch," a series of three tapes based on the children's how-to TV series, distributed by Karl-Lorimar. Major League Baseball Productions also regularly releases tapes of teams' highlights.

"We have more baseball properties than anyone," says Stern, "and we've been talking about distribution with a number of other companies, including Simon and Schuster and Vestron.

The 1961 Yankees cassette is due this month and the Astros cassette is expected by Christmas. Stern says Major League Baseball Productions' next big baseball project will be musical or humorous in nature, or both. The company plans to continue to collaborate with 3M on team-highlight tapes as long as there is interest, which Stern believes could be a very long time.

"There's an endless amount of baseball fans eager to relive their teams' histories," he says.

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BY FRED BRONSON

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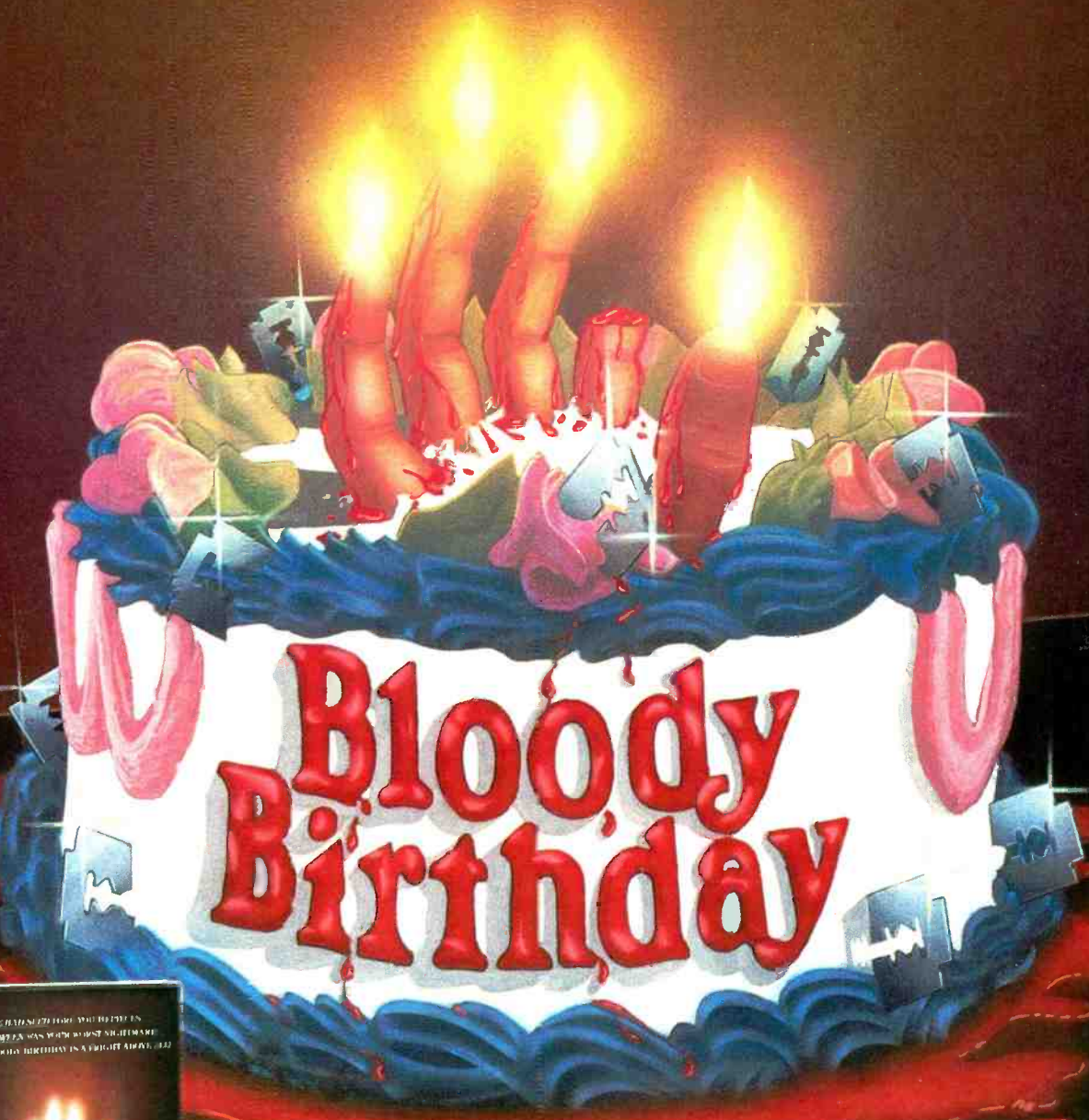
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## Sony Sponsors Third Consumer Competition

BY JIM BESSMAN

**NEW YORK** For the third year in a row, Sony Corp. of America is sponsoring Visions of U.S., a home video competition for consumers that has had an impact on Sony video hardware design.

Video submissions of 30 minutes or less in the categories of fiction, nonfiction, experimental, and music video are being accepted through Oct. 1. Judging will take place in Los Angeles and New York, prior to a December awards ceremony at the American Film Institute (AFI) coinciding with the sixth annual National Video Festival.

The contest is open to anyone as long as submissions are noncommercial. It is administered by AFI, which has a judges panel that includes David Byrne, Laurie Anderson, Whoopi Goldberg, Shelley Duvall, Francis Ford Coppola, director Amy Heckerling, the critics Gene Shalit and Tom Shales, "Dynasty" actor Jack Coleman, and last year's grand prize winner, Norris Chumley.

Last year's competition, according to Jay Sato, Sony consumer video products division's national sales manager, drew 700 entries, up from 300 the first year. "Word is getting out that we're making it bigger and bigger," says Sato, explaining that Visions of U.S. is promoted through media advertising, at video hardware dealers through in-store counter cards and brochures, and with similar materials at colleges and universities.

He adds that last year the contest was co-sponsored by The Movie Channel, which featured winning entries in an April series co-produced by AFI. This year National Video Inc. is co-sponsoring and promoting it through point-of-purchase materials in its stores.

Sato, who set up the contest to match a similar one for film and video students sponsored by Sony's industrial-products division, says that the affordability and easy use of video equipment have facilitated high-quality self-expression by consumers.

"We were afraid of getting mainly graduation ceremonies and birthday parties, but to our surprise people do go out and tell stories," he says. "There are a lot of narratives, documentaries, and experimental material—not just home movies. So there's a lot of creativity out there that no one's encouraging."

In this case, Sato says that Sony's encouragement amounts to over \$300,000. He says the grand prize in the competition is a Sony VXR television featuring a built-in 8mm VCR deck and a Pro 8 camcorder. First prize is the Pro 8 unit, second prize is the hand-held Handycam model, and third prize is an 8mm home VCR deck.

Sato further notes that Sony's company commitment, demonstrated by Visions of U.S., is based on the need to find out "how people utilize equipment so we know what equipment they will need."



# Digital Over Analog In Two Years Prediction Comes From Sony Exec

BY STEVEN DUPLER

NEW YORK Digital will replace analog as the dominant configuration for studios with 24 tracks or more within two years, according to George Currie, vice president for Sony Pro Audio Products, a division of the Broadcast Products Group.

Currie says there are now 80 24-track Sony PCM-3324 digital recorders in place in the U.S.; 50 audio and video facilities have bought units, some more than one. Worldwide, more than 300 of the \$114,000 (basic price) units have been sold and installed.

"Most of the larger studios have at least one now," Currie says. "And if they don't own, they rent. However they do it, they're using them. Based on what we plan to ship this year, next year, and the following half-year after that, plus what

the other digital manufacturers are selling, the market should be covered within two years," he adds.

Since November 1985, Sony has experienced its best digital sales period ever, Currie says, with 21 machines sold. Seven of those were sold in just one month. In response

**'Most of the major studios have at least one digital recorder now'**

to the demand, Currie says, Sony Japan has doubled its production from six to 12 machines monthly.

There is no such thing as an average digital customer, Currie says. While music and album production and editing continue to be the primary uses for a digital multitrack recorder, the film, video, and broadcast market is growing rapidly. "They use it to support sound quality in postproduction," says Currie. "In some cases, customers use the machines for archiving or in preparing tapes for duplication."

To illustrate the diversity of Sony's digital multitrack customer list, Currie cites some of the more recent buyers: comedian/singer Eddie Murphy; Windham Hill Records; Oasis Studios; Frank Zappa (his second); Modern Video; 3M Co.; Westlake Audio; guitarist George Benson (his second); Regent Sound Studios (its second); and the Christian Science Service Center.

"Generally, we find a lot of customers start with one and find they

miss the advantages owning two can provide," says Currie. Two 3324s synced together allow users to do electronic editing, record in 48-track digital, and make digital safety copies, Currie notes.

Sony plans to ship 20 more 24-tracks by January 1987. Next year, the firm plans to ship 60 more, with 30-40 going out the door in the first six months of 1987. "That's another 120 machines," says Currie. "And we're not the only ones who'll be selling them. What with Otari and Mitsubishi, there are going to be a lot more digital multitracks out there very shortly."

Sony's primary peer in the Digital Audio Stationary Head (DASH) format—Willi Studer AG—has yet to deliver a digital multitrack deck in that format. Studer America has been promising delivery of production models of its D820 digital two-track prototype for some time, but these also have not yet materialized. Meantime, DASH's competing format—ProDigi, or PD—has digital multitracks available from both Mitsubishi and Otari Electric.

Currie says deliveries of Sony's new line of digital two-tracks—the 3102 and 3202 series—will begin this month. He says Sony has been told by Studer officials that its compatible digital two-track will be "available in a couple of months."

Currie says he feels that the pro audio industry has "somehow gotten the idea that Mitsubishi has as many or more of its 32-track machines out there as we do our 24-tracks.

"That's just not true. We're overselling Mitsubishi by between three or four to one," he claims.



**Digital In The Air.** Announcing the recent sale of four Mitsubishi digital tape machines (two two-tracks and two 32-tracks) to Air Studios of Montserrat at the Assn. of Professional Recording Studios meet in London in June are, from left, George Martin, chairman of Air Studios; Sonny Kawakami, marketing manager, PCM Products, Mitsubishi Electric Corp.; Peter Sidey, director of Mitsubishi Pro Audio Group, U.K.; and John Burgess, managing director of Air Studios.

## Audio Track

### NEW YORK

**GARY CORBETT AND Leslie Ming** have been mixing Atlantic artist **Regina's** upcoming album at **Unique Recording**. Engineering is **Phil Castellano**.

At **Counterpoint**, songwriter/producer **Jerry Ragovoy** has been working with soap star **Gloria Loring** on her debut album for Atlantic. Chief engineer **Hugo Dwyer** was behind the board, with **David T. Wonsey** assisting. Some of the synth work for the project was done at the studio's new MIDI suite. And **Debbie Harry** has been mixing her solo album for Geffen. **Seth Justman** of the **J. Geils Band** is producing, with **Bill Scheniman** engineering and **Ric Slater** assisting.

At **Roxie Recording** in Queens, **James St. James**, executive producer and president of **Camouflage Records**, is producing tracks for Brooklyn rap duo **Specialist & Genius Rap**.

**Reve Time**, a new group under the direction of **Steel-Rain Productions**, has been busy at **INS Recording**. **Robbie Watson** is engineering four cuts for an EP release on the act.

Producer/mixer **Mark Berry** teamed up with **Kenny Laguna** to produce three new cuts on **Joan Jett's** CBS album debut. The pair have been working at **Broccoli-Rabe** in New Jersey and the **Power Plant** here.

### LOS ANGELES

**LAURA BRANIGAN WAS** in cutting vocal tracks for a film soundtrack project at **Record One** in Sherman Oaks. The singer is working with producer **David Kershensbaum** and engineers **John Guess** and **Clif Jones**. In Studio A, **Dan Fogelberg** has been tracking for his new album, produced by drummer **Russ Kunkel**. **Niko Bolas** was at the board, assisted by **Bob Levy**.

### NASHVILLE

**RICKY SKAGGS** was wrapping up his latest CBS album at **Treasure Isle**. **Ed Seay** engineered, with **Tom Harding** and **Tom Der** assisting. Also there, San Francisco-based act the **Beau Brummels** recorded tracks and did preproduction work on a new project being produced by **Harding**, with **Der** at the board. And, the **DRMLS** were in doing overdubs and mixing for an upcoming dance release. **Rocky Schnaars** was at the board for that one. Finally, **MCA** act the **Vega Brothers** recorded demos with producer **Chip Hardy** and engineer **Chuck Ainley**.

**Randy Scruggs** completed production on **Sawyer Brown's** third album for **Capitol/Curb**. **Ron Reynolds** engineered at **Scruggs Sound Studio**.

### OTHER CITIES

**DAVID BYRNE HAS** completed all audio postproduction—including sound effects, dialog, and musical score—on his feature film "True Stories" at **Russian Hill Recording** in San Francisco. **Byrne** and staff are now premixing prior to the final mix at **Lucasfilm**. **RHR** chief engineer and co-owner **Jack Leahy** and sound designer **Leslie Shatz** supervised the project. Engineering credits were shared by the entire studio staff. Also there, voice work continues for the ABC-TV Saturday morning cartoon series "Ewoks." **Cliff Ruby** and **Elana Lesser** are producing; **Judy Nelson** is production coordinator. **Jeff Kliment** is engineering.

The **LeMobile** remote vehicle trekked to Connecticut to record overdubs for the **Deep Purple** project it had been tracking in **Stowe, Vt.** While overdubs were in progress at producer **Roger Glover's** house, **LeMobile** owner/engineer **Guy Charbonneau** was up at the **Montreal Jazz Festival**; he bor-

rowed the Ohio-based **GHL** remote unit for a recording project there.

**Les Chanticleers** have been recording a new project at **Seattle, Wash.-based Fast Trax Studios**.

Recently completed projects at **Pyramid Sound Studios** in **Ithaca, N.Y.**, are a debut album on **Adult Western** and an album for **Combat** recording artists **Nuclear Assault**.

**Omega Studios** in **Washington, D.C.**, played host last month for the press debut of **Daryl Hall's** new  
*(Continued on next page)*

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

**IN-HOUSE GRAPHICS:** **Pacific Video** of **Reseda, Calif.**, recently expanded facilities to include **MIX EFEX**, a special effects and computer graphics/animation house. Headed by computer graphics specialists **Clayton Whitney** and **Scott Bergman**, **MIX EFEX** offers a range of services; it features the **Bosch FGS-4000** computer graphics/animation system complete with all updated software, including the new **Bosch 3-D** paint system. The **Bosch** is an extremely high-grade, high-resolution system that produces exceptional effects for music video work as well as commercial logo and design, titles, and opticals. **Leon Silverman**, **Pacific Video's** vice president of marketing and sales, says that **MIX EFEX's** services dovetail perfectly with the company's own.

**ALLIED LIGHTS UP U.C.:** **Allied Artists Concert Productions**, a division of **Consolidated Allied Com-**

## Sound Investment

panies, has installed a new lighting system at the **Univ. of California** at **Irvine** for a series of weekly concerts running through **Thursday (14)**. The concert series includes **Herb Alpert**, **Sarah Vaughan**, **Tony Bennett**, and **Ray Charles**. **Allied** says the system is unique in that it incorporates the first **Thomas** ground support system on the **West Coast**. This new system allows lights to be hung by motors from the stage, rather than requiring ladders.

**EVERYTHING BUT** the kitchen sink was used when **The Post Group**, **Los Angeles**, put together **Coca-Cola's** new **Max Headroom/ "Catch The Wave"** campaign with **Sant'Andrea Productions**. The project required four of **Post's** 10 1-inch edit bays and such graphics equipment as multiple channels of **Ampex ADO**, **Quantel Mirage**, **Quantel Paintbox**, and **Bosch FGS-4000** graphics systems. Audio sweetening was also required. The production called for live-action video and graphic elements to be shown in varying combinations on 10- by 12-foot front-projection screens. Additional visuals were

shown on 25 television monitors.

**NO FALSE ALARM** for **One Pass:** The **San Francisco-based** video house provided its **Mobile One** 45-foot remote vehicle and all TV equipment and supervising engineers for a recent taping and live broadcast of the **Alarm's** concert at **Janss Steps** at **U.C.L.A.** **C.D. Taylor** directed the eight-camera shoot, with one camera set high on a **Louma** crane and controlled from the ground. Recording was on four 1-inch and four 3/4-inch VTRs. The live broadcast was on **MTV**, while satellite transmission was provided to **Canada**, the **U.K.**, **Holland**, **Germany**, **Italy**, **France**, **Belgium**, **Sweden**, **Malta**, and **Japan**.

**SWEET SIXTEEN:** **Bay Records Studios**, **Alameda, Calif.**, has upgraded to 2-inch, 16-track facilities after years of providing high-quality 1-inch eight-track service. The facility has purchased a **Bimix 20** by 16 console and an **M79** 16-track recorder. The **M79** eight-track already in house will remain available. Rates are \$35 per hour, plus tape, for either eight- or 16-track.

Edited by STEVEN DUPLER



## VIDCLIP MAKERS ASK: 'WHERE'S THE RECESSION?'

(Continued from page 54)

cert grosses seem to be as good as usual. Why? Hit records!"

Screen Link's Sparrow feels the video business "has always had pessimists who ate crow during its heyday and now, after it's been thriving for five years, are coming out to say 'I told you so.'"

While she concedes that production has slackened, she also estimates that 75% of the directors represented by the major production companies are working on any given day.

"The problem is the phenomenon of MTV," says Sparrow, herself the network's former director for talent and artist relations. "No one expected it to grow as fast and have such impact on people's careers. Like any phenomenon, there's a leveling-off period, and after five years of MTV and music video, we're experiencing growing pains."

But Sparrow adds that record companies' video specialists and policies as well as production com-

panies and directors have matured to where music video is "definitely a business [with] all levels of budgets and actual planning in advance."

Says Sparrow, "The good directors—the ones who keep creative and innovative and keep within budget—have survived. The ones who haven't, for whatever reason, have gone away."

N. Lee Lacy's Healy similarly notes recent talk of a video industry slowdown but adds that "special artists" like Peter Gabriel, Huey Lewis, or Cyndi Lauper—who enjoy strong record company support—will continue to merit high-budget videos. "With \$55,000-\$60,000 for new artists," she says, "I think we'll be all right."

Small says that even with label video cutbacks, there's still plenty of work to be found. "So Columbia said it's cutting down," he says. "Say they did a hundred videos last year and only do 50 this year. At \$50,000 apiece, that's still \$2.5

million, and that's low."

Small sympathizes with label concerns, but he fears that continued negative comment will only kill creativity.

"I understand they want to get their money's worth, but when a video is great, they do," he says. "We have Spielbergs and Lucases in this business, storytellers and Zbigniews (the director Zbigniew Rybczynski), each with their own look and style. All are unique, but they can only be as great as the song."

Concludes Small, "MTV and the other video programs, they don't feel that the business is dying. We're all still in a new industry, and we should be positive about it and make it better."



**To Granny's House They Went.** San Francisco-based Until December headed out to Granny's House in Reno, Nev., to record their new release for 415/Columbia. The "funky metallic vinyl" album is due this fall. Shown, from left, in the studio are band members Greg Senzer, Adam Sherbourne, and Bryan Weisberg; engineer Neill King; and producer Ken Kessie.

## AES Confab Nov. 12-16

**NEW YORK** Booth space is going fast for the upcoming 81st Audio Engineering Society (AES) convention, set for Nov. 12-16 in Los Angeles.

A spokesman for the society says that space is being allocated for more than 450 booths, with areas for exhibitions and workshops split between two venues—the Los Angeles Convention Center and the Hilton Hotel. Shuttle bus service will be provided to both

halls free to registrants.

Thus far, over 170 companies have signed on as exhibitors, with new names being added daily, says the AES spokesman. Thirty-five sessions of technical papers and workshops are set so far.

For further information about exhibiting or registering to attend, contact the AES at 212-661-8528. On MCI Electronic Mail, the number is 280-6439; the CompuServe number is 73277-1205.

## AUDIO TRACK

(Continued from previous page)

RCA solo album. Also there, the **United States Naval Academy** has completed a double album of its various bands, including the 100-piece Drum & Bugle Corps. And New York-based producer **Jim Singer** and **Miami Sound Machine's Jim Galdo** have been working on an album project with **Bill Brady** at the board.

**Studios 301**, Sydney, Australia, recently tracked Warner act **a-ha**, which was in with English engineer **Gerry Kitchingham**. Also there, EMI Records' **Slim Dusty** was in working on a new single with producer **Rod Coe** and engineer **Martin Benge**.

At **Southern Tracks Studio** in Atlanta, **Seidina Reed** (daughter of

**Jerry**), has been tracking demos, with **Bill Mueller** producing and **Russ Fowle** and **Greg Archilla** engineering. Also, a new project for Southern Tracks recording artist **Bill Anderson** is underway, with **Mike Johnson** producing.

At **Soto Sound Studio** in Evanston, Ill., Latin vocalist **Jorge Morales** recorded a new single. Producing was **Misael Polanco**; the recording was made in conjunction with **Above Ground Recording Studio**.

Spanish singer/songwriter **Miguel Rios** has been working on a new album at **Muscle Shoals Sound Studios**, Sheffield, Ala. The album is slated for release at the end of this summer on PolyGram in Spain; European release will be in

late fall or early spring.

At **International Sound** in North Miami Beach, **Viktim** has been tracking with engineer **John Haag** and assistant **Victor DePersia**.

**Huey Lewis & the News** spent four months tracking and overdubbing their new album at **Studio D** in Sausalito, Calif.

**The Roches** are completing work on an EP for SOS Records at **Golden Apple Media** with Andy Bloch at the board. Bloch is co-producing with **Joe Ferry**.

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

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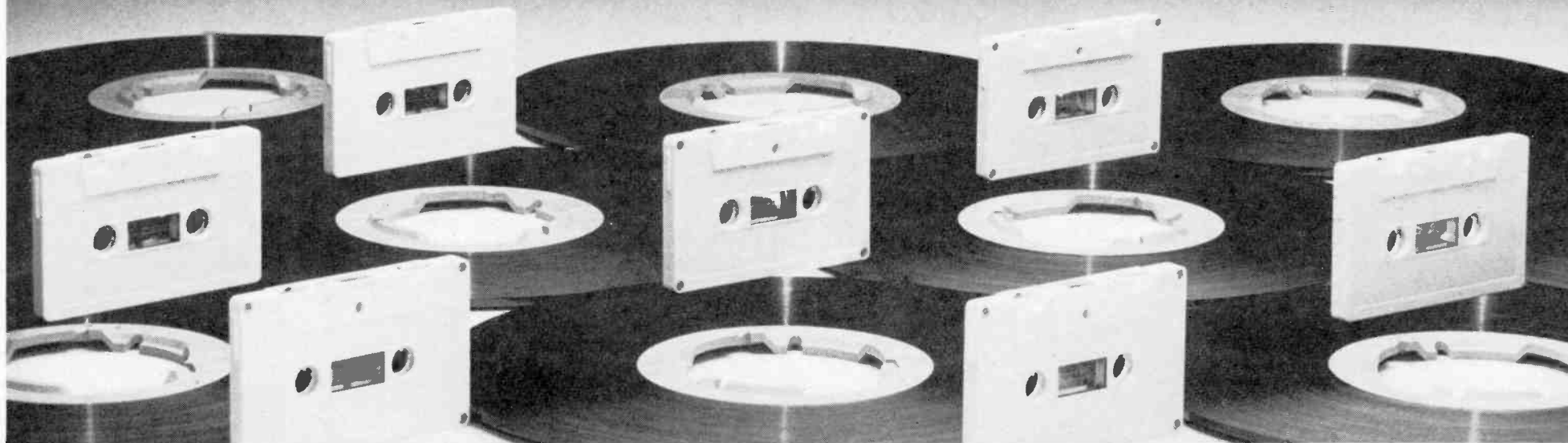
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## U.K. Distrib Goes Through Tough Times PRT Loses Jive Account

BY PETER JONES

LONDON Pye Records & Tapes (PRT) lost 30% of its distribution business during the last year and recently eliminated 40 members of its work force of 155, and the PRT record label lost some \$1.5 million during the past 12 months and laid off 20 staffers early this year.

The most recent blow to the company came last week, when the internationally successful Jive Records left the fold to sign with RCA/Ariola Operations.

PRT acting chief executive Simon Carrel firmly denies persistent industry rumors that the company is going under, but he does admit that "those who say we're having problems are absolutely right."

PRT, which lost its distribution deals with BBC Records, Towerbell, and Streetsounds before the Jive withdrawal, is pointing to new profitability through its reactivated record label. Two remixed re-releases by the group Real Thing, "You To Me Are Everything" (a U.K. No. 1 in 1976) and

"Can't Get By Without You" (No. 2 three months later), are on the U.K. charts and a third, "Can You Feel The Force" (No. 5 in 1979), will be out soon, along with an album.

PRT optimism for the next year is also based on the launch of Broken Hill Records, a joint venture with Carrere music.

PRT's main problem has been the loss of big accounts, like BBC Records and Jive. Says Carrel, "The reasons they left were many and complex, but I have never heard Jive director Clive Calder have anything but praise for PRT. The BBC departure was unfortunate, coming when we were in a period of reorganization.

"It saddens me that PRT is a smaller company now, but my task is to get overheads at the right level in relation to the volume of business we have got. I'll do what I can to persuade people that we're the best indie distributor."

## Houston Attains Global Stardom Local Discretion Used In Breaking Act

BY NICK ROBERTSHAW

LONDON A flexible approach to international marketing has given RCA/Ariola star Whitney Houston worldwide success to match her success at home, with better than 3 million albums sold outside the U.S. and a string of gold and platinum awards across five continents.

Says Joe Kiener, vice president of international marketing and a&r: "The excitement began to build as early as 1983, when Clive Davis signed Houston to Arista as an unknown artist. More than a year before we had any music, Arista's international department in New York was already spreading the buzz to the international Arista/Ariola affiliates."

Biographical notes, shots from Houston's previous modeling career, and videos of her acclaimed performance on "The Merv Griffin Show" were among materials distributed to establish a media profile and lay the groundwork for a major new artist.

But when the album was finished, it was decided to give local companies discretion to handle the launch

as they saw fit. "The wide range of song styles suggested an unorthodox international marketing approach," says Kiener. "We decided each territory should choose the single that would best launch Whitney in its own market."

The gamble paid off, assisted by the willingness of Houston and her manager, Gene Harvey, to under-

take promotional trips to key European markets. In Britain, "Saving All My Love" went to No. 1 and sold almost a million units, while the album reached double platinum status, with around 700,000 copies sold.

### 'Each territory chose the single that would launch Whitney'

In France, Houston's appearance on the television show "Champs Elysees" pushed both single and album straight into the charts, and in West Germany the album spent six months in the top 10, with sales over 500,000.

In Benelux countries a different strategy was adopted. Aiming for the adult-oriented market, "All At Once" was selected as the launch single. Houston performed it on six TV shows and played a live club performance for media guests. Within a month, the single was in the top five, giving the artist an international breakthrough ahead of her first U.S. chart entry.

Elsewhere, the same success was repeated. In Australia, the album went platinum and topped charts for three months. In Canada, the album went sextuple platinum, after 13 weeks at No. 1.

And there was special success in Japan, where longterm promotion by Nippon Phonogram has paid off

with album sales in excess of 300,000. This is in a country where 50,000 sales for international repertoire product is regarded as very good.

Alex Abramoff, Nippon Phonogram's artist relations manager for international pop, says the Houston album was released April 1, 1985. The record company asked for interview and photography sessions with the singer in November, shortly after the second single from the album, "Saving All My Love," was released in Japan.

A Houston appearance on the top-rated "Yooou no Hitto Studio" ("Night Hit Studio") via satellite led to faster sales action. But by the end of 1985, sales were still only 30,000. Release of the third single, "How Will I Know?" in late February, and the fourth, "Greatest Love Of All," in April, plus a very strong videoclip, really broke the artist.

The album became Japan's biggest seller in the first half of this year. Says Abramoff: "The promotion team's efforts paid off, with every major music magazine carrying Houston features. She is certainly the most heavily publicized international artist in Japan this year.

Sales of 20,000 for a compact disk release in Japan are considered very good, but her "Whitney Houston" title has now topped the 80,000 mark. Nippon Phonogram sent a gold CD to her in April this year.

Worldwide, Houston's tally of awards includes platinum albums in Canada, the U.K., West Germany, Sweden, Norway, Holland, Switzerland, Australia, New Zealand, and the Far East, and gold in Belgium, Denmark, and South Africa. International singles sales are well over the 2.5 million mark.

## TVB In Hong Kong Bans IFPI Recordings Dispute Over Copyright Infringement

BY HANS EBERT

HONG KONG Local television station TVB has banned the use of all artists and recordings represented by the International Federation of Phonogram & Videogram Producers (IFPI) following a dispute over alleged TVB copyright infringement.

Program producers have been told not to feature IFPI artists performing or being interviewed and not to use their songs as background music. Nor may the artists be filmed at public functions. Says one producer: "We're going to have our hands full filling the available time slots, and even if we do fill them, it will be with not very well-known local acts."

The move was triggered by a high court writ which IFPI (South East Asia) filed against the station July 8, claiming infringement of its copyrights. Production department HJK-TV International, which employs over 1,000 workers, is said to have showcased artists and video material from IFPI member companies in the course of making programs for the home and overseas markets.

Such programs have been exported to Chinese-speaking communities in South East Asia, North America, Australia, and Europe for years, and the business has expanded steadily. TVB made an agreement with IFPI in 1983 which expired at the end of 1984, and the organization says the station has no license to use material produced by IFPI companies before that year.

IFPI's membership in this region includes the Hong Kong operations of CBS/Sony, WEA, EMI, and Poly-

Gram, plus some 35 local recording companies. TVB says if it is not allowed to use material from the four majors it may have to turn to other companies, like Capital Artists, a subsidiary of TVB itself, but may then incur charges of favoritism.

The Television & Entertainment Licensing Authority (TELA) here is still investigating an earlier complaint by IFPI against TVB for allegedly showing bias toward material from Capital Artists. The investigation was ordered by the

Supreme Court Feb. 21 this year but has yet to be concluded.

TELA's John Wan says: "The TV advisory board has held several meetings and will take the matter up again in September after both parties have gathered information for the judgment in the dispute."

Although it is making no official comment while legal proceedings continue, TVB is known to feel it is in a "no win" situation. It believes IFPI's twin complaints are contradictory.

## Buck Ram's Platters Stir Controversy Down Under

BY GLENN A. BAKER

SYDNEY A government-backed bid by the Actors Equity Association to prevent U.S. oldies group Buck Ram's Platters from undertaking a club tour here has erupted into a major national issue involving the reputation of Immigration Minister Chris Hurford and the general principle of free exchange of talent between countries.

Promoter Peter Conyngham inadvertently provoked the row when he applied to import the act for a season of cabaret dates. Although the Australian Musicians' Union raised no objections, Actors Equity advised the immigration minister to refuse work visas on the grounds that the group "did not possess a level of talent of such merit as to lead to the continuing cultural enrichment of the community."

Equity's attitude was apparently influenced by a recent tour from rival group Paul Robi's Platters. "We simply cannot have all these Plat-

ters running around Australia," said the union's federal secretary, Michael Crosby.

Faced with cancellation and financial losses, Conyngham appealed successfully to the federal court for a reversal of the government decision. The judge's mandatory ruling against a government minister set a legal precedent and drew protests from Hurford, who said it threatened Parliament's control over who should enter the country. He promised to seek changes in the law "to return to the representatives of the people the decision-making powers which are correctly theirs."

Within hours of the landmark decision, Hurford had lodged an appeal with the full bench of the federal court. But public and media support for Conyngham grew when it was noted that no other Western democracy had ever refused the group entry.

Perth-based promoter Paul Gaddene then revealed he had recently

been forced to cancel a "Legends of the '50s" tour featuring Johnnie Ray, Guy Mitchell, and Patti Page after receiving a letter from Equity saying: "We feel that due to the very poor standard of Ray's last performance he is no longer of the standard of entertainer who would have anything to offer Australian audiences."

In fact, reviews for Ray's 1985 appearance had been fairly favorable, and he was returning by legitimate public demand.

The cancellation of at least one major feature film project following the casting of a single foreign actor was also cited as evidence of Equity's inflexibility. Conyngham publicly labelled the organization "a rogue union, dealing in a form of creeping censorship."

The federal court's full bench upheld the minister's appeal but ordered him to reconsider the granting of work visas to the Platters, who had meanwhile flown into New Zealand, where vocalist Jean Ben-

nett said it was the first time in 30 years they had ever been banned.

On the issue of the group's membership, she added: "We make no bones that there are no original members left. The act has evolved, with members rolled over ever since it started. And if Buck Ram, who wrote the songs, thinks we sing them the way they should be sung, I don't see any argument."

Press reports took the same line, noting that although nearly 20 musicians have passed through the ranks of the Little River Band, one of Australia's most successful international acts, no country has ever refused it entry on the grounds that only one original member is left.

In a last-minute reversal, Immigration Minister Hurford reasserted his jurisdiction on the issue, heard further submissions from both parties in the dispute, and eventually decreed that the Platters' tour should go ahead, with two dates lost.




# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 8/2/86

| This Week     | Last Week | SINGLES   |
|---------------|-----------|---|
| 1             | 2         | THE LADY IN RED CHRIS DE BURGH A&M                              |
| 2             | 1         | PAPA DON'T PREACH MADONNA SIRE                                  |
| 3             | 4         | LET'S GO ALL THE WAY SLY FOX CAPITOL                            |
| 4             | 3         | EVERY BEAT OF MY HEART ROD STEWART WARNER                       |
| 5             | 16        | SO MACHO SINITTA FANFARE  |
| 6             | 7         | CAMOUFLAGE STAN RIDGWAY IRS                                     |
| 7             | 8         | WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA                 |
| 8             | 5         | SING OUR OWN SONG UB40 DEP INTERNATIONAL                        |
| 9             | 11        | I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND               |
| 10            | 25        | FIND THE TIME FIVE STAR TENT                                    |
| 11            | 14        | ROSES HAYWOODE CBS  |
| 12            | 6         | MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC                       |
| 13            | 20        | SOME CANDY TALKING JESUS & MARY CHAIN BLANCO                    |
| 14            | 19        | SMILE AUDREY HALL GERMAIN                                       |
| 15            | 30        | FIGHT FOR OURSELVES SPANAU BALLET CBS                           |
| 16            | 9         | VENUS BANANARAMA LONDON   |
| 17            | 21        | AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT  |
| 18            | NEW       | PANIC SMITHS ROUGH TRACE  |
| 19            | 13        | HIGHER LOVE STEVE WINWOOD ISLAND                                |
| 20            | 10        | HAPPY HOUR HOUSEMARTINS GO! DISCS                               |
| 21            | 38        | RED SKY STATUS QUO VERTIGO                                      |
| 22            | 15        | (BANG ZOOM) LET'S GO GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO |
| 23            | 33        | SUN STREET KATRINA AND THE WAVES CAPITOL                        |
| 24            | 37        | DANCING ON THE CEILING LIONEL RICHIE MOTOWN                     |
| 25            | 18        | TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND                         |
| 26            | NEW       | SHOUT LULU JIVE/DECCA   |
| 27            | NEW       | I WANT TO WAKE UP WITH YOU BURIS GARDINER REVUE                 |
| 28            | 12        | THE EDGE OF HEAVEN WHAM EPIC                                    |
| 29            | 17        | PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA                 |
| 30            | 28        | THE PROMISE YOU MADE COCK ROBIN CBS                             |
| 31            | 32        | PRESS PAUL MCCARTNEY PARLOPHONE                                 |
| 32            | 24        | IT'S 'ORRIBLE BEING IN LOVE CLAIRE AND FRIENDS BBC              |
| 33            | 23        | BRILLIANT MIND FURNITURE STIFF                                  |
| 34            | 22        | I CAN'T WAIT NU SHOOZ ATLANTIC                                  |
| 35            | 27        | HEADLINES MIDNIGHT STAR SOLAR                                   |
| 36            | NEW       | CALLING ALL THE HEROES IT BITES VIRGIN                          |
| 37            | 29        | NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR                  |
| 38            | 31        | HUNTING HIGH AND LOW A-HA WARNER                                |
| 39            | 40        | ADDICTED TO LOVE ROBERT PALMER ISLAND                           |
| 40            | 34        | SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA                 |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | MADONNA TRUE BLUE SIRE  |
| 2             | 2         | WHAM THE FINAL EPIC   |
| 3             | 5         | CHRIS DE BURGH INTO THE LIGHT A&M                               |
| 4             | 3         | QUEEN A KIND OF MAGIC EMI                                       |
| 5             | 4         | EURYTHMICS REVENGE RCA  |
| 6             | 12        | ROBERT PALMER RIPTIDE ISLAND                                    |
| 7             | 9         | DIRE STRAITS BROTHERS IN ARMS VERTIGO                           |
| 8             | 6         | ROD STEWART EVERY BEAT OF MY HEART WARNER                       |
| 9             | 13        | SIMPLY RED PICTURE BOOK ELEKTRA                                 |
| 10            | 8         | STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND                      |
| 11            | 7         | VARIOUS NOW - THE SUMMER ALBUM EMI/VIRGIN                       |
| 12            | 11        | A-HA HUNTING HIGH AND LOW WARNER                                |
| 13            | 10        | GENESIS INVISIBLE TOUCH VIRGIN                                  |
| 14            | 14        | BIG COUNTRY THE SEER MERCURY                                    |
| 15            | 15        | HOUSEMARTINS LONDON O HULL 4 GO! DISCS                          |
| 16            | 16        | PETER GABRIEL SO VIRGIN   |
| 17            | 17        | SAMANTHA FOX TOUCH ME JIVE                                      |
| 18            | 19        | BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG             |
| 19            | 21        | WHITNEY HOUSTON ARISTA  |
| 20            | 24        | VARIOUS DRIVE TIME USA KTEL                                     |
| 21            | 20        | QUEEN QUEEN'S GREATEST HITS EMI                                 |
| 22            | 23        | SMITHS THE QUEEN IS DEAD ROUGH TRADE                            |
| 23            | 22        | SIMPLE MINDS ONCE UPON A TIME VIRGIN                            |
| 24            | 18        | SUZANNE VEGA A&M  |
| 25            | NEW       | CUMMUNARDS LONDON   |
| 26            | 25        | ALED JONES PIE JESU 10 RECORDS                                  |
| 27            | NEW       | VAN MORRISON NO GURU NO METHOD NO TEACHER MERCURY               |
| 28            | 26        | CURE STANDING ON A BEACH/THE SINGLES FICTION                    |
| 29            | 27        | LEVEL 42 WORLD MACHINE POLYDOR                                  |
| 30            | 29        | REAL THING BEST OF THE REAL THING PRT                           |
| 31            | 34        | BILLY OCEAN LOVE ZONE JIVE                                      |
| 32            | 32        | PHIL COLLINS NO JACKET REQUIRED VIRGIN                          |
| 33            | 33        | PET SHOP BOYS PLEASE PARLOPHONE                                 |
| 34            | 31        | MADONNA LIKE A VIRGIN SIRE                                      |
| 35            | NEW       | BOB DYLAN KNOCKED OUT LOADED CBS                                |
| 36            | 38        | DAVID LEE ROTH EAT 'EM AND SMILE WARNER                         |
| 37            | 36        | CHRIS REA ON THE BEACH MAGNET                                   |
| 38            | 30        | SHADOWS MOONLIGHT SHADOWS PROTV                                 |
| 39            | 28        | VARIOUS DANCE HITS VOL 2 TOWERBELL                              |
| 40            | 39        | GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS                     |



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| This Week     | Last Week | SINGLES  |
|---------------|-----------|--|
| 1             | 1         | LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV                        |
| 2             | 3         | VENUS BANANARAMA LONDON/METRONOME/PMV                          |
| 3             | 3         | I CAN'T WAIT NU SHOOZ ATLANTIC/WEA                             |
| 4             | 4         | THE EDGE OF HEAVEN WHAM EPIC/CBS                               |
| 5             | 7         | PAPA DON'T PREACH MADONNA SIRE/WEA                             |
| 6             | 5         | WONDERFUL WORLD SAM COOKE RCA                                  |
| 7             | NEW       | THE SOUND OF MUSIC FALCO GIG/TELDEC                            |
| 8             | 8         | BAD BOY MIAMI SOUND MACHINE EPIC/CBS                           |
| 9             | 11        | LIMOUSINE HUBERT KAH BLOW UP/INTERCORD                         |
| 10            | 9         | TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC           |
| 11            | 10        | SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIELA                       |
| 12            | 12        | INNOCENT LOVE SANDRA VIRGIN/ARIELA                             |
| 13            | 15        | HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA                  |
| 14            | 17        | SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS                |
| 15            | 6         | ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIELA |
| 16            | 13        | WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA                    |
| 17            | NEW       | P MACHINERY RELAX P4F ZYX/MIKULSKI                             |
| 18            | NEW       | NASTY JANET JACKSON A&M/DG/PMV                                 |
| 19            | 16        | BEING BOILED HUMAN LEAGUE EMI                                  |
| 20            | 18        | ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA           |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | MADONNA TRUE BLUE SIRE/WEA                                     |
| 2             | 3         | GENESIS INVISIBLE TOUCH VIRGIN/ARIELA                          |
| 3             | 2         | PETER GABRIEL SO VIRGIN/ARIELA                                 |
| 4             | 4         | MODERN TALKING READY FOR ROMANCE HANSA/ARIELA                  |
| 5             | 5         | QUEEN A KIND OF MAGIC EMI                                      |
| 6             | 19        | WHAM THE FINAL EPIC/CBS  |
| 7             | 7         | CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV                       |
| 8             | 6         | HERBERT GROENEMEYER SPRUENGE EMI                               |
| 9             | 8         | SIMPLY RED PICTURE BOOK ELEKTRA/WEA                            |
| 10            | 14        | EURYTHMICS REVENGE RCA   |
| 11            | 12        | ROD STEWART EVERY BEAT OF MY HEART WEA                         |
| 12            | 9         | JOE COCKER COCKER EMI  |
| 13            | 10        | CHRIS REA ON THE BEACH MAGNET DG/PMV                           |
| 14            | 16        | WHITNEY HOUSTON ARISTA/ARIELA                                  |
| 15            | 11        | STING BRING ON THE NIGHT A&M/DG/PMV                            |
| 16            | 13        | VAN HALEN 5150 WARNER/WEA                                      |
| 17            | 17        | CURE STANDING ON A BEACH/SINGLES FICTION/METRONOME/PMV         |
| 18            | 16        | BIG COUNTRY THE SEER MERCURY/PHONOGRAM                         |
| 19            | 20        | DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV            |
| 20            | 18        | COCK ROBIN CBS   |

## FRANCE (Courtesy of Europe 1) As of 7/27/86

| This Week | Last Week | SINGLES                                     |
|-----------|-----------|---|
| 1         | 1         | LES DEMONS DE MINUIT IMAGES FLARENASH/WEA   |
| 2         | 3         | EN ROUGE ET NOIR JEANNE MAS PATHE           |
| 3         | 2         | OURAGAN STEPHANIE CARRERE                   |
| 4         | 7         | VILLE DE LUMIERE GOLD WEA                   |
| 5         | 5         | LES BETISTES SABINE PATUREL CARRERE         |
| 6         | 4         | THE PROMISE YOU MADE COCK ROBIN CBS         |
| 7         | 8         | BROTHER LOUIE MODERN TALKING HANSA/WEA      |
| 8         | 6         | IF YOU WERE A WOMAN BONNIE TYLER CBS        |
| 9         | 10        | LIVE TO TELL MADONNA WEA                    |
| 10        | 9         | A KIND OF MAGIC QUEEN PATHE                 |
| 11        | 13        | EASY LADY SPAGNA CBS                        |
| 12        | 17        | L'AMOUR A LA PLAGES NIAGARA POLYDOR         |
| 13        | 12        | PAS TOI JEAN JACQUES GOLDMAN CBS            |
| 14        | 11        | TES YEUX NOIRS INDOCHINE ARIOLA             |
| 15        | 14        | NUIT MAGIQUE CATHERINE LARA TREMA           |
| 16        | 20        | SAUVER L'AMOUR DANIEL BALVOINE BARCLAY      |
| 17        | NEW       | HUNTING HIGH AND LOW A-HA WEA               |
| 18        | 19        | DON'T YOU WANT MY LOVE NICOLE CBS           |
| 19        | 16        | LE PARKING DES ANGES MARC LAVOINE PHONOGRAM |
| 20        | NEW       | CHAIN REACTION DIANA ROSS PATHE             |

## AUSTRALIA (Courtesy Kent Music Report) As of 8/4/86

| This Week     | Last Week | SINGLES  |
|---------------|-----------|--|
| 1             | 4         | PAPA DON'T PREACH MADONNA SIRE/WEA                             |
| 2             | 1         | TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI   |
| 3             | 2         | EDGE OF HEAVEN WHAM EPIC/CBS                                   |
| 4             | 3         | STIMULATION WA WA NEE CBS                                      |
| 5             | 6         | I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL             |
| 6             | 5         | INVISIBLE TOUCH GENESIS VIRGIN/EMI                             |
| 7             | 11        | SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS                   |
| 8             | 13        | WHEN TOMORROW COMES EURYTHMICS RCA                             |
| 9             | 9         | WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI                      |
| 10            | 10        | SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI                          |
| 11            | 8         | ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA             |
| 12            | 12        | I CAN'T WAIT NU SHOOZ ATLANTIC/WEA                             |
| 13            | 14        | THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI                     |
| 14            | 7         | GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA                |
| 15            | 16        | IF YOU LEAVE OMD VIRGIN/EMI                                    |
| 16            | 19        | HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA                  |
| 17            | 20        | LOVE TOUCH ROD STEWART WARNER/WEA                              |
| 18            | NEW       | MR BIG ICEHOUSE REGULAR/FESTIVAL                               |
| 19            | 17        | ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL                 |
| 20            | 18        | ON MY OWN PATTI LA BELLE AND MICHAEL MCDONALD MCA/WEA          |
| <b>ALBUMS</b> |           |  |
| 1             | 2         | MADONNA TRUE BLUE SIRE/WEA                                     |
| 2             | 1         | WHITNEY HOUSTON ARISTA/RCA                                     |
| 3             | 3         | EURYTHMICS REVENGE RCA   |
| 4             | 5         | GENESIS INVISIBLE TOUCH VIRGIN/EMI                             |
| 5             | 4         | JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM              |
| 6             | NEW       | WHAM THE FINAL EPIC/CBS  |
| 7             | 6         | ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL |
| 8             | 7         | AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI                      |
| 9             | 8         | BILLY OCEAN LOVE ZONE JIVE/EMI                                 |
| 10            | NEW       | STING BRING ON THE NIGHT A&M/FESTIVAL                          |
| 11            | 13        | KEVIN BLOODY WILSON KEV'S BACK CBS                             |
| 12            | 18        | QUEEN A KIND OF MAGIC EMI                                      |
| 13            | 11        | SIMPLY RED PICTURE BOOK ELEKTRA/WEA                            |
| 14            | 10        | PETER GABRIEL SO VIRGIN/EMI                                    |
| 15            | 14        | DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM                 |
| 16            | 12        | JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL       |
| 17            | 9         | FEARGL SHARKEY VIRGIN/EMI                                      |
| 18            | 16        | JOE COCKER LIBERATION/EMI                                      |
| 19            | NEW       | VARIOUS HEARTBEAT '86 STARCALL/RCA                             |
| 20            | 15        | VAN HALEN 5150 WARNER/WEA                                      |

## JAPAN (Courtesy Music Labo) As of 7/28/86

| This Week     | Last Week | SINGLES   |
|---------------|-----------|---|
| 1             | NEW       | HITOMINI YAKUSOKU MINAYO WATANABE CBS/SONY/FUJI/PACIFIC/VARNING P   |
| 2             | 3         | SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC                     |
| 3             | 4         | MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC          |
| 4             | 2         | YOAKE NO NEW KYOKO KOIZUMI VICTOR/VARNING P                         |
| 5             | NEW       | JINGI AISHITEMORAIMASU MIHO NAKAYAMA KING/NICHION/VARNING P         |
| 6             | NEW       | NEWS NI NARANAI KOI YU HAYAMI TOLAS/SUNM                            |
| 7             | 1         | DIAMOND EYES SHO NEN TAI WARNER/JOHNYS                              |
| 8             | 8         | SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M                         |
| 9             | 5         | PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M                    |
| 10            | 7         | SWEATTEARS ALFE CANYON/TANABE                                       |
| 11            | NEW       | BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC                   |
| 12            | 6         | SAIKAI NO LABYRINTH SONOKO KAWAIC CBS/SONY/WATANABE/ONAGU           |
| 13            | 13        | SONG FOR USA CHECKERS CANYON/THREE STARS                            |
| 14            | 18        | DANCE BEAT WA YOAKEMADE YOKO OGINOME VICTOR/JCM/NICHION             |
| 15            | 11        | GYPSEY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN                 |
| 16            | 16        | CHIJO NI ORITA TENSHI MARI MIZUTANI VICTOR/SUN MUSIC                |
| 17            | 12        | KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M                             |
| 18            | 10        | SHADOW SUMMER HIDEIMI ISHIKAWA RCA/GEIEI/TV/ASAHI M                 |
| 19            | NEW       | ROJIJURA NO SHONEN SHOHO HAMADA CBS/SONY/NICHION/HORI M             |
| 20            | 9         | SHINDERARA TACHIE NO DENGON MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE |
| <b>ALBUMS</b> |           |   |
| 1             | NEW       | KUWATA BAND NIPPON NO ROCK BAND VICTOR                              |
| 2             | 2         | KIYOTAKA SUGIYAMA BEYOND EMBARK                                     |
| 3             | NEW       | SAYURI KOKUSHO PEP TALK CBS/SONY                                    |
| 4             | 1         | MISATO WATANABE LOVIN' YOU EPIC/SONY                                |
| 5             | 4         | THE TUBE SEASON IN THE SUN CBS/SONY                                 |
| 6             | 3         | ONYANKO CLUB PANIC THE WORLD CANYON                                 |
| 7             | 6         | MAWAYOSHI TAKANAKA JUNGLE JANE TOSHIBA/EMI                          |
| 8             | NEW       | TOMOMI NISHIMURA YUMEIRO NO SHUNKAN TOSHIBA/EMI                     |
| 9             | 5         | SEIKO MATSUDA SUPREME SEIKO   |
| 10            | 7         | MOMOKO KIKUCHI ADVENTURE VAP  |
| 11            | 8         | TOMOYO HARADA NEXT DOOR CBS/SONY                                    |
| 12            | 11        | TOSHIKI KADOMATSU TOUCH AND GO RVC                                  |
| 13            | 10        | TATSURO YAMASHITA POCKET MUSIC MOON                                 |
| 14            | 14        | GENESIS INVISIBLE TOUCH VIRGIN                                      |
| 15            | 12        | SOUNDTRACK ROCKY IV CANYON  |
| 16            | 9         | MIHO NAKAYAMA SUMMER BREEZE KING                                    |
| 17            | 16        | WHITNEY HOUSTON PHONOGRAM   |
| 18            | NEW       | MASAMICHI SUGI SABRINA CBS/SONY                                     |
| 19            | NEW       | EARTH SHAKER OVER RUN KING  |
| 20            | 13        | SEIKIMATSU THE END OF THE CENTURY CBS/SONY                          |

## ITALY (Courtesy Germano Ruscitto) As of 7/24/86

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 2         | RUN TO ME TRACY SPENCER CBS                         |
| 2         | 6         | PAPA DON'T PREACH MADONNA WEA                       |
| 3         | 4         | LESSONS IN LOVE LEVEL 42 POLYGRAM                   |
| 4         | 1         | LIVE TO TELL MADONNA WEA                            |
| 5         | 3         | THE EDGE OF HEAVEN WHAM CBS                         |
| 6         | 15        | TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX CGDMM/JIVE |
| 7         | 5         | INNOCENT LOVE SANDRA VIRGIN/EMI                     |
| 8         | 7         | ONCE MORE TAFFY CBS                                 |
| 9         | 8         | YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI            |
| 10        | 16        | JUKE BOX BOY BALTIMORA EMI                          |
| 11        | 12        | SLEDGEHAMMER PETER GABRIEL ATLANTIC/WEA             |
| 12        | 17        | ONE STEP KISSING THE PINK RCA                       |
| 13        | 20        | MODERN LOVERS SANDY MARTON CBS                      |
| 14        | 10        | WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS     |
| 15        | NEW       | ONDE SCHIRONE CGDMM                                 |
| 16        | NEW       | EASEY LADY SPAGNA CBS                               |
| 17        | 9         | LOOKING FOR LOVE TOM HOOKER BABY RECORDS            |
| 18        | 19        | LOVE IN YOUR EYES LIMAH L EMI                       |
| 19        | NEW       | GEIL BRUCE & BONGO CGDMM                            |
| 20        | 11        | A DIFFERENT CORNER GEORGE MICHAEL CBS               |

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## Labels Keeping Lid On Video Budgets

BY KIRK LaPOINTE

TORONTO Major recording labels are keeping the lid on their video production budgets in Canada and examining more critically the role vid clips play in record promotion and marketing.

Meanwhile, the country's top video production houses are getting more business from independent labels and focusing more attention on attracting foreign business.

Those are two trends from a Billboard survey of key record and video executives in Canada. Although they watch with interest an apparent softening of MTV's role in record promotion, the Canadian industry feels it is getting it's money's worth with domestically made videos. And the producers say this is no accident: Toronto is considered a bona fide alternative to Los Angeles and New York for vid clip production.

"You get more on-screen for your dollar," says Michael Rosen, president of the Total Eclipse video firm in Toronto, which recently completed a clip for American Patti Austin.

The most significant development in the last year has been label re-examination of video expenditures. Says Don Oates, vice president of sales and marketing for CBS Records Canada Ltd.: "In 1985 we thought it was essential that every single going to market have a video. Now, we're being far more selective."

This policy has had negative bottom-line effects on the production houses, says Rob Quartly, a two-time Juno winner and head of Champagne

Pictures in Toronto. "I would expect more activity from independents," Quartly says. "But at the major labels, budgets are not going to continue growing. That rise is peaking."

Joe Summers, senior vice president and general manager at A&M Records of Canada Ltd., says the advent of video has sharply reduced the size of domestic talent rosters.

"Maybe that's not such a bad thing," he says. "It has forced us to make better decisions. I think we were all guilty of just throwing product out into the market. Video offers us a chance to get rid of some of the clutter."

Summers and Jim Fotheringham, a&r director for RCA Records Canada Ltd., says video is a necessary calling card for Canadian artists abroad, if only to expose them to other branches of their companies in other territories.

"If you're dealing with an act with international acceptance, video is the best way to present the act," Fotheringham says.

But he and Summers also say that labels have to be slightly more fussy about tagging videos to an album's release. Oates puts it bluntly: "If you're going to make three videos, you have to go double or triple platinum just to break even in Canada."

At CBS, the policy varies with the artist. It's common to film the debut single of a debut artist to introduce him to the market, but after that, CBS gets choosy. After all, financing videos can be throwing good money after bad.

"No one wishes more than me that they would go away," says Deane Cameron, vice president of talent acquisition and artist development for Capitol Records-EMI of Canada Ltd. "You're lucky if one or two songs on an album are good, but you're lucky if one of four videos of those good songs are good."

"From our standpoint," says Summers, "we haven't changed anything, but that doesn't mean we wouldn't like to. The cost is becoming just enormous. It's affecting what you sign."

Still, the labels aren't ready to declare the end of video, no matter what signals are below the border.

"We still think you need a video to show a sense of commitment," says Summers.

"Videos are expensive but good and viable marketing tools," says CBS' Oates.

The MuchMusic Network has made it more attractive for labels to develop videos over the last two years, even for the artists with only domestic appeal or release. Canadian content regulations have, in turn, made it more attractive for MuchMusic to program domestic clips.

But the dynamic subscriber growth seen in MuchMusic's first 12 months has tapered off. Executives say the novelty of video is long gone and that MuchMusic will have to change in coming months to retain viewers.

## S. African Musician's Release Is Banned Juluka Founder Struggles With Censorship

BY JOHN MILLER

JOHANNESBURG South Africa's political situation has made life difficult for local songwriters and recording artists, and the current state of emergency has increased the threat of broadcast bans and even cancellation of live performances of some works.

One of this country's strongest opponents of the apartheid system is Johnny Clegg, founder of the first South African multiracial group, Juluka. He says of his latest release, "Asimbonanga," a tribute to jailed black leader Nelson Mandela: "This is not the first time I've had material restricted or banned."

"As a South African musician, I know the circumstances under which we produce our music. Within this country, one has always had to impose self-censorship or else be subjected to censorship by the government, even to the extent of wiping out any public exposure whatever."

He says this has forced commercial musicians who have "progressive songwriting tendencies" to present their songs in such a way that they will pass the strict and "often nonsensical" censorship laws—or abandon the projects altogether. When bans are imposed, no specific reasons are given, he says.

As for "Asimbonanga," Clegg says he is not surprised the song was re-

jected by all 10 of the black state-run radio stations as well as by the television network. The song has been accepted only by the four black independent radio stations, along with two white radio networks. His record company didn't even bother to submit the song to the main white stations.

Says Clegg: "Like many other musicians here now, I'm reduced to selling the record at the stage door during live shows. The state of emergency puts enormous pressure on the kind of lyrics and information that one communicates."

He says his song "Asimbonanga"

points up the fact that people of his generation and younger have not seen Mandela since he was incarcerated, and some have never seen him. Also mentioned in the lyrics is Victoria Mzgenge, a civil rights lawyer found hacked to death last year some 10 years after her lawyer husband had been murdered.

Hilton Rosenthal, Clegg's producer, describes the song as "a haunting ballad, almost like an anthem."

Another song newly banned by the South African state radio is "The Strongest Power," written by top songwriter Lesley Rae Downing.

## Financial Sponsorship Is 'Substantial' Philips Backs German Opera

HAMBURG Philips Industries here will sponsor a series of productions by opera houses in Munich, Berlin, Cologne, Hamburg, Bonn, and Stuttgart in 1986 and 1987. The level of financial backing has not been disclosed, but monies involved are said to be "substantial."

Such direct sponsorship is unique in West Germany. According to Cornelis Bossers, chairman of Philips here, the aim is "to give a clear signal for open, harmonious cooperation between industry and culture, but also to make the public aware of

Philips' cultural involvement in this country."

Effective sponsorship requires the concentration of the means available on a few ambitious projects, Bossers continues. Opera is a tradition in West Germany, but opera houses should not be regarded as untouchable institutions divorced from everyday life, says Bossers. An exceptional musical performance should remain the aim, but Philips must also "fulfill their obligation to treat their business like economic goods."

## DAT Due At Tokyo Audio Fair '86

BY SHIG FUJITA

TOKYO Digital Audio Tape (DAT) players will be showcased at the Tokyo Audio Fair '86, according to Masaru Ibuka, chairman of the Japan Audio Society, which sponsors the event. But at this stage, he won't say how many or which companies will be displaying their DAT hardware lines.

At the press conference held to

announce the event, which will be held Oct. 2-7, Japan Audio Society officials said there would be 71 exhibitors, including such major names as Sony, JVC, Nippon Columbia, Matsushita Electric, Mitsubishi Electric, Hitachi, Kenwood, Sansui, Pioneer, Nippon Gakki, TEAC, and TDK.

In the brochure listing planned activities by each exhibitor, only two, Onkyo and Kenwood, stated

specifically that they would be showing DAT players.

Most participating companies say that CD hardware will be the focal point of the show, which is co-sponsored by the Electronic Industry Assn. of Japan (EIAJ).

Of the 250,000 people who visited the Tokyo Audio Fair in 1985, 47.4% were in their 20s, 33.9% were teen-agers, 11.8% were in their 30s, and 6.9% were 40 or older.

## Less Play Could Lead To Success For Private Stations Pop Music Debated At Bavarian Radio

BY JIM SAMPSON

MUNICH A battle over pop music at Bavarian Radio could have repercussions for the German music industry. By restricting charted music in general and Anglo-American productions in particular, the station is nudging young German music fans toward the new private radio stations, critics say.

Those stations are at odds with record companies over promotion servicing and licensing payments.

In May, Bavarian Radio took on a new pop music chief, Claus-Erich Boetzkes, who changed the format of the station's most popular channel, Bayern 3, from international pop to a *schlager-schmaltz* sound similar to that of BR's Bayern 1.

This left Bavaria without a state-wide frequency specializing in chart

music during the daytime. One result: The recent German No. 1 by Level 42, "Lessons In Love," got 111 weekly airplays throughout Germany but only one on Bavarian Radio.

The sudden changes have hurt morale in the station's pop music division. Only four private stations are on air in Bavaria, all originating in Munich, but more than 50 should follow later this year, and a state-wide commercial network is also planned.

But if hundreds of low-power private stations become the primary outlet for chart music, record companies could face a whole new (and much more expensive) promotion future.

In Munich, only two of the four private stations have been paying for servicing. But in most smaller

Bavarian markets, there will be only one private radio license. If that licensee balks at buying records at wholesale and if Bavarian Radio maintains its Teutonic tones, the market will rarely hear hits on radio.

And this, in turn, could have an impact on overall music sales. Chart action is controlled by the under-25 group, especially for singles. If broadcasters turn increasingly to an older demographic, which buys fewer records, there could be a decline in record/tape sales.

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## Country Fest Draws 65,000

CRAVEN, Saskatchewan Neither rain nor mud nor threat of lightning dissuaded performers or the more than 65,000 country music fans from coming here July 18-20.

The Big Valley Jamboree, generally considered the country's biggest country music attraction, featured Louise Mandrell, Eddie Rabbitt, Juice Newton, among others. Organizers believe this was the jamboree's biggest year, despite a downpour July 19 that sent performers and concertgoers scrambling for shelter.

The \$800,000 (Canadian) festival raises money for the Regina-based Bosco Homes for emotionally disturbed teenagers. Last year's proceeds were \$50,000, but organizer Lucien Larre, a Catholic priest, says he expects that total to be eclipsed this year.

By the midway point Saturday afternoon, attendance had already exceeded organizers' expectations, drawing fans from as far away as Australia and Europe as well as many from south of the border. Police reported no injuries or arrests.

# Redding: Be \$\$ And Cents-ible

## Hendrix Bassist Learned The Hard Way

BY FRED GOODMAN

NEW YORK For students of rock'n'roll, the music of the Jimi Hendrix Experience is required listening. But the group's story holds lessons for students of the business of music as well, according to former Experience bassist Noel Redding.

Redding, who recently excerpted portions of a book he has written on his days with Hendrix for *Musician* magazine, has some very straightforward advice for aspiring musicians: "Go to law school, become an accountant, and get a machine gun. That's the only way to do it," he says.

Redding's extreme outlook is the result of having naively entered into professional contracts without any legal representation during the formation of the Hendrix trio. "If you're young and get a few bucks and some chicks, everything seems okay," he says. "I learned the hard way that you can't trust people."

Redding says he signed a producers contract with the Experience's managers in 1966 that "let them do anything. Under the terms they needed only account to one member of the group [Hendrix], and he didn't need to account to the others."

In addition, Redding says nei-

ther he nor group drummer Mitch Mitchell's name ever appeared on an Experience recording contract and that Hendrix was the only band member to receive artist royalties or even session wages.

Similarly, Redding says he re-

**'Go to law school, learn accounting, and get a gun'**

ceived little in the way of payment for tours and performances. "When we first started, we were getting 15 pounds a week," he says. "And in those days, I thought that was good money. Then, suddenly, we were on tour and doing television appearances. I found out the band was earning 200 pounds a night, so we said something and got a raise to 25 pounds a week and then 45 pounds."

Redding says the situation was much the same when the group began to break in the U.S. "By the time we appeared at Monterey, I was getting about \$100 a week," he says.

Redding, who was by his own admission a heavy drug user, was unaware that the group's producers had signed deals for album re-

leases with Warner Bros. in the U.S. and Barclay in France. "I could never even find out how much money we were paid by Track Records in England," he says.

In the *Musician* excerpt, Redding charges that most of the band's earnings were funneled into a Bahamian holding company set up by group manager Michael Jeffery, who later died in a plane crash.

Redding says his only source of income from his Experience recordings came from two songs he wrote. "I'm lucky I wrote those songs," he says. "At least I got a house and a couple of cars."

But that was scant comfort to him when he heard that the value of the Hendrix estate might be as high as \$80 million.

As a result, Redding and Mitchell sued the estate in 1973 to try to get some measure of payment for their contributions to the band.

"I spent about \$70,000 on lawsuits and had to sell my guitars to pay the legal fees," Redding says. "And that resulted in me getting about \$30,000. I think Mitch got about \$250,000-\$300,000 for some other albums he had worked on." As part of his settlement, Redding says, he gave up all future claims against the estate.

Financially, Redding made out better when he organized his own band, Fat Mattress. Coming on the heels of the Experience's success, Redding says, the group was able to command "a huge advance." But the band quickly dissolved and Redding says much of the advance went to legal fees.

With the benefit of hindsight, Redding says artists need to maintain control of their career and finances at all times. "I let my manager take control," he says. "And all too often, the manager writes off the artist and the lawyer writes the manager off."

In assembling his notes for the book, Redding says, his primary goal was to focus on the mistakes he made and counsel others not to follow the same path.

"Whenever we talk about the book or the band, people want to know things like what color socks Hendrix wore," he says. "I'm more interested in talking about where the money went."

### FOR THE RECORD

An error in the July 26 "Financially Speaking" column on preparing for changes in the U.S. tax code resulted in a misspelling of author Paul Danis' name. Danis is a senior tax manager in the Century City office of Ernst & Whinney, specializing in entertainment-industry financial and tax consulting. If you would like a booklet from Ernst & Whinney on what the effects of the new tax bill will be when it becomes law, call 213-553-2800.



**Taking Stock In Canada.** Quebec's Le Studio Andre Perry Inc. recently began trading on the Montreal Stock Exchange under the abbreviated symbol PERRY.UN. A total of 1.1 million shares were offered at \$3.50 per unit and opened the first day of trading at \$5.25. From left on the floor of the exchange are Rene Jarry, vice president of brokerage house Geoffrion Leclerc; Yale Brandeis, executive vice president of Le Studio Andre Perry; and Andre Perry, studio chairman.

## ...newsline...

**MICKEY'S NIGHT:** The Walt Disney Co. (NYSE/DIS) recently reported record revenues and net income for both the third quarter and nine months ended June 30. Third-quarter revenues were up 18% to \$647.9 million from \$546.9 million in last year's comparable quarter. Net income for the quarter increased a whopping 52% to \$79.7 million, or 58 cents per share, compared to \$52.6 million or 39 cents per share a year ago. For the nine months, revenues climbed 22% to \$1.7 billion from \$1.4 billion. Net income increased 39% to \$166.2 million or \$1.23 per share, compared to \$119.7 million or 89 cents per share a year ago. Disney executives credited a strong showing at both Disneyland and Walt Disney World with the lion's share of the improvement. Revenues for the filmed entertainment segment rose 53% in the quarter, with operating income increasing to \$11.4 million from last year's third quarter figure of \$4.3 million. For the nine months, revenues also increased 53% to \$373.5 million from \$244.8 million, and operating income rose 13% to \$48.4 million from \$43 million.

**TURNAROUND AT UNITEL:** New York-based video production house Unitel Video (ASE/UNV) recently reported a doubling of income from operations and a 21% hike in revenues for the third quarter ended May 31. Revenues rose from \$700,000 to \$3.9 million, with net earnings from operations at \$546,000 as compared to \$235,000 a year ago. For the nine months ended May 31, revenues increased 32% to \$13.1 million from \$9.9 million in fiscal year 1985. Net earnings from operations were \$786,000 in 1986, compared to \$139,000 in the previous year. After reflecting equity in the loss of 50%-owned affiliates of \$250,000 and loss on sale of investment of \$20,000, there was net income of \$430,000 as compared with \$250,000 in 1985. On a per-share basis, the net income was 20 cents compared with 11 cents a year earlier.

**A COMPACT DEAL:** Video production house Compact Video has acquired 88.5% of the outstanding shares of Four Star, a Burbank-based television syndicator and production house. Compact has previously said it will acquire VidAmerica, a California video distributor, and combine it with Four Star as a new Compact Video Entertainment Group. Alfred Markim, chairman and CEO of VidAmerica, has been named chairman and CEO of Four Star. Markim is also chairman of the executive committee of VCA/Technicolor, a California tape duplicator.

**NEW RESULTS, NEW NAME FOR NEW CENTURY:** New Century Productions Ltd. (NASDAQ/NUCP) recently announced a change of name to New Century Entertainment Corp. The move was undertaken to reflect the film production company's move into TV distribution. Additionally, the company recently released results for its first quarter, ended May 31. Revenues rose to \$5.2 million from \$1.5 million for last year's comparable quarter. Net income was \$46,566, as compared with a loss of \$56,725 in the same quarter last year, but the company did not pay any dividends to shareholders.

**NEW YORK UNIV.** School of Continuing Education is offering a series of free career nights next month to survey opportunities available in various fields, with several skewed toward the entertainment and financial communities. Topics include video management and technology, film making, radio management and broadcasting, and magazine publishing. Information on location and scheduling are available from the school at 212-505-0467.

## 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/<br>1000's | Open<br>7/22 | Close<br>7/28 | Change |
|--------------------------------|-----------------|--------------|---------------|--------|
| <b>NEW YORK STOCK EXCHANGE</b> |                 |              |               |        |
| American Can                   | 662.1           | 80 1/2       | 83 3/4        | +3     |
| John Blair & Co.               | 66.6            | 28           | 27 1/4        | -1/4   |
| CBS Inc.                       | 462.4           | 135          | 137 3/4       | +2 1/2 |
| Cannon Group                   | 295.8           | 40 1/2       | 36            | -4 1/2 |
| Capital Cities Communications  | 181.8           | 255 1/2      | 258           | +2 1/2 |
| Coca Cola                      | 3487            | 40 1/2       | 40            | -1/2   |
| Walt Disney                    | 1842.9          | 49 3/4       | 47 3/4        | -1 1/2 |
| Eastman Kodak                  | 4668.2          | 54           | 55 1/2        | +1 1/2 |
| General Electric               | 3360.6          | 74 1/2       | 72 1/2        | -1 1/2 |
| Gulf & Western                 | 616.3           | 64 1/2       | 66            | +1 1/2 |
| Handleman                      | 295.5           | 29 1/2       | 27 1/2        | -1 1/2 |
| MCA Inc.                       | 1200.5          | 45 1/2       | 44 1/2        | -1     |
| Orion Pictures Corp.           | 582.3           | 13 1/2       | 14            | +1/2   |
| Sony Corp.                     | 1712.2          | 18 1/2       | 18 1/2        | .....  |
| Taft Broadcasting              | 197.3           | 111 1/2      | 111           | -1/2   |
| United Artists                 | 245.5           | 14 1/2       | 12 1/2        | -1 1/2 |
| Vestron Inc.                   | 146.3           | 8 1/2        | 7 1/2         | -1     |
| Viacom                         | 811.8           | 27 1/2       | 28 1/2        | +1/2   |
| Warner Communications Inc.     | 1623.8          | 48 1/2       | 48            | -1/2   |
| Westinghouse                   | 2106.6          | 50 1/2       | 53 1/2        | +3     |
| <b>AMERICAN STOCK EXCHANGE</b> |                 |              |               |        |
| Lorimar/Telepictures           | 609.5           | 26 1/2       | 25 1/2        | -1/2   |
| New World Pictures             | 68.7            | 16 1/2       | 16 1/2        | -1/2   |
| Price Communications           | 185.2           | 11 1/2       | 11 1/2        | .....  |
| Turner Broadcasting System     | 77.6            | 17 1/2       | 16 1/2        | -1 1/2 |
| Unitel Video                   | 13.4            | 10           | 10            | .....  |
| Wherehouse Entertainment       | 41.8            | 26 1/2       | 27 1/2        | +1/2   |
| <b>OVER THE COUNTER</b>        |                 |              |               |        |
| Company                        |                 | Open         | Close         | Change |
| Crazy Eddie                    |                 | 39 1/2       | 38 1/2        | -1 1/2 |
| Infinity Broadcasting          |                 | 11 1/2       | 12 1/2        | +1 1/2 |
| Josephson Inc.                 |                 | 9 1/2        | 10 1/2        | +1 1/2 |
| LIN Broadcasting               |                 | 50 1/2       | 50 1/2        | -1 1/2 |
| Lieberman Enterprises          |                 | 19           | 16            | -3     |
| Malrite Communications Group   |                 | 14           | 13 1/2        | -1/2   |
| Park Communications Inc.       |                 | 30           | 30 1/2        | +1/2   |
| Recoton Corporation            |                 | 10 1/2       | 10 1/2        | .....  |
| Reeves Communications          |                 | 10 1/2       | 10 1/2        | .....  |
| Satellite Music Network Inc.   |                 | 10           | 9 1/2         | -1/2   |
| Scripps Howard Broadcasting    |                 | 81 1/2       | 83            | +1 1/2 |
| Sound Warehouse                |                 | 24 1/2       | 24 1/2        | -1/2   |
| Specs Music                    |                 | 8 1/2        | 9 1/2         | +1 1/2 |
| Tri-Star Pictures              |                 | 11 1/2       | 11 1/2        | -1/2   |
| Westwood One                   |                 | 33 1/2       | 30 1/2        | -2 1/2 |



## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:  
Sam Sutherland, Billboard  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
or Fred Goodman, Billboard  
1515 Broadway  
New York, N.Y. 10036

Country albums should be sent to:  
Ed Morris, Billboard  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**CHAKA KHAN**  
Destiny  
PRODUCERS: Various  
Warner Bros. 24525-1

There's nothing on the followup to the platinum "I Feel For You" as immediately irresistible as that hit title track, but sparks fly on this diverse and ardently sung collection. A small army of producers lends a Whitman's sampler feel, with musical elements ranging from hi-tech funk and rap to pure pop and jazz. Backup contributors run the gamut from Phil Collins to saxman Sam Rivers.

**SERGIO MENDES**  
Brazil '86  
PRODUCERS: Sergio Mendes, Peter Wolf  
A&M SP-5135

Mendes updates his '60s pop-ensemble identity as a studio concept drawing prominently from modern electronics. If the Brazilian connection is more tenuous, the sleek pop/r&b/Latin mix and a rotating cast of hot singers—including Siedah Garrett, Gracinha Leporace, and Joe Pizzulo—recalls Quincy Jones' repertory strategies. Look for mainstream and black action.

**MISSING PERSONS**  
Color In Your Life  
PRODUCER: Bernard Edwards  
Capitol ST-12465

It's been a while between albums for the L.A. quartet fronted by Terry and Dale Bozzio, and judging by "Color In Your Life," the group has been at a loss for material. The chugging rhythms that the band generates seem to be designed solely as background for Dale's vocals, and even producer Bernard Edwards has trouble breathing life into this one.

## BLACK

### PICKS

**GWEN GUTHRIE**  
Good To Go Lower  
PRODUCER: Gwen Guthrie  
Polydor 829 532-1

After several years with Island, Guthrie makes the jump to Polydor, and the results are surprisingly sprightly. With urban radio already on board via "Ain't Nothin' Goin' On But The Rent," this could be the collection that finally pushes Guthrie before the pop audience. Look for strong action on the title track and cover of "Close To You."

## JAZZ

### PICKS

**DAVE VALENTIN**  
Light Struck  
PRODUCERS: Dave Valentin & Steven Miller  
GRP 1028

Pop-jazz flutist continues his string of consistently strong outings. A fine band includes pianist Mitchel Forman, drummer Buddy Williams, and bassist Lincoln Goines, with vocalist Angela Bofill providing a superb cameo appearance on "Can't Change My Heart," a track capable of garnering this collection significant radio exposure.

## GOSPEL

### PICKS

**AMY GRANT**  
The Collection  
PRODUCER: Brown Bannister  
A&M SP-3900

Her best-known tracks from the platinum "Unguarded" album plus hits from her earlier Myrrh albums are coupled on an anthology targeted at both secular and sacred markets. A new single, "Stay For Awhile," adds currency to a package that should help consolidate her crossover to mass appeal.

## CLASSICAL

### PICKS

**PURCELL: DIDO AND AENEAS**  
Norman, Allen, McLaughlin, English Chamber Orchestra, Leppard  
Philips 416 299

A dramatic tour de force by Jessye Norman, ably abetted by an expert cast and conductor. This presentation of the period masterpiece is likely to retain its appeal over the long haul, selling far better than many tradesters might predict. A phonographic landmark that should walk away with some of the industry's most prestigious quality awards.

## POP

### RECOMMENDED

**GREAT WHITE**  
Shot In The Dark  
PRODUCER: Wyn Davis  
Capitol ST-12525

Pop/metal outfit with a midsize following demonstrates that it's one of the slicker genre bands around. Group is in top form on "Face The Day" and the title track.

**MUMMY CALLS**  
PRODUCERS: John Luongo, Hugh Padgham  
Geffen GHS 24071

Crisp, commercial British pop/rock with the requisite electronic pulse helped by solid, hook-laden songs and punchy production.

## SPOTLIGHT



**BILLY JOEL**  
The Bridge  
PRODUCER: Phil Ramone  
Columbia OC 40402

With the quadruple-platinum "An Innocent Man" just behind him, Joel is a likely top-of-the-chart repeater with this soulful pop collection. "A Matter Of Trust" leads the album, but other worthy tracks should score. Contenders include a duet with Cyndi Lauper, the co-composed "Code Of Silence"; the rhythmically leap-frogging "Getting Closer," with organ contributions by Steve Winwood; and "Baby Grand," a blues-drenched duet with Ray Charles. Expect a hearty radio and retail welcome.

**THE LOVER SPEAKS**  
PRODUCERS: Jimmy Iovine, The Lover Speaks  
A&M SP-6-5127

Intricate vocals and splashy arrangements spark this debut, dominated by vocalist/songwriter David Freeman's soul-drenched pop originals.

**GREY LARSEN**  
The Gathering  
PRODUCER: Grey Larsen  
Sugar Hill/Pamlico Sound SH/PS-1133

Larsen's palette of instrumental colors, including various flutes, concertina, keyboards, fiddle, and synthesizers, anchors rich Anglo-European folk fusion. Folk and new age fans will relish.

**QUICKSILVER**  
Peace By Piece  
PRODUCERS: Gary Duncan, Sammy Piazza & Bob Ohlsson  
Capitol ST-12498

Guitarist/vocalist Gary Duncan reanimates his former band, with only David Frieberg still on board from the old old days. Like Starship, this group bears little resemblance to its previous incarnations, although really old hippies might find a spark of recognition in "Wild In The City."

**FREDDIE MCGREGOR**  
All In The Same Boat  
PRODUCER: Freddie McGregor  
RAS 3014

Standout reggae vocalist has been seeking a broader audience in this country, skewing his last few releases toward the mainstream. Here, his broad use of horns and synthesizers lends his work a commercial flavor while still hewing close to reggae's social and rhythmic roots. Contact: 301-564-1295.

## BLACK

### RECOMMENDED

**PORTER CARROLL II**  
PRODUCERS: Ray Bardani, Michael Colina, Porter Carroll II  
Island 90506

The hi-tech r&b/fusion touch of co-producers Bardani and Colina gives this stylish debut added muscle; Carroll's supple vocals and sharp arranging sense supply the sizzle.

## JAZZ

### RECOMMENDED

**JOHN COLTRANE**  
Master Tapes  
PRODUCERS: Bob Thiele & Steve Hoffman  
Impulse!/MCA MCAD-5541/DIDX-204 (CD)

Special compact disk compilation includes several Coltrane favorites from his Impulse days, including "Soul Eyes" and "Dear Lord." The real bonuses are previously unreleased versions of "India" and "Spiritual" featuring Eric Dolphy. Worth buying a CD player for.

**HENRY BUTLER**  
Fivin' Around  
PRODUCER: Ricky Shultz  
Impulse!/MCA 5707

Pianist Butler proves himself an excellent choice for reactivating Impulse as an ongoing label. Firmly rooted in the music, he still keeps an ear to the future, with challenging fare that's well suited to the label's tradition. Band includes Charlie Haden and Billy Higgins.

**MIKE METHENY**  
Day In—Night Out  
PRODUCER: Mike Metheny  
Impulse!/MCA 5755

Trumpet-playing brother of famous guitarist (who appears here as a sideman) demonstrates that he's perfectly capable of garnering a little well-deserved attention himself. His preference for the flugelhorn over the trumpet gives the date a soft, warm feel. Worth a listen.

**KEITH MACDONALD TRIO**  
Waiting  
PRODUCER: Helen Keane  
Landmark LLP-1509

Pianist's belated career breakout makes up for lost time with this second set, which expands to a classic trio format with obvious links to his most obvious contemporary, the late Bill Evans.

**SADAO WATANABE**  
Good Time For Love  
PRODUCERS: Sadao Watanabe, Hiro Kajiwara  
Elektra 60495

Fusion saxophonist's latest crossover bids include a wooden reggae/pop exercise on the title track; better are more straightforward pop ballads.

**THE BUD SHANK QUARTET**  
That Old Feeling  
PRODUCER: Richard Bock  
Contemporary C-14019

Also saxophonist Shank enlists George Cables, John Heard, and Albert "Tootie" Heath for a bracing bop date, digitally recorded.

**TITO PUENTE & HIS LATIN ENSEMBLE**  
Sensacion  
PRODUCERS: Carl E. Jefferson, Tito Puente  
Concord Jazz Picante CJP-301

Puente's vivid, flexible approach to Latin jazz in an octet format; as with his other Concord outings, first-rate production, too.

**HANK CRAWFORD/JIMMY McGRIF**  
Soul Survivors  
PRODUCER: Bob Porter  
Milestone M-9142

Shrewd title for a savvy session that includes George Benson, Mel Lewis, and Bernard Purdie among the session partners. Digitally recorded.

**RARE SILK**  
Black & Blue  
PRODUCERS: Todd Buffa, Kip Kuepper  
TBA TBA-214

Fusion vocal group, now a trio, moves further into pop and black-inflected material, further away from jazz origins; should find friends at commercial jazz and some AC outlets.

## NEW AND NOTEWORTHY

**CROWDED HOUSE**  
PRODUCER: Mitchell Froom  
Capitol ST-12485

Advertising and packaging campaign surrounding the trio does them a disservice by suggesting they're Stray Cats clones. Crowded House is an outstanding band with its own sound bred of pop and charged with vigor. The group should certainly be judged on its own merits. Guitarist/vocalist Neil Mullane Finn sets the tone, with bassist Nicholas More Seymour and drummer Paul Newell Hester providing rock-steady support. Uniformly strong, but most impressive on "Now We're Getting Somewhere" and "I Walk Away."

**DOWNES & PRICE**  
PRODUCER: Ahmet Ertegun  
Atlantic 81637

Florida-based duo has to be considered the pick-to-click for adult contemporary radio. Signed and produced by Atlantic honcho Ertegun—his first active involvement in an artist's debut since Laura Branigan's—Downes & Price get the full treatment via lushly supple arrangements and exceptionally strong tunes. The results should allow stations in the format to needle-drop at will.

**JEFF TYZIK**  
The Farthest Corner Of My Mind  
PRODUCER: Jeff Tyzik  
Amherst AMH 3304

Trumpeter/composer's early '80s sides yield this compilation; large-scale, brassy fusion with pop and r&b accents.

## CLASSICAL

### RECOMMENDED

**THE GREAT VIOLIN CONCERTOS, VOL. 2, "THE CLASSIC ERA"**  
Isaac Stern, various orchestras & conductors  
CBS M2 42231

Repackaged under the label's Artist Laureate logo, this two-disk set offers still highly regarded performances of the Mozart No. 5, his Sinfonia Concertante (with Pinchas Zukerman), the Beethoven, and, as more than marginal filler, Beethoven's Romance No. 1. Sound is good, and the imported pressings are impressively quiet.

**VAUGHAN WILLIAMS: A LONDON SYMPHONY; FANTASIA ON A THEME OF THOMAS TALLIS**  
London Philharmonic Orchestra, Boult  
Angel CDC 7 47213 2

The sound of these digitally remastered recordings is comfortably competitive with much of today's output. More importantly, they give no points away on the interpretive side. Sir Adrian was a master in this repertoire.

**MOZART: NOCTURNES/HAYDN: VOCAL QUARTETS**  
New York Vocal Arts Ensemble, Beegle  
Arabesque Z6556

The Mozart, with clarinets and basset horns, and the Haydn, with piano accompaniment, may have been written primarily for amateur vocal participation at home, but they provide an enjoyable listening experience when done so expertly. Unusual repertoire and beautifully recorded.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**PETER CETERA** CONTINUES TO gain points and stays at No. 1 for the second week by a small margin over **Madonna's** "Papa Don't Preach" (Sire). Cetera's "Glory Of Love" (Warner Bros.) has an edge in airplay points, but Madonna is No. 1 in sales points and gaining faster than Cetera; she looks like a good bet to hit the top next week. Other prime contenders, including **Belinda Carlisle** and **Jermaine Stewart**, are moving up fast but are still far behind the top two.

**AFTER ENTERING LAST WEEK** as the second highest debut of the year, **Huey Lewis & the News'** "Stuck With You" (Chrysalis) follows up by nabbing the Power Pick/Airplay title with a combination of new adds and strong upward moves at stations already on the record. The song is on 219 of the 225 reporting pop stations. A little history: There have been 24 Airplay Power Picks, all of which—yes, 100%—have reached the top 10 except for last week's winner, **Berlin's** "Take My Breath Away" (Columbia), which has yet to peak. Most of the airplay picks have been records in the 30s or 40s on the chart—with many stations not yet reporting airplay. It's easy to see that the airplay pick can be a reliable early tip-off for alert PDs and MDs.

**THE POWER PICK/SALES HAS** almost as good a track record. Twenty-five of the 31 sales picks have peaked in the top 10, and two more are still moving up and almost certain to make it: Berlin at No. 18 and **Wham!**, which is already No. 12. This week's Power Pick/Sales is "Friends And Lovers" by **Carl Anderson & Gloria Loring** (Carrere), which is now top five at 17 reporting pop stations and No. 1 at two.

**IT IS A BIG WEEK** for new entries, with the 10 debuts featuring a mixture of established stars (**Janet Jackson**, **Van Halen**, **Billy Joel**), new artists (**Isle of Man**), and old stars making a comeback. In the latter category are **Paul Simon** at No. 83 and the **Beatles**, who enter the chart at No. 89 with a reissue of "Twist And Shout" (Capitol). The tune, featured on the soundtrack of the hit movie "Ferris Bueller's Day Off," jumped from 16 to 10 at KIIS-FM Los Angeles.

**NEW ARTIST SPOTLIGHT:** **Gavin Christopher** has been steadily moving closer to the top with "One Step Closer To You" (Manhattan). It's No. 24 on the Hot 100 and moves 7-5 at WLOL Minneapolis/St. Paul. New PD **Gregg Swedberg** says the record is "a good, bouncy adult hit that doesn't offend anyone. The call-outs have been great, especially with 25-34 males and females." Swiss group **Double** is up to No. 37 nationally this week with its international smash, "The Captain Of Her Heart" (A&M). It's already top 10 at six stations on the Hot 100 panel. New to the Hot 100 is **Run-D.M.C.**, whose "Walk This Way" (Profile) jumped 55-43 on the chart. It's making great moves at radio, including 28-20 at WAVA Washington, 22-16 at WTIC Hartford, 18-11 at KRBE Houston, and 30-18 at Y-100 Miami.

FOR WEEK ENDING AUGUST 9, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

225 REPORTERS

|                      |                              | NEW ADDS | TOTAL ON |
|----------------------|------------------------------|----------|----------|
| <b>JANET JACKSON</b> | WHEN I THINK OF YOU A&M      | 68       | 72       |
| <b>VAN HALEN</b>     | LOVE WALKS IN WARNER BROS    | 62       | 65       |
| <b>LOVERBOY</b>      | HEAVEN IN YOUR EYES COLUMBIA | 57       | 110      |
| <b>BILLY JOEL</b>    | MATTER OF TRUST COLUMBIA     | 48       | 48       |
| <b>DARYL HALL</b>    | DREAMTIME RCA                | 48       | 191      |

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

198 REPORTERS

|                                  |   | NUMBER REPORTING |
|----------------------------------|---|------------------|
| <b>PATTI LABELLE</b>             | OH, PEOPLE MCA                            | 29               |
| <b>GLASS TIGER</b>               | DON'T FORGET ME (WHEN I'M GONE) MANHATTAN | 25               |
| <b>KLYMAXX</b>                   | MAN SIZE LOVE (FROM "RUNNING SCARED") MCA | 22               |
| <b>HUEY LEWIS &amp; THE NEWS</b> | STUCK WITH YOU CHRYSLIS                   | 21               |
| <b>BILLY OCEAN</b>               | LOVE ZONE JIVE                            | 21               |

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Jean Carne's  
"CLOSER THAN CLOSE"  
IS HOTTER THAN HOT!



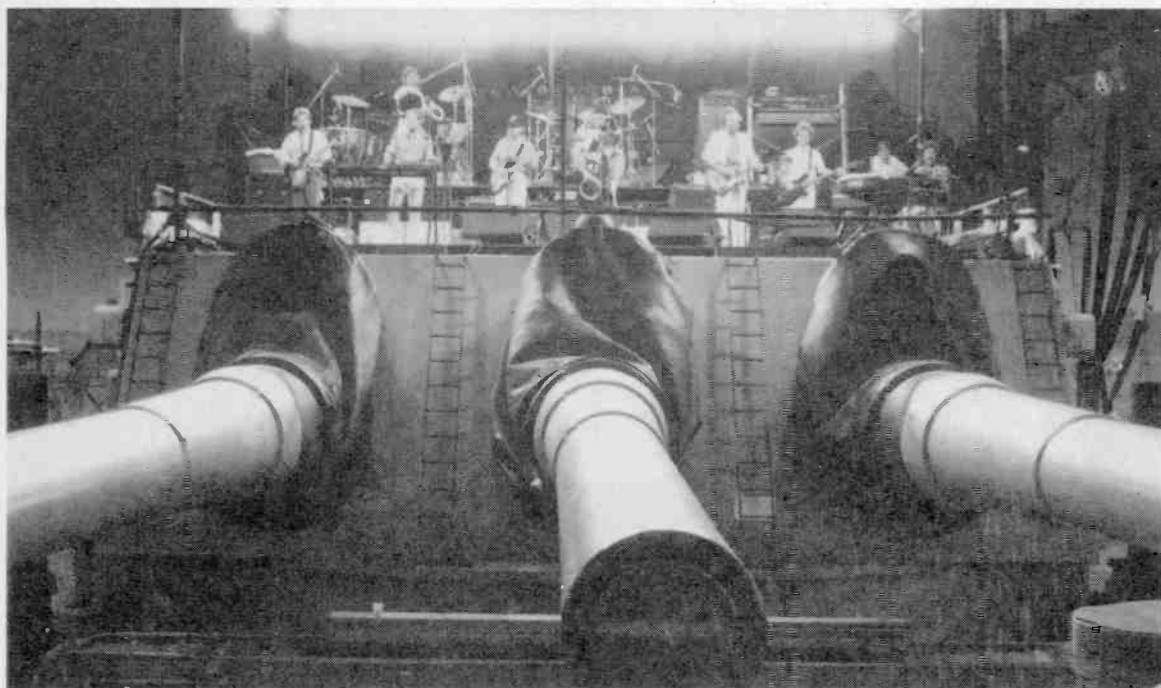
EVERYBODY'S TALKING ABOUT JEAN CARNE'S #1 SMASH,  
"CLOSER THAN CLOSE"  
IT'S #1 ON THE BLACK MUSIC CHARTS AND SURE TO CROSSOVER!  
THIS KIND OF HIT IS DESTINED TO BE BIGGER THAN BIG!

ON OMNI RECORDS.

DISTRIBUTED BY ATLANTIC RECORDING CORP.

OMNI  
RECORDS





**California Meets Iowa.** The Beach Boys perform on the deck of the U.S.S. Iowa on the Fourth of July for the battleship's crew, their families, and several invited guests of the Navy.



**Too Gold.** Elektra Records executives congratulate the members of Dokken on their second consecutive gold record. Seen joining in the celebration backstage at a recent Meadowlands, N.J., show are, top row from left, manager Cliff Burnstein; promotion marketing manager Steve Schnur; West Coast director of a&r Peter Philbin; Dokken's Jeff Pilson; senior vice president of marketing and promotion Mike Bone; chairman Bob Krasnow; manager Peter Mensch; and director of video production Robin Sloan. Bottom row, from left, are MTV's Martha Quinn and Dokken's George Lynch, Mick Brown, and Don Dokken.



**Ocean Sails.** Arista and Jive Records executives present Billy Ocean with a platinum album for his latest release, "Love Zone," during a celebration at New York's Water Club after Ocean's recent show at Radio City Music Hall. Shown are, from left, Jive Records vice president of marketing and operations Barry Weiss; Arista Records senior vice president of operations Roy Lott; Jive Records president Clive Calder; Ocean; Arista Records senior vice president of marketing and promotion Don Ienner; Arista Records vice president of r&b promotion Tony Anderson; Arista Records vice president of sales Jim Cawley; and Arista Records vice president of video and sales production Abbey Konowitch.



**Palmer's Platinum.** Island Records executives meet with Robert Palmer backstage at Toronto's Ontario Place Forum to present him with a gold single for "Addicted To Love" and a platinum LP for "Riptide" as well as a Canadian double-platinum record for "Riptide." Pictured, from left, are production coordinator Barbara Fraser; president Lee Silverside; Palmer; vice president of sales and marketing Bill Meehan; director of publicity and financial affairs Carol Wright; and Palmer's manager, David Harper.



**Taking It To The Streets.** CBS and Columbia Records executives gather to congratulate Columbia recording artist Rodney Crowell on the completion of his recent promotional tour in support of his upcoming debut album for the label, "Street Language." Pictured at the Los Angeles showcase are, from left, CBS Records Nashville vice president of marketing Roy Wunsch; Crowell; CBS Records senior vice president and general manager of marketing Paul Smith; Columbia Records West Coast vice president of a&r Ron Oberman; and Columbia Records West Coast vice president of product marketing Bob Willcox.



**Digital Disc.** Manhattan Records president Bruce Lundvall, right, presents the label's latest compact disk, "Digital Broadway." Pictured with Lundvall, from left, are the disk's producer, Mike Berniker, and arranger/orchestrator, Byron Olson.



**L.A. Sold On Sexton.** MCA artist Charlie Sexton is congratulated by MCA executives after four sold-out shows at Los Angeles' Roxy Theatre. Shown after the show are, from left, director of artist development Tim Devine; vice president of album promotion John Schoenberger; Sexton; vice president of a&r Tom Trumbo; national vice president of a&r Steve Moir; and director of a&r Michael Goldstone.

# 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         | 5         | PAPA DON'T PREACH                               | MADONNA                       | 2                |
| 2         | 3         | GLDRY OF LDVE                                   | PETER CETERA                  | 1                |
| 3         | 6         | MAD ABDUT YOU                                   | BELINDA CARLISLE              | 3                |
| 4         | 1         | DANGER ZDNE                                     | KENNY LOGGINS                 | 7                |
| 5         | 8         | WE DON'T HAVE TD TAKE DUR CLDTHES DFF           | JERMAINE STEWART              | 5                |
| 6         | 2         | SLEDGEHAMMER                                    | PETER GABRIEL                 | 4                |
| 7         | 9         | LOVE TOUCH (THEME FROM "LEGAL EAGLES")          | ROD STEWART                   | 6                |
| 8         | 13        | VENUS   | BANANARAMA                    | 9                |
| 9         | 14        | HIGHER LOVE                                     | STEVE WINWOOD                 | 8                |
| 10        | 15        | RUMORS  | TIMEX SOCIAL CLUB             | 10               |
| 11        | 4         | NASTY   | JANET JACKSON                 | 14               |
| 12        | 11        | MODERN WOMAN (FROM "RUTHLESS PEOPLE")           | BILLY JOEL                    | 17               |
| 13        | 12        | DIGGING YOUR SCENE                              | THE BLOW MONKEYS              | 21               |
| 14        | 23        | DANCING ON THE CEILING                          | LIONEL RICHEL                 | 13               |
| 15        | 19        | THE EDGE OF HEAVEN                              | WHAM!                         | 12               |
| 16        | 20        | SWEET FREEDDM                                   | MICHAEL MCDONALD              | 15               |
| 17        | 18        | YOU SHOULD BE MINE (THE WOO WOO SONG)           | JEFFREY OSBORNE               | 16               |
| 18        | 7         | INVISIBLE TOUCH                                 | GENESIS                       | 11               |
| 19        | 10        | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)        | PET SHOP BOYS                 | 19               |
| 20        | 24        | SUZANNE   | JOURNEY                       | 20               |
| 21        | 25        | ONE STEP CLOSER TO YOU                          | GAVIN CHRISTOPHER             | 24               |
| 22        | 28        | TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") | BERLIN                        | 18               |
| 23        | 29        | FRIENDS AND LOVERS                              | CARL ANDERSON & GLORIA LORING | 23               |
| 24        | 26        | TAKE IT EASY                                    | ANDY TAYLOR                   | 25               |
| 25        | 33        | YANKEE ROSE                                     | DAVID LEE ROTH                | 28               |
| 26        | 32        | ALL THE LOVE IN THE WORLD                       | THE OUTFIELD                  | 22               |
| 27        | 31        | BABY LOVE                                       | REGINA                        | 26               |
| 28        | 35        | WORDS GET IN THE WAY                            | MIAMI SOUND MACHINE           | 27               |
| 29        | 34        | RUMBLESEAT                                      | JOHN COUGAR MELLENCAMP        | 30               |
| 30        | 36        | THAT WAS THEN, THIS IS NDW                      | THE MONKEES                   | 29               |
| 31        | 16        | YOUR WILDEST DREAMS                             | THE MOODY BLUES               | 38               |
| 32        | 21        | HOLDING BACK THE YEARS                          | SIMPLY RED                    | 34               |
| 33        | —         | MAN SIZE LOVE (FROM "RUNNING SCARED")           | KLYMAXX                       | 31               |
| 34        | 38        | A KIND OF MAGIC                                 | QUEEN                         | 42               |
| 35        | 17        | SECRET SEPARATION                               | THE FIXX                      | 47               |
| 36        | 27        | WHO'S JOHNNY ("SHORT CIRCUIT" THEME)            | EL DEBARGE                    | 39               |
| 37        | —         | THE CAPTAIN OF HER HEART                        | DOUBLE                        | 37               |
| 38        | 30        | THERE'LL BE SAD SONGS (TO MAKE YOU CRY)         | BILLY OCEAN                   | 41               |
| 39        | —         | LOVE ZONE                                       | BILLY OCEAN                   | 40               |
| 40        | —         | TAKEN IN  | MIKE & THE MECHANICS          | 32               |

| THIS WEEK | LAST WEEK | TITLE   | ARTIST                        | HOT 100 POSITION |
|-----------|-----------|---|-------------------------------|------------------|
| 1         | 1         | GLORY OF LOVE                                   | PETER CETERA                  | 1                |
| 2         | 3         | PAPA DD'N'T PREACH                              | MADONNA                       | 2                |
| 3         | 2         | SLEDGEHAMMER                                    | PETER GABRIEL                 | 4                |
| 4         | 6         | LOVE TDUCH (THEME FROM "LEGAL EAGLES")          | ROD STEWART                   | 6                |
| 5         | 8         | MAD ABOUT YOU                                   | BELINDA CARLISLE              | 3                |
| 6         | 7         | WE DD'N'T HAVE TD TAKE DUR CLOTHES DFF          | JERMAINE STEWART              | 5                |
| 7         | 10        | HIGHER LOVE                                     | STEVE WINWOOD                 | 8                |
| 8         | 4         | INVISIBLE TOUCH                                 | GENESIS                       | 11               |
| 9         | 5         | DANGER ZONE                                     | KENNY LOGGINS                 | 7                |
| 10        | 13        | RUMORS  | TIMEX SOCIAL CLUB             | 10               |
| 11        | 15        | VENUS   | BANANARAMA                    | 9                |
| 12        | 14        | THE EDGE OF HEAVEN                              | WHAM!                         | 12               |
| 13        | 16        | DANCING DN THE CEILING                          | LIONEL RICHEL                 | 13               |
| 14        | 17        | TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") | BERLIN                        | 18               |
| 15        | 22        | SWEET FREEDOM                                   | MICHAEL MCDONALD              | 15               |
| 16        | 19        | YOU SHOULD BE MINE (THE WOO WOO SONG)           | JEFFREY OSBORNE               | 16               |
| 17        | 18        | ALL THE LOVE IN THE WORLD                       | THE OUTFIELD                  | 22               |
| 18        | 11        | OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)        | PET SHOP BOYS                 | 19               |
| 19        | 21        | SUZANNE   | JOURNEY                       | 20               |
| 20        | 9         | NASTY   | JANET JACKSON                 | 14               |
| 21        | 30        | FRIENDS AND LOVERS                              | CARL ANDERSON & GLORIA LORING | 23               |
| 22        | 27        | WORDS GET IN THE WAY                            | MIAMI SOUND MACHINE           | 27               |
| 23        | 29        | BABY LOVE                                       | REGINA                        | 26               |
| 24        | 35        | STUCK WITH YOU                                  | HUEY LEWIS & THE NEWS         | 33               |
| 25        | 12        | MODERN WOMAN (FROM "RUTHLESS PEOPLE")           | BILLY JOEL                    | 17               |
| 26        | 23        | TAKE IT EASY                                    | ANDY TAYLOR                   | 25               |
| 27        | 28        | ONE STEP CLOSER TO YOU                          | GAVIN CHRISTOPHER             | 24               |
| 28        | 32        | TAKEN IN  | MIKE & THE MECHANICS          | 32               |
| 29        | 31        | HANGING DN A HEART ATTACK                       | DEVICE                        | 35               |
| 30        | 34        | THAT WAS THEN, THIS IS NOW                      | THE MONKEES                   | 29               |
| 31        | 38        | MAN SIZE LOVE (FROM "RUNNING SCARED")           | KLYMAXX                       | 31               |
| 32        | —         | DREAMTIME                                       | DARYL HALL                    | 44               |
| 33        | 40        | DON'T FORGET ME (WHEN I'M GONE)                 | GLASS TIGER                   | 36               |
| 34        | 37        | YANKEE ROSE                                     | DAVID LEE ROTH                | 28               |
| 35        | 20        | DIGGING YOUR SCENE                              | THE BLOW MONKEYS              | 21               |
| 36        | 39        | RUMBLESEAT                                      | JOHN COUGAR MELLENCAMP        | 30               |
| 37        | —         | WALK THIS WAY                                   | RUN-D.M.C.                    | 43               |
| 38        | —         | THE CAPTAIN OF HER HEART                        | DOUBLE                        | 37               |
| 39        | —         | LOVE ZONE                                       | BILLY OCEAN                   | 40               |
| 40        | 24        | HOLDING BACK THE YEARS                          | SIMPLY RED                    | 34               |

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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)   | 14                     |
| Sire (2)           |                        |
| Geffen (1)         |                        |
| Island (1)         |                        |
| Paisley Park (1)   |                        |
| COLUMBIA           | 11                     |
| MCA (8)            | 10                     |
| J.R.S. (2)         |                        |
| ATLANTIC (7)       | 9                      |
| Atco (1)           |                        |
| Island (1)         |                        |
| EPIC (3)           | 8                      |
| CBS Associated (2) |                        |
| Carrere (1)        |                        |
| Pasha (1)          |                        |
| Tabu (1)           |                        |
| ARISTA (4)         | 7                      |
| Jive (2)           |                        |
| Arista/10 (1)      |                        |
| POLYGRAM           | 7                      |
| Polydor (5)        |                        |
| London (1)         |                        |
| Riva (1)           |                        |
| A&M                | 6                      |
| RCA (5)            | 6                      |
| Grunt (1)          |                        |
| CAPITOL            | 5                      |
| EMI-AMERICA (2)    | 4                      |
| Manhattan (2)      |                        |
| MOTOWN (2)         | 4                      |
| Gordy (2)          |                        |
| CHRYSALIS          | 3                      |
| ELEKTRA            | 3                      |
| PROFILE            | 2                      |
| JAY                | 1                      |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE | PUBLISHER - LICENSING ORG.  | SHEET MUSIC DIST.  |
|-------|---|--|
| 84    | AIN'T NOTHIN' GOIN' ON BUT THE RENT (Dum Di Dum, ASCAP)   | ASCAP  |
| 61    | ALL CRIED OUT (Williseden, BMI/My! My!, BMI/Careers, BMI) CPP   | (Makiki, ASCAP/Arista, ASCAP) CPP  |
| 22    | ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)   | (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP         |
| 96    | AM I FORGIVEN (Grand Pasha, BMI)  | 8 HIGHER LOVE (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)  |
| 63    | ANOTHERLOVERHOLESNOHEAO (Controversy, ASCAP) WBM  | 34 HOLOING BACK THE YEARS (April, ASCAP) CPP/ABP   |
| 26    | BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP        | 87 HOT WATER (Chappell, ASCAP/Island, BMI) WBM/CHA/HL  |
| 77    | BEFORE I GO (Unichappell, BMI/David Roberts, Procan) CHA/HL   | 65 HYPERACTIVE (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM                   |
| 37    | THE CAPTAIN OF HER HEART (Z-Muzik/Almo, ASCAP) CPP/ALM  | 85 I CAN'T WAIT (Poolside, BMI)  |
| 74    | CRUSH ON YOU (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM  | 93 I WANNA BE A COWBOY (Protoons, ASCAP/Terrace, ASCAP) CPP  |
| 13    | DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM  | 54 IF LOOKS COULD KILL (Blackwood, BMI/Stone Diamond, BMI) CPP   |
| 7     | DANGER ZONE (Famous, ASCAP) CPP   | 99 IF SHE KNEW WHAT SHE WANTS (Funzalo, BMI/Juters, BMI) HL  |
| 94    | A DIFFERENT CORNER (Chappell, ASCAP/Morrison Leahy, ASCAP) HL   | 97 I'M YOUR MAN (Townsway, BMI/Nelana, BMI/Off Backstreet, BMI/Limited Funds, BMI/Unicity, BMI) CPP/CLM          |
| 21    | OIGGING YOUR SCENE (Blue Network, ASCAP) CPP  | 11 INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM         |
| 36    | DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM          | 80 JUNGLE BOY (John Eddie Music)   |
| 73    | OREAMS (Yessup, ASCAP) WBM  | 42 A KIND OF MAGIC (Queen, BMI/Beechwood, BMI) WBM   |
| 44    | DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP                                    | 69 LIKE A ROCK (Gear, ASCAP) WBM   |
| 12    | THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL   | 82 LIKE NO OTHER NIGHT (Rocknocker, ASCAP/J.Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calyppo Toonz, PROC) WBM/ALM     |
| 78    | EVERY LITTLE KISS (Zappo, ASCAP)  | 100 LIVE TO TELL (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM                            |
| 98    | THE FINEST (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM   | 95 LONELY IS THE NIGHT (Not Listed)  |
| 23    | FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM  | 88 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI)                             |
| 1     | GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM | 53 LOVE OF A LIFETIME (Gamson Songs, ASCAP/WB, ASCAP/Jouissance,   |
| 35    | HANGING ON A HEART ATTACK (ASCAP)   | 6 LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP                                       |
| 67    | LOVE WALKS IN (Yessup, ASCAP)   | 40 LOVE ZONE (Zomba, ASCAP) HL   |
| 3     | MAO ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP   | 31 MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP            |
| 71    | A MATTER OF TRUST (Joel Songs, BMI)   | 62 MISSIONARY MAN (RCA Music/Red Network, BMI)   |
| 17    | MODERN WOMAN (FROM "RUTHLESS PEOPLE") (Joel Songs, BMI) CPP/ABP   | 58 MONEYS TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI) HL  |
| 14    | NASTY (Flyte Tyme, ASCAP) WBM   | 48 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM   |
| 79    | NO PROMISES (I.D., ASCAP/R.G.K., ASCAP)   | 72 NOTHING IN COMMON (Zomba, ASCAP) CPP  |
| 55    | OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP) CPP  | 68 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)  |
| 24    | ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL                      | 19 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP                           |
| 2     | PAPA DON'T PREACH (Eliott, ASCAP/Jacobsen, ASCAP) WBM   | 57 POINT OF NO RETURN (Poolside, BMI) WBM  |
| 51    | PRESS (MPL, ASCAP) MPL/HL   | 76 PRIVATE NUMBER (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)  |
| 30    | RUMBLESEAT (Riva, ASCAP) WBM  | 10 RUMORS  |
| 10    | RUMORS (J.King IV, BMI/Danica, BMI)   | 6 RUTHLESS PEOPLE (Unichappell, BMI/Hot-cha, BMI/Promopub B.V., PRS/Arista, ASCAP/Blue Network, ASCAP)           |
| 47    | SECRET SEPARATION (Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM  | 4 SLEDGEHAMMER (Clifline, BMI/Hidden Pun, BMI) WBM   |
| 75    | SO FAR SO GOOD (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP   | 52 SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM                                 |
| 92    | SOMETHING ABOUT YOU (Chappell, ASCAP/Island, BMI) CHA/HL  | 90 SPIRIT IN THE SKY (Westminster)   |
| 33    | STUCK WITH YOU (Hulex, ASCAP) CPP/CLM   | 33 STUCK WITH YOU (Hulex, ASCAP) CPP/CLM   |
| 20    | SUZANNE (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM   | 15 SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP      |
| 25    | TAKE IT EASY (Poetlord, ASCAP/Marior, ASCAP) CPP  | 25 TAKE IT EASY (Poetlord, ASCAP/Marior, ASCAP) CPP  |
| 18    | TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMPC, ASCAP/Famous, ASCAP) CPP   | 18 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMPC, ASCAP/Famous, ASCAP) CPP                               |
| 32    | TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM                              | 29 THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP) CPP   |
| 41    | THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL   | 41 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL   |
| 91    | TOUCH AND GO (Not Listed)   | 91 TOUCH AND GO (Not Listed)   |
| 59    | TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP   | 89 TWIST AND SHOUT (Screen Gems-EMI, BMI/Hill & Range, BMI)  |
| 46    | TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)  | 46 TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)                                |
| 49    | VELCRO FLY (Hamstein, BMI) WBM  | 9 VENUS  |
| 81    | VICTORY LINE (Pink Bat)   | 81 VICTORY LINE (Pink Bat)   |
| 45    | WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP) MPL/HL   | 45 WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP) MPL/HL   |
| 43    | WALK THIS WAY (Daksel, BMI)   | 43 WALK THIS WAY (Daksel, BMI)   |
| 5     | WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)  | 5 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)   |
| 66    | WHAT DOES IT TAKE (Screen Gems-EMI, BMI/Auto Tunes, BMI)  | 66 WHAT DOES IT TAKE (Screen Gems-EMI, BMI/Auto Tunes, BMI)  |
| 60    | WHEN I THINK OF YOU (Flyte Tyme, ASCAP)   | 60 WHEN I THINK OF YOU (Flyte Tyme, ASCAP)   |
| 50    | WHEN THE HEART RULES THE MIND (Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM                              | 50 WHEN THE HEART RULES THE MIND (Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM                  |
| 39    | WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL             | 39 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL |
| 64    | WITH YOU ALL THE WAY (George Tobin, BMI)  | 64 WITH YOU ALL THE WAY (George Tobin, BMI)  |
| 27    | WORDS GET IN THE WAY (Foreign Imported, BMI) CPP  | 27 WORDS GET IN THE WAY (Foreign Imported, BMI) CPP  |
| 86    | WRAP IT UP (East/BMI/Memphis/BMI/Irving, BMI/Pronto, BMI)   | 86 WRAP IT UP (East/BMI/Memphis/BMI/Irving, BMI/Pronto, BMI)   |
| 28    | YANKEE ROSE (Diamond Dave, ASCAP/Sy Vy, ASCAP)  | 28 YANKEE ROSE (Diamond Dave, ASCAP/Sy Vy, ASCAP)  |
| 93    | YOU CAN CALL ME AL (Paul Simon, BMI)  | 93 YOU CAN CALL ME AL (Paul Simon, BMI)  |
| 16    | YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertoones, BMI) CPP   | 16 YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertoones, BMI) CPP                               |
| 38    | YOUR WILDEST DREAMS (WB, ASCAP/Bright Music, PRS) WBM   | 38 YOUR WILDEST DREAMS (WB, ASCAP/Bright Music, PRS) WBM   |

### 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.      |





**Up & Coming Talent.** Westminster, Calif.-based techno-rock group Dexter poses behind its winnings after being named the Best Unsigned Band in America. The contest, which drew some 3,000 entries, was co-sponsored by Musician magazine and JBL Professional. In addition to receiving the equipment, Dexter was flown to the National Assn. of Music Merchants Expo in Chicago to open for the Bears featuring Adrian Belew. The group will also receive an all-expenses paid recording session at the Chicago Recording Co. From left are Mark Mancina, Doug Smith, and Barry Hovis.

## Lifelines

### BIRTHS

Girl, Eshisa Anne, to **Joseph and Pamela Dicocco Alvarado**, July 26 in Los Angeles. She is Billboard's West Coast office manager. He is a lighting technician for Lorimar Telepictures.

Boy, Joshua Andrew, to **Janet and Fred Goodman**, July 27 in Brooklyn. He is the news and financial editor for Billboard.

Girl, Alexandra Nicole, to **Keith Richards and Patti Hansen**, July 28 in New York. He is a member of the Rolling Stones. She is a model.

### MARRIAGES

**Marc Droubay to Bonnie Benson**, June 7 in Los Angeles. He is drummer for the group Survivor.

**Richard Bassoff to Barbara Schwartz**, June 29 in Fort Lee, N.J. He is a producer and songwriter.

**Tina Capuano to Rick Biasella**, July 12 in Canton, Ohio. She is marketing coordinator for Camelot Enterprises.

### DEATHS

**W. Garwood Baker**, 66, July 12 in Philadelphia. The singer/songwriter was a vocalist with the Sammy Kaye orchestra in the '50s and '60s. He is survived by his wife Mary.

**Ruth Weiser**, 70, July 19 in New York. She was the wife of Norman Weiser, the record/music publishing executive, and the mother of Rick Weiser, the publisher/record producer based in Los Angeles. A memorial service will be held Sunday, Sunday, (10) at the Riverside Chapel, 76th Street and Amsterdam Avenue, starting at 2 p.m. Donations may be made to the heart research unit at N.Y.U. Medical Center.

**Leroy Holmes**, 72, July 27 in Los Angeles. A one-time arranger for Harry James, among others, Holmes was a recording artist in his own right for the MGM and United Artists labels and arranged the orchestras on many recording dates.

**Gordon Mills**, 51, recently in Los Angeles. Mills, an Englishman, discovered singers Tom Jones, Engelbert Humperdinck, and Gilbert O'Sullivan and guided their careers. His company, MAM, was a wide-ranging music complex, including a label and music publishing.

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## EXECUTIVE TURNTABLE

(Continued from page 4)

pointed executive vice president of sales and marketing and vice president of promotion and merchandising, respectively. Both join from Thorne EMI/HBO Video, where Press was vice president of sales and marketing and McAdam was promotion/advertising manager.

**PUBLISHING.** Chrysalis Music Group in Los Angeles names **Linda Carhart** senior director of administration. She previously served in various capacities for the company. Also, **Betsy Anthony** joins as West Coast professional manager. She was with Epic/Portrait, where she served as a&r coordinator.

**Randy Poe** becomes general manager of Leiber & Stoller in New York. He was president of New York Music Publishing Inc.

**PRO AUDIO/VIDEO.** **Kip Gibson** joins Editel in Los Angeles as videotape editor. He was a free-lancer for the company.

## 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. 12, **Country Music Association (CMA) Regional Roundtable**, Westin Hotel O'Hare, Chicago, Ill. 615-244-2840.

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. 305-423-2328.

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. Lisa Ferguson, D'chell Chambers, 415-642-7477.

### SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Sept. 9, **Country Music Association (CMA) Regional Roundtable**, Airport Marriott, Dallas-Ft. 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. Bill Lowery, 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**, University Of Nebraska, Lincoln, Neb. 402-472-3611.

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.

## FOR THE RECORD

Excerpts from the July 12 Volunteer Jam will be aired on the two-hour ABC Radio Network special "Music Of America," not on "American Country Countdown" as earlier reported (Billboard, July 26).

# ...newslines...

**BMI RECENTLY ISSUED** low-power blanket licenses to 325 television operations, according to BMI licensing vice president Robert Warner. The license calls for an annual report to BMI calculating the license fee due—1% of net receipts after deductions for items like film costs, talent costs, broadcast-right costs, remotes, and a percentage of outside news-service costs. The license specifies a minimum annual fee of \$300. Of the 325 low-power licenses issued by the Federal Communications Commission so far, some 200 are located in Alaska as part of the state's educational network. Eighty stations are noncommercial.

**TOM COSSIE'S** Saturn Records/Music One Entertainment, based in Pittsburgh, this month is marketing a chrome cassette sampler, "Summer Heat," containing 10 sides by five artists, including Modern Man, Ullanda, Tony Granito, the Klass, and Betty Rocker.

**ALICE COOPER**, the onetime master of rock theatrics, has been signed to a longterm exclusive global label deal with MCA Records. From his debut album "Constrictor" comes his first single, "Friday The 13th, Part 6," the theme song from the film of the same name.

"**THE CONTEMPORARY KEYBOARDIST**" is now a Warner Bros. Publications-distributed music textbook. The 500-page tome, listing at \$49.95, is a self-study manual for beginner or intermediate keyboardists. Also included are a primer on the music industry and artist interviews.

## New Companies

**World Famous Music Co.**, an independent publisher, formed by the Ten-28 partnership in Chicago. First signings are Joanna Bak, Nicholas Bak, George Warner, and Charles Altholz. 1830 Spruce Ave., Highland Park, Ill. 60035; 312-831-4162.

**Pink Street Records Inc.**, an independent label, formed by the Ten-28 partnership in Chicago. First release is "Ten-28," a mini-LP distributed by Sound Video Unlimited. P.O. Box 694, Highland Park, Ill. 60035; 312-831-1028.

**First Step Enterprises**, a licensing agency and publishing company, formed by Steve Bryant and Trevor Swaine. Company specializes in the placement of masters on behalf of independent record and production companies in Europe and America. First clients include Amherst, Allegiance, Holland Group Productions, BSG Marketing, among others. P.O. Box 65, London SW17 OEE, U.K.; (011 441) 767-2189

**West Coast Publications**, formed by Hedy Walker. Developers of the West Coast Country Music Directory and other periodical music publications. 611 E. Belmont Ave., Fresno, Calif. 93701; 209-442-3331.

**Futuristic Marketing**, formed by Karla Farrar. Company includes West Coast radio syndication, record distribution network, music industry promotion, and special event promotion. Company also offers full musical production, art design, and marketing. 611 E. Belmont Ave., Fresno, Calif. 93701; 209-442-3331.

**Lana Records**, formed by Karla Farrar. First signings include Hud Rose, Rick Caudle, Nick Holley, Diamondback, and the Caudle Brothers Band. First release is

"Love Sweet Love" by Rick Caudle. 611 E. Belmont Ave., Fresno, Calif. 93701; 209-442-3331.

**Buy Our Records Inc.**, formed by James Dunlevy and Christopher Frieri. P.O. Box 363, Vauxhall, N.J. 07088; 201-688-0842.

**Dixon/Morris Promotions**, formed by Chuck Dixon and Craig Morris. Company's interest is in total artist development with their promotion thrust directed at quality independent product. 2 Music Circle S., Nashville, Tenn. 37203; 615-254-4900.

**Another Amethyst Song**, a publishing firm, formed by Bucky Mitchell. Current signings are Richard Taylor, Elijah Rock, and Bucky Mitchell's catalog. 96 McGregor Downs, W. Columbia, S.C. 29169; 803-791-4137.

**First Class Productions Inc.**, a domestic and international booking agency offering managerial and promotional guidance, formed by Lorie M. King and Barry J. Brooks. First signing is Information Society. 2374 N.E. 172 St., N. Miami Beach, Fla. 33160; 305-926-2105/947-3944.

**Telegenic Video Productions**, a subsidiary of Telegenic Programs Inc., formed by Lawrence Fein. An international company specializing in broadcast and home and corporate video production and distribution. 121 Bloor St. E., Suite 1105, Box 148, Toronto, Ont. M4W 3M5, Canada; 416-968-3663.

**Bears superstar Walter Payton makes a self-help video ... See page 58**



**BMI Citation.** BMI president Frances Preston presents noted pianist George Shearing with a commendation of excellence during the recent JVC Jazz Festival in New York. The award recognizes Shearing's long and outstanding contribution to the field. Flanking them are BMI executives Burt Korall, left, and Bobby Weinstein.

## U.S. OFFICIALS HEAR IFPI CASE AGAINST DAT

(Continued from page 1)

a spoiler device.

The lobbying mission was carried out July 16-18. Reporting on her trip, Davies emphasizes that the RIAA officials were involved only in an observer capacity because the U.S. association has no official position on DAT yet.

"The question of whether the campaign might be in breach of the U.S. antitrust laws has to be examined," she says, adding that the European Commission will have a meeting of member states on DAT in September and will make further approaches to the U.S. government for support for its DAT policy.

Although RIAA has not taken a stand in favor of the commission and IFPI's position, a spokesman for the trade group, confirming the Washington meetings, notes that DAT hardware without a recording-defeat mechanism would "expand home-taping capabilities," thus displacing more sales of prerecorded product.

Says Davies: "There is no anti-trust problem as far as the Common Market is concerned. Our case is based on the Berne Convention, of which private copying is a clear breach because it prejudices the interests of the copyright owner."

Article 9 (2) of the Berne Convention provides that private copying of copyright works is only permissible if it "does not conflict with a normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the author."

Davies says that in general the response to her visits had been "sympathetic and interested."

IFPI contends that in its current state of development DAT technology can only serve to make private and unauthorized copies of copyright works. This is based on the likelihood that prerecorded software for DAT will not be available for at least 18 months—the time it is likely to take to solve the high-speed duplication problem, according to IFPI.

Ian Thomas, director general of IFPI, says the federation was hopeful a better climate for discussion was developing between the record industry and the Japanese hardware industry. He notes that EMI president Bhaskar Menon was recently in Tokyo to discuss the DAT situation with S. Saba, president of Toshiba and the new head of the Electronic Industries Assn. of Ja-

pan, and with Roshio Ozawa, president of CBS Sony and the new chairman of the Japanese record industry association.

"We have been encouraged that two major Japanese manufacturers have decided to hold back on the launch of DAT, and we are confident that there will be talks between the IFPI and the EIAJ before the end of the year," says Thomas.

During her lobbying trip, Davies met with Ralph Oman, register of copyrights at the Library of Congress; Michael Kirk, assistant commissioner of patents for external affairs at the Patent and Trademark Office of the U.S. Department of Commerce, with special responsibility for intellectual property; Emory Simon, the director of intellectual property policy at the Office of the U.S. Trade Representative; Catherine L. Curtis, director for the European Free Trade Area of the U.S.-European Commission's high-technology discussion group; Joel Spiro, head of the Bureau of European Affairs in the U.S. State Department; Harvey Winter, director of the Office of Business Practices in the State Department's Bureau of Economic Affairs; and Maureen Smith, director of the Office of Japan in the U.S. Department of Commerce.

## MCA'S UNICITY

(Continued from page 6)

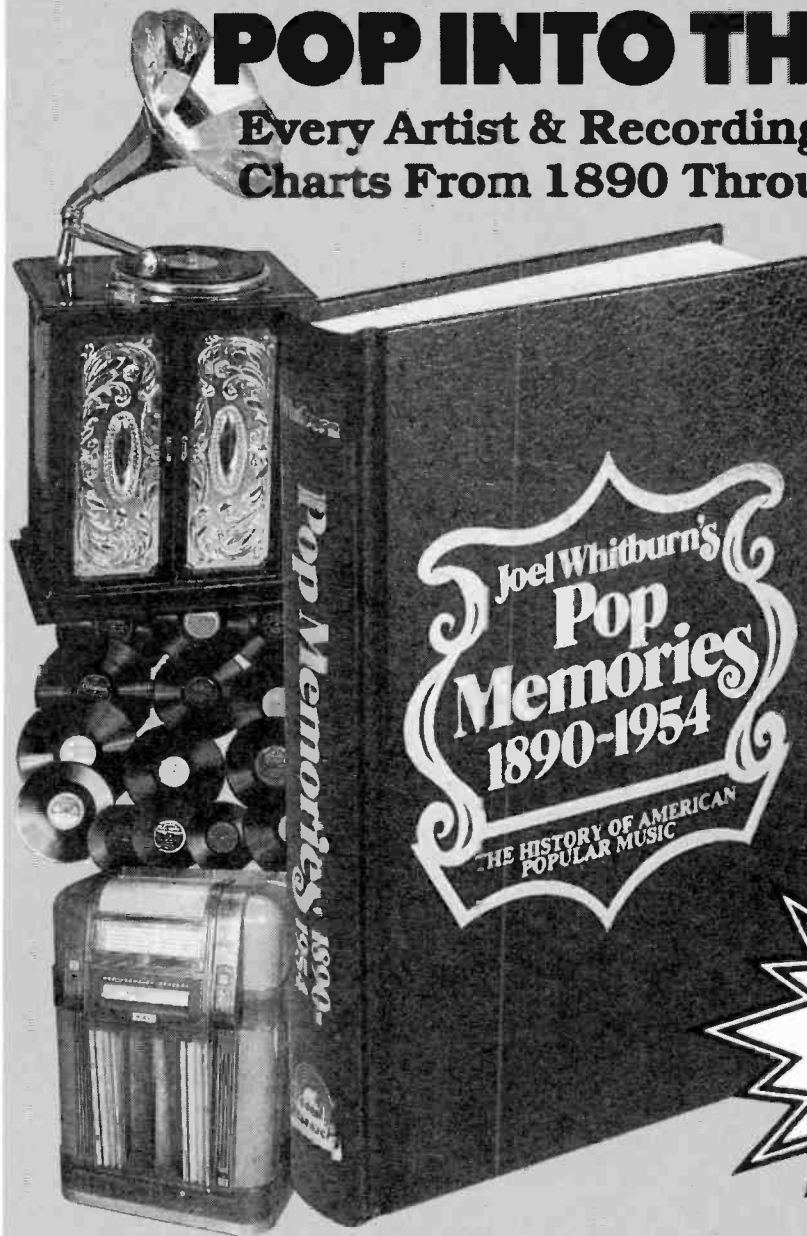
any special strategy behind the unit. Instead, they say complementary, if sometimes divergent, tastes have enabled them to tackle writers in the pop, rock, and black idioms. Vance, noting his partner's orientation toward developing writers, says with tongue in cheek that he is "in the fast-food business," seeking chart-ready material. "She finds projects and stays with them until they bear fruit, however long that takes."

Writers and artists may be supervised by either of the executives, with Carey noting that they also collaborate on others.

Rounding out the management team is professional manager Alison Witlin, with two other staffers bringing Unicity's payroll to five. But Carey says the long-range blueprint does not call for wholesale expansion, noting the division's ideal size and structure is "exactly what it is now."

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

| THIS WEEK          | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                                  | TITLE  |
|--------------------|------------|------------|---------------|---|--|
| <b>★★ NO. 1 ★★</b> |            |            |               |   |  |
| 1                  | 1          | 1          | 10            | <b>SOUNDTRACK</b> ▲ COLUMBIA SC 40323 (CD) 3 weeks at No. One                                   | <b>TOP GUN</b>                                   |
| 2                  | 2          | 2          | 9             | <b>PETER GABRIEL</b> ● GEFEN GHS 24088/WARNER BROS. (8.98) (CD)                                 | <b>SO</b>  |
| 3                  | 5          | 9          | 4             | <b>MADONNA</b> SIRE 25442/WARNER BROS. (9.98)   | <b>TRUE BLUE</b>                                 |
| 4                  | 3          | 4          | 7             | <b>GENESIS</b> ATLANTIC 81641 (9.98) (CD)   | <b>INVISIBLE TOUCH</b>                           |
| 5                  | 4          | 3          | 23            | <b>JANET JACKSON</b> ▲ A&M SP-5106 (8.98) (CD)  | <b>CONTROL</b>                                   |
| 6                  | 6          | 6          | 13            | <b>BILLY OCEAN</b> ▲ JIVE JLB-8409/ARISTA (8.98) (CD)   | <b>LOVE ZONE</b>                                 |
| 7                  | 7          | 5          | 12            | <b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)   | <b>WINNER IN YOU</b>                             |
| 8                  | 12         | 36         | 3             | <b>DAVID LEE ROTH</b> WARNER BROS. 25470 (8.98)   | <b>EAT 'EM AND SMILE</b>                         |
| 9                  | 11         | 13         | 9             | <b>RUN-D.M.C.</b> ▲ PROFILE 1217 (8.98)   | <b>RAISING HELL</b>                              |
| 10                 | 8          | 7          | 72            | <b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL8-8212 (8.98) (CD)                               | <b>WHITNEY HOUSTON</b>                           |
| 11                 | 9          | 8          | 17            | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL PT 12398 (8.98) (CD)                    | <b>LIKE A ROCK</b>                               |
| 12                 | 10         | 10         | 13            | <b>THE MOODY BLUES</b> ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)                                  | <b>THE OTHER SIDE OF LIFE</b>                    |
| 13                 | 15         | 20         | 4             | <b>WHAM!</b> COLUMBIA OC 40285 (CD)   | <b>MUSIC FROM THE EDGE OF HEAVEN</b>             |
| 14                 | 14         | 11         | 18            | <b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25394 (8.98) (CD)                                  | <b>5150</b>                                      |
| 15                 | 13         | 12         | 13            | <b>GTR</b> ● ARISTA AL 8-8400 (8.98) (CD)   | <b>GTR</b>                                       |
| 16                 | 16         | 14         | 22            | <b>THE FABULOUS THUNDERBIRDS</b> ● CBS ASSOCIATED BFZ 40304/EPIC (CD)                           | <b>TUFF ENUFF</b>                                |
| 17                 | 22         | 33         | 4             | <b>STEVE WINWOOD</b> ISLAND 25448/WARNER BROS. (8.98) (CD)                                      | <b>BACK IN THE HIGHLIFE</b>                      |
| 18                 | 18         | 17         | 36            | <b>THE OUTFIELD</b> ▲ COLUMBIA BFC 40027 (CD)   | <b>PLAY DEEP</b>                                 |
| 19                 | 17         | 15         | 17            | <b>PET SHOP BOYS</b> ● EMI-AMERICA PW 17193 (8.98) (CD)   | <b>PLEASE</b>                                    |
| 20                 | 19         | 18         | 13            | <b>38 SPECIAL</b> ● A&M SP-5115 (8.98) (CD)   | <b>STRENGTH IN NUMBERS</b>                       |
| 21                 | 24         | 28         | 10            | <b>BELINDA CARLISLE</b> I.R.S. 5741/MCA (8.98) (CD)   | <b>BELINDA CARLISLE</b>                          |
| 22                 | 21         | 16         | 17            | <b>SIMPLY RED</b> ● ELEKTRA 60452 (8.98) (CD)   | <b>PICTURE BOOK</b>                              |
| 23                 | 20         | 19         | 14            | <b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)   | <b>RAISED ON RADIO</b>                           |
| 24                 | 27         | 31         | 6             | <b>SOUNDTRACK</b> EPIC SE 40398 (CD)  | <b>RUTHLESS PEOPLE</b>                           |
| 25                 | 26         | 22         | 57            | <b>HEART</b> ▲ <sup>3</sup> CAPITOL ST-12410 (9.98) (CD)  | <b>HEART</b>                                     |
| 26                 | 23         | 23         | 9             | <b>EMERSON, LAKE &amp; POWELL</b> POLYDOR 829297-1/POLYGRAM (9.98) (CD)                         | <b>EMERSON, LAKE, &amp; POWELL</b>               |
| 27                 | 25         | 21         | 12            | <b>NEIL DIAMOND</b> ● COLUMBIA OC 40368 (CD)  | <b>HEADED FOR THE FUTURE</b>                     |
| 28                 | 29         | 27         | 19            | <b>THE JETS</b> MCA 5667 (8.98) (CD)  | <b>THE JETS</b>                                  |
| 29                 | 28         | 25         | 9             | <b>EL DEBARGE</b> GORDY 6181 GL/MOTOWN (9.98)   | <b>EL DEBARGE</b>                                |
| 30                 | 30         | 39         | 9             | <b>THE FIXX</b> MCA 5705 (8.98) (CD)  | <b>WALKABOUT</b>                                 |
| 31                 | 34         | 40         | 5             | <b>PETER CETERA</b> WARNER BROS. 25474 (8.98)   | <b>SOLITUDE/SOLITAIRE</b>                        |
| 32                 | 32         | 32         | 5             | <b>ROD STEWART</b> WARNER BROS. 25446 (8.98) (CD)   | <b>ROD STEWART</b>                               |
| 33                 | 33         | 35         | 7             | <b>JEFFREY OSBORNE</b> A&M SP-5103 (8.98) (CD)  | <b>EMOTIONAL</b>                                 |
| 34                 | 31         | 24         | 17            | <b>PRINCE &amp; THE REVOLUTION</b> ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)                | <b>PARADE</b>                                    |
| 35                 | 37         | 37         | 8             | <b>THE BLOW MONKEYS</b> RCA AFL1-5899 (8.98) (CD)   | <b>ANIMAL MAGIC</b>                              |
| 36                 | 38         | 34         | 38            | <b>ROBERT PALMER</b> ● ISLAND 90471/ATLANTIC (8.98) (CD)  | <b>RIPTIDE</b>                                   |
| 37                 | 36         | 30         | 11            | <b>NU SHOZZ</b> ATLANTIC 81647 (8.98)   | <b>POOLSIDE</b>                                  |
| 38                 | 39         | 38         | 48            | <b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)                | <b>SCARECROW</b>                                 |
| 39                 | 40         | 53         | 5             | <b>SOUNDTRACK</b> UNITED ARTISTS SW 40414   | <b>KARATE KID PART II</b>                        |
| 40                 | 42         | 42         | 8             | <b>AC/DC</b> ATLANTIC 81650 (8.98)  | <b>WHO MADE WHO</b>                              |
| 41                 | 43         | 41         | 38            | <b>MIAMI SOUND MACHINE</b> ● EPIC BFE 40131 (CD)  | <b>PRIMITIVE LOVE</b>                            |
| 42                 | 45         | 71         | 3             | <b>THE MONKEES</b> ARISTA AL9-8432 (9.98) THEN & NOW... THE BEST OF THE MONKEES                 | <b>THEN &amp; NOW... THE BEST OF THE MONKEES</b> |
| 43                 | 35         | 29         | 21            | <b>LEVEL 42</b> POLYDOR 827 487-1/POLYGRAM (8.98) (CD)  | <b>WORLD MACHINE</b>                             |
| 44                 | 46         | 60         | 9             | <b>JERMAINE STEWART</b> ARISTA/10 AL8-8395/ARISTA (8.98)  | <b>FRANTIC ROMANTIC</b>                          |
| 45                 | 44         | 43         | 13            | <b>WHODINI</b> ● JIVE JLB-8407/ARISTA (8.98)  | <b>BACK IN BLACK</b>                             |
| 46                 | 47         | 72         | 4             | <b>QUEEN</b> CAPITOL SMAS 12476 (8.98) (CD)   | <b>A KIND OF MAGIC</b>                           |
| 47                 | 53         | 93         | 3             | <b>QUEENSRYCHE</b> EMI-AMERICA ST 17197 (8.98)  | <b>RAGE FOR ORDER</b>                            |
| 48                 | 41         | 26         | 8             | <b>BILL COSBY</b> GEFEN GHS 24104/WARNER BROS. (8.98) FOR THOSE OF YOU WITH OR WITHOUT CHILDREN | <b>FOR THOSE OF YOU WITH OR WITHOUT CHILDREN</b> |
| 49                 | 49         | 49         | 9             | <b>THE CURE</b> ELEKTRA 60477/WARNER BROS. (8.98)   | <b>STANDING ON THE BEACH</b>                     |
| 50                 | 52         | 54         | 6             | <b>SOUNDTRACK</b> MCA 6169 (9.98)   | <b>RUNNING SCARED</b>                            |
| 51                 | 54         | 64         | 17            | <b>ANITA BAKER</b> ELEKTRA 60444 (8.98) (CD)  | <b>RAPTURE</b>                                   |
| 52                 | <b>NEW</b> |            | 1             | <b>EURHYTHMICS</b> RCA AJL1-5847 (9.98) (CD)  | <b>REVENGE</b>                                   |
| 53                 | 48         | 45         | 38            | <b>MIKE &amp; THE MECHANICS</b> ● ATLANTIC 81287 (8.98) (CD)                                    | <b>MIKE &amp; THE MECHANICS</b>                  |
| 54                 | 92         |            | 2             | <b>QUIET RIOT</b> PASHA OZ 40321/EPIC   | <b>QUIET RIOT III</b>                            |

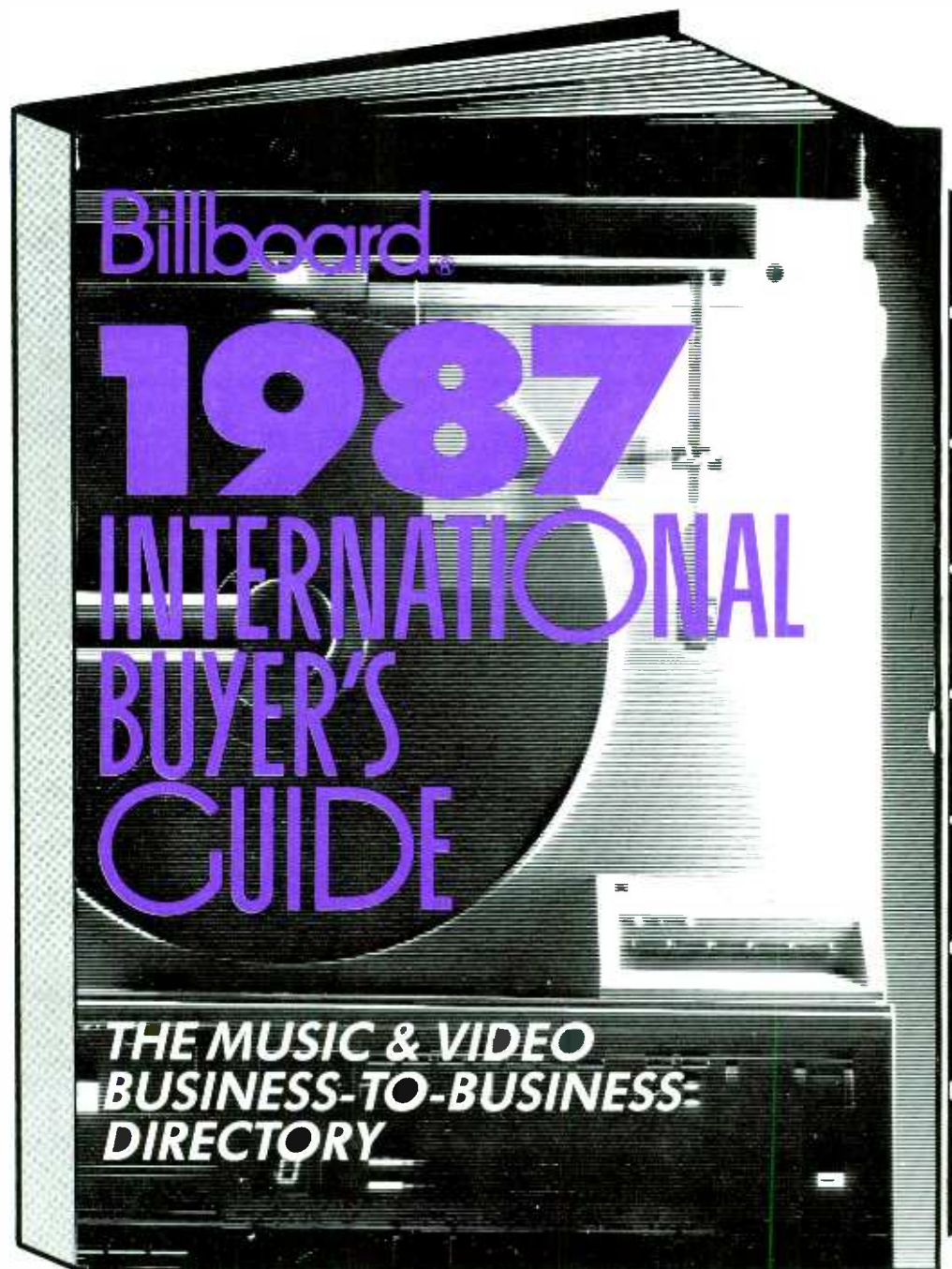
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*       | TITLE                                 |
|-----------|-----------|------------|---------------|--|---------------------------------------|
| 55        | 56        | 58         | 12            | <b>ICEHOUSE</b> CHRYSALIS FV 41527 (CD)                              | <b>MEASURE FOR MEASURE</b>            |
| 56        | 50        | 44         | 39            | <b>ZZ TOP</b> ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)          | <b>AFTERBURNER</b>                    |
| 57        | 80        |            | 2             | <b>BOB DYLAN</b> COLUMBIA OC 40439 (CD)                              | <b>KNOCKED OUT LOADED</b>             |
| 58        | 65        | 104        | 4             | <b>CINDERELLA</b> MERCURY 830076-1/POLYGRAM (8.98)                   | <b>NIGHT SONGS</b>                    |
| 59        | 60        | 70         | 4             | <b>BIG COUNTRY</b> MERCURY 826844-1/POLYGRAM (8.98) (CD)             | <b>THE SEER</b>                       |
| 60        | 62        | 68         | 8             | <b>BRUCE HORNSBY &amp; THE RANGE</b> RCA NFL1-8058 (6.98) (CD)       | <b>THE WAY IT IS</b>                  |
| 61        | 55        | 51         | 21            | <b>JACKSON BROWNE</b> ● ASYLUM 60457/ELEKTRA (8.98) (CD)             | <b>LIVES IN THE BALANCE</b>           |
| 62        | 58        | 59         | 18            | <b>JUDAS PRIEST</b> ● COLUMBIA OC 40158 (CD)                         | <b>TURBO</b>                          |
| 63        | 57        | 46         | 28            | <b>BANGLES</b> ● COLUMBIA BFC 40039 (CD)                             | <b>DIFFERENT LIGHT</b>                |
| 64        | 51        | 47         | 18            | <b>THE ROLLING STONES</b> ▲ COLUMBIA OC 40250 (CD)                   | <b>DIRTY WORK</b>                     |
| 65        | 61        | 52         | 75            | <b>PHIL COLLINS</b> ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)        | <b>NO JACKET REQUIRED</b>             |
| 66        | 66        | 50         | 9             | <b>BOB JAMES/DAVID SANBORN</b> WARNER BROS. 25393 (8.98) (CD)        | <b>DOUBLE VISION</b>                  |
| 67        | 59        | 56         | 12            | <b>LOU REED</b> RCA AFL1-7190 (8.98) (CD)                            | <b>MISTRIAL</b>                       |
| 68        | 75        | 78         | 4             | <b>SOUNDTRACK</b> EMI-AMERICA SV 17206 (9.98)                        | <b>LABYRINTH</b>                      |
| 69        | 63        | 55         | 8             | <b>BOYS DON'T CRY</b> PROFILE PRO-1219 (8.98)                        | <b>BOYS DON'T CRY</b>                 |
| 70        | 67        | 57         | 62            | <b>DIRE STRAITS</b> ▲ <sup>5</sup> WARNER BROS. 25264 (8.98) (CD)    | <b>BROTHERS IN ARMS</b>               |
| 71        | 73        | 86         | 4             | <b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)                     | <b>THE QUEEN IS DEAD</b>              |
| 72        | 74        | 77         | 6             | <b>JOAN ARMATRADING</b> A&M SP-5130 (8.98) (CD)                      | <b>SLEIGHT OF HAND</b>                |
| 73        | 64        | 48         | 15            | <b>HOWARD JONES</b> ELEKTRA 60466 (6.98)                             | <b>ACTION REPLAY</b>                  |
| 74        | 82        | 84         | 6             | <b>GAVIN CHRISTOPHER</b> MANHATTAN ST-53024/CAPITOL (8.98)           | <b>ONE STEP CLOSER</b>                |
| 75        | 97        | 79         | 15            | <b>THE ART OF NOISE</b> CHRYSALIS BFV41528 (CD)                      | <b>IN VISIBLE SILENCE</b>             |
| 76        | 88        | 105        | 5             | <b>DEVICE</b> CHRYSALIS BFV 41526 (CD)                               | <b>22B3</b>                           |
| 77        | 87        | 100        | 5             | <b>SPYRO GYRA</b> MCA 5753 (8.98)                                    | <b>BREAKOUT</b>                       |
| 78        | 71        | 63         | 50            | <b>MR. MISTER</b> ▲ RCA AFL1-7180 (8.98) (CD)                        | <b>WELCOME TO THE REAL WORLD</b>      |
| 79        | 70        | 65         | 12            | <b>THE S.O.S. BAND</b> TABU FZ 40279/EPIC (CD)                       | <b>SANDS OF TIME</b>                  |
| 80        | 107       | 176        | 3             | <b>SOUNDTRACK</b> EMI-AMERICA SV 17210 (9.98)                        | <b>ABOUT LAST NIGHT</b>               |
| 81        | 81        | 82         | 6             | <b>TEENA MARIE</b> EPIC FE 40318 (CD)                                | <b>EMERALD CITY</b>                   |
| 82        | 78        | 76         | 41            | <b>INXS</b> ● ATLANTIC 81277 (8.98) (CD)                             | <b>LISTEN LIKE THIEVES</b>            |
| 83        | 83        | 88         | 8             | <b>JOHN EDDIE</b> COLUMBIA BFC 40181 (CD)                            | <b>JOHN EDDIE</b>                     |
| 84        | 69        | 67         | 34            | <b>SADE</b> ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)               | <b>PROMISE</b>                        |
| 85        | 85        | 109        | 22            | <b>HONEYMOON SUITE</b> WARNER BROS. 25293 (8.98) (CD)                | <b>THE BIG PRIZE</b>                  |
| 86        | 76        | 73         | 36            | <b>NEW EDITION</b> ▲ MCA 5679 (8.98) (CD)                            | <b>ALL FOR LOVE</b>                   |
| 87        | 68        | 62         | 17            | <b>JOE JACKSON</b> A&M SP-6021 (9.98) (CD)                           | <b>BIG WORLD</b>                      |
| 88        | 72        | 66         | 7             | <b>JIMMY BUFFETT</b> MCA 5730 (8.98)                                 | <b>FLORIDAYS</b>                      |
| 89        | 77        | 69         | 26            | <b>OZZY OSBOURNE</b> ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)             | <b>THE ULTIMATE SIN</b>               |
| 90        | 100       | 83         | 34            | <b>DOKKEN</b> ● ELEKTRA 60458 (8.98) (CD)                            | <b>UNDER LOCK AND KEY</b>             |
| 91        | 93        | 98         | 6             | <b>SOUNDTRACK</b> ATLANTIC 81661 (9.98)                              | <b>AMERICAN ANTHEM</b>                |
| 92        | 102       | 132        | 4             | <b>GLASS TIGER</b> MANHATTAN ST-53032/EMI-AMERICA (8.98)             | <b>THIN RED LINE</b>                  |
| 93        | 96        | 96         | 7             | <b>JEAN BEAUVOIR</b> COLUMBIA BFC 40403 (CD)                         | <b>DRUMS ALONG THE MOHAWK</b>         |
| 94        | 99        | 142        | 3             | <b>DOUBLE</b> A&M SP 5133 (8.98) (CD)                                | <b>BLUE</b>                           |
| 95        | 89        | 89         | 58            | <b>RENE &amp; ANGELA</b> ● MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD) | <b>STREET CALLED DESIRE</b>           |
| 96        | 120       |            | 2             | <b>ANDREAS VOLLENWEIDER</b> CBS MASTERWORKS FM 42255/EPIC (CD)       | <b>DOWN TO THE MOON</b>               |
| 97        | 95        | 95         | 6             | <b>RICK JAMES</b> GORDY 6185 GL/MOTOWN (8.98)                        | <b>THE FLAG</b>                       |
| 98        | 86        | 80         | 7             | <b>DIO</b> WARNER BROS. 25443 (6.99)                                 | <b>INTERMISSION</b>                   |
| 99        | 91        | 81         | 24            | <b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)                           | <b>GREATEST HITS</b>                  |
| 100       | 84        | 74         | 9             | <b>MIDNIGHT STAR</b> SOLAR 60454/ELEKTRA (8.98)                      | <b>HEADLINES</b>                      |
| 101       | 103       | 97         | 17            | <b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98)               | <b>GUITARS, CADILLACS, ETC., ETC.</b> |
| 102       | 104       | 99         | 20            | <b>METALLICA</b> ELEKTRA 60439 (8.98) (CD)                           | <b>MASTER OF PUPPETS</b>              |
| 103       | 108       | 108        | 4             | <b>HANK WILLIAMS, JR.</b> WARNER/CURB 25412/WARNER BROS. (8.98)      | <b>MONTANA CAFE</b>                   |
| 104       | 90        | 90         | 45            | <b>STARSHIP</b> ▲ GRUNT BXL1-5488/RCA (8.98) (CD)                    | <b>KNEE DEEP IN THE HOOPLA</b>        |
| 105       | 98        | 91         | 15            | <b>MODELS</b> GEFEN GHS 24100/WARNER BROS. (8.98)                    | <b>OUT OF MIND OUT OF SIGHT</b>       |
| 106       | 113       | 139        | 3             | <b>THE BEACH BOYS</b> CAPITOL STBK-12396 (9.98)                      | <b>MADE IN THE U.S.A.</b>             |
| 107       | 110       | 134        | 4             | <b>RANDY TRAVIS</b> WARNER BROS. 25435 (8.98)                        | <b>STORMS OF LIFE</b>                 |
| 108       | 105       | 87         | 12            | <b>THE FAT BOYS</b> SUTRA SUS 1017 (8.98)                            | <b>BIG &amp; BEAUTIFUL</b>            |
| 109       | 79        | 61         | 24            | <b>FALCO</b> ● A&M SP-5105 (8.98) (CD)                               | <b>FALCO 3</b>                        |

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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## Where Bruce, Jukes, Little Steven Have Roots Asbury Park Rock Museum Opens

ASBURY PARK, N.J. With little fanfare, the Asbury Park Rock'n'Roll Museum, featuring rock memorabilia rooted in this resort community, has opened inside Palace Amusements, a giant amusement arcade just one block off the boardwalk.

Bruce Springsteen, Southside Johnny & the Asbury Jukes, and Little Steven Van Zandt are among the big-name rockers whose careers can be traced back to the Asbury Park area. The museum, which documents local

rock music history from the late '60s to the present, was established by Bill Smith and Stephen Bumball, longtime collectors of local rock mementos.

Though Springsteen's official sanction has not been given, other local musicians have been supportive, loaning significant instruments and memorabilia. Smith and Bumball estimate that about 1,000 framed photos, posters, and handbills fill the walls of the museum. Admission is \$3 for adults and \$1.50 for children.

## CD FILL BETTER, BUT STILL LACKING

(Continued from page 3)

right now. They're releasing the wrong titles."

A hit-and-miss report comes from Joe Andrules, vice president and general manager of the 27-unit Spec's Music chain based in Miami.

"On certain releases, fill might be excellent, then here comes a bunch of boxes on something we've had ordered six months," Andrules says.

"It does seem vendors can advise us better," Andrules continues in a more upbeat vein. "For our summer promotion, we wanted a guarantee on 'Miami Vice.' We were told there's a whole warehouse full."

The chains' continued difficulties in securing the CD product they need are echoed by CD specialists.

Kevin Boyer, manager of Tampa Compact Disc, part of a three-store chain of CD specialists based in the South, sees the supply picture brightening, but still finds CD ordering a dicey process.

"It's getting better in some respects," Boyer says. "CBS, PolyGram and RCA are all good right now."

However, fill shortfall leads to some second-guessing on the retailer's part, says Boyer, whose firm buys direct and from one-stops.

"With some suppliers, I pretty much know I won't get initial fill," he says. "It's sticky. Do I jump out and order again, hoping to pick up a few more pieces, or order only what

I need?"

Being strictly CD, Tampa Compact Disc has some special fill problems, according to Boyer. "We carry some off-the-wall product, like Dead Kennedys, Raven—product the average CD customer won't be coming in for. In this kind of product we can run into supply problems."

At Boston Compact Disc, which stocks close to 3,000 titles, improvements in supply have been limited, according to manager Jeff Roberts.

"One company has gotten better, one company has gotten worse," Roberts says. "We've traded a shortage in CBS titles for a shortage in WEA titles. WEA is the worst right now."

Fills are still a fraction of initial orders, according to Roberts: "We're getting in the neighborhood of 25%-30% of what we need. We're ordering 50 copies and getting four or five. We're calling every one-stop and supplier in the country to get what we need."

Highly specialized titles are particularly problematic, says Roberts. "For example, Mobile Fidelity titles will disappear for six months at a time."

A more positive assessment of the situation comes from one-stop executive Steve Libman, president of Nova Distribution Corp. of Atlanta.

"For the first time, it's really improving," Libman says of basic fill ratios. "It's still nowhere what we need, but shipments are coming in every day. It's no longer out of numbers for months at a time."

A less optimistic report comes from Ray Lewis, a buyer at Dayton Record Service, an Ohio rackjobber. Lewis says that fill has "improved a little bit, but it has a long way to go."

Assistance in preparing this story provided by Geoff Mayfield in New York.

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July 28, 1986

## RADIO, ASCAP SIGN DEAL

(Continued from page 6)

signed value for such income.

Also dropped are several deductions, each of them taking 15% off net receipts. Therefore, there will be a higher net figure in the stations' formula for the new 1.56% base.

The so-called sustaining fee, set up at a time when there was more "not for sale" public affairs programming on radio, has also been dropped. The fee was a multiple of a station's one-minute rate. Reporting of music use has also been streamlined in the new contracts.

In April 1985, after two years of talks, negotiations broke down between the new parties, and the All Industry Committee, under a 1950 consent decree from the Justice Department, initiated a rate court proceeding with the U.S. District Court in New York. However, this year, even as the proceeding began, the committee and ASCAP went back to the bargaining table five months ago.

Radio finds itself in a similar position with BMI—that contract expired Dec. 31, 1985—and stations have signed a one-year extension, pending a rate court proceeding settlement.

# Billboard TOP POP ALBUMS™ continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*      | TITLE                        |
|-----------|-----------|------------|---------------|---|------------------------------|
| 110       | 109       | 114        | 43            | STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)        | IN SQUARE CIRCLE             |
| 111       | 106       | 92         | 64            | THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)                               | NERVOUS NIGHT                |
| 112       | 94        | 94         | 27            | MELI'SA MORGAN CAPITOL ST-12434 (8.98)                              | DO ME BABY                   |
| 113       | 114       | 115        | 9             | ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)                  | CLOSER TO THE FLAME          |
| (114)     | 123       | 107        | 8             | CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)            | CLASS OF '55                 |
| (115)     | 117       | 117        | 10            | BODEANS WARNER BROS. 25403 (8.98)                                   | LOVE & HOPE & SEX & DREAMS   |
| 116       | 101       | 75         | 24            | SOUNDTRACK ● A&M SP-5113 (9.98) (CD)                                | PRETTY IN PINK               |
| 117       | 111       | 110        | 15            | JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)     | RENDEZ-VOUS                  |
| 118       | 116       | 116        | 72            | TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD) | SONGS FROM THE BIG CHAIR     |
| (119)     | 175       | —          | 2             | PIECES OF A DREAM MANHATTAN ST 53023/EMI-AMERICA (8.98)             | JOYRIDE                      |
| (120)     | 190       | —          | 2             | TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)                    | TOM COCHRANE & RED RIDER     |
| (121)     | 127       | 154        | 4             | CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98)                      | BURNIN' LOVE                 |
| 122       | 122       | 131        | 3             | SOUNDTRACK COLUMBIA SC 40404  | CLUB PARADISE                |
| 123       | 115       | 119        | 112           | BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)            | BORN IN THE U.S.A.           |
| 124       | 118       | 85         | 11            | LOUDNESS ATCO 90512/ATLANTIC (8.98)                                 | LIGHTNING STRIKES            |
| 125       | 130       | 130        | 16            | DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)                         | BLACK CELEBRATION            |
| (126)     | 163       | —          | 2             | THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)                           | TO BE CONTINUED              |
| 127       | 121       | 106        | 12            | GIUFFRIA CAMEL/MCA 5742 (8.98) (CD)                                 | SILK AND STEEL               |
| 128       | 128       | 113        | 39            | THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)                          | ROCKIN' WITH THE RHYTHM      |
| (129)     | 136       | 157        | 5             | SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)                      | TOO FAR TO WHISPER           |
| 130       | 138       | 133        | 89            | MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)        | LIKE A VIRGIN                |
| 131       | 133       | 125        | 23            | THE CALL ELEKTRA 60440 (8.98) (CD)                                  | RECONCILED                   |
| 132       | 124       | 129        | 147           | SOUNDTRACK ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)                 | THE BIG CHILL                |
| (133)     | 137       | 181        | 4             | ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)                             | ISLE OF MAN                  |
| 134       | 140       | 143        | 37            | HIROSHIMA EPIC BFE 39938 (CD)                                       | ANOTHER PLACE                |
| 135       | 132       | 118        | 40            | SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)                   | ONCE UPON A TIME             |
| 136       | 141       | 144        | 57            | MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)                | THEATRE OF PAIN              |
| 137       | 112       | 102        | 15            | KROKUS ARISTA ALB 8402 (8.98) (CD)                                  | CHANGE OF ADDRESS            |
| 138       | 144       | 126        | 6             | GEORGE STRAIT MCA 5750 (8.98) (CD)                                  | # 7                          |
| 139       | 131       | 124        | 13            | DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)                    | 25TH ANNIVERSARY             |
| 140       | 125       | 112        | 16            | CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)                         | FROM LUXURY TO HEARTACHE     |
| 141       | 119       | 103        | 6             | HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)                        | HEAR 'N AID                  |
| (142)     | 197       | —          | 2             | POISON ENIGMA ST 12523/CAPITOL (8.98)                               | LOOK WHAT THE CAT DRAGGED IN |
| 143       | 126       | 111        | 65            | ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)                            | AS THE BAND TURNS            |
| 144       | 152       | 149        | 58            | TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)                 | LITTLE CREATURES             |
| 145       | 146       | 140        | 173           | ZZ TOP ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)              | ELIMINATOR                   |
| 146       | 151       | 151        | 8             | THE CHURCH WARNER BROS. 25370 (8.98)                                | HEYDEY                       |
| 147       | 153       | 147        | 146           | PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)            | FACE VALUE                   |
| 148       | 147       | 150        | 13            | THE TEMPTATIONS MOTOWN 5389ML2 (9.98)                               | 25TH ANNIVERSARY             |
| 149       | 142       | 127        | 77            | SADE ▲ PORTRAIT BFR-39581/EPIC (CD)                                 | DIAMOND LIFE                 |
| 150       | 150       | 122        | 12            | SHOESIE AND THE BANSHIES GEFEN GHS 24092/WARNER BROS. (8.98)        | TINDERBOX                    |
| (151)     | 172       | —          | 2             | BRONSKI BEAT MCA 5751 (8.98)  | TRUTHDARE... DOUBLEDARE      |
| 152       | 145       | 128        | 12            | JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)                    | INTRODUCING JONATHAN BUTLER  |
| 153       | 161       | 170        | 154           | MADONNA ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)        | MADONNA                      |
| (154)     | 157       | 187        | 3             | BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)                    | WORLD OF WONDERS             |
| 155       | 162       | 141        | 7             | LARRY CARLTON MCA 5689 (8.98) (CD)                                  | ALONE BUT NEVER ALONE        |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*    | TITLE                           |
|-----------|-----------|------------|---------------|---|---------------------------------|
| (156)     | 164       | 175        | 5             | THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)                         | VAN GO                          |
| 157       | 135       | 135        | 6             | MTUME EPIC FE 40262 (CD)  | THEATER OF THE MIND             |
| 158       | 156       | 159        | 140           | U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)                            | UNDER A BLOOD RED SKY           |
| 159       | 134       | 138        | 31            | L.L. COOL J ● COLUMBIA BFC 42039 (CD)                             | RADIO                           |
| 160       | 148       | 145        | 636           | PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)                | DARK SIDE OF THE MOON           |
| 161       | 143       | 123        | 20            | STEPHANIE MILLS MCA 5669 (8.98) (CD)                              | STEPHANIE MILLS                 |
| (162)     | 189       | —          | 30            | STRYPYR ENIGMA ST 73207/CAPITOL (8.98)                            | SOLDIERS UNDER COMMAND          |
| 163       | 139       | 101        | 18            | JOE COCKER CAPITOL ST-12394 (8.98) (CD)                           | COCKER                          |
| (164)     | NEW ►     | —          | 1             | MISSING PERSONS CAPITOL ST 12465 (8.98)                           | COLOR IN YOUR LIFE              |
| 165       | 154       | 148        | 47            | FIVE STAR RCA NFL1-8052 (8.98)                                    | LUXURY OF LIFE                  |
| 166       | 159       | 160        | 4             | THE KINKS ARISTA AL 11-8432 (11.98) (CD)                          | COME DANCING WITH THE KINKS     |
| 167       | 176       | 182        | 134           | PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)                         | HELLO I MUST BE GOING           |
| 168       | 168       | 189        | 24            | BARRY MANILOW RCA AFL1-7044 (8.98)                                | MANILOW                         |
| 169       | 129       | 120        | 21            | JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)                      | PRECIOUS MOMENTS                |
| 170       | 177       | 185        | 144           | LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)          | CAN'T SLOW DOWN                 |
| 171       | 170       | 168        | 99            | TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)             | STOP MAKING SENSE               |
| 172       | 155       | 163        | 57            | STING ▲ <sup>2</sup> A&M SP-3750 (8.98) (CD)                      | THE DREAM OF THE BLUE TURTLES   |
| 173       | 171       | 153        | 35            | STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)                  | ROCK A LITTLE                   |
| 174       | 167       | 155        | 28            | CHERRELLE TABU BFZ 40094/EPIC (CD)                                | HIGH PRIORITY                   |
| (175)     | NEW ►     | —          | 1             | BOOGIE BOYS CAPITOL ST 12488 (8.98)                               | SURVIVAL OF THE FRESHEST        |
| 176       | 173       | 169        | 45            | STARPOINT ● ELEKTRA 60424 (8.98) (CD)                             | RESTLESS                        |
| 177       | 178       | 173        | 33            | THE CULT SIRE 25359/WARNER BROS. (8.98)                           | LOVE                            |
| (178)     | 183       | 183        | 3             | RANDY CRAWFORD WARNER BROS. 25423 (8.98)                          | ABSTRACT EMOTIONS               |
| 179       | 180       | 171        | 17            | KEEL MCA 5727 (8.98)  | THE FINAL FRONTIER              |
| 180       | 185       | 197        | 45            | THE CURE ELEKTRA 60435 (8.98) (CD)                                | THE HEAD ON THE DOOR            |
| 181       | 179       | 167        | 64            | STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)             | MAGIC TOUCH                     |
| 182       | 186       | 193        | 95            | U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)                            | THE UNFORGETTABLE FIRE          |
| (183)     | NEW ►     | —          | 1             | THE STATLER BROTHERS MERCURY 826 782-1/POLYGRAM (8.98) (CD)       | FOUR FOR THE SHOW               |
| 184       | 184       | 180        | 7             | ROY BUCHANAN ALLIGATOR AL 4747 (8.98)                             | DANCING ON THE EDGE             |
| (185)     | NEW ►     | —          | 1             | THE UNFORGIVEN ELEKTRA 60461 (8.98)                               | THE UNFORGIVEN                  |
| 186       | 169       | 174        | 19            | UFO CHRYSLIS BFV 41518  | MISDEMEANOR                     |
| 187       | 187       | 152        | 12            | GEORGE CLINTON CAPITOL ST-12481 (8.98)                            | R&B SKELETONS IN THE CLOSET     |
| 188       | 149       | 137        | 8             | WHITE WOLF RCA AFL1-9555 (8.98) (CD)                              | ENDANGERED SPECIES              |
| 189       | 196       | —          | 10            | CASHFLOW ATLANTA ARTISTS 826028-1/POLYGRAM (8.98) (CD)            | CA\$HFLOW                       |
| 190       | 188       | 196        | 38            | BARBRA STREISAND ▲ <sup>3</sup> COLUMBIA OC 40092 (CD)            | THE BROADWAY ALBUM              |
| 191       | 198       | 179        | 38            | THE CARS ▲ ELEKTRA 60464 (9.98) (CD)                              | GREATEST HITS                   |
| 192       | 194       | 161        | 25            | FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98) | CHILLIN'                        |
| (193)     | NEW ►     | —          | 1             | GORDON LIGHTFOOT WARNER BROS. 25482 (8.98)                        | EAST OF MIDNIGHT                |
| (194)     | NEW ►     | —          | 1             | CACTUS WORLD NEWS MCA 5747 (8.98)                                 | URBAN BEACHES                   |
| (195)     | NEW ►     | —          | 1             | UTFO SELECT SEL 21616 (8.98)                                      | SKEEZER PLEEZER                 |
| 196       | RE-ENTRY  | —          | —             | GENESIS ATLANTIC 19313 (6.98) (CD)                                | ABACAB                          |
| 197       | 195       | 184        | 62            | BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)     | NINE TONIGHT                    |
| 198       | 182       | 164        | 151           | BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB 11523 (8.98) (CD) | LIVE BULLET                     |
| 199       | 166       | 146        | 18            | JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)                        | THE SECRET VALUE OF DAYDREAMING |
| 200       | 199       | 166        | 8             | TONY BENNETT COLUMBIA FC 40344 (CD)                               | THE ART OF EXCELLENCE           |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

|                       |                              |                              |                            |                                      |                           |                              |                         |
|-----------------------|------------------------------|------------------------------|----------------------------|--------------------------------------|---------------------------|------------------------------|-------------------------|
| 38 Special 20         | Larry Carlton 155            | Double 94                    | INXS 82                    | Madonna 130, 153, 3                  | Robert Palmer 36          | SOUNDTRACKS                  | U2 158, 182             |
| AC/DC 40              | The Cars 191                 | Bob Dylan 57                 | Icehouse 55                | Barry Manilow 168                    | Pet Shop Boys 19          | About Last Night 80          | UTFO 195                |
| Alabama 99            | Ca\$hflow 189                | John Eddie 83                | Isle Of Man 133            | Teena Marie 81                       | Pieces Of A Dream 119     | American Anthem 91           | Uto 186                 |
| Joan Armatrading 72   | Peter Cetera 31              | El DeBarge 29                | Joe Jackson 87             | Pink Floyd 160                       | John Cougar Mellencamp 38 | The Big Chill 132            | The Unforgiven 185      |
| The Art Of Noise 75   | Cherrelle 174                | Emerson, Lake & Powell 26    | Janet Jackson 5            | Poison 142                           | Metallica 102             | Club Paradise 122            | Van Halen 14            |
| Atlantic Starr 143    | Gavin Christopher 74         | Eurythmics 52                | Jermaine Jackson 169       | Prince & The New Power Generation 34 | Miami Sound Machine 41    | Karate Kid Part II 39        | Andreas Vollenwelder 96 |
| Anita Baker 51        | The Church 146               | The Fabulous Thunderbirds 16 | Bob James/David Sanborn 66 | Queen 46                             | Midnight Star 100         | Labyrinth 68                 | Wham! 13                |
| Bangles 63            | Cinderella 58                | Falco 109                    | Rick James 97              | Queensryche 47                       | Mike & The Mechanics 53   | Pretty In Pink 116           | Hank Williams, Jr. 103  |
| The Beach Boys 106    | George Clinton 187           | The Fat Boys 108             | Jean-Michel Jarre 117      | Quiet Riot 54                        | Stephanie Mills 161       | Running Scared 50            | Steve Winwood 17        |
| The Beat Farmers 156  | Tom Cochrane & Red Rider 120 | Five Star 165                | Stanley Jordan 181         | Run-DMC 9                            | Missing Persons 164       | Ruthless People 24           | Stevie Wonder 110       |
| Jean Beauvoir 93      | Bruce Cockburn 154           | Howard Jones 73              | Journey 23                 | Models 105                           | Models 105                | Top Gun 1                    | Dwight Yoakam 101       |
| Tony Bennett 200      | Joe Cocker 163               | Stanley Jordan 181           | Judas Priest 62            | The Monkees 42                       | The Moody Blues 12        | Bruce Springsteen 123        | ZZ Top 56, 145          |
| Big Country 59        | Phil Collins 147, 167, 65    | Howard Jones 73              | The Judds 128              | Midnight Star 100                    | Mell's Morgan 112         | Spyro Gyra 77                |                         |
| The Blow Monkeys 35   | Bill Cosby 48                | Stanley Jordan 181           | Rob Jungklas 113           | Stephanie Mills 161                  | Motley Crue 136           | George Strait 138            |                         |
| Bodeans 115           | Con Funk Shun 121            | Stanley Jordan 181           | Keel 179                   | Stephanie Mills 161                  | Mr. Mister 78             | Barbra Streisand 190         |                         |
| Boogie Boys 175       | Phil Collins 147, 167, 65    | Stanley Jordan 181           | The Kinks 166              | Stephanie Mills 161                  | Mtume 157                 | Strypyr 162                  |                         |
| Boys Don't Cry 69     | Bill Cosby 48                | Stanley Jordan 181           | Krokus 137                 | Stephanie Mills 161                  | New Edition 86            | Sting 172                    |                         |
| Bronski Beat 151      | Randy Crawford 178           | Stanley Jordan 181           | L.L. Cool J 159            | Stephanie Mills 161                  | Stevie Nicks 173          | George Strait 138            |                         |
| Jackson Browne 61     | The Cult 177                 | Stanley Jordan 181           | Patti LaBelle 7            | Stephanie Mills 161                  | Nu Shooz 37               | Barbra Streisand 190         |                         |
| Roy Buchanan 184      | Culture Club 140             | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  | Billy Ocean 6             | Shadowfax 129                |                         |
| Jimmy Buffett 88      | The Cure 180, 49             | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  | Jeffrey Osborne 33        | Simply Red 22                |                         |
| Jonathan Butler 152   | Depeche Mode 125             | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  | Ozzy Osbourne 89          | Siouxie and The Banshees 150 |                         |
| Cactus World News 194 | Devo 76                      | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  | The Outfield 18           | The Smiths 71                |                         |
| The Call 131          | Neil Diamond 27              | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  |                           |                              |                         |
| Belinda Carlisle 21   | Dio 98                       | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  |                           |                              |                         |
|                       | Dire Straits 70              | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  |                           |                              |                         |
|                       | Dokken 90                    | Stanley Jordan 181           | Julian Lennon 6            | Stephanie Mills 161                  |                           |                              |                         |



## DISNEY PUTTING \$6 MILLION IN YULE VIDEO CAMPAIGN

(Continued from page 1)

will be price-cut from \$79.95; "Robin Hood" and "Pinocchio," which will be pulled off the video market for an indefinite period in January 1987; "Dumbo"; and "Alice In Wonderland." Consumers will be able to buy all six in a special gift package for \$179.70 at retail.

The other price points in the promotion are \$19.95 and \$14.95. The \$19.95 titles are first-time release "Jiminy Crickets' Christmas," along with "A Walt Disney Christmas" and "A Disney Christmas Gift." The \$14.95 titles are "Mickey's Christmas Carol," "The Unsinkable Donald Duck, with Huey, Dewey, and Louie," "Canine Commando," "A Tale Of Two Chipmunks," and "Disney's Sing-A-Long Songs: Zip-A-Dee-Doo-Dah."

Live-action Disney feature films to be offered at \$29.95 during the promotion are "Mary Poppins," "Pete's Dragon," "Old Yeller," "Treasure Island," and "Polyanna."

The promotion will place a total of 19 titles on the market. Disney's summer Wonderland promotion will also continue through the end of the year, giving the company a total of 36 sell-through-priced programs, 15 of them under \$14.95.

Bill Mechanic, Disney's senior vice president of video, says reaching new outlets is crucial to his company's campaign. "Availability and easy access to the consumer is a big part of just how big this business can get," he says. He expects the

promotion to expand by 50% the number of retailers carrying Disney product.

Sell-through will be pushed heavily in the Disney campaign, which is scheduled to last five months, starting in September, ending in January, and peaking in November through the Christmas season. Spot buys on broadcast network television and advertising on cable TV networks will be done in quantity.

Disney is also planning a co-op campaign that will support substantial local advertising. The studio will purchase national print advertising, as well.

As it has in its past promotions, Disney will be distributing a massive amount of point-of-purchase material. Two floor displays will be available, one carrying 45 cassettes, the other carrying 36. The smaller unit was created in part for space-crowded mass merchandisers and supermarkets. The larger unit can be converted to a smaller floor display and counter display. There will be an oversize poster, a banner, a special mailing with a box, videocassette, and p-o-p kit, and a three-dimensional diorama which turns into a counter card.

According to Disney's Mechanic, the studio's holiday marketing effort is budgeted for 3½ times the amount spent for the 1985 campaign. More than 50% of the money will be spent on national TV.

The expense "is not only justifi-

able, it's necessary," says Mechanic. "It is not enough to push product out there and say I hope that somebody buys it."

The \$29.95 Wonderland feature films include "Bedknobs And Broomsticks," "20,000 Leagues Under The Sea," "The Absent Minded Professor," "The Parent Trap," "The Happiest Millionaire," and two Davy Crockett titles.

A number of manufacturers besides Disney have already an-

nounced Christmas promotions. RCA/Columbia Pictures Home Video has scheduled its Hollywood Wrap Up, with 22 titles at \$29.95; MGM/UA Home Video will be the first major to market full-length feature films at less than \$20 (Billboard, July 26); Warner Home Video will be marketing 21 of its top titles at \$24.95 as The Best Of The Lot; and Family Home Entertainment has scheduled a campaign for 14 of its children's titles (Billboard,

Aug. 2). MCA Home Video will be placing more than a dozen of its Alfred Hitchcock films on sale in the fall (see Newline, page 56).

CBS/Fox Video is readying a second flight of its Five Star campaign, and word is that Paramount Home Video is preparing details of its upcoming fall promotion, as well. Vestron Video also is expected to enter the fray, with a second VideoGift campaign.

## Embassy Releases 150 'Reel Deals'

LOS ANGELES Embassy Home Entertainment is filling the sell-through pipeline with more than 150 under-\$30 titles as it kicks off its umbrella Reel Deals fall promotion.

Other key elements of the campaign will be 20% returns as well as a moratorium on major product.

The campaign's anchor is the augmentation of an ongoing catalog promotion that will now be offering 150 EHE titles from different genres at \$19.95 to \$29.95 price points on a permanent basis. Spicing the promotion will be the addition of three formerly high-priced titles, "Blade Runner," "The Graduate," and "Lion In Winter," now available at \$24.95.

Order close is Aug. 19 and street date is Sept. 3. Titles will be added on an ongoing basis.

Significantly, EHE is removing more than 120 titles from the market this week, beginning a moratorium of at least six months that may last until 1987 or even 1988, explains Rand Bleimeister, senior vice president, distribution. Their reissue will hinge on marketplace conditions. Return pricing may be the same, lower, or even higher.

"We're leaving our options open," says Bleimeister. "This is carefully planned to maximize our profits during the next 24 months."

Titles leaving the marketplace include such lead product as "The

Emerald Forest," "A Chorus Line," "The Sure Thing," "Fanny & Alexander," and other catalog titles covering most genres.

A Cheap Chills promotion will slash prices on 28 horror titles from \$39.95-\$69.95 to \$24.95-\$29.95. Titles such as "The Fog," "Scanners," "The Howling," "The Swamp Thing," "Deadly Blessing," "Piranha II: The Spawning," and "The Slumber Party Massacre" are included. That promotion runs July 28-Nov. 14. Order close is Aug. 19 with a street date set for early September.

These titles will be put on a six-month moratorium Nov. 14.

## EXPERTS ON SAMPLING

(Continued from page 1)

Others say they would feel quite confident in a court of law. "Send 'em to me, let 'em sign up," jokes one lawyer.

The experts find more complicated the ongoing review of the sampling issue by the American Federation of Musicians cited in the Billboard story.

One senior copyright veteran says he thinks that under the most recent Copyright Act even the sampling of a musician's sounds live in the studio could be construed as an unpublished but "fixed" work, therefore protected by the law. Another, however, suggests that an original work of authorship does not have copyright protection if it is more "an idea, a procedure, that sort of thing."

At least one musician in the forefront of digital technology is not taking any chances. Frank Zappa has asked the owners of Rykodisc USA—the CD-only label—to place the following warning on the back of his releases: "All rights reserved. Unauthorized duplication and sampling is a violation of applicable law."

## NATIONAL RECORD MART CONVENTION

(Continued from page 4)

tise in their various areas of responsibility."

That style, and the opportunity to explore new directions, generated much enthusiasm at NRM's convention, not only on the part of corporate staff, but also among the chain's field management.

A brief keynote address by John Kotecki, vice president of national sales for CBS, set the tone for the convention, which featured a broad roster of developing artists.

In addition to lauding the boom growth of compact disk sales while emphasizing the continuing importance of black vinyl product, he stressed the importance of new talent.

Said Kotecki, "Last year at this time you didn't have the Bangles, the Hooters, Outfield, Miami Sound Machine, the Fabulous Thunderbirds, and Lisa Lisa & the Cult Jam to sell. These records and many more have contributed to our mutual success in the past year. However, we cannot rely on AOR radio to help break these artists as heavily as they have in the past."

Kotecki made a call for NRM stores to expose customers to newer talent through in-store play. "An ongoing program for developing artists is vital," he said. "K-Mart can't do it, but you can."

The meeting's talent showcases here represented a broad spectrum of musical styles, ranging from Alligator Records' veteran blues/rock guitarist Roy Buchanan to RCA's classical clarinet virtuoso Richard Stolzman.

Stolzman's session with his bassoonist-pianist partner, Bill

Douglas, was viewed as especially notable. Most retail conventions tend to lean toward pop and rock fare, but the duo's mixture of classics and jazz pieces found an attentive and appreciative hearing from those in attendance.

In line with Kotecki's remarks, the schedule also featured a variety of developing acts: jazz combo Cabo Frio from MCA/Zebra; vibes and percussion performer Brian Slawson, a classical stylist from CBS Masterworks; RCA crossover country act Restless Heart; and

CBS/Chrysalis rockers Device. Also in attendance was singer-songwriter Lyle Lovett, who plugged his debut release at MCA's booth during NRM's suppliers' session and later treated his audience to an impromptu hallway performance.

Slawson reiterated Kotecki's plea for in-store play with a different tack. Just before concluding his performance of material from "Bach On Wood" he quipped, "Give this sucker a little airplay at Christmas and we'll see what happens."

## CBS MOVES TO STEP UP CD PRODUCTION

(Continued from page 3)

greater amount of net dollars than LPs by the end of 1986 (Billboard, July 5). WEA is only weeks away from starting up production at its CD plant in Olyphant, Pa., where it will continue to produce vinyl and cassette product.

The WEA facility's current vinyl capacity has been retained, while warehousing has been reduced to accommodate CD requirements. WEA's CD operation is targeting a rate of 13 million CDs a year by the end of this year. WEA is not accepting custom work.

RCA, which manufactures vinyl and tape product out of its plant in Indianapolis, appeared close to announcing a U.S. CD plant in partnership with Denon, which supplies much of RCA's CD requirements from its manufacturing unit in Japan. That, however, was prior to General Electric's acquisition of RCA Corp. GE is understood to have put the move on hold as it reviews heavy capital expenditures by its new family member.

CBS' own domestic CD needs are currently filled by the Digital Audio Disc Corp. in Terre Haute, Ind., which CBS established two years ago in partnership with Sony. The joint venture ended earlier this year under conditions in which CBS retained preferred status as a CD customer.

Even after vinyl production is phased out at CBS' Pitman plant, the facility will continue to maintain warehousing for CBS Records and Columbia House, the label's club setup. More than 400 are employed in the warehousing operation. The loss of record production will eliminate 300 jobs, although a similar number will be taken on when CD pressing begins.

After rock excursion, Branford Marsalis is back to jazz ... see page 31

## 8mm Council Opens Toll-Free Phone Lines

NASHVILLE The 8mm Video Council has installed a toll-free information line for retailers, manufacturers, consumers, and reporters who have questions about the 8mm format. Announcement of the service was made at the council's July meeting in Los Angeles. Outside New York, the number is 1-800-VID-8-MIL (1-800-843-8645). In New York state, the number is 212-986-3978.

The members of the 8mm Video Council are Eastman Kodak, Kyo-cera, Canon U.S.A., Aiwa, Sony, Embassy Home Entertainment, Warner Home Video, Paramount Home Video, Eastman Kodak Consumer Electronics Division, Eastman Kodak Motion Picture and Audio Visual Products, Sony Video Software, and Sony Magnetic Tape.

Council offices are located at 99 Park Ave., New York, N.Y. 10016.

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# Largest Calif. Video-Only Store Opens

## Outlet Has 8,500 Square Feet

BY JIM McCULLAUGH

LOS ANGELES Major Video, the Las Vegas-based large-store franchiser, boasts California's largest video-only store, an 8,500-square-foot outlet that opened here Saturday (2) in suburban Torrance.

This brings the fast-growing Major Video web (Billboard, May 3), a division of publicly held National Entertainment, to 37 stores: nine are company-owned and 28

**'Selection is the No. 1 mandate from the public right now, then convenience, price service, location'**

are franchised.

Steve Edwards, vice president/director of marketing, says 27 new units are planned to bow between now and November. He projects an additional 60 to 100 stores for 1987.

Southern California is a major target area for the company. Four Major Video outlets will be open in the region by year's end, with another 15 to be added next year, according to Edwards.

He says National's emphasis will continue to be on superstores because selection is "the No. 1 mandate from the public now," followed by convenience, location, service, and price.

The new megastore, which Edwards thinks might well be the largest video-only store in the world, is located immediately west of Del Amo Mall at the Hawthorne/Sepulveda Boulevard intersection.

In addition to the massive inventory of 20,000 rental tapes, says Edwards, the store employs a number of novel approaches.

One is a 3,000-tape, 1,500-square-foot sell-through section with separate displays for 13 major video publishers and 11 independents. Each supplier has individual fixture areas with corresponding signage, logos, and point-of-purchase material.

Another store highlight is the 16 different genre sections, many with fixtures and other indoor landscaping corresponding to the type of programming. The horror section, for example, has the look of a haunted castle, and the children's section features a large replica carousel at the front entrance. Nine in-store monitors are being placed throughout the store.

The sections are horror, how-to, classics, children's, concerts, classic comedy, Spanish, foreign, adult, war, award-winners, sports, travel, fine arts, free rental, and martial arts.

Adult product is in a room separated from the rest of the store by 6-foot-tall cafe doors "so that kids can't see in."

The Torrance site (which is company-owned) was picked, says Edwards, because of its expanding demographic profile: "There are a lot of consumer dollars being spent in that area."

The store is on one level and has ample parking space.

Rentals are \$3 for three nights on theatrical titles, while children's, classics, music video, how-tos, and other genres run \$2 for three nights. VCR hardware is also available for rent at \$4.95 per night or \$19.95 a week.

About 20%-25% of the software inventory is Beta, the balance VHS.

The store is issuing special cards

to renters like those of the Music Plus Video concept here; consumers are required to show their card along with a drivers license during a transaction. Cassette boxes are displayed face out; the only "live" merchandise displayed is in the sell-through section, which has a single entrance and exit.

Advertising will be print-oriented, in such publications as the Daily Breeze (a South Bay Los Angeles newspaper) as well as the area edition of the Los Angeles Times.

Stores are located in Massachusetts, Florida, Rhode Island, Iowa, New Mexico, Texas, Kansas, and now California.



**D&P Premier.** Atlantic chairman Ahmet Ertegun, center, poses with Jimmy Price, left, and Cliff Downes during a recent recording session in New York for the duo's debut album, "Downes & Price." Musicians featured on the project include Larrie Londin, Roger Hawkins, David Hood, and Larry Fast.

### WEA TESTS 4-BY-12 CASSETTE BOX

(Continued from page 6)

Motley Crue "Theatre Of Pain" 4-by-12—was conducted last summer by Ralph King, former senior vice president of marketing for the Record Bar chain. King used three different display areas in a sample of Record Bar and Camelot stores to pit the WEA package against a generic long box.

King's results heavily favored the WEA design. When displayed in front of a store's hot sellers section, Elektra's long box package outsold the other by a 3-1 ratio. When displayed in a regular cassette section, WEA's package outsold the standard box by a 5-1 ratio.

As for the current test, Lew Garrett, vice president of purchasing for Camelot Music, says early indications suggest a similar conclusion to King's findings.

"All of WEA's long boxes are do-

ing quite well for us," says Garrett. "The Madonna especially has really taken off, and I have to think that part of that is because the graphics on the package are very striking."

Bach has been a vocal proponent of the long box. During his keynote address at last summer's Camelot convention, he announced Elektra/Asylum's plans to release the Motley Crue 4-by-12 (Billboard, July 27, 1985). At that time, he stressed his belief that the larger graphic display area of the package adds more "sizzle" to the merchandising impact of the already hot configuration.

Regardless of WEA's test results, Bach does not foresee forcing retailers who prefer the Norelco to adopt the long box. "We already have a dual-inventory situation," he says, referring to the fact that last

month's long-box releases are also available to accounts without extra packaging.

However, he says that if the test points conclusively in favor of the 4-by-12, it may behoove dealers to consider refixturing for the longer package.

"If we can prove to the retailer it sells more, he'd be a fool not to use it," says Bach. "It's not like we're saying give us an extra quarter. We're offering the 4-by-12 at the same cost."

"I know there are refixturing costs, but if the dealer is going to be able to sell more tapes, I think it would justify that cost."

## Mancini Receives Arts Award From Congress

WASHINGTON Composer Henry Mancini became the 11th American artist to receive a Congressional Arts Award at a July presentation ceremony on Capitol Hill.

In his presentation remarks, Rep. Tom Downey, D-N.Y., chairman of the arts caucus, cited Mancini not only for his many award-winning scores for television and movies but also for his continuing interest and support of young musicians. Mancini has instituted several scholarship and fellowship programs for gifted young composers at a number of schools and universities, including Juilliard and the Univ. of Southern California.

Mancini joins a select number of awardees, who span the range of the arts—from director/screenwriter/actor John Houseman to pop musician and famine activist Bob Geldof—and whose achievements have gone beyond endeavors in their chosen fields.

A 16-time Academy Award nominee and a winner of four Oscars, Mancini has also been awarded 20

Grammys as well as the Golden Globe Award. Seven of his LP albums have been certified gold.

A spokesperson for the arts caucus says that all suggestions for the award come from legislators and that the caucus does not make announcements of the awards to the press. News of the presentation came from ASCAP, of which Mancini has been a member since 1952.

The spokesperson also says there was "no connection" between the event and the hearing on source licensing, which was held the same day before a House subcommittee. The hearing pits composers and songwriters, the performing rights societies, and Hollywood producer/publishers against local TV broadcasters—who are trying to do away with separate blanket licensing of theme music used in syndicated shows and replace it with a mandated source license for individual works.

BILL HOLLAND

### LABELS RETHINK CD ROYALTIES

(Continued from page 1)

lect artists before 1988.

Because of higher manufacturing costs and a smaller initial market, labels sought individual clearance from all artists for a reduced royalty when CDs were rolled out. In most cases, record companies have been paying the equivalent of black vinyl rates on CDs, despite the large price differential between LPs and CDs. Subsequently, several key artists with substantial catalogs have declined to have their product released on CD until royalty rates are hiked. Among the unavailable catalog artists are the Beatles and Frank Sinatra.

The new formulations could bring artists substantially more money even when based on a percentage of list price. Assuming LP and CD list prices of \$8.98 and \$14.98, respectively, artists would generally realize approximately 11 cents per point on CD vs. approximately 7 cents per point on LP after packaging deductions.

Warner Bros. and Atlantic are employing a multitiered approach to upping CD royalty rates. At A&M, Powell says, the label will make a single, across-the-board rate hike. "We'd rather do it that way than through increments," he says, although he is not sure what form the royalty formula will take.

"You can play with list price, packaging and points," he says, "but at the end of the day you have to sit down and decide what you're going to pay. We want to arrive at a figure that's fair in terms of the relative cost of manufacturing an LP vs. a CD."

Powell adds that the refiguring will apply to all A&M artists. "We have a complete labelwide favored-nations clause," he says. "We don't want to have to negotiate with everyone."

### WEDDING VIDEOS

(Continued from page 1)

the first copies of its 100-minute tape to Buckingham Palace for the royal couple.

A direct metal-cut album, recorded by BBC Records at Westminster Abbey and edited after the ceremony, was rush-released the following day under the title "Royal Wedding: HRH The Prince Andrew And Miss Sarah Ferguson."

The album was available in southern England within 24 hours of the event and nationwide by July 25. A similar release for the wedding of Prince Charles and Princess Diana went straight to the top of the U.K. LP charts some five years ago.

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BY FRED BRONSON

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# MTV Turns To Demo Data From New Ratings Service

BY STEVEN DUPLER

NEW YORK MTV Networks Inc., saying it wants more specific viewer demographic information than is provided by conventional meter/diary methods, has signed on as the first television client of the AGB National Television Audience Measurement Service.

AGB will use the new PeopleMeter technology rather than the combination of electronic meters and written diaries employed by media research giant A.C. Nielsen.

Signing with AGB does not mean that MTV Networks will no longer be monitored by A.C. Nielsen, says Marshall Cohen, the networks' senior vice president for network and corporate services.

"The PeopleMeter is a vast improvement over the household meter ratings we've been getting from Nielsen," Cohen says. "It will serve our needs much better. The Nielsen meter knows when your set is on, but it doesn't know who's in front of the TV. Then, that information is merged with the diary entries to get demographics.

"With the PeopleMeter, the viewers are actively punching in demographic information on a continuous basis while the set is on," Cohen says.

AGB's initial clients include seven major advertising agencies: N.W. Ayer; Ted Bates; BBD&O; DMB&B; Grey; Seali McCabe, Sloves; and Young & Rubicam.

"If anybody is enthused about

PeopleMeter, it's advertisers," says Cohen. "This provides them with the specific demographic information they've been unable to get so far."

The PeopleMeter technology is "very important" to MTV, says Cohen, "because we're not designed to appeal to a broad household demographic, but rather a targeted group."

The MTV research chief says that MTV's long-running dispute with Nielsen over the meter sample employed by the statistics firm has not been resolved. But, he says, "We hope to eventually work that out."

Cohen notes that Nielsen is testing a service similar to AGB's PeopleMeter. Rival ratings firm Arbitron is experimenting with its own service, called Scan America.

AGB will begin its PeopleMeter service in September. The initial sample employed will be 2,000 homes—a total of about 3,500 people, says Cohen. These homes will be equipped with the People Monitor, a small box that sits atop the TV set, and a remote eight-button handset with which viewers punch in numbers corresponding to various demographic questions.

Cohen says the AGB sample will be increased to 5,000 homes in September 1988. Nielsen's national sample is currently 1,700 meters; MTV is only available in 550 of those households. This has, in part, caused the network to raise its questions about the Nielsen sampling methodology.

# INSIDE TRACK

**BACK ON THESE SHORES:** Virgin Records returns to the U.S. marketplace with a full-fledged operation, and two of its key executives have been lined up. To run the setup as co-managing directors are Jordan Harris, who was senior vice president of a&r at A&M Records, and Jeff Ayeroff, who exits as senior vice president of creative marketing at Warner Bros. MCA is considered the top candidate to get U.S. distribution of Richard Branson's U.K. label, whose stateside home is Los Angeles.

**CABLE GOING "INSANE":** It's likely that prerecorded audio and video product will be sold through a cable shopping network being set up by Crazy Eddie, the 24-store home entertainment chain in the New York metropolitan area. The heavy discounter, a spokesman for the public company says, does about \$35 million in prerecorded-software business, which is serviced by Brooklyn-based Benel Distributors. Benel, which operates out of Crazy Eddie's corporate headquarters and is headed by Ben Kuszer, brother-in-law of Eddie Antar, founder of Crazy Eddie, is expected to be formally absorbed by Crazy Eddie in the near future. Meanwhile, the cable concept should be underway later this year, with a national pitch for the chain's "insane prices." If Crazy Eddie does the kind of heavy discounting of software and hardware goods it's famous for, it might be a real headache for those retailers outside of Crazy Eddie's present store universe who prefer not to sell their goods at "insane prices." Crazy Eddie's cable plans appear in no way to be stemming the tide of more retail units; eight more stores are expected to open for business by the end of the year.

**SINGER-SONGWRITER PAUL DAVIS**, shot in the stomach Tuesday (29) in Nashville, was listed in good condition at presstime, according to Vanderbilt Hospital. Davis, now with Capitol, scored major pop hits in 1977 with "I Go Crazy" (Bang) and in 1982 with "65 Love Affair" (Arista). In recent years he has concentrated on country songwriting, earning writer's credits on such hits as "Bop" and "Meet Me In Montana."

**LIONEL RICHIE'S** new Motown album, "Dancing On The Ceiling," makes its retail bow Aug. 11, about a week earlier than previously reported. . . . Vanguard Records, rumored to be on the block for some time, could be part of the extensive Lawrence Welk music holdings in the near future. The label, which, at about 40, is among the oldest indies around, is said to be in negotiations with Larry Welk, who runs Ranwood Records for his dad.

**MANHATTAN RECORDS**, which just marketed its CD-only "Digital Broadway" album with AGI's Digi-Pak inserted in a 6- by 12-inch box, is asking buyers to return a survey card in which they're asked, among other things, to state whether they prefer the cardboard/plastic tray package over the standard plastic jewel box. If the buyer responds by Dec. 31, the survey's cut-off date, he's rewarded with a new cassette by an artist who records either for Capitol, EMI-America, Manhattan, or Angel. Capitol has a similar survey card, also under the heading of CEMA Compact Disc Study, for its Digi-Pak version of the soundtrack to "The Jazz Singer." Meanwhile, Manhattan is hoping to have Orchestra Manhattan, conducted by Byron Olson and

produced by Mike Berniker, out with its followup CD, "Digital Christmas," in time for holiday sales.

**TRACK'S** prediction that Jive Records would switch from Arista to RCA for North American distribution will become official any day now. Naturally, Jive stays within the orbit of RCA/A&M/Arista Distribution. . . . Andy Allen has left RCA Records as director of East Coast a&r to work AOR at Island Records. . . . Judy Collins ends an association with Elektra Records that goes back to the '50s, when the label had a decidedly folk music bent, with a Polydor/PolyGram single of two songs from the score of the hit musical "The Mystery Of Edwin Drood," the cast album of which is on Polydor. The two Rupert Holmes-written songs are "Moonfall" and "Never The Luck." Another long-standing artist/label relationship that's ended is that of RCA Records and artist/singer John Denver. Denver started recording for the label 17 years ago.

**UNDER THE COLLECTIVE NAME** of Artist Rights Today (ART), several artists whose posters and album covers practically defined the psychedelic style of the '60s are suing former San Francisco concert promoter Chet Helms. In the suit, filed in federal court in Los Angeles July 29, Victor Moscoso, Alton Rick Griffin, Stanley Mouse, and Wes Wilson asked the court to affirm their ownership of rights to poster art created to promote shows at the Avalon Ballroom mounted by Helms' company, The Family Dog.

**MARK YOUR CALENDAR:** Video Software Dealers Assn. (VSDA), set for its convention in Las Vegas Aug. 24-28, will reportedly convene in the gambling mecca the next four years as well. Easterners may grumble, but VSDA leaders want to know the event can be assured sufficient exhibit space. VSDA executives say four dates at the Las Vegas Convention Center are locked up, although the hotel will change: 1987, Aug. 16-20, Bally's Grand Hotel; 1988, Aug. 7-11, Las Vegas Hilton; 1989, Aug. 13-17, Bally's; and 1990, Aug. 26-30, Hilton.

**VIDEO SPACE?** Certain Video Space stores in Seattle are closed pending a deal, according to Weston Nishimura, who heads the chain. The veteran VSDA director and VSDA topper a year ago says Video Space is a limited partnership. Nishimura also founded Independent Video Source, later reorganized into Video Finance Inventory Corp.

**RADIO RUMBLINGS:** Rachel Donahue was let go from her morning shift at ABC album rocker KLOS last week. Formerly Rick Dees' sidekick on KIIS Los Angeles, Donahue was hired away by KLOS with the solo-show lure just a few months ago and had reportedly signed a lucrative longterm contract with KLOS. Donahue was married to the late progressive-FM pioneer, Tom Donahue. . . . Across the country in Miami, Don Cox moves from afternoons at WINZ-FM to the same shift at WPOW (formerly WCJX). Cox came to national attention by appearing on the NBC-TV exposé on payola in February. He was violently mugged shortly after that appearance, and a connection between the two was suspected but never verified. At WPOW, Cox reunites with PD Bill Tanner. The two had worked together during the late '70s at WHYI.

## Penalty In Heroin Possession Case Boy George Is Fined \$375

LONDON Boy George has been fined \$375 by a magistrate's court here for possession of heroin. The penalty was immediately attacked as "derisory" by a member of Parliament, but the Virgin Records artist, a member of the rock group Culture Club, has already forfeited a Japanese television commercial contract which was expected to earn him about \$750,000.

The fine follows considerable national press here disclosing Boy George's drug habit. He was arrested July 12 while undergoing treatment at a clinic outside London on the recommendation of Virgin boss Richard Branson.

A police search of his home revealed no drugs, but he nevertheless pleaded guilty to possessing heroin. Five others have been arrested for supplying him.

After the hearing July 29 at Marylebone Magistrate's Court, Boy George said he had kicked the habit. "I started taking it a long time ago. I am not proud of it. It has done my career a lot of damage. It has cost me a lot of money," he said.

"I'm going to be called a junkie pop star for years. But I don't have to apologize to anyone except my fans."

He was greeted outside the court by hundreds of fans, including a large group from the U.S., carrying messages of support.

Jerry Hayes, a member of Par-

liament, told newsmen: "It really is quite outrageous that a person who has such a youthful following as Boy George, who has pleaded guilty to possessing one of the most dangerous and degrading substances known to man, should be given such a derisory sentence." And fellow MP Peter Bruinvel said the fine was "laughable."

The British government recently undertook a major publicity campaign to combat growing use of hard drugs in Britain.

In Tokyo, meanwhile, Takara Distillery has cancelled a TV campaign featuring Boy George which had been running since April. The singer was on a one-year contract reportedly worth over \$750,000. Such contracts typically contain clauses stipulating standards of behavior on the part of the stars involved.

### FOR THE RECORD

Due to a production error, the bullet was omitted for Chaka Khan's "Love Of A Lifetime" (Warner Bros.) on this week's Hot Black Singles chart (see page 28). The record, which moved from No. 39 to No. 34, should have been listed with a bullet.

## CBS/Fox Music Vid Pushes Superstars

LOS ANGELES "Hard To Handle," a tape of the Bob Dylan/Tom Petty "True Confessions" concert; "Wham! In China: Foreign Skies"; and "Billy Joel: The Video Album Vol. 1" will be released in September by CBS/Fox Video Music as part of a stepped-up major-artist programming effort directed at the home market.

The digital/hi-fi titles have order-close and street dates of Sept. 2 and Sept. 18, respectively.

The 60-minute Dylan/Petty tape is the concert shot in Australia by film director Gillian Armstrong and aired in this country on HBO. Suggested retail is \$29.98.

The Wham! 60-minute tape, at \$19.98, is a documentary of the act's

China visit with concert footage.

The Billy Joel tape, 48 minutes at \$19.98, contains 10 classic Joel mini-movies, including "Pressure," "Keeping The Faith," "Tell Her About It," and "Honesty." In addition, there will be a recently shot exclusive "Piano Man" clip as well as a Russell Mulcahy-directed effort—"A Matter Of Trust"—from the new Joel album, "The Bridge."

It is the first time Joel's videos are being made available for consumer purchase. His concert video, a live Long Island, N.Y., show, was a major seller for CBS/Fox, according to Ken Ross, who heads CBS/Fox's Video Music wing.

All the titles, adds Ross, reflect a

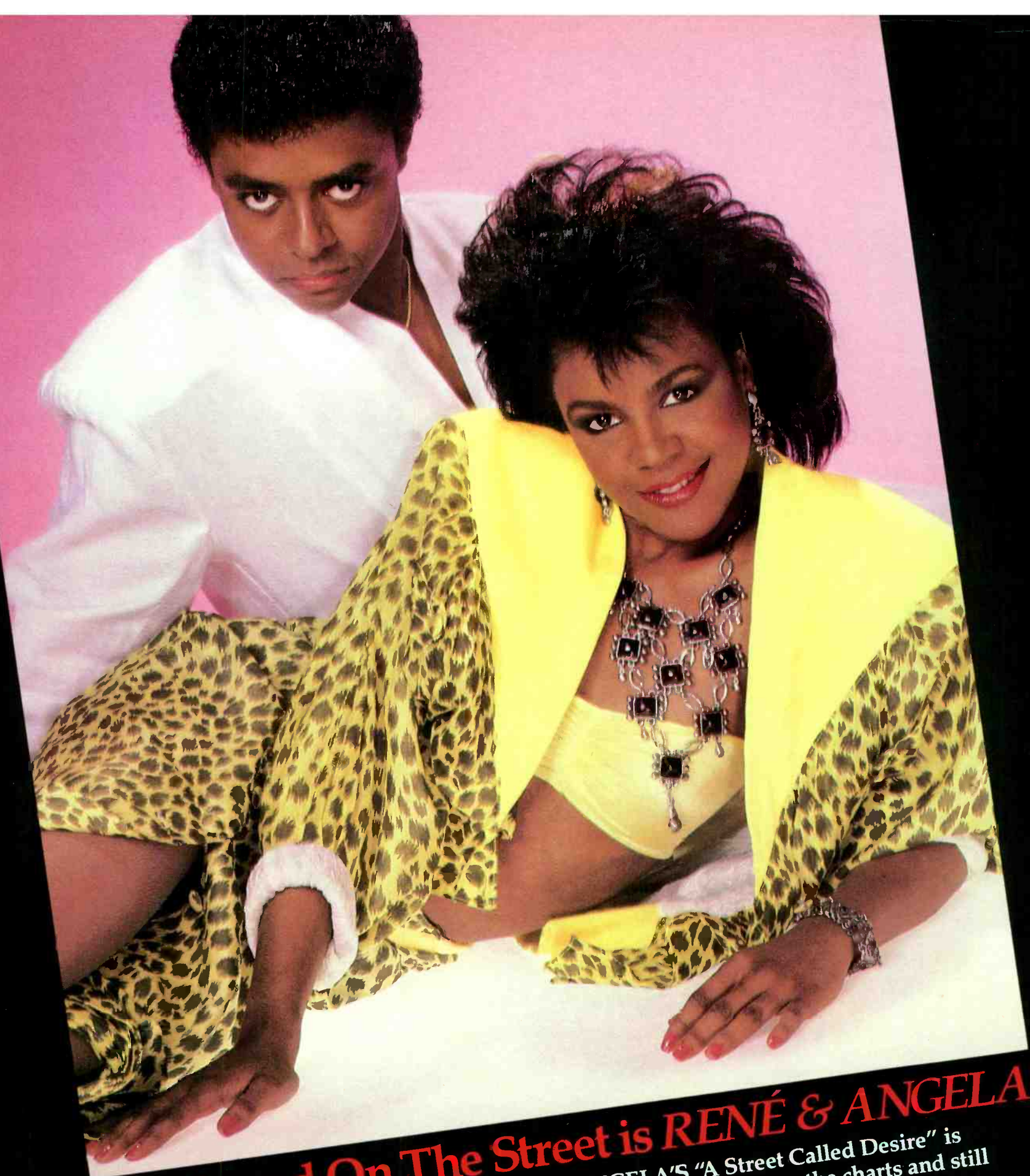
growing and continued effort to "synchronize" home music video product with artist tours, albums, and singles.

The Dylan/Petty tour will still be in progress when the tape comes out, and Dylan's "Knocked Out Loaded" album shipped recently. Paramount Home Video's release of "Don't Look Back," the famous D.A. Pennebaker documentary of a 20-year-old Dylan, will also pique interest in "Hard To Handle," Ross says.

Wham!'s new "Music From The Edge Of Heaven" album is already in the top 20 on Billboard's Top Pop Albums chart. And Joel's much-anticipated "The Bridge" album has just hit the market. JIM McCULLAUGH



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